

UKULELE CLUB OF SANTA CRUZ

THE SONGS

HAVE FUN WITH THESE!

All Of Me

Ukulele Club of Santa Cruz
November 2002

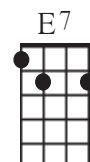


Music by Gerald Marks
Lyrics by Seymour Simons

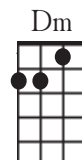
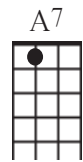
1931

Original Opening

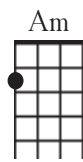
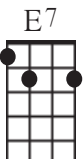
You took my kisses and all my love
You taught me how to care
Am I to be just remnant of
A one-sided love affair
All you took, I gladly gave
There is nothing left for me to save



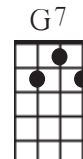
All of me why not take all of me



Can't you see I'm no good without you



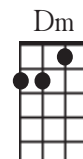
Take my lips I want to lose them



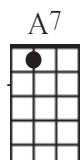
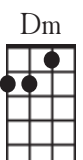
Take my arms I'll never use them



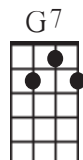
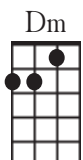
Your goodbye left me with eyes that cry



How can I go on dear without you



You took the part that once was my heart



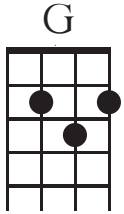
So why not take all---of--- me

Aloha Oe

Farewell to thee

Lyrics & Music: Queen Lili'uokalani 1878
English lyrics by Charles. E. King 1923

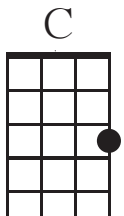
Ukulele Club of Santa Cruz at Uke Fest West



G C G
Proudly swept the rain cloud by the pali

D7

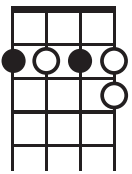
As onward it glides thru the trees



G C G
It seems to be following the líko

A7 D7 G C G G7

of the 'ahíhi lehua of the vale

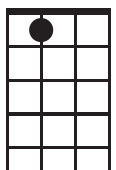


C G
Aloha Oe, Farewell to thee

D7

G G7

Thou charming one who dwells among the bowers

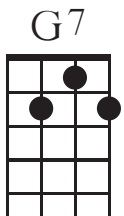


C G
One fond embrace, before I now depart

D7

G C G

Until we meet again



*An original manuscript of "Aloha Oe"
in Queen Lili'uokalani's handwriting is preserved
at the Bernice Pauahi Bishop Museum in Honolulu*

C F C
How many roads must a man walk down

C F G
Before you call him a man

C F C
Yes, 'n' how many seas must a white dove sail

C F G
Before she sleeps in the sand?

C F C
Yes, 'n' how many times must the cannonballs fly

C F G
Before they are forever banned?

Chorus

F G
The answer my friend

C
Is blowin' in the wind

F G C
The answer is blowin' in the wind.

C F C / C F G / Repeat 3 Xs per verse

How many times must a man look up
Before he can see the sky?

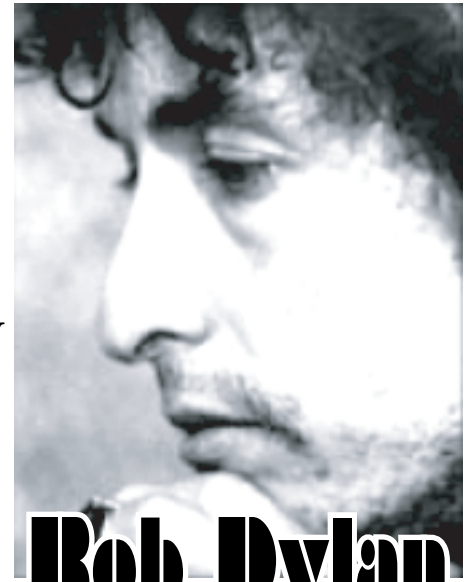
Yes, 'n' how many ears must one man have
Before he can hear people cry?

Yes, 'n' how many deaths will it take till he knows
That too many people have died?

How many years can a mountain exist
Before it is washed to the sea?

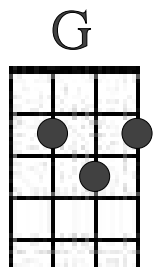
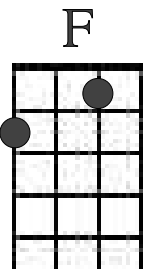
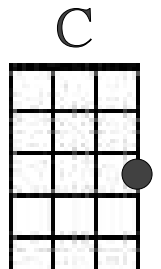
Yes, 'n' how many years can some people exist
Before they're allowed to be free?

Yes, 'n' how many times can a man turn his head
Pretending he just doesn't see?



Bob Dylan

Blowin' in the Wind



Blue Bayou

4

G **D7**
I feel so bad I've got a worried mind I'm so lonesome - all the time

G
Since I left my baby behind - on Blue Bayou

G **D7**
Savin' nickels, savin' dimes Workin' 'til the sun don't shine
D7 **G** [N.C.]
Lookin' forward to happier times on Blue Bayou

G **D7**
I'm goin' back some day, come what may, to Blue Bayou
D7 **G**
Where you sleep all day and the catfish play on Blue Bayou

G **G7**
All those fishin' boats with their sails afloat

C **Cm** **G** **D7** **G** [N.C.]
If I could only see - that familiar sunrise thru sleepy eyes how happy I'd be

G **D7**
Oh, to see my baby again - and to be with some of my friends

G
Maybe I'd be happy then on Blue Bayou

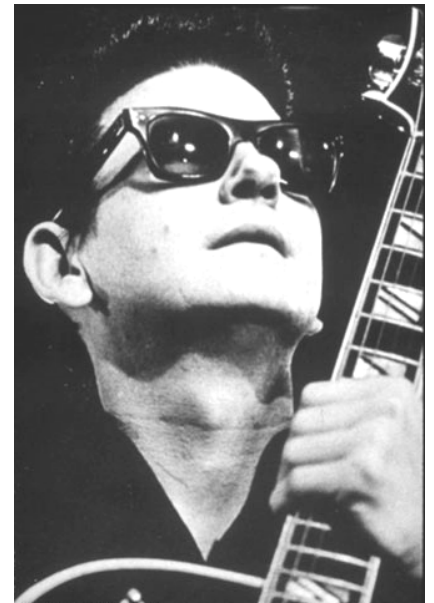
G **D7**
I'm goin' back some day, come what may, to Blue Bayou

G
Where you sleep all day and the catfish play on Blue Bayou

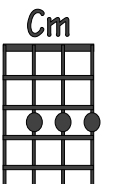
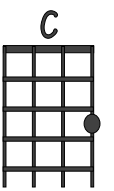
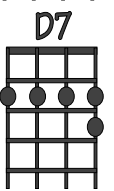
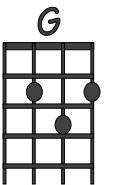
G7 **C** **Cm**
Ah, that girl of mine by my side - the silver moon and evening tide

G **D7** **G** [N.C.]
are some sweet day gonna take away this hurtin' inside

D7 **G**
I'll never be blue, my dreams come true - On Blue Bay...ou



Roy Orbison



City of New Orleans

as performed by Arlo Guthrie

Ukulele Club of Santa Cruz August 2005

G D G
Riding on the City of New Orleans
Em C G
Illinois Central Monday morning rail
G D G
Fifteen cars and fifteen restless riders
Em D G
Three conductors and twenty-five sacks of mail
Em Bm
All along the south bound odyssey, the train pulls out of Kenkakee
D A
Rolls along past houses farms and fields
Em Bm
Passing trains that have no name, freight yards of old black men
D D7 G
And graveyards of rusted automobiles.

Chorus

C D7 G
Good morning America, how are you?
Em C G D7
Say, don't you know me, I'm your native son
G D Em A7
I'm the train they call the City of New Orleans
Bb C D D7 G
I'll be gone five hundred miles when the day is done

G D G
Dealing card games with the old men in the club car
Em C G
Penny a point ain't no one keeping score
G D G
Pass the paper bag but hold the bottle
Em D G
Feel the wheels rumbling 'neath the floor
Em Bm
And the sons of Pullman porters and the sons of engineers
D A
Ride their father's magic carpets made of steel
Em Bm
Mother with her babes asleep rocking to the gentle beat
D D7 G
And the rhythm of the rails is all they feel

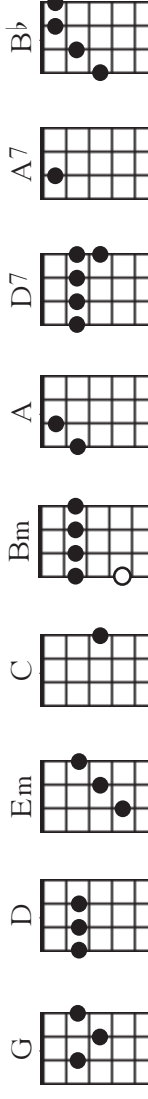
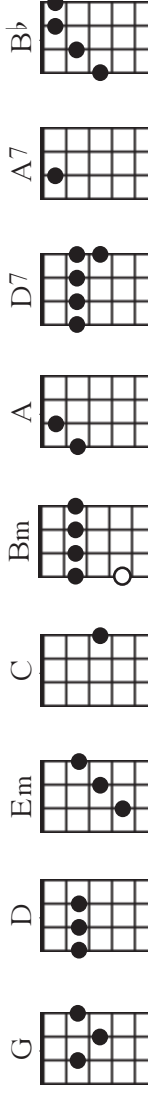
Chorus

C D7 G
Good morning America, how are you?
Em C G D7
Say, don't you know me, I'm your native son
G D Em A7
I'm the train they call the City of New Orleans
Bb C D D7 G
I'll be gone five hundred miles when the day is done

G D G
Nighttime on the City of New Orleans
Em C G
Changing cars in Memphis Tennessee
G D G
Halfway home we'll be there by morning
Em D G
through the Mississippi darkness rolling down to the sea
Em Bm
But all the towns and people seem to fade into a dark dream
D A
And the steel rail still ain't heard the news
Em Bm
The conductor sings his songs again, the passengers will please refrain
D D7 G
This train got the disappearing railroad blues

Chorus

C D7 G
Good night America, how are you?
Em C G D7
Say, don't you know me, I'm your native son
G D Em A7
I'm the train they call the City of New Orleans
Bb C D D7 G
I'll be gone five hundred miles when the day is done

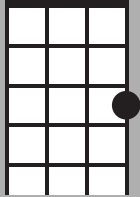




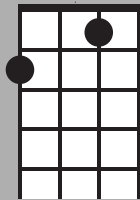
White Album 1968

UKULELE CLUB OF SANTA CRUZ MAY 2003

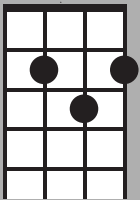
C



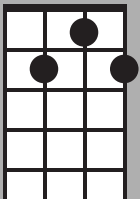
F



G



G7



C

I listen for your footsteps coming up the drive

F

Listen for your footsteps but they don't arrive

G

Waiting for your knock dear on my old front door

F

C

I don't hear it - does it mean you don't love me any more

C

I hear the clock a'ticking on the mantle shelf

F

See the hands a'moving but I'm by myself

G

I wonder where you are tonight and why I'm by myself

F

C

I don't see you - does it mean you don't love me any more

C

Don't pass me by don't make me cry don't make me blue

F

'Cause you know darling I love only you

C

You'll never know it hurt me so, how I hate to see you go

G7

F

C

Don't pass me by, don't make me cry

C

I'm sorry that I doubted you, I was so unfair

F

You were in a car crash and you lost your hair

G

You said that you would be late, about an hour or two

F

C

I said that's alright I'm waiting here, just waiting to hear from you

C

Don't pass me by don't make me cry don't make me blue

F

'Cause you know darling I love only you

C

You'll never know it hurt me so how I hate to see you go

G7

F

C

Don't pass me by, don't make me cry

[one, two, three, four, five, six, seven...]

