

Sonny Chillingworth

SONNY SOLO

Mele Inoa No Sonny Chillingworth
(A Name Chant in Praise of Sonny Chillingworth)

*'O 'oe ia e Sonny Chillingworth
'O ke kupu'eu 'oe o ke ki ho 'alu
Hoehoene ana me kahi hoa 'o ka leo
Ho'onanea ana ho'i i ka lehulehu.*

*Hu wale mai no ke aloha
I ke keiki Hawai'i ka'ahale honua
Honehona ana i na kini o Iapana
Pa'e ana i na kupa o 'Eulopa.*

*Ehuehu 'oe i ka la'i o Kamakou
E kama 'ia ke aloha a pa'a
E ola loa no 'oe a kau i ka pua aneane.
E o mai i kou inoa
'O ke kupu'eu 'oe o ke ki ho'alu.*

(Translation:

It is you, Sonny Chillingworth,
You, who are the wizard of the slack key guitar
Rustling like leaves in the wind with its partner, your voice,
Fascinating the many who listen.

Love wells up within
For the Hawaiian son who travels the world
Making sounds beautiful and appealing to the multitudes in Japan,
Sounds travelling to the citizens of distant Europe.

You are vibrant and vigorous in the tranquility of Mt. Kamakou,
May love find and envelope you,
May you live long, until the very extremity of life.
Answer as you hear your praise,
You who are the wizard of the slack key guitar.)

Composed by Kalena Silva for the Second Annual Big Island Slack Key Guitar Festival in 1991, which was dedicated to Sonny.

Born July 14, 1932, the eldest son of Anna K. Purdy and Edwin Bradfield Chillingworth, slack key guitar (*ki ho'alu*) master Edwin Bradfield "Sonny" Chillingworth, Jr. has, since 1949, proven himself to be one of the greatest and most influential slack key guitarists in Hawaiian music. His eclectic approach spans a wide spectrum of cultural traditions outside of Hawaiian music, incorporating elements of Portuguese fado, Puerto Rican katchi katchi, Mainland country & western and folk, Mexican, ragtime, blues and a bit of jazz. No matter the style, Sonny keeps his playing *'onipa'a*, firmly established, in his love for the people and heritage of Hawai'i. He also possesses a marvelously warm and rich voice, ideally suited for the romantic songs and *paniolo* (Hawaiian cowboy) favorites he loves to sing.

Sonny's recorded legacy spans nearly forty years since he made his first recording, **Makee Ailana**, with the late Aunty Vikie I'i Rodrigues around 1954. He has performed with many of Hawai'i's best loved artists, including Pops Gabby Pahinui, Maddy Lam, Atta Isaacs, The Sons of Hawai'i, Marlene Sai, Leinaala Haili, Myra English and many more. He appears on over thirty albums and on many singles by other artists. The extent of his contribution to Hawaiian music was recognized when he was awarded the Bank of Hawai'i Na Hoku Lifetime Award for Slack Key Guitar in 1992.

This recording is the first time he has been recorded strictly solo. The results are a great joy for Sonny's many old friends and an excellent introduction for new ones. Throughout this intimate hour we experience exquisite *ki ho'alu*, the Island legacy that expresses for many fans and players alike the essence of Hawaiian music and Hawaiian soul.

About the Songs

SET ONE

1. *Moe 'Uhane (Dream Slack Key)* (instrumental)

Meaning "dream," **Moe 'Uhane** makes its recording debut here. Sonny received the song in a dream recently. "The melody was so haunting," he says, "that it woke me up and I had to put it on tape before I forgot it." He says he's received other songs in dreams as well, but this is the first one he's managed to get down in a finished form.

As you may notice, Sonny doesn't use picks when he plays. When he first learned *ki ho'alu* at Ho'olehua on Moloka'i, his grandfather and teacher, Harry Purdy, Sr. told him, "Son, God gave you ten fingers, use them all to play the guitar." These words remain his guide. "Using my fingers, I can feel the strings more," Sonny says, "and since I learned that way, I've kept on." Open G tuning, also known as Taro Patch tuning (D-G-D-G-B-D from the lowest to the highest pitched string).

