

Sadako and the Thousand Paper Cranes

Liv Ullmann: narration

George Winston: solo guitar

*Special Edition*

Based on the book by Eleanor Coerr

This soundtrack recording was originally produced for a half hour film that has been broadcast on television throughout the world. Artist Ed Young traveled to Hiroshima with the film's director, George Levenson, researching and designing the drawings that tell the story. In the film, the camera pans and dissolves through hundreds of luminous pastels as Liv Ullmann narrates and George Winston performs the solo guitar soundtrack.

\*\*\*\*\* Five Stars "Beautifully moving," Video Rating Guide

Blue Ribbon, American Film and Video Festival

Gold Apple, National Education Film and Video Festival

Gold Award, Parent's Choice Magazine

Notable Film and Video, American Library Association

"...touches the soul." L.A. Parent Magazine

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Based on the book by Eleanor Coerr

Adapted to narration by Victoria Trostle

Story consultant – Ashley Ramsden

“I will write peace on your wings and you will fly all over the world.”

Sadako Sasaki

Today, Sadako Sasaki is a contemporary heroine of peace. Her personal struggle has awakened millions of people, especially children, to the long-term consequences of war, the danger of nuclear weapons, and our common humanity. As author Eleanor Coerr says, “I think if you tell people that 200,000 people died as a result of the bombing of Hiroshima, it doesn't have as much impact as the story of one young girl. People feel they know Sadako after hearing her story, and

that's what makes the difference in their understanding."

With Sadako, the paper crane has become an international symbol of peace. It is perhaps the most elegant example of origami, the Japanese art of paper-folding. People who hear Sadako's story often ask: How can I make a paper crane? For a free set of written instructions and diagrams, send a self-addressed stamped envelope to The Sadako Project. Paper cranes are unique and graceful, and folding them is very satisfying to young and old alike. Whether they are sent to Hiroshima, Nagasaki, the United Nations, the local library, or someone recovering from an illness, the paper crane is a welcome gift of special beauty and meaning.

HERE ARE SOME ADDITIONAL RELATED RESOURCES  
AVAILABLE FROM THE SADAKO PROJECT:

HOW TO FOLD A PAPER CRANE

*A half hour live action video guaranteed to work. Ages eight and up.*

SADAKO AND THE THOUSAND PAPER CRANES

*The original story by Eleanor Coerr. A contemporary classic.  
(paperback by Dell Yearling/Hardback by G.P. Putnam's Son)*

SADAKO

*A clothbound picture book. Story by Eleanor Coerr.  
Drawings by Ed Young selected from the video  
48 full color illustrations. Age eight and up. (G.P. Putnam's Son)*

CHILDREN OF THE PAPER CRANE, A HISTORY

*Originally written in Japanese by Masamoto Nasu, this excellent translation fills in the facts about Sadako's life as well as her friends and classmates who built the now-famous Children's Monument in Hiroshima's Peace Park. (M.E. Sharpe)*

**SADADKO AND THE THOUSAND PAPER CRANES**

**NARRATION WITH SOLO GUITAR 30:06**

1. Introduction/Transformation/Early One Morning/Running/Peace Park 3:51
2. Bells/Birds In Flight/Grandmother's Lament 1:39
3. The Race/Sadako's Lament/A New Year's Lullaby/Sadako's Lament II 5:28

4. A Good Luck Sign/The Magic of the Cranes/Folding Cranes 3:46
5. Meeting Kenji/Mon Enfant/Kenji's Lament/Star Island 4:27
6. Going Home/A Silk Kimono/Sadako's Lament III 6:02
7. This Is Our Cry/Epilogue 5:05

