

LINER NOTES

Hui Aloha

Ki ho'alu, or slack key, functions in Hawai'i as both a personal and a social music. While many of its greatest joys only come out in intimate settings - a gentle wakeup song at dawn, a tender courtship serenade at midnight - this uniquely Hawaiian approach to guitar is also the perfect art form with which to gather in a group and share what you know, what you feel, what you love.

A good way to describe this sharing is *pana'i like*. "It means to give and take, to reciprocate," says George Kuo. "Puakea Nogelmeier gave me that name as a way of reflecting all the things that Gabby Pahinui, Atta Isaacs, Sonny Chillingworth and other slack key elders shared with our generation when we were growing up so that now we can pass on skills and knowledge to the next generation."

In the spirit of *pana'i like*, the new quartet Hui Aloha gathers together slack key guitarists George Kuo and Dennis Kamakahi, bassist Martin Pahinui and 'ukulele player David Kamakahi, Dennis' nineteen-year old son. The group lovingly perpetuates the freewheeling *kanikapila* (play music) approach of their beloved *kupuna* (elders).

George, Dennis and Martin all matured musically in the 1970s, a golden age of slack key and Hawaiian music in general, when many top performers were at the height of their fame and young people were flocking to the style. With so much activity going on, the three quickly met and became close. They played professionally in different bands: Dennis and George in the legendary Sons of Hawai'i, Martin in his father's famous Gabby Pahinui Hawaiian Band and, later, The Peter Moon Band. But busy as they were, the three friends often made time to jam together at concerts, at social events and at every working musician's second home, the hotel room. Gradually, Dennis' son, David, began sitting in on 'ukulele. "In January 1998, we accepted an offer to play Sunday nights at the Hawaiian Regent hotel. That made it a lot more of a regular thing," says George.

At these gigs the quartet started to catch the attention of local music fans, especially those with fond memories of The Sons, The Gabby Band and Sonny Chillingworth's groups. They also caught the ear and imagination of Dancing Cat producer George Winston. As Winston explains: "I was recording Martin solo, when George, Dennis and David stopped by the studio. Martin asked if I minded if they all did one song together. **Pu'u Anahulu** was the magic that happened, I realized we should do more of this. This is a great coming together of four beautiful musicians. Dennis is one of Hawai'i's greatest and most prolific songwriters in history, and one of the greatest vocalists and traditional style slack key guitarists. George is one of the greatest slack key guitarists ever, and is possibly the most prolific for creating instrumental arrangements of traditional and standard Hawaiian songs. Martin is also one of the greatest vocal stylists and is a solid accompanying bassist. David is one of the best young 'ukulele players and is the one carrying on the unique Eddie Kamae 'ukulele innovations."

In January 1999, the foursome performed a magnificent thirty-minute set on the Hawai'i Public Television series Na Mele. Six months later they crossed two more important thresholds: they recorded this, their first full album together, and they received a group name.

"*Hui Aloha* means meeting of compassion," says Dennis. "It's the name of a church in Kaupo, Maui. The church was built in 1831 and was in ruins when I first saw it in 1977. Thanks to the tireless efforts of a few friends of Eddie Kamae and the Sons of Hawai'i, the renovated church was able to reopen in 1978 in its original pristine condition: a gift of love given back to the great Creator of us all. And like the name of the church, whenever George, Martin, David and I play music together, we play it with all the love and feeling that God has given us."

THE SONGS:

1. *Steal Away* (vocal)

Dennis: Lead & background vocals & Baby Taylor guitar in C Mauna Loa Tuning (C-G-E-G-A-E) capoed up 2 frets to the key of D

George: Yairi double neck guitar with 6 string neck in C Wahine Tuning (C-G-D-G-B-D) capoed up 2 frets to the key of D

David: 'Ukulele & background vocals

Martin: Electric bass & background vocals

A new original by Dennis, **Steal Away** celebrates the renewal of love between two people. The rhythmic bounce and melodic lilt reflect Dennis' great love of country music.

Steal away,
In the dark of the night
Staying out of sight,
In the shadow of love,
Baby, holding you tight forever.

Steal away,
Never leave you alone,
I'll be coming home,
Nevermore to wander,
Nevermore to roam,
Never ever...