C

Don't pass me by don't make me cry don't make me blue

F

'Cause you know darling I love only you

C

You'll never know it hurt me so how I hate to see you go

G7

F

C

Don't pass me by, don't make me cry

FIVE FOOT TWO

EYES OF BLUE

Written by:

Joe Young

Sam Lewis and

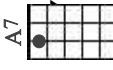
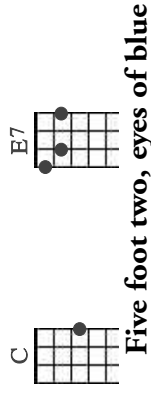
Ray Henderson

1925

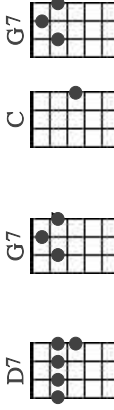


HAS ANYBODY

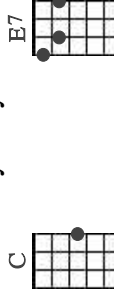
SEEN MY GIRL?



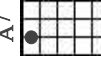
But oh what those five feet could do



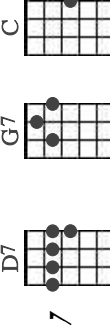
Has anybody seen my girl?



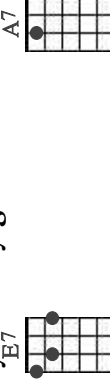
Turned up nose turned down nose



Never had no other beaus



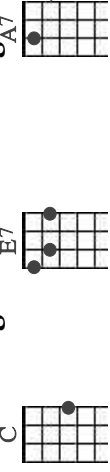
Has anybody seen my girl?



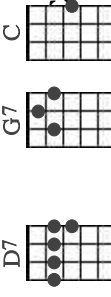
Now if you run into a five foot two covered with fur



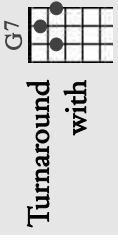
Diamond rings and all those things bet your life it isn't her



But could she love could she woo could she, could she, could she coo



Has anybody seen my gal?



HANALEI MOON

Intro Vamp F / Dm / Gm7 / C7 Repeat 2x's

F G7
When you see Hanalei by moonlight

Bb C7 F C7
You will be in heaven by the sea

F G7
Every breeze, every wave will whisper

Bb C7 F (Gm7) C7
You are mine don't ever go away

Chorus

F G7
Hanalei, Hanalei moon

C7 Bb F C7
Is lighting beloved Kaua'i

F G7
Hanalei, Hanalei moon

First time

C7 F C7 (return)
Aloha no wau 'ia 'oe

Second time

C7 pause Bb Bbm F
Aloha no wau 'ia Hana----lei moon



Intro Vamp: D7 G7 C A7 D7 G7 C G7

C

Oh, we're going to a hukilau, a huki huki huki huki huki lau

G7

Everybody loves a hukilau, where the laulau is the kaukau, at the big lau

A7

D7

C

D7

We throw our nets out into the sea, and all the ama ama come swimming to me

C

A7

G7

C

Oh, we're going to a hukilau, a huki huki huki huki huki-lau

C

G7

What a beautiful day for fishing the old Hawaiian way

Dm

G7

D7

G7

All the hukilau nets are a swishing down in old Laie Bay

C

G7

Oh, we're going to a hukilau, a huki huki huki huki huki lau

C

Everybody loves a hukilau, where the laulau is the kaukau, at the big lau

A7

D7

C

D7

We throw our nets out into the sea, and all the ama ama come swimming to me

C

A7

G7

C

A7

Oh, we're going to a hukilau, a huki huki hukilau

G7

C

A7

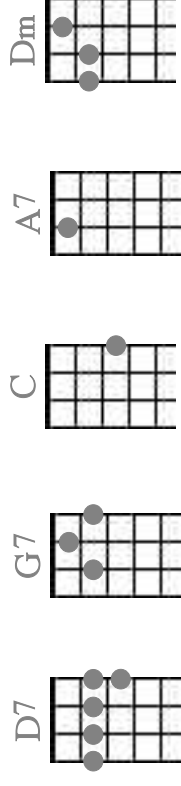
G7

C

D7

G7

a huki huki hukilau a huki huki hukilau



Ukulele Club of Santa Cruz January 2003

Hukilau Song



C F
 They say we're young and we don't know,
 C F G
 won't find out un - til we grow
 C F
 Well, I don't know if all that's true,
 C F Dm G
 'cause you got me, and baby, I got you
 C F C F C F
 Babe, I got you babe, I got you babe

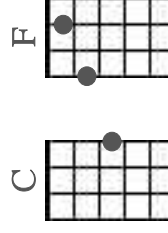
C F
 They say our love won't pay the rent,
 C F Dm G
 before it's earned, our money's all been spent
 C F
 I guess that's so, we don't have a lot,
 C F Dm G
 but at least I'm sure of all the things we got
 C F C F C
 Babe, I got you babe, I got you babe

Dm G Dm G
 I got flowers in the spring, I got you to wear my ring
 C Am
 and when I'm sad, you're a clown,
 F G
 and if I get scared, you're always around

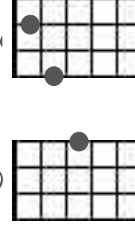
I Got You Babe



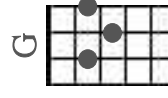
Sonny & Cher



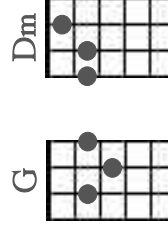
C



F



G



Dm



Ukulele Club of Santa Cruz January 2003

C F
 So let them say your hair's too long, ~~all~~ Gone!
 C F Dm G
 'cause I don't care, with you I can't go wrong
 C F
 Then put your little hand in mine
 C F Dm G
 there ain't no hill or mountain we can't climb
 C F C F C F
 Babe, I got you babe, I got you babe
 C F C G

C F C G
 I got you to hold my hand, I got you to understand
 C F C G
 I got you to walk with me, I got you to talk with me
 C F C G
 I got you to kiss goodnight, I got you to hold me tight
 C F C G
 I got you, I won't let go, I got you to love me so

C F C G F C
 I got you, babe,
 C F C G C
 I got you, babe, I got you, babe

Verse 1 Key of G

D7

I keep a close watch on this heart of mine

D7

I keep my eyes wide open all the time

C

I keep the ends out for the tie that binds

D7

Because you're mine, I walk the line

Verse 2 Key of C

G

I find it very, very easy to be true

G

I find myself alone when each day's through

F

Yes, I'll admit that I'm a fool for you

G

Because you're mine, I walk the line

Verse 5 Key of G

D7

I keep a close watch on this heart of mine

D7

I keep my eyes wide open all the time

C

I keep the ends out for the tie that binds

D7

Because you're mine, I walk the line

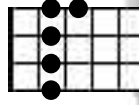
Johnny Cash

I Walk The Line

Ukulele Club of Santa Cruz August 2008

Verse 3 Key of F

D7



As sure as night is dark and day is light

C

I keep you on my mind both day and night

Bb

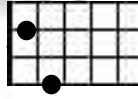
And happiness I've known proves that it's right

C

Because you're mine, I walk the line

Verse 4 Key of C

F



You've got a way to keep me on your side

G

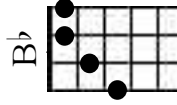
You give me cause for love that I can't hide

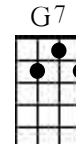
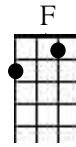
F

For you I know I'd even try to turn the tide

G

Because you're mine, I walk the line





Intro (with grunts) C /// /// /// /// F /// /// C /// /// G7 /// F /// C /// ///

C

In the summertime when the weather is high,

You can stretch right up and touch the sky,

F

C

When the weather's fine, you got women, you got women on your mind

G7

F

C

Have a drink, have a drive, go out and see what you can find

C

If her daddy's rich, take her out for a meal,

If her daddy's poor, just do what you feel

F

C

Speed along the lane, do a ton or a ton and twenty-five

G7

F

C

When the sun goes down, you can make it, make it good in a lay-by

C

We're no threat people, we're not dirty, we're not mean,

We love everybody but we do as we please

F

C

When the weather's fine, we go fishing or go swimming in the sea

G7

F

C

We're always happy, life's for living, yeah, that's our philosophy

C

Sing along with us, dee-dee-dee-dee-dee,

Da-da-da-da-da... Yeah, we're hap-hap happy,

F

C

Da-da-da-da-dah de doo dah doo dah dah dah

G7

F

C

Da doo dah dah dah dah doo dah dah dah

.....ENDS HERE IF SECOND TIME THROUGH!

Intstrumental with various "shooka" sounds C - F - C - G7 - F - C

C

When the winter's here, yeah, it's party-time,

Bring a bottle, wear your bright clothes, it'll soon be summertime.

F

C

And we'll sing again, we'll go driving or maybe we'll settle down.

G7

F

C

If she's rich if she's nice, bring your friend and we will all go into town

HEY - YOU SOUND GREAT!...NOW REPEAT FROM TOP

Jambalaya

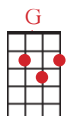
- a JUMBLE OF YELLOW RICE, SAUSAGE, SEAFOOD, VEGETABLES, AND SPICES

13

Words and Music by Hank Williams

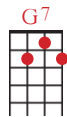


C



G

Good-bye, Joe, me gotta go, me oh my oh



G7



C

Me gotta go pole the pirogue down the bayou.

G

My Yvonne, the sweetest one, me oh my oh

G7

C

Son of a gun, we'll have big fun on the bayou.

C'MON UKERS



SING!

Chorus

C

G

Jambalaya and a crawfish pie and file' gumbo

G7

C

'Cause tonight I'm gonna see my ma cher amio

G

Pick guitar, fill fruit jar and be gay-o

G7

C

Son of a gun, we'll have big fun on the bayou.

C

G

Thibodaux, Fontaineaux, the place is buzzin'

G7

C

Kinfolk come to see Yvonne by the dozen

G

Dress in style and go hog wild, me oh my oh

G7

C

Son of a gun, we'll have big fun on the bayou.