2. *Pua Lililehua* (vocal)

A gorgeous *mele ho'oipoipo* (love song) collaboration by Kahauanu Lake and Mary Kawena Pukui, **Pua Lililehua**, which translates as "sage blossom," takes place in Palolo

Valley on the island of O'ahu. It tells of a cherished sweetheart courted by two suitors; one, a human being, the other a *mo'o* (the legendary dragons of ancient Hawai'i). As the third verse says, *hilo pa'a ia ke aloha* (love is bound fast)...*'a'ohe mea e hemo ai me a'u 'oe a mau loa* (there's nothing to separate you and me forever).

Though his distinctive vocal style is very well known today throughout the Hawaiian music world, Sonny says he never tried to sing in public until he was forced by Ray Kinney and Auntie Vickie I'i Rodrigues in the 1950s. "After I found out I had a voice,"; he says, "I sang all kinds of songs, Hawaiian, Spanish, English, you name it."; He especially likes *nahenahe* (soft) love songs, like this one.

Incidentally, the prominent vibrato in Sonny's voice exemplifies the highly prized quality of *'i'i*; a vocal ornamentation that can be traced back to traditional Hawaiian chanting. It remains an important element of Hawaiian chant and song today. Sonny plays this in a C Wahine tuning (C-G-D-G-B-D). Wahine is a term for a tuning containing a major 7th note.

Previously recorded by Sonny on:

- HERE IS HAWAII (Makaha Records 2063) - compilation album - 1960S
- RABBIT ISLAND MUSIC FESTIVAL (Panini Records 1004) - with the Gabby Pahinui Hawaiian Band - 1973

Also recorded by:

- Keola Beamer - SLACK KEY GUITAR IN THE REAL OLD STYLE (Music of Polynesia 22000) - in another C Wahine tuning (C-G-D-G-B-E) - 1973

3. ***Kaula 'ili*** (vocal)

Also known as **Pu'u Huluhulu** and **Kanaka Leo Nui**, **Hoomau Kau Kau Ko Kaula 'ili** or **Pu'u O Hulu**, this long-time traditional *paniolo* (Hawaiian cowboy) favorite illustrates how traditional songs change as they travel from singer to singer or place to place.

Kaula 'ili apparently began as an O'ahu *mele pana* (song of place) that speaks of the rains at Ma'ili and the soft winds of Wai'anae. Over time, references to the Parker Ranch on the Big Island filtered in, centering on a handsome paniolo with his trusty *kaula 'ili* (lariat), riding over two hills, *Pu'u Kanaka Leo Nui* (Loud-voiced Man Hill) and *Pu'u Huluhulu* (Shaggy Hill). As paniolo singer and storyteller Clyde Halema'uma'u Sproat points out, riding over the volcanic soil on the Parker Ranch can be risky; small air pockets can crack, tripping the horse and throwing the rider. Yet, "Oh, never mind, *ke hina pu* (if we fall),"; the song says, "*ua hiki no*."; It's okay. You get up and ride again. "I relate that to my life,"; says Sonny, who has been bravely battling cancer for the past several years. "When you're down, when you're sick, you just get up, forget about it and ride again.";

Sonny learned **Kaula 'ili** from his uncle, Harry Purdy, Jr., a longtime paniolo on the Parker Ranch. Like a number of other prominent *ki ho'alu* players, Sonny can trace his

lineage back to several generations of Hawaiian cowboys, who were taught by Mexican *vaqueros* (cowboys) to rope and ride and play guitar in the 19th century. Ikua Purdy, the legendary Hawaiian roughrider who won the 1908 rodeo world championship in Cheyenne, Wyoming, is his granduncle. Tuning: G Major.