CHORUS: Don't look so sad,
This time the love is here to stay,
Just remember me in the darkness of the night,
That conceals the love that I intend to steal away

Steal away,
Just the thought of you,
In the center of my mind,
Keeps me always hoping,
That you'll be mine forever.

Steal away,
The desire for you,
Dwells deep inside,
And keeps me aware,
That the ties that bind could sever.

2. **Pa'ahana** (vocal)

Dennis: Baby Taylor guitar in G Major "Taro Patch" Tuning (D-G-D-G-B-D) capoed up 2 frets to the key of A

George: Yairi double neck guitar with 6 string neck in G Major Tuning capoed up 2 frets to the key of A

David: 'Ukulele

Martin: Lead & background vocals & electric bass

Attributed to James Kaolokula, Sr., **Pa'ahana** is a *mele inoa* (name song) for a girl who ran away from home to live in the Wahiawa uplands. Like many old Hawaiian songs, it has many verses. Since at least the 1920s, it has been popular among slack key and steel guitarists. Sonny Chillingworth (ENDLESSLY) and Led Kaapana with Bob Brozman (KIKI KILA MEETS KI HO'ALU) have both recently recorded instrumental versions.

He mele he inoa no Pa'ahana

A name song of Pa'ahana

Kaikamahine noho kuahiwi

A young maiden dwelling in the mountains

A na'u i noho aku 'ia Waokele

I was forced to take refuge at Waokele

'Ia uka 'iu'iu o Wahiawa

In the lofty uplands of Wahiawa

O kahi mu'umu'u pili ika 'ili

I fashioned a pullover dress which clung to my body

Oka lau la'i ko'u kapa ia

It was made from leaves of the Ti plant

'Opae 'oeha'a o ke kahawai

The 'oeha'a prawn from the stream

O ka hua o ke kuawa, ka'u ahi 'ia

And the guava fruit I cooked over an open fire

Ha'ina 'ia mai ana ka puana

We tell the refrain

He mele he inoa no Pa'ahana

A name song for Pa'ahana

Translated by Aaron Mahi.

3. ***Pu'u Anahulu*** (vocal)

Dennis: 6 string guitar in C Mauna Loa Tuning

George: Double neck guitar with 6 string neck in C Wahine Tuning & 12 string neck in C Mauna Loa Tuning

David: 'Ukulele

Martin: Vocals & electric bass

This *paniolo* (Hawaiian cowboy) classic uses images of a *pu'u* (hill) and *'o'o* birds to discuss love on the Big Island of Hawai'i. Closely identified today with the Pahinui family, the song often comes out around two a.m. when the ice in the cooler has melted and thoughts have turned to earlier times. "Sometimes you get to playing it and it just takes you to another place," says George. Martin, who sings the soulful lead vocal, learned it from his father, with whom he recorded a classic version for the celebrated album THE GABBY PAHINUI HAWAIIAN BAND, VOL. 1 (Panini 1007). Martin's brother Cyril has released a stirring solo instrumental version on NIGHT MOON - PO MAHINA (Dancing Cat).

Nani wale Pu'u Anahulu i ka 'iu'iu
Beautiful Pu'u Anahulu in its lofty realm.
'Aina pali kaulana pu'u kinikini
A land of cliffs famous for its many hills

HUI: Lu'ia mai lu'ia mai ko'oukou Aloha
CHORUS: Offer, give your love
E na manu 'o'o hulu melemele
Oh you 'o'o birds with yellow feathers

Ua helu'ai na pu'u o Anahulu
The hills of Anahulu have been counted
Kapa 'ia ka inoa Pu'u-anahulu
And the name Pu'u-anahulu is given

No ka betera nani a ke akua
For the beautiful house of God
Kapa ka inoa ka lamaku i keola
Named the standing light of life

Ha'ina 'ia mai ana ka puana
Tell the theme of my song
Kaulana kou inoa Pu'u-anahulu
Famous is your name Pu'u-anahulu

Translated by Larry Lindsey Kimura.