Chorus

C

G

Settle down far from town, get me a pirogue

G7

C

And I'll catch all the fish in the bayou

G

Swap my mon to buy Yvonne what she need-o

G7

C

Son of a gun, we'll have big fun on the bayou

Chorus

Pirogue (pee-roh) A small flat-bottomed boat invented by Cajuns for maneuvering through shallow water

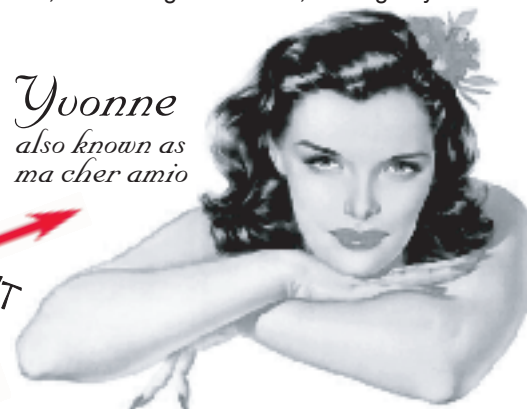


HOW HE WENT

Bayou - from the Choctaw "bayuk," river or creek
A natural canal, having its rise in the overflow of a river, or draining of a marsh, lacking any current

Yvonne

also known as
ma cher amio



WHY HE WENT

Gumbo from "kingombo," African word for okra
This vegetable was brought to New Orleans by African slaves and is considered to have both spiritual and health-giving properties. It became a principal ingredient in many gumbos, along with rice and seafood (or sausage or chicken), and a powdercalled **file (fee-lay)**, the inspiration of Choctaw Indians, made from ground up sassafras leaves

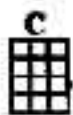
WHERE HE WENT



WHO ELSE WAS THERE



.....OH AND BY THE WAY mon = \$\$\$\$



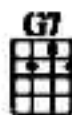
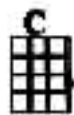
Lovely Hula Hands graceful as the birds in motion

Lovely Hula Hands

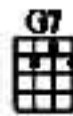
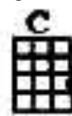
Gliding like the gulls o'er on the ocean



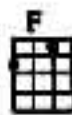
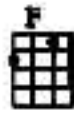
Lovely Hula Hands kouli manani e



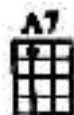
Lovely Hula Hands telling of the rain in the valley



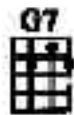
And the swirling winds upon the pali lovely hula hands kouli manani e



I can feel the soft caresses of your hula hands, your lovely hula hands



Every little move expresses so I'll understand

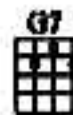


All the tender meaning.....of your hula hands

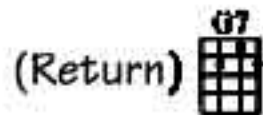


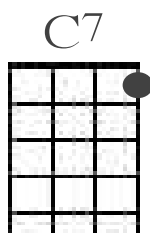
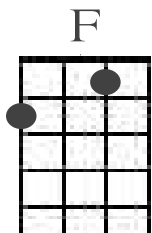
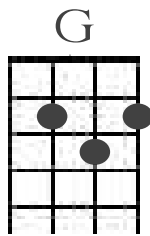
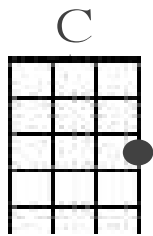
Finger tips that say A - lo - ha

Say it to me again "I love you!"



Lovely Hula Hands kouli manani e





C
Nibblin' on sponge cake, watchin' the sun bake;

All of those tourists covered with oil.

Strummin' my ~~six~~^{four} string on my front porch swing.

Smell those shrimp--They're beginnin' to boil.

F G C C7
Wasted away again in Margaritaville,

F G C C7
Searchin' for my lost shaker of salt.

F G C G F
Some people claim that there's a woman to blame,

But I know it's nobody's fault.

C
Don't know the reason, stayed here all season

With nothing to show but this brand new tatoo.

But it's a real beauty, a Mexican cutie

How it got here I haven't a clue.

F G C C7
Wasted away again in Margaritaville,

F G C C7
Searchin' for my lost shaker of salt.

F G C G F
Some people claim that there's a woman to blame,

Now I think,-- hell it could be my fault.

C
I blew out my flip flop, stepped on a pop top;

Cut my heel, had to cruise on back home.

But there's booze in the blender, and soon it will render

That frozen concoction that helps me hang on.

F G C C7
Wasted away again in Margaritaville

F G C C7
Searchin' for my lost shaker of salt.

F G C G F
Some people claim that there's a woman to blame,

But I know, it's my own damn fault.

F G C G F
Yes, and some people claim that there's a woman to blame

G C
And I know it's my own damn fault



Mr Spaceman



G A7
 WOKE UP THIS MORNING WITH LIGHT IN MY EYES AND
 D7 G
 THEN REALIZED IT WAS STILL DARK OUTSIDE
 A7 D7 G
 IT WAS A LIGHT COMING DOWN FROM THE SKY, I DON'T KNOW WHO OR WHY
 G A7
 MUST BE THOSE STRANGERS THAT COME EVERY NIGHT
 D7 G
 WHOSE SAUCER SHAPED LIGHTS PUT PEOPLE UP TIGHT
 A7
 LEAVE BLUE GREEN FOOT PRINTS THAT GLOW IN THE DARK
 D7 G
 I HOPE THEY GET HOME ALL RIGHT
 D C AM
 HEY MR SPACEMAN WON'T YOU PLEASE TAKE ME ALONG
 G
 I WON'T DO ANYTHING WRONG
 D C AM D7 G
 HEY MR SPACEMAN WON'T YOU PLEASE TAKE ME ALONG FOR THE RIDE
 G A7
 WOKE UP THIS MORNING I WAS FEELING QUITE WIERD
 D7 G
 HAD FLIES IN MY BEARD, MY TOOTHPASTE WAS SMEARED
 A7
 OPENED MY WINDOWS THEY'D WRITTEN MY NAME
 D7 G
 SAID SO LONG WE'LL SEE YOU AGAIN
 D C AM
 HEY MR SPACEMAN WON'T YOU PLEASE TAKE ME ALONG
 G
 I WON'T DO ANYTHING WRONG
 D C AM D7 G
 HEY MR SPACEMAN WON'T YOU PLEASE TAKE ME ALONG FOR THE RIDE



C Desmond had a barrow in the market place,
G7 C

Molly is the singer in a band.

Desmond says to Molly, girl I like your face and Molly
C G7 C
says this as she takes him by the hand.

Ob la di, ob la da, life goes on, bra. La la how the life goes on.
Em Am C G7 C
Ob la di, ob la da, life goes on, bra. La la how the life goes on.
Em Am C G7 C

C Desmond takes a trolley to the jewelers store,
G7 C
buys a twenty carat golden ring.
C7 F

Takes it back to Molly, waiting at the door and as he
C G7 C
gives it to her she begins to sing.

Ob la di, ob la da, life goes on, bra. La la how the life goes on.
Em Am C G7 C
Ob la di, ob la da, life goes on, bra. La la how the life goes on.
Em Am C G7 C

F In a couple of years they have built a home sweet home
C Slide down>>>C7

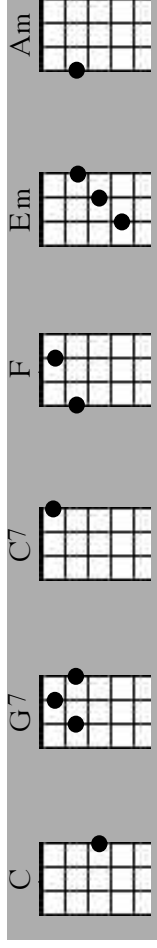
with a couple of kids running in the yard
C (NO CHORD) G7
of Desmond and Molly Jones.

C Happy ever after in the market place,
G7 C

Desmond lets the children lend a hand.
C7 F

Molly stays at home and does her pretty face and in the
C G7 C
evening she's still singin' with the band.

Ob-la-di Ob-la-da



C Ob la di, ob la da, life goes on, bra. La la how the life goes on.
Em Am C G7 C
Ob la di, ob la da, life goes on, bra. La la how the life goes on.
Em Am C G7 C

F In a couple of years they have built a home sweet home
C Slide down>>>C7

with a couple of kids running in the yard
C (NO CHORD) G7
of Desmond and Molly Jones.

C Happy ever after in the market place,
G7 C

Molly lets the children lend a hand.

Desmond stays at home and does his pretty face and in the
C7 C
evening she's a singer with the band.
C G7 C

Ob la di, ob la da, life goes on, bra. La la how the life goes on.
Em Am C G7 Am <NOTE!!
Ob la di, ob la da, life goes on, bra. La la how the life goes on.
G7 C
And if you want someone Say Ob la di bla da

Ob-La-Di, Ob-La-Da McCartney (3:09)

Recorded: July 3, 1968 at Abbey Road, London, England

John Lennon - maracas, background vocal, hand-claps

Paul McCartney - lead vocal, bass guitar, piano, hand-claps

George Harrison - acoustic guitar, background vocal, hand-claps

Ringo Starr - drums, wood block

Ukulele Club of Santa Cruz May 2005

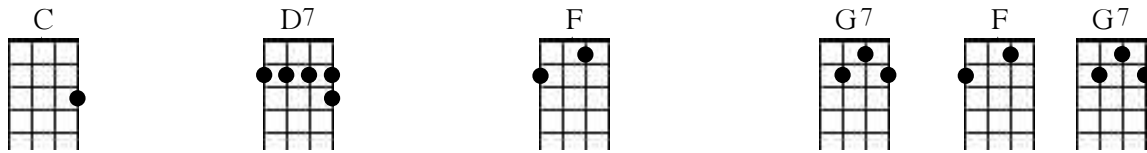


Pennies From Heaven 18

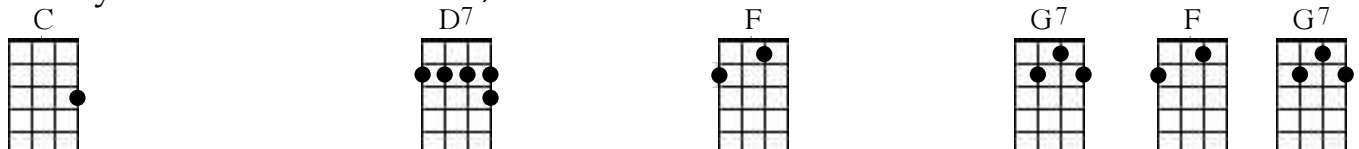
Music by Arthur Johnston with lyrics by Johnny Burke 1936

Bing Crosby introduced "Pennies from Heaven" in his movie of the same name. The movie was okay, the song won an Oscar. Bing recorded "Pennies from Heaven" August 17, 1936 with the Jimmy Dorsey Orchestra. By the end of the year the recording had rocketed to the top of the charts, where it stayed for an incredible 10 weeks.