Previously recorded by Sonny on:

- WAIMEA COWBOY (Mahalo Records 4011) - 1964

Also recorded by:

- The Kahumoku Brothers - SWEET AND SASSY (Kahumoku Bros. 105) - in the G Major tuning - 1988
- Moses Kahumoku - HO'OKUPU - "THE GIFT"; (Dancing Cat 38023) - in the G Major tuning - 1995

4. *Ho'omalu Slack Key* (instrumental)

In addition to actively performing and recording, Sonny has been teaching slack key guitar since 1979. He designed this original composition, named for the street he lives on, to teach *na haumana* (students) some of the subtle manipulations of tone that lie at the core of slack key technique. Sonny himself first learned in the traditional Hawaiian method of observe, listen, follow. In addition to his grandfather, Sonny cites his uncle Jimmy "Kimo"; Chillingworth as a major influence. "He played a wicked guitar,"; Sonny says, "he could play behind his back, behind his head, everything."; Others he admired while growing up include Pops Gabby Pahinui and Marks Kahikina. "Even more so than Gabby,"; Sonny says, "Marks had a lot of licks I still carry on today.";

"When you're learning slack key,"; Sonny says, "you have to be honest with yourself and your music."; He adds that feeling is essential, that many musicians have plenty of technique yet fail to master the art because they lose touch with the soul of the tradition. "They need to play with a Hawaiian touch, with Hawaiian soul,"; Sonny says. It's in the person, not the guitar.";

This piece features Sonny's great 'hammer-on' and 'pull-off' techniques. A 'hammer-on' is an ornament produced by plucking a note and immediately fretting above that note to produce a second tone. 'Pull-off' refers to plucking a string and immediately pulling the finger off that note, producing a second note which is either open or fretted by another finger. Tuning: G Major.

5. *Pua Tuberosa* (vocal)

A frequently recorded classic, **Pua Tuberosa** dates back to the 1920s, a time when Hawaiian music was widely available around the world on record, over the radio and in live performance. Attributed to Kimo Kamana, the song uses *kaona* (hidden meaning) to talk simultaneously about both the tuberosa flower and a person the composer adores. The lyrics poetically describe a highly aromatic tuberosa flower wrapped around a more subtly scented maile vine. This is the sweet scent of a love that will never be forgotten.

Sonny has played the song for years (with the Gabby Band on the GABBY PAHINUI HAWAIIAN BAND VOL. 2 [Panini 1008], for example) but sings it here for the first time on record. Tuning: G Major.

Also recorded by:

- Cyril Pahinui, for future release on Dancing Cat Records, in a C Major tuning (C-G-E-G-C-E)

6. *Hi'ilawe* (vocal)

A true slack key standard, this traditional piece is closely associated with Sonny's beloved friend and frequent playing companion, Pops Gabby Pahinui (1921-1980). "Hi'ilawe"; poetically discusses a love affair that took place in the beautiful Waipi'o Valley on the Big Island of Hawai'i. Waipi'o was for many centuries home to a thriving Hawaiian community at the foot of Hi'ilawe and Waio'ulu, two spectacular waterfalls. The *mele* (song) describes the visit to Waipi'o of a young lady from Puna. *No Puna ke 'ala i hali 'ia mai* (A fragrance was brought from Puna), the song says, *noho i ka wailele a'o Hi'ilawe* (to linger at Hi'ilawe). Apparently this visit provoked some gossip, as the song also makes reference to chattering birds from which the young lady wishes to escape.