4. ***Palolo*** (vocal)

Dennis: Baby Taylor guitar in C Mauna Loa Tuning & background vocals

George: Lead vocals & Yairi double neck guitar with 6 string neck in C Wahine Tuning

& 12 string neck in C Mauna Loa Tuning

David: 'Ukulele

Martin: Electric bass & background vocals

A slack key standard, **Palolo** is a *mele pana* (place song) written by Charles E. King for a neighborhood in Honolulu nestled against the Ko'olau mountains. As George says, it's frequently played at backyard get togethers, where the barbecue is full of food and the ice chest overflows with everyone's favorite beverages.

Familiar recordings include Gabby Pahinui's classic 1973 version on RABBIT ISLAND MUSIC FESTIVAL (Panini 1004) and Ka'au Crater Boys' 1993 hit, featuring the highly influential 'ukulele master Troy Fernandez, VALLEY STYLE (Roy Sakuma Productions 4000). George, who lives in Palolo, chose the song. "I love to sit on my back porch and gaze at the valley," he says, "and enjoy the gentle breeze that blows in the mana. When I get together with Nina Keali'iwahamana and her husband, Gordon Rapozo, we sing the song and stand up to salute all the fond memories of the times when every night was a party in Palolo."

George, who lives in Palolo, chose the song.

Ho'i ke Aloha ai Palolo

I return to Palolo to my sweetheart

I ka ua Lililehua e kilihune nei

Where the Lililehua rain gently falls as a light mist

Kani 'a ka leo o ke kolohala

The pheasant calls out

I ka ulu kukui honehona nei

Amongst the kukui trees an aluring song

Pumehana kua i ke Aloha

You and I are warmed by our love

I ka pili i ke anu o ke kuahiwi

For we cling together guarded from the cold of the mountains

Ua lawa kua e ke Aloha

To be in love is enough

Honi iho nei ho'i i ka pu'uwai

To kiss indeed is a pleasure to the heart

Ha'ina 'ia mai ana ka puana

We tell the refrain

I ka ua Lililehua e kilihune nei

Of where the Lililehua rain gently falls as a light spray

Translated by Aaron Mahi

5. **Monterey Sunrise** (instrumental)

Dennis: Baby Taylor guitar in C Mauna Loa Tuning

George: Yairi double guitar with 6 string neck in C Wahine Tuning

David: 'Ukulele

Martin: Electric bass

On the road on New Year's Day 1997 in Monterey, CA, Dennis rose a little earlier than the sun. "I went out of my hotel room to witness the dawn of a new year," he says. "I heard music rise from the sound of the sea as it washed upon the shore. A haunting yet melodic tune began to echo with the sound of an orchestra playing in my head."

6. **Wai O Minehaha** (vocal)

Dennis: Lead & background vocals & Taylor 6 string guitar model 612CE in G Major Tuning

George: Yairi double neck guitar with 6 string neck in G Major Tuning

David: 'Ukulele

Martin: Electric bass

By Robert Wai'ale'ale, father of another famous composer, Lena Machado, **Wai O Minehaha** describes the beauty of the Manawaiopuna uplands on Kaua'i. The double waterfall there serves as a perfect symbol for a romantic couple.

*Aia i ka uka a'o Manawaiopuna,
There in the uplands of Manawaiopuna,
Na wai palua i ke alo pali.
Ua 'ike i ka wailele a'o Mopua,
Seen is the waterfall of Mopua,
I ke ani i ka lau o ka makani.
That beckons the numerous winds.*

HUI (CHORUS):

*Pulu au i ka hunahuna wai,
I am drenched by the fresh water mist,
Wai kaulana a'o Minehaha.
Famous water of Minehaha.
I laila ku 'upu, ku'u li'a ana,
There is my desire, my strong yearning,
I ka wailele o Manawaiopuna.
At the waterfall of Manawaiopuna.*

Translated by Dennis Kamakahi

7. **Lepe 'Ula'ula** (vocal)

Dennis: Baby Taylor guitar in C Mauna Loa Tuning

George: Yairi double neck guitar with 6 string neck in C Wahine Tuning & 12 string neck in C Mauna Loa Tuning

David: 'Ukulele

Martin: Lead & background vocals & electric bass

Popularly attributed to *Kaimanahila* (Diamond Head), **Lepe 'Ula'ula** refers to the cockscomb of a rooster. The lyrics describe a *paniolo* (cowboy) from Waimea who uses his lariat the way that Cupid uses a bow and arrow.