*A long time ago, a million years BC
The best things in life were absolutely free.
But no one appreciated a sky that was always blue.
And no one congratulated a moon that was always new.
So it was planned that they would vanish now and then
And you must pay before you get them back again.
That's what storms were made for and you shouldn't be afraid for.....*



Every time it rains it rains, Pennies from heaven



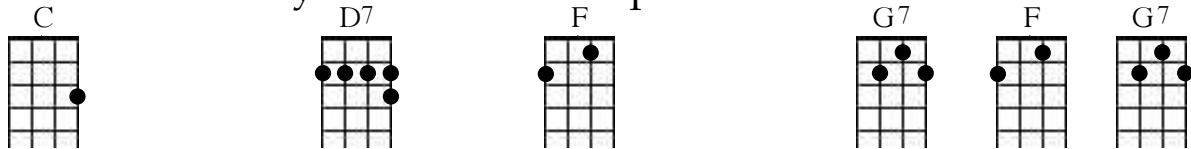
Don't you know each cloud contains, Pennies from heaven



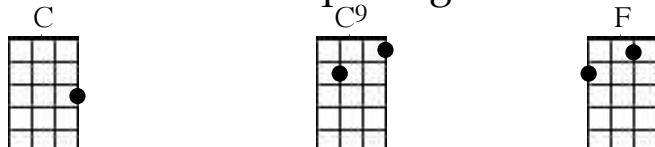
You'll find your fortune falling all over town



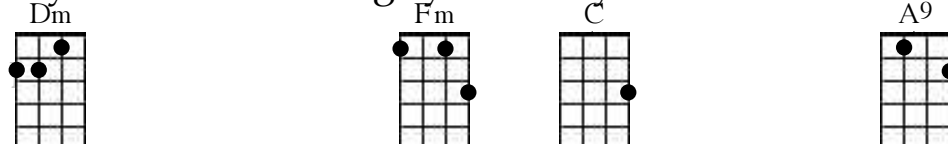
Make sure that your umbrella is upside down



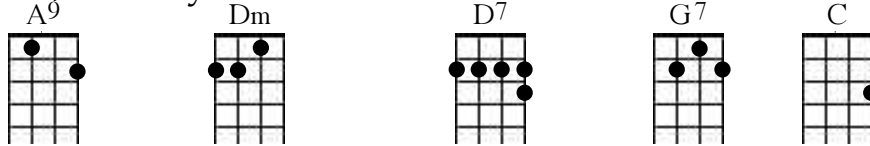
Trade them for a package of sunshine and flowers



If you want the things you love you must have showers



So, when you hear it thunder don't run under a tree



They'll be pennies from heaven for you and me

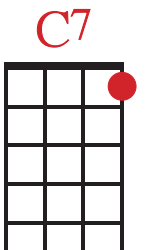
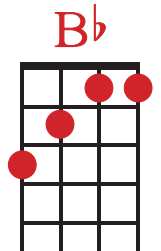
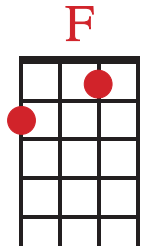


Turnaround

Rhythm of the Falling Rain 19

Bridge 1

F **Bb**
Listen to the rhythm of the falling rain
F **C7**
Telling me just what a fool I've been
F **Bb**
I wish that it would go and let me cry in vain
F **C7** **F**
And let me be alone again



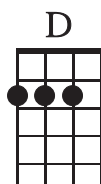
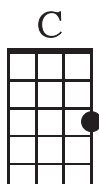
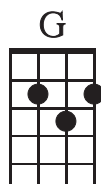
F **Bb**
The only girl I've ever loved has gone away
F **C7**
Looking for a brand new start
F **Bb**
Little did she know that when she left that day
F **C7** **F**
Along with her she took my heart

Bridge 2

Bb **Am**
Rain please tell me that it's just not fair
Gm **C7** **F**
For her to steal my heart away when she don't care
Dm **G7** **C7**
I can't love another when my heart's somewhere far away

Then Bridge 1 / Bridge 2 / Bridge 1

F **C7** **F**
And let me be alone again
F **C7** **F**
And let me be alone again



Ring of Fire

INTRO

G C G C

G C G

LOVE IS A BURNING THING

C G

AND IT MAKES A FIERY RING

C G

BOUND BY WILD DESIRE

C G

I FELL INTO - A RING OF FIRE

CHORUS

D C G
I FELL INTO A BURNING RING OF FIRE

D

I WENT DOWN, DOWN, DOWN

C G

AND THE FLAMES WENT HIGHER

AND IT BURNS, BURNS, BURNS

C G

THE RING OF FIRE

C G

THE RING OF FIRE

REPEAT INTRO

REPEAT CHORUS



C G
THE TASTE OF LOVE IS SWEET

C G

WHEN HEARTS, LIKE OURS MEET

C G

I FELL FOR YOU, LIKE A CHILD

C G

OH, BUT THE FIRE WENT WILD

REPEAT CHORUS

REPEAT CHORUS

AND IT BURNS, BURNS, BURNS

C G

THE RING OF FIRE

C G

THE RING OF FIRE



First Verse spoken

C Here's my story, it's sad but true
Am It's about a girl that I once knew
F She took my love, then ran around
G7 With every single guy in town

Runaround Sue

by Dion

CHORUS

C Hey, hey, whoa-o-o-o-o
Am Hey, hey, whoa-o-o-o-o
F Hey, hey, whoa-o-o-o-o
G7 Hey, hey, oooooooooohhhh (Repeat one time)

C Yeah - I should have known it from the very start
Am This girl would leave me with a broken heart
F Now listen people what I'm telling you
G7 "Keep away from Runaround Sue"

C Her amazing lips and the smile on her face
Am The touch of her hand and this girl's warm embrace
F So if you don't want to cry like I do
G7 Keep away from Runaround Sue

repeat CHORUS just once

F She like to travel around - yeah
C She'll love you, then she'll put you down
F Now, people let me put you wise
G7 Sue goes.....out with other guys
C Here's the moral of the story from that guy who knows
Am I fell in love and my love still grows
F Ask any fool that she ever knew
G7 They'll say - Keep away from Runaround Sue

(C) Hey keep away from this **(Am)** girl
 I don't know what she'll **(F)** do now
 Keep away from **(G7)** Sue

Repeat entire shaded area above

(C) Yeah - keep away from this **(Am)** girl
 Don't you know what she'll **(F)** do now
 Whoa -o-o **(G7)** o-o-o

THIS LAND

C F C
This land is your land, this land is my land
G7 C
From California to the New York Island,
F
From the Redwood Forest, to the Gulf stream waters,
G7 C
This land was made for you and me

C F C
As I went walking that ribbon of highway
G7 C
And saw above me that endless skyway,
F C
And saw below me the golden valley, I said:
G7 C
This land was made for you and me

C F C
I roamed and rambled and followed my footsteps
G7 C
To the sparkling sands of her diamond deserts,
F C
And all around me , a voice was sounding:
G7 C
This land was made for you and me

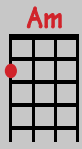
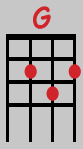
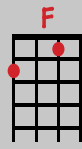
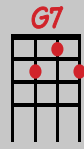
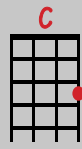


IS YOUR LAND

C F C
Was a high wall there that tried to stop me
G7 C
A sign was painted said: Private Property,
F C
But on the back side it didn't say nothing --
G7 C
That side was made for you and me

C F C
When the sun come shining, then I was strolling
G7 C
In wheat fields waving and dust clouds rolling;
F C
The voice was chanting as the fog was lifting:
G7 C
This land was made for you and me

C F C
One bright sunny morning in the shadow of the steeple
G7 C
By the Relief Office I saw my people --
F C
As they stood hungry, I stood there wondering if
G7 C
this land was made for you and me ?



C

G7

Oh when the sun beats down and burns the tar upon the roof

C > C7

And your shoes get so hot you wish your tired feet were fire-proof

F

C

Under the boardwalk, down by the sea

G7

C

On a blanket with my baby is where I'll be

Chorus

Am

Under the boardwalk,

.....out of the sun

G

Under the boardwalk,

....we'll be having some fun

Am

Under the boardwalk,

....people walking above

G

Under the boardwalk,

.....we'll be making love

Am Am Am Am

Under the board-walk, board-walk



UNDER THE BOARDWALK

The Drifters

Ukulele Club of Santa Cruz
Theme Song

C

G7

From a park you hear the happy sounds of a carousel

C > C7

You can almost taste the hotdogs and french fries they sell

F

C

Under the boardwalk, down by the sea

G7

C

On a blanket with my baby is where I'll be (Repeat Chorus)

You Are

Chorus

C
 You are my sunshine, my only sunshine
 C(—— C7) F C
 You make me happy when skies are gray
 C(—— C7) F C
 You'll never know dear, how much I love you
 C G7 C
 Please don't take my sunshine away

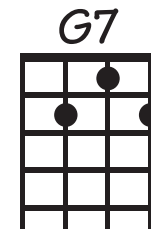
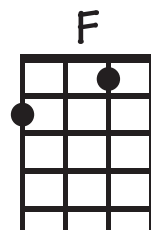
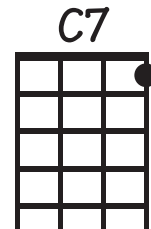
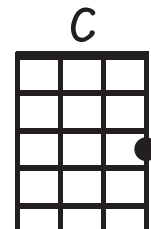
My Sunshine

Verses

C
 The other night dear, as I lay sleeping
 C(—— C7) F C
 I dreamt I held you in my arms
 C(—— C7) F C
 When I a-woke dear, I was mistaken
 C G7 C
 And I hung my head and cried

C
 I'll always love you and make you happy
 C(—— C7) F C
 If you will only say the same
 C(—— C7) F C
 But if you leave me to love another
 C G7 C
 You'll regret it all some day

C
 You told me once, dear, you really loved me
 C(—— C7) F C
 And no one else could come between
 C(—— C7) F C
 But now you've left me, and love another
 C G7 C
 You have shattered all my dreams



Intro: G////A ////C////D////

G A C D

It is the evening of the day...

G A C D

I sit and watch the children play...

C D7

Smiling faces I can see

G Bm Em G

But not for me....

C D D7

I sit and watch .. As tears go by...

G A C D

My riches can't buy everything...

G A C D

I want to hear the children sing...

C D7

All I hear is the sound

G Bm Em G

Of rain falling on the ground

C D D7

I sit and watch ..As tears go by...

G A C D

It is the evening of the day...

G A C D

I sit and watch the children play...

C D7

Doin' things I used to do

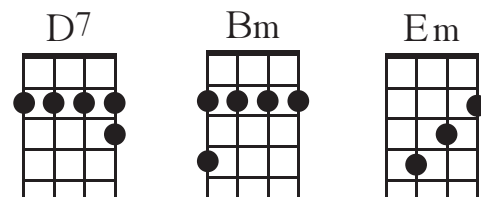
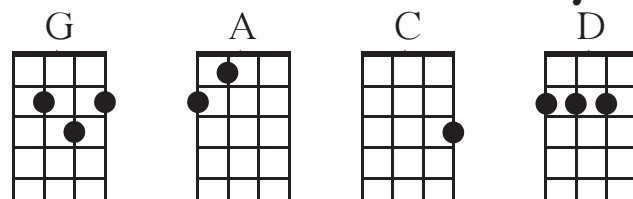
G Bm Em G

They think are new...