"I first learned **Hi'ilawe**,"; Sonny says, "when I was a kid on Moloka'i. This is the song that really turned me on to slack key, when I heard Gabby's version on an old 78. That was beautiful. His voice was high then. We didn't have electricity on Moloka'i, but we had one of those old Victrolas with a crank. I had that record going, you know, playing and playing. And then my grandfather came in. He listened to it. At first he liked it. Then at one part where Gabby made a mistake in his Hawaiian, he grabbed that record -- I thought he was gonna grab the whole Victrola -- and he threw it out the window. Oh, I tell you, I was sick. Then he said, in Hawaiian, you know, 'Gabby, it's *ia Hi'ilawe*, not *a'o Hi'ilawe*.' Course, Gabby didn't care, he sang the words right or wrong. It sounded good anyway.";

At 15, Sonny visited Honolulu, where his mother took him to meet Gabby at a gig. Sonny couldn't go inside, so his mother brought Gabby outside to hear her son play. "He must have liked what he heard,"; Sonny says, ";'cause he went back in and came out with his guitar. We played all night. That was really an honor. Later, we started to play together. I loved the man. Nobody else did what Gabby did. There are so many stories, so many.";

On this recording of **Hi'ilawe**, Sonny's second, but the first with long instrumental breaks, he plays his Martin D-35 in C Wahine tuning (C-G-D-G-B-D).

Previously recorded by Sonny on:

- KA 'AINA 'O HAWAII (Lehua Records 2040) - mid-1980s

Also recorded by:

- Gabby Pahinui - PURE GABBY (Hula Records 567) - 1961
- GABBY (Panini Records 1002) - 1972
- BEST OF HAWAIIAN SLACK KEY (Waikiki Records 340) - mid-1950s
- two out of print 78-rpms: Aloha Records 810 - 1947, and Bell Records 505 - in a different C Wahine tuning (C-G-E-G-B-E) - mid-1950s
- Ray Kane - NANAKULI'S RAYMOND KANE (Tradewinds Records 1130) - in a G Wahine tuning (D-G-D-F#-B-D) - 1974
- WA'AHILA, a future release on Dancing Cat Records, in a different C Wahine tuning (C-G-D-G-B-E)
- George Kuo - NAHENAHE (Hula Records 576) - with the title **Old Hi'ilawe** - in Gabby's C Wahine tuning (C-G-E-G-B-E)
- Keola Beamer, for future release on Dancing Cat Records, in the G6th tuning (D-G-D-G-B-E)
- Others have recorded this piece in the D Wahine tuning (D-A-D-F#-A-C#)

7. *Hula Medley* (instrumental)

The well-known march **Nani Wale Lihu'e** leads off this charming trio of songs from the late 19th century, a very musically creative time when Hawaiian musicians and the monarchy were restoring both traditional chant and hula and actively integrating the latest trends from Europe and America. Attributed to Prince William Leleiohoku (1854-1877), **Nani Wale Lihu'e** is often performed by the Royal Hawaiian Band, Hawai'i's official band, first organized in 1836 by King Kamehameha III. The second song, **Wai'alaie**, was written as a waltz by the prolific composer and former Royal Hawaiian Bandleader Mekia Kealakai (1867-1944). Also a waltz, **Halona**, by J. Elia, praises the beauty of the mountainous country on Maui near Lahaina.

A favorite of *ki ho'alu* musicians, Sonny learned this medley from Gabby's 78 rpm from the 1950s. He loves it because it's so challenging to play. "There are so many different picking styles and tempo changes,"; Sonny explains. "On this one you really use your ten fingers."; Tuning: C Wahine (C-G-D-G-B-D), tuned up to the key of C# (to duplicate the high-strung sound Gabby used for this song).

Also recorded by:

- Gabby Pahinui - PURE GABBY (Hula Records 567) - 1961
- 78 rpm (Bell Records 506) in an F Wahine tuning (F-C-E-G-C-E) - mid-1950s
- Ray Kane - NANAKULI'S RAYMOND KANE (Tradewinds Records 1130) - 1974
- WA'AHILA, a future release on Dancing Cat Records, in a C Wahine tuning (C-G-D-G-B-E)
- Leonard Kwan, for future release on Dancing Cat Records, in an F Wahine tuning different from Gabby Pahinui's (C-F-C-G-C-E)
- Moses Kahumoku has recorded the song **Wai'alaie** for future release on Dancing Cat Records, in the G Major tuning (D-G-D-G-B-D)
- George Kuo has recorded **Wai'alaie** for future release on Dancing Cat Records, in a C Wahine tuning (C-G-D-G-B-E)