Lepe 'ula'ula, lepe o ka moa
Red comb, comb of the chicken
Ka hua kulina, 'ai a ka pelehu
Corn grain, food for the turkey

Keiki mai au no Kawaihae
I'm the guy who hails from Kawaihae
No ke kipuka 'ili, lawe a lilo
The expert of the lasso that makes a sure catch

'Elua wale iho, ho'i maua
There were just the two of us
Ka hau hali'i, a'o Waimea
In Waimea's cool blanket of dew

I laila maua, kukuni e ka hao
There we both applied the branding iron
Kokope e ka 'i'o kupu, kuku'i e ka papa niho
Scraped the gumboil, prodding it from the gum

Mai no'oe, a ho'opoina
Don't you ever forget
I ka lawe ha'aheo, ake kipuka 'ili
How proudly my lasso made its catch

Ha'ina 'ia mai ana ka puana
Now tell the story
Lepe 'ula'ula, lepe o ka moa.
Of the red comb, comb of the chicken.

Translated by Larry Lindsey Kimura

8. **Pua Lantana** (vocal)

Dennis: Baby Taylor guitar in C Mauna Loa Tuning tuned down to the key of Bb & background vocals

George: Lead vocal & Yairi double neck guitar with 6 string neck in C Wahine Tuning tuned down to the key of Bb & 12 string neck in C Mauna Loa Tuning tuned down to the key of Bb

David: 'Ukulele

Martin: Electric bass & background vocals

Also known as **Lantana E**, this *mele ipoipo* (love song), like so many Hawaiian songs, poetically compares a loved one with lovely flowers and places of the heart. George first heard it on Marcella Kalua's fine recording with Eddie Kamae, Feets Rogers, Atta Isaacs and others on GIRL FROM PAPERKOLEA (Makaha 2052).

Aloha e ka pua e
Beloved blossom
Ka pua lasana e
The lantana flower
He makana ka ke Aloha
Love's gift
Ho'oluhi nei nui kino
Soothing and softening every part of the body

Ku'u kino ka'i alo aku
My total attention
I na pali Ko'olau
Turns to the cliff of the Ko'olau
Lalau hele aku ana
And I am seized
I ka nui leo a ka manu
By the call of a bird

He manu 'aha'i lono
This bird's message
I na pali Pele'ula
Calls me to the cliffs of Pele'ula
Kaua i laila
Where you and I unite
I ke kula o Kahanohano
On the clearing of Kahanohano

He hana hui no ka'u
I am, again, in
I ka he'e wai ue one
The sand tossed water's flow
I ka wai 'ao Asia
The waters of this Asian blossom
Ho'i mai e ku'u Aloha
Oh, my love, return to me

O ke Aloha o ka makua
The love of parents
E aia hope e
Is now placed second
Ke Aloha o ka ipo

To the love of my sweetheart
E aia mamua e
Which now is first

Ha'ina
We tell the refrain
E ka pua lasana e
Of the lantana flower
Makana ka ke Aloha
Love's gift
Ho'oluhi nei nui kino
Which soothes and softens every part of the body

Translated by Aaron Mahi

9. ***Whee Ha Swing*** (instrumental)

Dennis: Baby Taylor guitar in G Major Tuning

George: Yairi double neck guitar with 6 string neck in G Wahine Tuning (D-G-D-F#-B-D) & 12 string neck in C Mauna Loa Tuning

David: 'Ukulele

Martin: Electric bass

Ki ho'alu master Sonny Chillingworth, mentor and friend to Hui Aloha, created this rollicking instrumental to test the mettle of guitarists and their strings. "I also threw in some Uncle Fred Punahoa in the middle," says George. "Sonny and I used to do that for fun." He adds that Sonny used to credit his friends Baba Lou and Harry Hema for creating parts of the song.