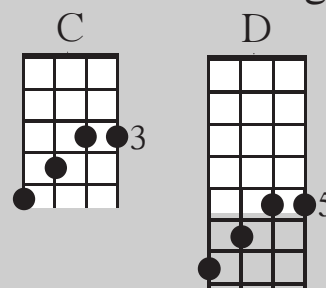
C D D7

I sit and watch ..As tears go by...**Mick Jagger & Keith Richards 1964**

Ukulele Club of Santa Cruz July 2003



Alternate C → D Fingering



(Instrumental Verse then repeat last verse)

C
It's not the way you smile
G Em
that touched my heart Sha la la la la la la
C
It's not the way you kiss
G
that tears me apart



Em
How many many nights go by
Am G Em
I sit alone at home and cry over you What can I do?
C D G
Can't help myself cause baby Baby it's you
Em G Em
Sha la la la la la la Baby it's you Sha la la la la la la

C G
You should hear what they say about you cheat cheat cheat
C G
They say they say you never never ever been true cheat cheat cheat
Em
It doesn't matter what they say

Am
I'm gonna love you any old way

What can I do then it's true

C D
Don't want nobody nobody

G Em G Em G

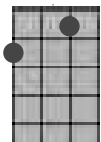
Cause baby it's you Sha la la la la la la Baby it's you Sha la la la la la la

(Solo Chords: |Em|C|D|G|G|D|G|)

Beautiful Kaua'i

Lyrics & Music by Randy Farden 1968

F

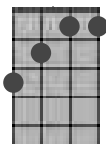


There's an island across the sea
(Bb) C7 (Bb C7) F C7
Beautiful Kaua'i, beautiful Kaua'i

F Bb F

And it's calling, just calling to me
(Bb) C7 (Bb C7) F F7
Beautiful Kaua'i, beautiful Kaua'i

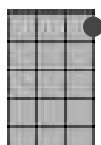
Bb



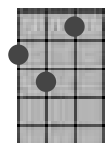
Bb (Bbm)

In the midst of Fern Grotto
F C7 F
Mother Nature made her home
G7

C7



F7



'neath the falls of Wailua
C7 Bb C7
Where lovers often roam

F Bb F

So I'll return to my isles across the sea
(Bb) C7 (Bb C7) F C7
Beautiful Kaua'i, beautiful Kaua'i

F Bb F

Where my true love is waiting for me
(Bb) C7 (Bb C7) F
Beautiful Kaua'i, beautiful Kaua'i

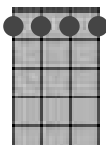
Ending -

(Bb) C7 Bb Bbm F
Beautiful Kaua'i, beauti-ful Kaua'i

or

a little easier

Bbm7



Kaua'i [kau-(w)ah'-ee]

Note the 3 syllables
Many people - even some
Hawaiians - grew up
mispronouncing this word
with only two syllables,
as [kah'wai]or worse
[cow-eye] Never too late to
learn to say it correctly!

Wailua Falls

wai/water; lua/two
literally, "two waters."

Randy Farden wrote "Beautiful Kauai" at a hotel on the Garden Isle in 1967. It became a hit the following year after Don Ho recorded it and later became a hula standard, thanks to Kawai Cockett and the Lei Kukui Serenaders.

"The song was inspired by the fantastic view of Hanalei Valley, Mount Nomolo Kama and the bay he saw from his hotel window," Farden was born in Honolulu but grew up in Wai'anae. The Farden 'Ohana is one of Hawaii's most prolific and musically talented families. The composer's aunts include Irmgard Aluli, Edna Bekeart, Emma Sharpe, Diane Fernandez and his cousins, Kekua and Kapala Fernandez, all composers, musicians and dancers in their own right

Ukulele Club of Santa Cruz March 2003



MUSIC & LYRICS BY

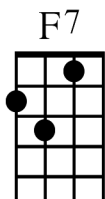
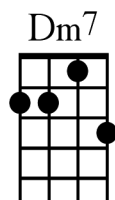
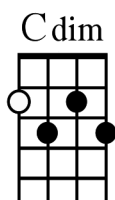
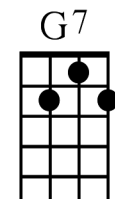
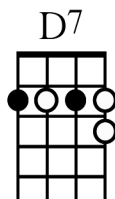
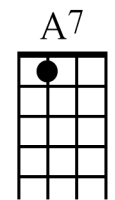
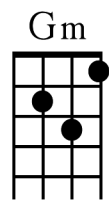
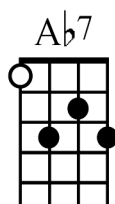
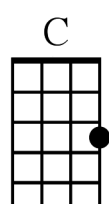
FRED HAMM, DAVE BENNETT, BERT LOWN AND CHAUNCEY GRAY

PUBLISHED BY BOURNE NYC 1930

UKULELE CLUB OF SANTA CRUZ JULY 2003

28

I GOT A BIG SURPRISE, WHEN I SAW YOU SMILE,
I NEVER DREAMED THAT IT COULD BE
BUT NOW I REALIZE SINCE I SAW YOU SMILE.
THERE'S ONLY HAPPINESS FOR ME, SO.....



C Ab7 C Gm A7
BYE BYE BLUES BYE BYE BLUES

D7 G7
BELLS RING BIRDS SING

C Cdim Dm7 (G7 Dm7) G7
SUN IS SHINING NO MORE PINE..ING

C Ab7 C Gm A7
JUST WE TWO SMIL..ING THROUGH

D7 G7
DON'T SIGH DON'T CRY

C Ab7 C -1st time G7 and back to start
BYE BYE BLUES -2nd time END on C F7 C

G C
I lit out from Reno I was trailed by twenty hounds
G C
Didn't get to sleep that night till the morning came around

CHORUS:

D
Set out runnin' but I take my time
Am
a friend of the devil is a friend of mine
D
If I get home before day light
Am D
I just might get some sleep tonight

G C
Ran into the devil, babe, he loaned me twenty bills
G C
I spent the night in Utah in a cave up in the hills

CHORUS

G C
Ran down to the levee but the devil caught me there
G C
took my twenty dollar bill and he vanished in the air

CHORUS

BRIDGE

D
Got two reasons why I cry away each lonely night
C
The first one's named Sweet Anne Marie and she's my heart's delight
D
Second one is prison, baby, the sheriff's on my trail
Am C D D7
and if he catches up with me I'll spend my life in jail

G C
Got a wife in Chino, babe, and one in Cherokee
G C
First one says she's got my child, but it don't look like me

CHORUS

FRIEND OF THE DEVIL



GRATEFUL DEAD

UKULELE CLUB OF SANTA CRUZ AUGUST 2003



Honolulu Streetcar 1920's

Translation by Ka'i'ini Garza-Maguire
A young couple on a date in the 1930's,
they travel by streetcar and walk
around the districts of Honolulu.
Their fun is exceeded only by the
enjoyment of each other's company

Your laughter is so contagious
It's fun to be with you
Always a good time
For you and I

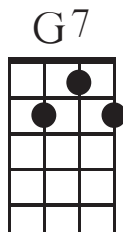
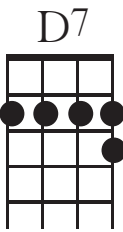
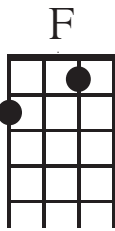
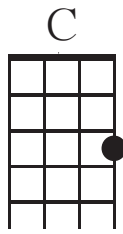
The streetcar wheels turn
Vibrating your body
Always a good time
For you and I

To Waikiki we go
Swimming in the sea
Always a good time
For you and I

To Kapahulu we go
Eating seaweed
Always a good time
For you and I

To Kaka'ako we go
Eating beef stew
Always a good time
For you and I

Tell the refrain
It's fun to be with you
Always a good time
For you and I



Henehene Kou'aka

C F C
Henehene kou 'aka, kou le'ale'a paha
D7 G7 C
he mea ma'a mau ia, for you and I.

D7 G7 C Bb > B > C then repeat Verse once

C F C
Ka'a uila makeneki, ho'oni'oni kou kino
D7 G7 C
He mea ma'a mau ia, for you and I.

D7 G7 C Bb > B > C then repeat Verse once

C F C
I Waikiki makou, 'au anai ke kai
D7 G7 C
he mea ma'a mau ia, for you and I.

D7 G7 C Bb > B > C then repeat Verse once

C F C
I kapahulu makou, 'ai ana lipoa
D7 G7 C
He mea ma'a mau ia, for you and I.

D7 G7 C Bb > B > C then repeat Verse once

C F C
I kaka'ako makou, 'ai ana i ka pipi stew,
D7 G7 C
He mea ma'a mau ia, for you and I.

D7 G7 C Bb > B > C then repeat Verse once

C F C
Our eyes have met, our lips not yet.
D7 G7 C
Palama pono kou kino, I'm gonna get you yet

C F C
Ha'ina mai ka puana, kou le'ale'a 'a paha
D7 G7 C
He mea ma'a mau ia, for you and I

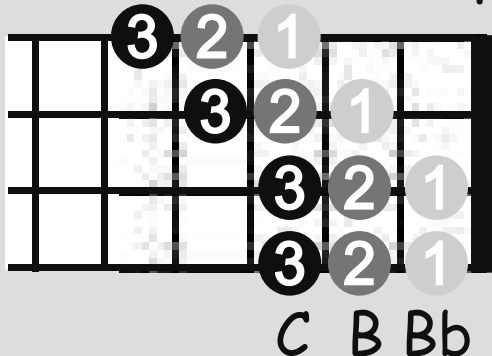
D7 G7 C Bb > B > C then repeat Verse once

then D7 G7 C and finish Bb > B > C

How the heck do ya'
do the Bb > B > C part?

It's easy you just...

← Slide it up!



Honolulu City Lights

Keola Beamer

D A C G
 Looking out upon the city lights, and the stars above the ocean
Bb D Bm Em A7 D
 Got my ticket for the midnight plane, and it's not easy to leave again.

D A C G
 Took my clothes and put them in my bag, trying not to think just yet of leaving
Bb D Bm Em A7 D
 Looking out into the city night, it's not easy to leave again

Chorus

G A D G Em E7 A
 Each time Honolulu city lights stir up memories in me
G A D G A7 D
 Each time Honolulu city lights, bring me back again
F D F D
 You are my island sunset, and you are my island dream

D A C G
 Put on my shoes and light a cigarette, wondering which of my friends will be there
Bb D Bm Em A7 D
 Standing with their leis around my neck, it's not easy to leave again

Chorus

A7 D F G D
 Bring me back again, bring me back again



HOTEL CALIFORNIA

Dm On a dark desert highway, cool wind in my hair
C Warm smell of colitas rising up through the air
Bb Up ahead in the distance, I saw a shimmering light
Gm My head grew heavy and my sight grew dim, I had to stop for the night

Dm There she stood in the doorway; I heard the mission bell
C And I was thinking to myself this could be heaven or this could be hell
Bb Then she lit up a candle, and she showed me the way
Gm There were voices down the corridor, I thought I heard them say

Bb Welcome to the Hotel California
Gm Such a lovely place, such a lovely face
Bb Plenty of room at the Hotel California
Gm Any time of year, you can find it here
Dm Her mind is Tiffany twisted, she got a Mercedes Benz
C She got a lot of pretty, pretty boys that she calls friends
Bb How they dance in the courtyard, sweet summer sweat
Gm Some dance to remember, some dance to forget

Dm So I called up the captain; "Please bring me my wine."
C "We haven't had that spirit here since nineteen sixty-nine"
Bb And still those voices are calling from far away
Gm Wake you up in the middle of the night, just to hear them say

Bb Welcome to the Hotel California
Gm Such a lovely place, such a lovely face
Bb Plenty of room at the Hotel California
Gm Any time of year, you can find it here

Dm Mirrors on the ceiling, the pink champagne on ice
C And she said "We are all just prisoners here, of our own device"
Bb And in the master's chambers, they gathered for the feast
Gm They stab it with their steely knives, but they just can't kill the beast