8. *Wai Ulu* (instrumental)

Also known as **Awaiulu**, this classic composition, attributed to George Kalelohi, Sr. and Lala Mahelona, is popular at weddings as the lyrics speak of a love secured together and built to last. Here Sonny plays a Takamine 12-string guitar in G Major tuning. Sonny's known the song for years but has never recorded it before. As always, he learned it by ear. It's easy for me,"; he says, "I listen to something and most of the time I can play it. Sometimes it gets hard on the ear but I got calluses.";

On the fourth verse of this song, Sonny plays the guitar normally with both hands, while using an old traditional technique of holding a needle by a thread in his teeth, which vibrates against the strings and gives an additional mandolin or hammered dulcimer effect.

Also recorded by:

- The Sons of Hawaii with Gabby Pahinui - ISLAND HERITAGE (Panini Records 1001) - in a C Mauna Loa tuning (C-G-E-G-A-E), tuned down to the key of B
- Keola Beamer, for future release on Dancing Cat Records, in an F Wahine tuning (C-F-C-G-C-E)
- Cyril Pahinui, for future release on Dancing Cat Records, in a C Major tuning (C-G-E-G-C-E)
- Moses Kahumoku, for future release on Dancing Cat Records, in the G Major tuning (D-G-D-G-B-D)

SET TWO

9. *Charmarita/Malasadas* (vocal)

Around the 1880s, the Portuguese brought the braguinha to Hawai'i, a small fretted lute better known by its Hawaiian name, the 'ukulele. Other Portuguese contributions to Island life include a charming folk dance called the charmarita and that deep-fried pastry favorite, the malasada. **Charmarita**, a traditional folk song, is also known in Sonny's repertoire as **Portuguese Folk Song**. The second half of the performance, **Malasadas**, is an instrumental improvisation composed by Sonny in the early 1960s.

This medley features one of Sonny's favorite Latin-tinged rhythms; with the low note played on the first beat, the second note played between the second and third beats, and the third note played between the third and fourth beats.

Well known for his active promotion of traditional Portuguese music in Hawai'i, Sonny, contrary to popular belief, is not actually Portuguese. "Lots of people think I am,"; he says, "and sometimes they're hurt when I tell them I'm not. So what I do, I just don't say anything.";

Sonny got interested in Portuguese music in 1965 through Walter Thoene, a poker partner of Sonny's uncle Jim. "When they would be playing he would sing this song, and I would listen. Finally I said 'Hey, can you teach me that?' He said, 'You buy me a jug of wine, I'll teach you.' So I bought him a jug and we sat down. I learned it phonetically because I don't speak Portuguese, then I sang it back to him until he said, 'Okay, you sound Portuguese.' After that I really got interested in Portuguese music. I especially like the stylings of the fado. I wish I could go to Portugal and learn more.";

In addition to Portuguese, Sonny also plays Puerto Rican music, including some pretty mean bongos and congas. "The main reason I love it is for that beat,"; he says. "I tell you, everybody can be dead at a party and you start up that beat, everybody's jumping and dancing."Tuning: G Wahine (D-G-D-F#-B-D).

Previously recorded by Sonny on:

- SONNY CHILLINGWORTH (Lehua Records 2014) - as **Portuguese Folk Song** - mid-1960s
- WAIMEA MUSIC FESTIVAL (Panini 105-106) - in a C Wahine tuning, C-G-D-G-B-D, backed up by the Gabby Pahinui Band - 1976
- WAIMEA COWBOY (Mahalo Records 4011) - the instrumental **Malasadas** only, in the G Wahine tuning - 1964

Also recorded by:

- George Kuo has recorded a great piece called **Kohala Charmarita**, influenced by **Charmarita**, in the G Wahine tuning on his recording NAHENAHE

10. *Ka Wai Lehua 'A'ala Ka Honua* (vocal)

A local favorite since it was first recorded in 1982 by its composer, *kumu hula* (hula master) Frank Kawaikapuokalani Hewett, this lovely mele first attracted Sonny's attention when he played a fundraising event for Frank's *hula halau* (hula school), Kuhai Halau O Kawaikapuokalani Pa 'olapa Kahiko. Sonny sometimes plays a harmony part on his guitar to accompany his singing in the refrains. Tuning: G Major.