10. ***Ke Kaua Laiki*** (vocal)

Dennis: Lead & background vocals & Baby Taylor guitar in D Major Tuning (D-A-D-F#-A-D)

George: Yairi double neck guitar with 6 string neck in C Wahine Tuning capoed up 2 frets to the key of D

David: 'Ukulele

Martin: Electric bass

"Back in the 1970s, Pilahi Pahi really impressed upon me that the present time, which we think of as now, will someday be history," says Dennis. "She really inspired me to compose songs that document life for future generations." This poignant, deeply personal composition from 1976 describes the infamous Tet Offensive during the Vietnam War. "Many young men lost their lives in the battle," says Dennis, "among them, some of my friends to whom this song is dedicated."

La kanakolu i 'Ianuali,
The 30th day in January,
I'o a i'ane'i i Vietnamina
Helter skelter in Viet Nam

Po'ipu ka 'enemi i ka wahi pa'a
The enemy is overwhelmed in the stronghold.
I ka po'ele'ele o ka wana'ao.
In the darkness of the early dawn.

Pa'uhia makou e ka po'e pu'ali,
We are overtaken by the soldiers,
A ne'ehope aku no Saikona.
And retreat towards Saigon.

Ua lele na poka ma ko makou kua,
The bullets fly by our squad,
No na pu mikini a ka lima koko.
From the machine guns of the assassin.

Auhea e na hoaloha o keia kaua?
Where are the friends of this war?
I laila i ke kula o ke koko 'ula.
There on the blood-red plain.

Ha'ina 'ia mai ana ka puana,
The story is told,
Ke kaua laiki la o Vietnamina.
Of the rice war of Viet Nam.

Translated by Dennis Kamakahi

11. ***Kaimana Hila*** (vocal)

Dennis: Baby Taylor in C Mauna Loa Tuning capoed up 2 frets to the key of D

George: Yairi double neck guitar with 6 string neck in C Wahine Tuning capoed up 2 frets to the key of D & 12 string neck in C Mauna Loa Tuning capoed up 2 frets to the key of D

David: 'Ukulele

Martin: Lead & background vocals & electric bass

The most popular song for the most famous landmark in Waikiki, **Kaimana Hila** (Diamond Head) makes reference to a moonlight outing, surfing and the old racetrack that used to lure the sporting crowd to Kapi'olani Park. At the height of the Waikiki glory days, Andy Cummings did the definitive version of this Charles E. King tune. It also served as an unofficial theme song for the celebrated 442nd Japanese-American unit in World War II. A popular 1992 reggae-inflected arrangement featured Sistah Robi Kahakalau with Hawaiian Style Band on their album *Vanishing Treasures* (Top Flight 2935). Hui Aloha does it with a samba rock feeling, which George says, give a hula dancer, like Kaula Kamahale, a strong entrance.

I waho makou i ka po nei

We went out last night
A 'ike i ka nani Kaimana Hila
And saw the beauty of Diamond Head
Kaimana Hila
Diamond Head
Kau mai i luna
Rising above

I waho makou i Waikiki ea
We go out to Waikiki
A 'ike i ka nani papa he'e nalu
And see the splendid surfboards
Papa he'e nalu
Surfboards
He'ehe'e malie
Sliding gently

I waho makou i Kapi'olani Paka
We went out to Kapi'olani Park
'Ike i ka nani lina poepoe
See the beautiful round ring (racetrack)
Lina poepoe
Round ring
Ho'oluhi kino
It wears out the body

Ha'ina 'ia mai ana ka puana:
Telling the theme:
A 'ike i ka nani Kaimana Hila
See the beauty of Diamond Head
Kaimana Hila
Diamond Head
Kau mai i luna
Rising above

Translated by Joe Keawe

12. **Waipi'i** (vocal)

Dennis: Lead & background vocals & Taylor 6 string guitar model 612CE in G Major Tuning

George: Yairi double neck guitar with 6 string neck in G Major Tuning

David: 'Ukulele

Martin: Electric bass

Dennis wrote this tale of rising water about an old swimming hole in Aliamanu. "It only existed after a huge downpour," he says. "It was surrounded by lush ferns and wild orchids. There were several small waterfalls that fed it and the water was never too cold."

Today, a golf course stands in its place. But, as Dennis says, philosophically, "The memory of this special place will live forever in my mind and in the song."