Dm Last thing I remember, I was running for the door
C I had to find the passage back to the place I was before
Bb "Relax" said the nightman, "We are programmed to receive"
Gm "You can check out anytime you like, but you can never leave"
Bb Welcome to the Hotel California
Gm Such a lovely place, such a lovely face
Bb Plenty of room at the Hotel California
Gm What a nice surprise, bring your alibis

G C G
I can see clearly now the rain is gone

G C D
I can see all obstacles in my way

G C G
Gone are the dark clouds that had me blind

F C G
It's gonna be a bright, bright sun-shiny day

G C G
Yes I can make it now the pain is gone

G C D
All of the bad feelings have disappeared

G C G
Here is the rainbow I've been waiting for
F C G
It's gonna be a bright, bright sun-shiny day

Bb F
Look all around there's nothing but blue skies
Bb D
Look straight ahead, nothing but blue skies

Instrumental

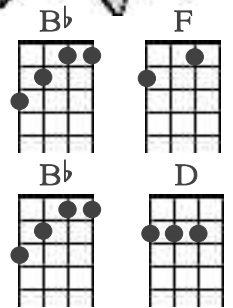
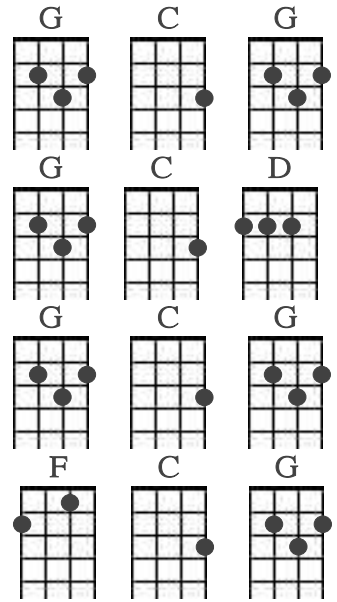
F#m C F#m C F Em D
F#m C F#m C F Em D

G C G
I can see clearly now the rain is gone

G C D
I can see all obstacles in my way

G C G
Here is the rainbow I've been waiting for

F C G
It's gonna be a bright, bright sun-shiny day



I Can

See

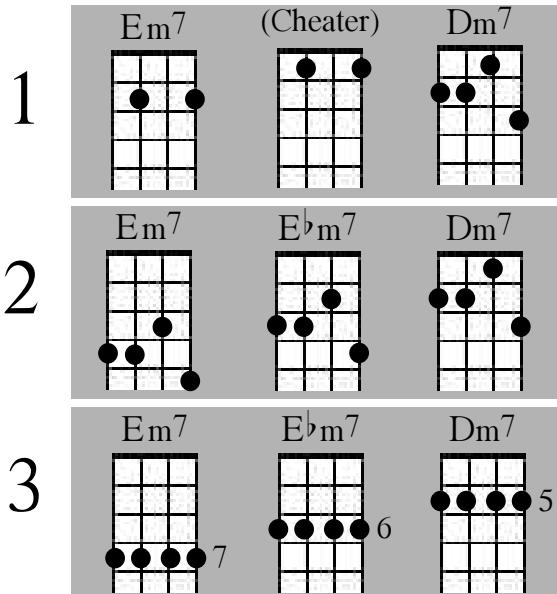
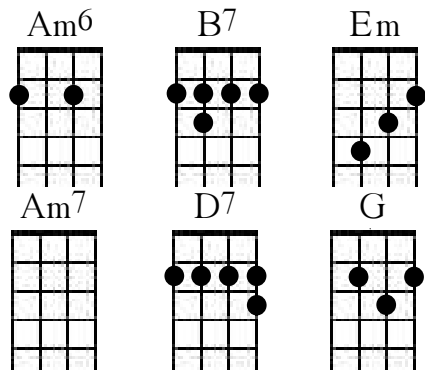
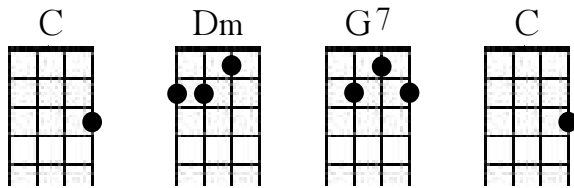
Clearly

Now



I'm in the Mood for Love

Ukulele Club of Santa Cruz February 2003



C Dm
I'm In The Mood For Love
G7 C
Simply because you're near me
Em7 Ebm7 Dm7
Funny, but when you're near me
G7 C Dm G7
I'm in the mood for love

C Dm
Heaven is in your eyes
G7 C
Bright as the stars we're under
Em7 Ebm7 Dm7
Oh, Is it any wonder
G7 C
I'm in the mood for love

Dm G7 C
Why stop to think of whether
Dm G7 C
This little dream might fade?
Am6 B7 Em
Let's put our hearts together
Am7 D7
Now we are one,
Dm7 G G7
I'm not afraid

C Dm
If there's a cloud above
G7 C
If it should rain we'll let it
Em7 Ebm7 Dm7
But for tonight, forget it
G
I'm in the mood.....
G7 C
Hope your in the the mood for love

Dorothy Fields 1905-1974 Lyricist At age 15 sang in an amateur show by Rodgers and Hart. Wrote "I Can't Give You Anything But Love" and "I'm in the Mood for Love." Won an Oscar With Jerome Kern for "The Way You Look Tonight."
Jimmy McHugh 1894-1969 Composer Early fame with score for "Blackbirds of 1928". Popular composer for movies during 30's-40's. Hits include "I'm in the Mood for Love" and "When My Sugar Walks Down the Street."



I've Just Seen a Face



Lennon & McCartney



G Em
I've just seen a face I can't forget the time or place where we just met
C
She's just the girl for me and I want all the world to see we've met
D G
Na na na na na na

G Em
Had it been another day I might have looked the other way and
C
I'd have never been aware but as it is I'll dream of her tonight
D G
Da da da da da da

Chorus

D C G C G
Falling yes I am falling and she keeps calling me back again

G Em
I have never known the likes of this I've been alone and I have
C
Missed things and kept out of sight but as it is I'll dream of her tonight
D G
Da da da da da da

Now - Repeat chorus

Then - play verse chords 2 times (without singing)

Then - Repeat chorus

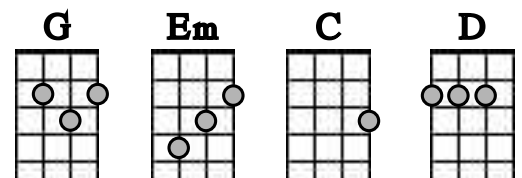
Then - Repeat first verse

and then - Repeat chorus 3 times

and finally end it with

D G
Da da da da da da

> To play along with the Beatles capo on 2nd fret, bringing song up to the key of A



Ku`u Home `O Kahalu`u

Jerry Santos

C F C F C
I remember days when we were younger, we used to catch `o`opu in the mountain stream
F C F C
Around the Ko`olau hills we'd ride on horseback, so long ago it seems is was a dream

F C F C
Last night I dreamt I was returning, and my heart called out to you
C F C G7 C
But I fear you won't be like I left you, me ke aloha ku`u home `o Kahalu`u

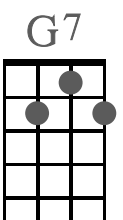
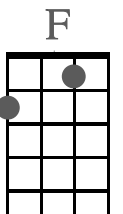
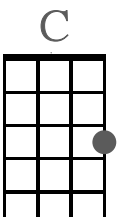
F C F C
I remember days when we were wiser, when our world was small enough for dreams
F C F C
And you have lingered there my sister, and I no longer can it seems

F C F C
Last night I dreamt I was returning, and my heart called out to you
C F C G7 C
But I fear I am not as I left you, me ke aloha ku`u home `o Kahalu`u

G7 C
Change is a strange thing, it cannot be denied
G7 C
It can help you find yourself, or make you lose your pride
F C
Move with it slowly as on the road we go
F G7
Please do not hold on to me, we all must go alone

C F C F C
I remember days when we were smiling, when we laughed and sang the whole night long
F C F C
And I will greet you as I find you, with the sharing of a brand new song

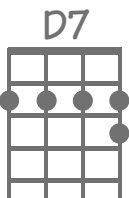
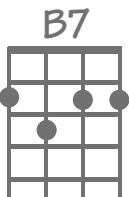
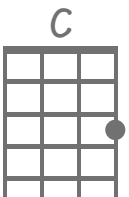
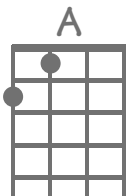
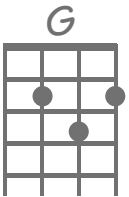
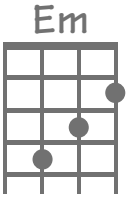
F C F C
Last night I dreamt I was returning, and my heart called out to you
C F C G7 C
To please ac-cept me as you'll find me, me ke aloha ku`u home `o Kahalu`u
C G7 C
Me ke aloha ku`u home `o Kahalu`u (3 x's)



Little Red Riding Hood



Em (tacit)
 Owww! Who's that I see walking through the woods?
 Em (tacit)
 Why it's Little Red Riding Hood!
 Em G A
 Hey there little Red Riding Hood You sure are looking good
 C B7 Em B7
 You're everything that a big bad wolf could want Listen to me!
 Em G A
 Little Red Riding Hood I don't think little big girls should
 C B7 Em B7
 Go walkin' in these spooky old woods alone Owwwww!
 G Em
 What big eyes you have, the kind of eyes that drive wolves mad
 A D7
 So just to see that you don't get chased, I think I ought to walk with you for a way
 G Em
 What cool lips you have, they're sure to lure someone bad
 A D7
 So until you get to grandma's place, I think I ought to walk with you and be safe
 Em G A
 I'm gonna keep my sheep suit on, 'til I'm sure that you've been shown
 C B7 Em B7
 That I can be trusted walking with you alone, Oooooow!
 Em G A
 Little Red Riding Hood, I'd like to hold you if I could
 C B7 Em B7
 But you might think I'm a big bad wolf so I won't, Owwwww!
 G Em
 What a big heart I have, the better to love you with
 A D7
 Little Red Riding Hood, even big bad wolves can be good
 G Em
 I'll try to keep you satisfied, just to walk close by your side
 A D7
 Maybe you'll see things my way, before we get to grandma's place
 Em G A
 Little Red Riding Hood You sure are looking good
 C B7 Em
 You're everything a big bad wolf could want
 B7 Em G A C B7 Em (Fade)
 Oooooow - I mean baaaaa! baaaaa!



My Yellow Ginger Lei

38

Intro vamp G7 C7 F (2Xs)

Repeat each verse 2X

F C7
My yellow ginger lei
F

Reveals her scent through the day
C7

Enchanting moments with you
F

Make me love you

Vamp G7 C7 F

F C7
You're as lovely as can be
F

My yellow ginger lei
C7

My heart is yearning for you
F

My awapuhi you

Vamp G7 C7 F

F C7
Haina ia mai
F

Ana kapuana
C7

My yellow ginger lei
F

Makes me love you you





NO WOMAN NO CRY

BOB MARLEY

Intro C G Am F

C G Am F
No woman, no cry
C G C G
No woman, no cry
C G Am F
No woman, no cry
C G C
No woman, no cry

C G Am F
I remember when we used to sit
C G Am F
In the government yard in Trenchtown
C G Am F
We would observe all the hypocrites
C G Am F
Mingle with the good people we meet
C G Am F C
Good friends we have had, and good friends we've lost
G Am F
along the way
C G Am F C
In this great future me say you can't forget your past
G Am F
So dry your tears I say

C G Am F
No woman, no cry
C G C G
No woman, no cry, saying
C G Am F
Oh my little sister will ya, dry your eyes
C G C G
No Woman, No Cry

C G Am F
I remember when we used to sit
C G Am F
In the government yard in Trenchtown
C G Am F
And then Georgie would make the fire light
C G Am F
Log wood burn through the night
C G Am F
We would cook our meal porridge
C G Am F
Which I'll share with you
C G Am F
My feet is my only carriage
C G Am F
So I got to push on through
C G Am F
But while I'm gone I say...