Also recorded by:

- Frank Hewett - MAKALAPUA 'OE (Prism Records 404) - backed by Haunani Apoliona on slack key guitar in the G Major tuning - 1982
- Owana Salazar - OWANA AND KA IPO - IN KONA (Pipeline Records 1001) - backed by George Kuo on slack key guitar in a C Wahine tuning (C-G-D-G-B-D) - 1989
- Cyril Pahinui has recorded versions for future release on Dancing Cat Records in a C Major tuning (C-G-E-G-C-E) and in a D tuning (D-A-D-F#-B-E)

11. *Papakolea* (instrumental)

One of the many popular songs that sprang from the fertile imagination of mandolinist,

singer and bandleader Johnny K. Almeida (1897-1985), this *mele pana* honors the Hawaiian Homestead community on the slopes of *Puowaina* (Punchbowl) in Honolulu.

Sonny plays in G Mauna Loa tuning (D-G-D-D-G-D). The 3rd and 4th strings are tuned to exactly the same pitch to give this tuning its characteristic power and sound. Mauna Loa tunings are based on a major chord with the top two (thinnest) strings tuned a 5th interval apart. This way these two strings can be played in 6th intervals (as the first and thicker third string usually are in several tunings), producing the recognizably sweet Mauna Loa sound. The top two strings can also be "frailed"; (strummed) rapidly with the index finger, producing another characteristic sound of this tuning.

Previously recorded by Sonny on:

- SONNY CHILLINGWORTH (Lehua Records 2014) - mid-1960s

Also recorded by:

- The Kona Polynesians (slack key guitarist unknown) - AUTHENTIC MUSIC OF KAUAI-MAUI-HAWAII (anthology on Waikiki Records 112) - in the G Mauna Loa tuning (D-G-D-D-G-D) - mid-1950s
- Ray Kane - PUNAHELE (Dancing Cat 38001) - as part of a medley in the G Major tuning (D-G-D-G-B-D) - 1994

12. *Maori Brown Eyes* (vocal)

Attributed to Sonny's cousin Harold Malani's father, Claude Malani, and to John Noble, this slack key classic of long standing local popularity extols the beauty and powerful attraction of the eyes; specifically the brown eyes of a descendent of the Polynesian settlers of Aotearoa, the land of the long white cloud, also known as New Zealand. Claude wrote the song when stationed there during World War II. The song appears to speak from direct experience. In the first verse, the text says *huli aku wau 'alaua* (turn your glance to me). By the end, it's *ku'u ipo, Maori brown eyes, onaona* (my beloved Maori sweetheart, with the alluring brown eyes!) The rumor is that the person addressed in the song became the composer's wife. Tuning: G6th Mauna Loa (D-G-D-E-G-D), also called **Maori Brown Eyes** tuning. This song is sometimes played as a waltz, and Sonny's ending refers to that.

Also recorded by:

- Leonard Kwan - SLACK KEY (Tradewinds Records 103) - in the same G6th Mauna Loa tuning - 1960
- Peter Moon with The Sunday Manoa - HAWAIIAN TIME - (Hula Records 528)
- Peter Moon with the Peter Moon Band - MALIE (Panini Records 1011) - in the G Major tuning (D-G-D-G-B-D)

13. *Kukuna O Ka La* (vocal)

On this vintage composition, variously attributed to Emma Bush, Rosalie Flores and