Nani wale ka pua lantana,
How beautiful is the lantana flower,
Hoapili o ka la kakahiaka,
Companion of the morning sun,
Hihia i ka pua panini,
Interwoven with the cactus flower,
I ka makani 'olu'olu o ke Ko'olau.
In the comforting Ko'olau wind.

Nani wale ka ua noelani,
How beautiful is the heavenly mist rain,
I ka uka uluwehi o Moanalua,
In the lush verdure of Moanalua,
Honi ana i na pua melemele,
Kissing the yellow flowers,
Na pua kiawe o Aliamanu.
The kiawe flowers of Aliamanu.

Nani wale na manu i ka lewa uli,
How beautiful are the birds in the blue sky,
Na manu 'ula'ula o ke kuawa,
The red cardinals of the valley,
Pulupe i ka wai aniani,
Drenched by the crystal clear water,
Ka wai anuheha o Waipi'i.
The tepid water of Waipi'i.

Translated by Dennis Kamakahi

13. ***I Ka Po Ame Ke Ao*** (vocal)

Dennis: Baby Taylor in C Mauna Loa Tuning

George: Yairi double neck guitar with 6 string neck in C Wahine Tuning & 12 string neck in C Mauna Loa Tuning

David: 'Ukulele

Martin: Vocals & electric bass

By Lena Salis and Vicky Silva, this popular standard speaks about expressing with the eyes something that isn't verbally discussed. Ray Kane also recorded it for his album PUNAHELE (Dancing Cat 38001).

'Ili hewa kahi mana'o la
I have but one annoying thought
Me 'ole ke kukakuka
Which we've not discussed

Ma ke hewa wale ku'ulia ana la
My fear, it wanes within
I ka po ame ke ao
Throughout the day and night

Kuhi au 'ai 'ia ana la
As I dine over a meal and enjoy its tasty qualities
Ka pu'u ke momoni nei
Oh so delicious
Ma ke hewa wale ku'ulia ana la
My fear, it wanes within
I ka po ame ke ao
Throughout the day and night

Noho au i ho'omana'o la
As I sit in my solitary thought
He beauty o kaua
And ponder our beautiful relationship
Ma ke hewa wale ku'ulia ana la
My fear, it wanes within
I ka po ame ke ao
Throughout the night and day

Ho'omana'o, a'e ana au la
Alas! My persistent thoughts
Ke Aloha 'ia 'oe
Of love for you
Ma ke hewa wale ku'ulia ana la
My fear, it wanes within
I ka po ame ke ao
Throughout the night and day

Ha'ina mai ka puana la
Tell the refrain
Me 'ole ke kukakuka
Of thoughts unspoken
Ma ke hewa wale ku'ulia ana la
My fear, it wanes within
I ka po ame ke ao
Throughout the night and day

Translated by Aaron Mahi

14. ***Panini Pua Kea*** (vocal)

Dennis: Baby Taylor guitar in C Mauna Loa Tuning tuned down to the key of Bb

George: Vocals & Yairi double neck guitar with 6 string neck in C Wahine Tuning tuned down to the key of Bb & 12 string neck in C Mauna Loa Tuning tuned down to the key of

Bb

David: 'Ukulele

Martin: Electric bass

This flirtation favorite attributed to composer and bandleader Johnny Almeida describes the effects on the heart of tasting the honey of a white cactus flower. "This is reminiscent of the Sons of Hawai'i," says George. "They combined slack key, 'ukulele and steel to create arrangements where the music comes alive."

'Auhea iho nei o lei Aloha

Where has lei aloha gone?

Ku'u hoa i ka nani 'ao na pua

My companion amid the beautiful flowers

Eia mai au o sui pa lilo

Here am I "Sweep-all-to-myself"

Ko ipo i ke aka pua aniani

Your sweetheart in the shadow of flowers

He aniani wale o hali'a loko

Well known is my heart's turmoil

Nowelo mao ole i ka pu'uwai

A love stirs ceaselessly in my heart

Na wai no 'oe e a pakele aku

How can you escape its influence

I ka wai o ka panini pua kea

After tasting the honey of the white flowered cactus?