C G
Ev'rything gonna be alright
Am F
Ev'rything gonna be alright
C G
Ev'rything gonna be alright
Am F
Ev'rything gonna be alright
C G
Ev'rything gonna be alright all
Am F
Ev'rything gonna be alright
C G
Ev'rything gonna be alright all
Am F
Ev'rything gonna be alright

C G Am F
No woman, no cry
C G C G
No woman, no cry, saying
C G Am F
Oh my little sister will ya, dry your eyes
C G C G
No Woman, No Cry



SOMEWHERE OVER THE RAINBOW & WHAT A WONDERFUL WORLD MEDLEY

Israel Kamakawi'ole

Intro C Em F C F E7 Am F
C Em
Somewhere over the rainbow way up high F C
And the dreams that you dream of once in a lullaby Am F
C Em F C
Somewhere over the rainbow blue birds fly F C G
And the dreams that you dream of, dreams really do come true Am F
C G Am F
Someday I'll wish upon a star, wake up where the clouds are far behind me C
Where trouble melts like lemon drops G Am F
High above the chimney tops is where you'll find me C Em F C
Somewhere over the rainbow bluebirds fly F C G Am F
And the dreams that you dare to, oh why, oh why can't I? C Em F C
Well I see trees of green and red roses too, F C Em F
I'll watch then bloom for me and you G Am F
And I think to myself, what a wonderful world

C Em F C F C
Well I see skies of blue and I see clouds of white and the brightness of day E7 Am F G C F C
I like the dark and I think to myself, what a wonderful world G C
The colors of the rainbow so pretty in the sky G C
are also on the faces of people passing by F C F C
I see friends shaking hands saying, "How do you do?" F C Dm7 G
They're really saying, "I, I love you" C Em F C
I hear babies cry and I watch them grow, F C E7 Am
they'll learn much more than we'll know F G Am
And I think to myself, what a wonderful world C G Am F
Someday I'll wish upon a star, wake up where the clouds are far behind me C
Where trouble melts like lemon drops G Am F
High above the chimney tops is where you'll find me C Em F C
Somewhere over the rainbow way up high F C G Am F
And the dreams that you dare to, oh why, oh why can't I? C Em F C F E7 Am F
Finish with C Em F C F E7 Am F

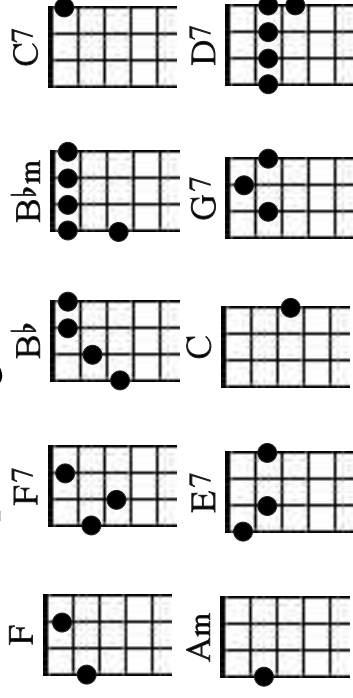
F **F7** **Bb** **Bbm**
 Hands on your hips do the hula dips
F **C7** **F** **C7**
 Sophisticated hula..... is the talk of the town
F **F7** **Bb** **Bbm**
 Swing your partner 'round soon you'll cover ground
F **C7** **F**
 Sophisticated hula..... is the talk of town
Am
 The hula maidens they love to dance
E7 **Am**
 They do their dance to the beating of drums
C
 and now sophisticated hula's your chance
G7
 You do the dance while the melody runs
F **F7** **Bb** **Bbm**
 Dance to the music sweet, soon you will repeat
F **C7** **F**
 Sophisticated hula..... is the talk of town
 then 1st time - **C7** return to top
but 2nd time - **D7** sets up the **big** finish...

...and here's the **big** finish

G7 **C7** **F** **Bb** **F** **C7** **F**
 Sophisticated hula..... is the talk of town !



Ukulele Club of Santa Cruz January 2003



THAT'S ALL RIGHT, MAMA

42



Arthur "Big Boy" Crudup

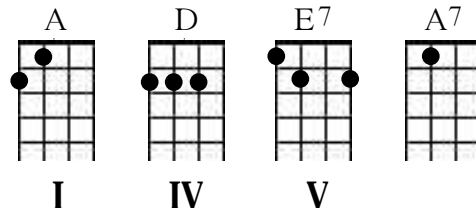
Born August 24, 1905, Forest, Mississippi
and died March 28, 1974 at age 69

During the 40s and early 50s Arthur Crudup was an important name in blues, his records selling particularly well in the south. For much of his early life Crudup worked in various rural occupations, not learning to play the guitar until he was 32. Allegedly, Crudup was playing on the sidewalk in Chicago when he was spotted by a music publisher. During the next 12 years, Crudup recorded approximately 80 tracks for Victor Records, including songs that became blues standards. "Mean Old Frisco" was later picked up by artists as diverse as Brownie McGhee (1946) and B.B. King (1959), and was one of the first blues recordings to feature an electric guitar, but by 1954 Big Boy's heyday was over. When he was contracted to record an album of his hits in 1962, the project had to be delayed until the picking season was over, Crudup having given up music and gone back to working on the land.

Arthur Crudup was an idol for the young Elvis, and wrote several of Presley's hits, including "That's All Right Mama," which the young Elvis heard Arthur play on Beale Street in Memphis's Handy Park. Two of Crudup's other compositions, "I'm So Glad You're Mine" and "My Baby Left Me" were also recorded by Elvis Presley, but it is not likely that Crudup benefited much from any of this. A second career bloomed for Big Boy with the interest in blues among white audiences in the mid-60s. This prompted appearances at campuses and clubs in the USA and Crudup even journeyed to Europe - always encouraged to perform in a country style. It appears likely that, with his superior lyric and wide cross-racial popularity, Arthur "Big Boy" Crudup gave lots more to the blues than he ever received in return.



On July 6, 1954
Elvis Presley's first single -
"That's All Right Mama,"
was released by Sun Records



A
Well, that's all right, mama
A
That's all right for you
A A7
That's all right mama, just anyway you do
D

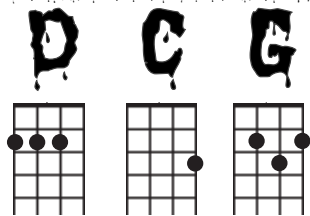
Well, that's all right, that's all right.
E7 A
That's all right now mama, anyway you do

A
Mama she done told me,
A
Papa done told me too
A A7
Son, that gal your foolin' with, she ain't no good for you'
D
But, that's all right, that's all right.

E7 A
That's all right now mama, anyway you do

A
I'm leaving town, baby
A
I'm leaving town for sure
A A7
Well, then you won't be bothered with me hanging 'round your door
D
Well, that's all right, that's all right.

E7 A
That's all right now mama, anyway you do



WEREWOLVES ⁴³

I SAW A WEREWOLF WITH A CHINESE MENU IN HIS HAND
WALKING THROUGH THE STREETS OF SOHO IN THE RAIN
HE WAS LOOKING FOR A PLACE CALLED LEE HO FOOK'S
GOING TO GET A BIG DISH OF BEEF CHOW MEIN

CHORUS

AH-00000, WEREWOLVES OF LONDON

AH-00000

AH-00000, WEREWOLVES OF LONDON

AH-00000

IF YOU HEAR HIM HOWLING AROUND YOUR KITCHEN DOOR
YOU BETTER NOT LET HIM IN
LITTLE OLD LADY GOT MUTILATED LATE LAST NIGHT
WEREWOLVES OF LONDON AGAIN

CHORUS

HE'S THE HAIRY-HANDED GENT WHO RAN AMOK IN KENT
LATELY HE'S BEEN OVERHEARD IN MAYFAIR
YOU BETTER STAY AWAY FROM HIM
HE'LL RIP YOUR LUNGS OUT, JIM
HA, I'D LIKE TO MEET HIS TAILOR

CHORUS

WELL, I SAW LON CHANEY WALKING WITH THE QUEEN
DOING THE WEREWOLVES OF LONDON
I SAW LON CHANEY JR. WALKING WITH THE QUEEN
DOING THE WEREWOLVES OF LONDON
I SAW A WEREWOLF DRINKING A PINA COLADA AT TRADER VIC'S
HIS HAIR WAS PERFECT

AH-00000, WEREWOLVES OF LONDON

AH-00000, WEREWOLVES OF LONDON



OF LONDON

WRITTEN BY AND
DEDICATED TO
WARREN ZEVON



WHEN I'M SIXTY FOUR

C
When I get older, losing my hair many years from now

G7
Will you still be sending me a Valentine, birthday greetings, bottle of wine?

C7 **F**
If I'd been out 'til quarter to three would you lock the door?

A^{b7b5} **C** **A7** **D9** **G7** **C**
Will you still need me, will you still feed me? When I'm sixty four?

Am **G** **Am** **E**
Oooo-oooo-oooo You'll be older too

Am **Dm** **F** **G** **C** **G**
Ah, and if you say the word, I could stay with you.

C **G7**
I could be handy mending a fuse, when your lights have gone.

C
You can knit a sweater by the fireside, Sunday morning go for a ride.

C7 **F**
Doing the garden, digging the weeds, who could ask for more?

A^{b7b5} **C** **A7** **D9** **G7** **C** **Am**
Will you still need me, will you still feed me? When I'm sixty four?

Am **G** **Am**
Ev'ry summer we can rent a cottage in the Isle of Wight, if it's not too dear.

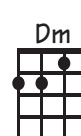
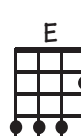
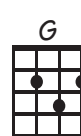
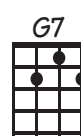
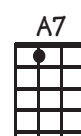
E **Am** **Dm** **F** **G** **C** **G**
We shall scrimp and save; grandchildren on your knee Vera, Chuck and Dave.

C **G7**
Send me a postcard, drop me a line stating point of view.

C
Indicate precisely what you mean to say, "Yours Sincerely", wasting away.

C7 **F**
Give me your answer, fill in a form. Mine forever more.

A^{b7b5} **C** **A7** **D9** **G7** **C** **F** **G7** **C**
Will you still need me, will you still feed me? When I'm sixty four? Ho!



WHEN I'M SIXTY FOUR

(in Key of F)



44a

F C7
When I get older, losing my hair many years from now
F
Will you still be sending me a Valentine, birthday greetings, bottle of wine?
F7 Bb
If I'd been out 'til quarter to three would you lock the door?
Db7b5 F D7 G9 C7 F
Will you still need me, will you still feed me? When I'm sixty four?