Johnny Noble, the title of which translates as "the rays of the sun,"; Sonny's guitar playing is influenced by Abraham Konanui (an uncle of the great slack key guitarist Ledward Kaapana), who recorded an instrumental version around the late 1940s under the title **Hawaiian Melody** on 78 and 45 rpm on the 49th State label #103. "Abraham played in the high register,"; Sonny explains, "so I had to tune my guitar to the pitch just before the string would break. I hate to play with a capo, but on this one I put one on the third fret.";

In Abraham's version, the first half is a standard slack key **Hi'ilawe**-type piece followed by a slower tempo version of **Kukuna O Ka La**, featuring two guitarists and a bassist. The guitarist who plays the high part is in the standard tuning (E-A-D-G-B-E), and the second guitarist is probably in standard tuning or maybe in a high-strung C Wahine tuning (G-C-E-D-B-E).

The song is also associated with Johnny Noble, Jesse Kalima, Marlene Sai, and has recently been revived by Darlene Ahuna. **Kukuna O Ka La** is also the name of a popular lei made from the mangrove tree. Sonny's inspired version features a long instrumental section after the vocal verses, which tells a great story on its own. Tuning: G Major.

14. *Let Me Hear You Whisper* (vocal)

Accompanying himself in a Samoan C Mauna Loa tuning (F-G-C-G-A-E), tuned up to the key of D, Sonny sings this Samoan favorite, written by Napoleon A. Tuiteleaganaga, in English (translation by Ray Evans and Jay Livingston). He got it from the Hawai'i State Library, Polynesian Section. It must have been *Akua* (God) with me that day,"; Sonny explains. "I was killing time because I was a little early for the recording session, so at the library I was flipping through the pages of a songbook. My thumb just happened to stop on the page. I started humming and singing and it sounded so good. So I took it back to the studio and we agreed this is just what we needed."; Just as this entire recording is what we fans of ki ho'alu have always wanted and will treasure for years to come.

Notes written by Jay W. Junker and George Winston

Tunings used on this album:

1. G Major (Taro Patch) (D-G-D-G-B-D from the lowest to highest pitched string; on all songs on this album except those listed below).
2. G Wahine (D-G-D-F#-B-D) - **Charmarita/Malasadas**
3. G Mauna Loa (D-G-D-D-G-D) - **Papakolea**
4. G6th Mauna Loa (D-G-D-E-G-D) - **Maori Brown Eyes**
5. C Wahine (C-G-D-G-B-E) - **Pua Lililehua, Hi'ilawe** and **Hula Medley**
6. C Samoan Mauna Loa (F-G-C-G-A-E) - **Let Me Hear You Whisper**

Other tunings used by Sonny (for future releases on Dancing Cat Records):

1. D Wahine (D-A-D-F#-A-C#), for **Auntie's Slack Key**

2. Samoan C Major (F-G-C-G-C-E), for **La Sweet**
3. G "Ni'ihau"; or "Old Mauna Loa"; (C-G-D-E-A-D), for **Green Rose Hula**
4. Standard tuning (E-A-D-G-B-E) - Sonny sometimes uses this tuning for rhythm guitar when playing live.

Mahalo to: Anna Chillingworth, Kiki and Miki Chillingworth, Milan Bertosa, Linda De La Cruz, Keoni DuPont, Myra English, Frank Kawaikapuokalani Hewett, Tony Hugar, Eddie & Myrna Kamae, Herb Kawainui Ka_ne, Nina Keali'iwahamana, Genoa Keawe, Ozzie Kotani, George & Leimomi Kuo, Dennis Ladd, Kahuanu Lake, Nelson Makua, the late Gabby Pahinui, Ma Pahinui, Kindy Sproat, Dirk Vogel, Mitch Yanagida, and KCCN 1420 AM Hawaiian Radio.

Produced by George Winston
Recorded and mixed by Howard Johnston.

Cover portrait by Herb Kawainui Kane
Design and cover graphics by Nelson Makua Design

Interior design and liner notes edited by Su Gatch, with research assistance by Heather Zimmerman