Ha'ina 'ia mai ana ka puana

This is the end of my song

Ku'u ipo i ka nani o na pua

Of my sweet heart among the beautiful flowers

Translation by Mary Kawena Pukui

15. *Sanoë* (vocal)

Dennis: Baby Taylor guitar in C Mauna Loa Tuning

George: Yairi double neck guitar with 6 string neck in C Wahine Tuning & 12 string neck in C Mauna Loa Tuning

David: 'Ukulele

Martin: Vocals & electric bass

By Queen Lili'uokalani (one of Hawai'i's most beloved and accomplished composers) and Kapeka Sumner, **Sanoë** describes a romance at the royal court sometime in the late 19th Century. In the 1960s, **Sanoë** was brought back into general circulation by Eddie Kamae with the Sons of Hawai'i on MUSIC OF OLD HAWAII (Hula Records 506). Since then

it has remained a popular standard.

'Auhea 'oe e Sanoē,
Harken to me O Sanoē
Ho'opulu liko ka lehua.
That dampens the lehua bud.
Eia ho'i au,
Here am I responding to though,
Ke kali nei i ko leo.
Waiting to hear your voice.

'O ka pane wale mai no,
Just a reply from you,
'Olu wau me he wai 'ala.
And I am relaxed like perfume
Honehone me he, ipo ala,
Charmed like a lover,
Paila i ka nui kino.
Stirring the whole body.

E kala ne, ia kino
Long since has this body
I piliwi ai, i laila.
Believed all that was there.
Pehea e hiki ai
How can it be possible
E ko ai i, ka mana'o.
To fulfill the thoughts of love's workings.

Ke hea mai nei water lily,
Water lily now calls,
Ke ao mai 'oe, ia kaua
Watch out for ourselves
Eia a'e, no 'o pelo,
Now comes Fibber
Manu 'aha'i 'olelo.
The bird that carries tales.

Lohe aku nei na, kuhina nui,
The title persons have heard,
A he 'a, hahui ko loha
Of a gathering in Rome
Ke 'oni a'e, la i luna
Moving now upward
E like me Likelike
Like the Princess Likelike

Translated by Elizabeth K. Sumner

Produced by Howard Johnston, Dennis Kamakahi, Martin Pahinui, George Kuo and George Winston

Engineered by Howard Johnston

Additional engineering by Justin Lieberman and Porter Miller

Mastered by Bernie Grundman at Bernie Grundman Mastering in Los Angeles, CA

Art Direction by Joanie K.Y. Chan

Design by Rex Leisure

Cover photographs by Eugene Lancette, Expressions Photography Honolulu

Liner notes by J.W. Junker with technical assistance by George Winston

Liner notes edited by Corrina Burnley

DEDICATION:

Hui Aloha dedicates this CD to the four individuals who have touched our musical lives: Gabby "Pops" Pahinui, Atta Isaacs, Sonny Chillingworth and Eddie Kamae, for being the guiding light in our quest for the true Hawaiian sound.

SPECIAL THANKS:

The hard working staff of Dancing Cat Records and Different Fur Studios, Kalena Awa, Ruth Pahinui, Robin Kamakahi and our entire families, Cookie Isaacs, Puakea Nogelmeier, Jay Junker, Hella Kihm, Ozzie Kotani, Eugene (Gino) Lancette of Expressions Studio of Photography, Aaron Mahi, Ruby Loo & Ed Rogoff, Jay Fukuda & Reena Jenkins of Pineapple Moon Aloha Shirts, Navarre Hawaii, the Windham Hill Group and BMG Music.

THANKS TO:

Tom Cross GM of The Hawaiian Regent Hotel, Judith Barrett, Keoni Born, Bob & Maria Hickling, Nancy Lorenz, Ed & Kalena of Kennewick, WA, the AMH Wolfpack (Hui Lupo), Eddie & Myrna Kamae, Saichi & Evalina Kawahara of Kapalakiko Productions, Diane YM Wong, Keith & Carmen Haugen, Milton Lau of Ka Hoku Productions, John Pearse Strings, Alvin Meyer, Richard Hoover at Santa Cruz Guitars, Gary Chung of White Harvest Guitars, KINE FM RADIO 105.1, Ed & Lois Smith of San Jose and the late Kumu Hula Mahina Bailey for his warm hospitality and friendship.