## SOLO GUITAR MUSIC ALONE 29:14

1. Introduction/Transformation 0:46
2. Early One Morning (Sadako's Slack Key #1) 1:35
3. Running/Peace Park 0:54
4. Bells 0:18
5. Birds In Flight 2:07  
This is the traditional Irish piece *Boys of Ballisodare*, as arranged by Grey Larsen and Malcolm Dalglish from their album THUNDERHEAD.
6. Grandmother's Lament 0:48
7. The Race/Sadako's Lament 1:52
8. The New Year's Lullaby 0:59  
From the song *A Pretty Good Diet* by guitarist John Creger.
9. Sadako's Lament II 1:24
10. A Good Luck Sign 0:49
11. The Magic of the Cranes 0:53  
Played in the key of D in the G Major Tuning (here sounding in the key of C, since the guitar is tuned down two half steps from standard pitch)
12. Folding Cranes 1:07
13. Meeting Kenji 2:14  
Played in the key of A minor and D minor in the G Major Tuning (here sounding in the keys of G minor and C minor, since the guitar is tuned down two half steps from standard pitch).
14. Mon Enfant (My Child)/Kenji's Lament/Star Island 3:11
15. Played in the key of A minor in the G Major Tuning (here sounding in the key of G minor, since the guitar is tuned down two half steps from standard pitch).  
*Mon Enfant* is a traditional French piece, which also goes by the title *The Little Boy and the Old Man*. The song was also adapted and given new lyrics and a bridge by composer Wayne Shanklin in 1954 with the title *Little Child (Daddy Dear)* [Wayne Shanklin also composed the song *The Big Hurt* which was a hit for singer Toni Fisher in 1959]. Great instrumental guitar versions of this song have also been recorded by Ralph Towner, on his albums DIARY and LOST AND FOUND, as a guitar solo under the name *Mon Enfant*; and, where I first heard it, by guitarist Wes Montgomery on his album TEQUILA, under the name *Little Child (Daddy Dear)*, with a haunting string arrangement by Claus Ogerman.
16. Going Home (Slack Key) 1:22
17. A Silk Kimono 1:16
18. Sadako's Lament III 2:07

19. This Is Our Cry 1:47  
 20. Epilogue (Sadako's Slack Key #2) 2:41

BONUS TRACK:

21. Kazoe-Uta (solo guitar)

A Japanese children's counting song composed in the late 1800s by Shuji Izawa (1851-1917), the head of Japan's public schools at that time. This piece is played on the guitar in the key of G minor, in the open G Major Tuning (here tuned up one half step to sound in the key of A flat, but I am referencing the song in the key of G).

This piece uses a traditional Japanese minor scale (listed here ascending): the 1, 2, flat 3, 5, sometimes the flat 6, and the octave of the 1 (in the key of G minor the notes are G, A, Bb, D, sometimes E flat, and the octave G).

The improvisation also uses another traditional Japanese minor scale of the 1, 2, 4, 5, flat 6, and the octave of the 1 (in the key of G minor the notes are G, A, C, D, E flat, and the octave G).

Total time: 59:

All songs composed by George Winston and published by Dancing Cat Music (BMI), and administered by Wixen Music, except the following:

- *Birds in Flight*, which is based on the traditional Irish piece *Boys of Ballisodare*, as arranged by Grey Larsen and Malcolm Dalglish from their album THUNDERHEAD (Flying Fish Records), published by Sleepy Creek Music/Oolitic Music (BMI).
- *New Year's Lullaby* is part of the song *A Pretty Good Diet* by guitarist John Creger (BMI).
- *Mon Enfant (My Child)* is a traditional French piece arranged by George Winston.

All the songs are played in open G Major Tuning. In Hawaii Slack Key tradition this is called Taro Patch Tuning. The Somogyi guitar is tuned D-G-D-G-B-D from the lower pitched sixth string to the highest first string. In addition, the guitar has two extra bass strings, with the lowest one tuned to A and the second – lowest one tuned to C, thus yielding A-C-D-G-D-G-B-D. (All of these are actually pitched down to the key of F, and the eight strings then yield G-B-C-F-C-F-A-C.)

Special thanks to these Hawaiian Slack Key guitarists for their influence and inspiration: Carlos Andrade, Keola Beamer, Kapono Beamer, Reggie Berdon, Tommy Blaisdell, Sonny Chillingworth, Cindy Combs, Danny Carvalho, Walter Carvalho, Patrick Cockett, George Keoki Davis, Ken Emerson, Mike Ho'omanawanui, Atta Isaacs, Wayne Jacintho, George Ka'ainoa, Ledward Kaapana, Manu Kahaiali'i, Henry Kahalekahi, George Kahumoku Jr., George

Kahumuku Sr., Moses Kahumoku, Dennis Kamakahi, Malaki Kanahela, Ray Kane, Abraham Kononui, Ozzie Kotani, George Kuo, Leonard Kwan, Peter Moon, George Nainoa, William Namahoe, Alice Namakalua, Whitney Tinni Natta, Alike Alex Ogum, Bla Pahinui, Cyril Pahinui, Martin Pahinui, Gabby Pahinui, Jeff Peterson, Fred Punahoa, Tommy Soloman, Manny Varize, and Jim Kimo West;

and to these guitarists who I have listened to over the years: Chet Atkins, Pierre Bensusan, Blind Blake, Blind Man & His Guitar (from South Africa), Kokomo Arnold, Etta Baker, Vishwa Mohan Bhatt, Debashish Bhattachaya, Barbeque Bob, Michael Barry-Rec, Scrapper Blackwell, Walter Boruta, Lenny Breau, Antonio Bribiesca, Big Bill Broonzy, Sam Broussard, Bob Brozman, Martin Carthy, Bo Carter, Nels Cline, Ry Cooder, Elizabeth Cotton, John Creger, Gary Davis, Alex De Grassi, Phil deGruy, Sleepy John Estes, John Fahey, John Feeley, Steve Ferguson, Blind Boy Fuller, Dick Gaughan, Davey Graham, Ted Greene, Stefan Grossman, Michael Gulezian, Daniel Hecht, Michael Hedges, Karl Herreshoff, Dudley Hill, Lightnin' Hopkins, John Lee Hooker, David Horgan, Son House, Mississippi John Hurt, John Jackson, Skip James, Bert Jansch, Blind Lemon Jefferson, Don Jennings, Lonnie Johnson, Tommy Johnson, Robert Johnson, Blind Willie Johnson, Brij Bhushan Kabra, Jorma Kaukonen, Alan Kilmartin, Earl Klugh, Robby Krieger, Eddie Lang, Peter Lang, Furry Lewis, David Lindley, Mance Lipscomb, Michael Lorimer, Taj Mahal, Steve Mann, Carlos Mantoya, Brownie McGee, Memphis Minnie, Larry McNeeley, Blind Willie McTell, Botswana Ronnie Moipolai, Wes Montgomery, Jean Bosco Mwenda (aka Mwenda wa Bayeke), Charley Patton, Baden Powell, David Qualey, Tampa Red, Jerry Reed, John Renbourn, Stephen Robinson, Pepe Romero, Dick Rosmini, John Roth, Rick Ruskin, Sabicas, Jim Scott, Bola Sete, Bumble Bee Slim, Henry Spaulding, Joseph Spence, Ron Toepfer, Ralph Towner, Henry Townsend, Merle Travis, Guy Van Duser, Doc Watson, Sylvester Weaver, Casey Bill Weldon, Peetie Wheatstraw, Bukka White, Robert Wilkins, Will Ackerman, Alan Wilson, and Carl Wyant;

Also, special thanks to master luthier Ervin Somogyi of Oakland, CA who built the eight string guitar used on this album, John Creger & the Creger Family, Mark Kimura, Daisuke Kinoshita, Kako Someya, Tadd Igarashi, Masahiro Takara, Yuki Yamauchi, and Hinoshi Yasumura;

And thanks to everyone at Peace Park in Hiroshima and at Peace Park in Nagasaki, and to the late George Levinson & everyone at Informed Democracy for conceiving this project.

And thanks to everyone at Dancing Cat Productions, everyone at Sony USA, and Shigeru Sekiguchi, Risa Sato and everyone at Sony Japan.

Produced by George Levenson, Howard Johnston, and George Winston  
The narration was recorded in 1989 and the solo guitar was recorded in 1990.  
Engineered by Howard Johnston.  
Assistant Engineer: Matt Murman.  
Mastered by Bernie Grundman at Bernie Grundman Mastering, Hollywood, CA.  
Interior photo by Dolores Thomas

For a complete discography and more information see [www.georgewinston.com](http://www.georgewinston.com)

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**DANCING CAT RECORDS & HAWAIIAN SLACK KEY GUITAR**

George Winston is recording many of the masters of Hawaiian Slack Key guitar for Dancing Cat Records. Slack Key is the name for the beautiful solo finger-style guitar tradition unique to the Islands, which began in the early 1800s and pre-dates the better-known steel guitar by half a century.

For more information about Slack Key, to hear song samples and to order online any recordings available on Dancing Cat Records, visit our website at [www.dancingcat.com](http://www.dancingcat.com), which includes an eight section information booklet about Hawaiian Slack Key guitar. If you would like to be on Dancing Cat's mailing list, or if you have any questions about Slack Key guitar, email us at [ml@dancingcat.com](mailto:ml@dancingcat.com).

Cover art and illustrations by Ed Young.  
Graphic design by The Art Dept. Santa Cruz, CA.