Dm C Dm A
Oooo You'll be older too.
Dm Gm Bb C F C
Ah, and if you say the word, I could stay with you.

F C7
I could be handy mending a fuse, when your lights have gone.
F
You can knit a sweater by the fireside, Sunday morning go for a ride.
F7 Bb
Doing the garden, digging the weeds, who could ask for more?
Db7b5 F D7 G9 C7 F
Will you still need me, will you still feed me? When I'm sixty four?

Dm C Dm
Ev'ry summer we can rent a cottage in the Isle of Wight, if it's not too dear.
A Dm Gm Bb C F C
We shall scrimp and save; grandchildren on your knee Vera, Chuck and Dave.

F C7
Send me a postcard, drop me a line stating point of view.
F
Indicate precisely what you mean to say, "Yours Sincerely", wasting away.
F7 Bb
Give me your answer, fill in a form. Mine forever more.
Db7b5 F D7 G9 C7 F Bb C7 F
Will you still need me, will you still feed me? When I'm sixty four? Ho!

Dm F G Bb
I look at you all see the love there that's sleeping
Dm C G A
While my guitar gently weeps
Dm F G Bb
I look at the floor and I see it needs sweeping
Dm C F A
Still my guitar gently weeps

D F#m Bm D Em A
I don't know why nobody told you how to unfold your love
D F#m Bm D
I don't know how someone controlled you
Em A
They bought and sold you

Dm F G Bb
I look at the world and I notice it's turning
Dm C G A
While my guitar gently weeps
Dm F G Bb
With every mistake we must surely be learning
Dm C F A
Still my guitar gently weeps

D F#m Bm F#m
I don't know how you were diverted
Em A
You were perverted too
D F#m Bm F#m
I don't know how you were inverted
Em A
No one alerted you

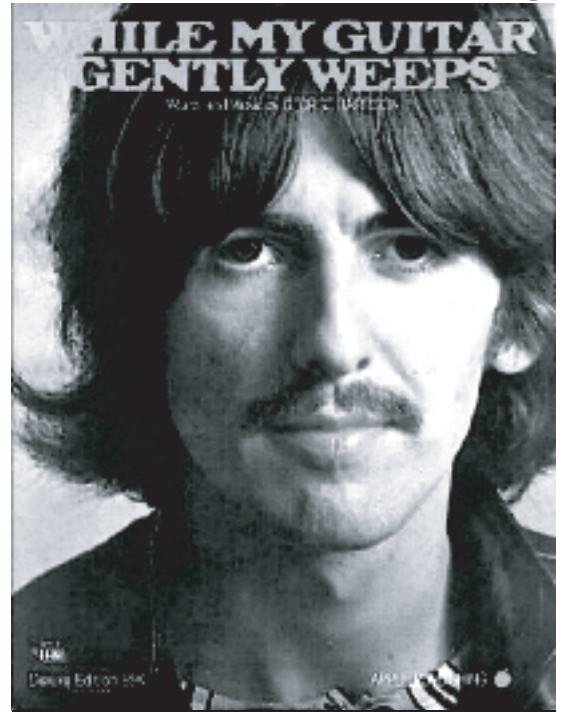
Dm F G Bb
I look at you all see the love there that's sleeping
Dm C G A
While my guitar gently weeps
Dm F G Bb
Look at you all...
Dm C F A
Still my guitar gently weeps

Instrumental ending

Dm F G Bb
Dm C G A
Dm F G Bb
Dm C F A

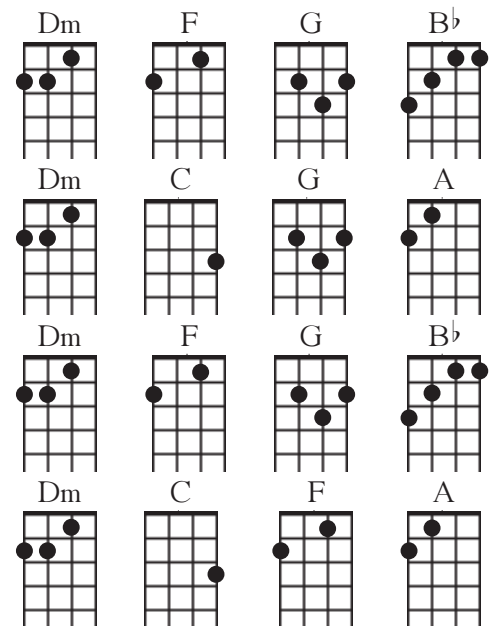
Repeat six times or until you get "blisters on your fingers!!"

Originally recorded on 7/25/68, 8/16/68, 9/3/68, 9/5/68, 9/6/68 Length: 4:50 Take: 25

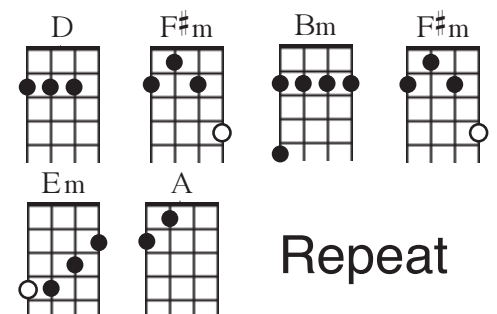


Words & Music by George Harrison

Verse



Chorus

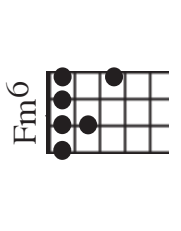
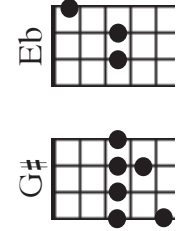
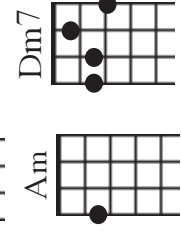
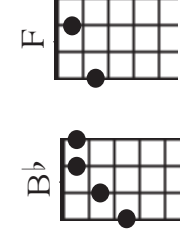
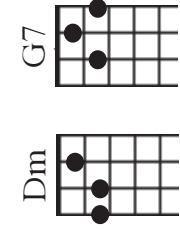
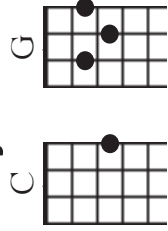




The Beatles

WITH A LITTLE HELP FROM MY FRIENDS

Key of C



What would you do if I sang out of tune
G7 C Dm

Would you stand up and walk out on me?
G Dm

Lend me your ears and I'll sing you a song
G7 C

And I'll try not to sing out of key
Bb F C

Oh, I get by with a little help from my friends
Bb F C

Mm, I get high with a little help from my friends
F C G7

Mm, gonna try with a little help from my friends
C Dm

What do I do when my love is away
G7 C Dm

(Does it worry you to be alone?)
G Dm

How do I feel by the end of the day
G7 C

(Are you sad because you're on your own?)
Bb F C

Oh, I get by with a little help from my friends
Bb F C

Mm, I get high with a little help from my friends
F C

Mm, gonna try with a little help from my friends
C

C Am Dm7 C Bb F
(Do you need anybody?) I need somebody to love
Am Dm7 C Bb F
(Could it be anybody?) I want somebody to love

C G Dm
Would you believe in a love at first sight
G7 C

Yes, I'm certain that it happens all the time
G Dm

What do you see when you turn out the light
G7 C

I can't tell you but I know it's mine
Bb F C

Oh, I get by with a little help from my friends
Bb F C

Mm, I get high with a little help from my friends
F C

Mm, gonna try with a little help from my friends
C Dm7 C Bb F

(Do you need anybody?) I need somebody to love
Am Dm7 C Bb F

(Could it be anybody?) I want somebody to love
Bb F C

Oh, I get by with a little help from my friends
Bb F C

Mm, I'm gonna try with a little help from my friends
Bb F C

Oh I get high with a little help from my friends
Bb F

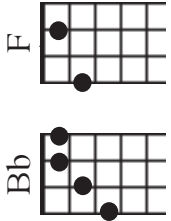
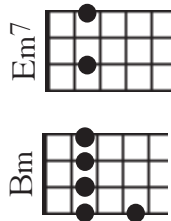
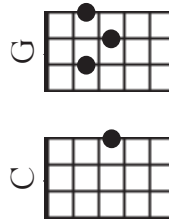
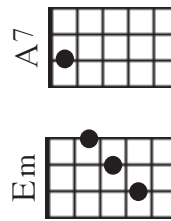
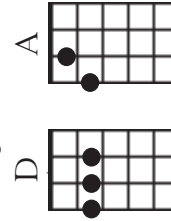
Yes, I get by with a little help from my friends
Bb F



The Beatles

WITH A LITTLE HELP FROM MY FRIENDS

Key of D



G m6



D
What would you do if I sang out of tune
A7 **A** **Em**

Would you stand up and walk out on me?
A **Em**

Lend me your ears and I'll sing you a song
A7 **D**

And I'll try not to sing out of key

C **G** **D**
Oh, I get by with a little help from my friends

C **G** **D**
Mm, I get high with a little help from my friends

G **D** **A7**
Mm, gonna try with a little help from my friends

D **A** **Em**
What do I do when my love is away

A7 **D**
(Does it worry you to be alone?)

A **Em**
How do I feel by the end of the day

A7 **D**
(Are you sad because you're on your own?)

C **G** **D**
Oh, I get by with a little help from my friends

C **G** **D**
Mm, I get high with a little help from my friends

G **D**
Mm, gonna try with a little help from my friends

D **Bm** **Em7** **D** **C** **G**
(Do you need anybody?) I need somebody to love

Bm **Em7** **D** **C** **G**
(Could it be anybody?) I want somebody to love

D **A** **Em**
Would you believe in a love at first sight

A7 **D**
Yes, I'm certain that it happens all the time

A **Em**
What do you see when you turn out the light

A7 **D**
I can't tell you but I know it's mine

C **G** **D**
Oh, I get by with a little help from my friends

C **G** **D**
Mm, I get high with a little help from my friends

G **D**
Mm, gonna try with a little help from my friends

D **Bm** **Em7** **D** **C** **G**
(Do you need anybody?) I need somebody to love

Bm **Em7** **D** **C** **G**
(Could it be anybody?) I want somebody to love

C **G** **D**
Oh, I get by with a little help from my friends

C **G** **D**
Mm, I'm gonna try with a little help from my friends

C **G** **D**
Oh I get high with a little help from my friends

C **G**
Yes, I get by with a little help from my friends

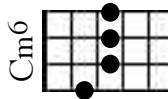
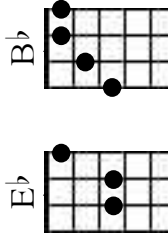
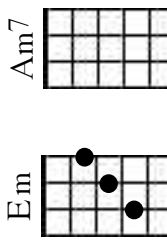
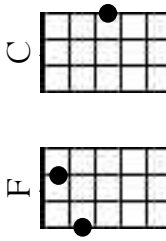
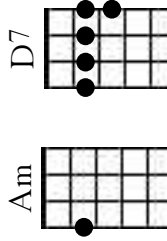
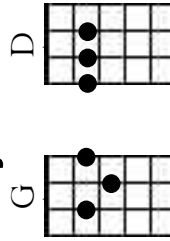
Bb **F** **Gm6** **D**
with a little help from my friends



The Beatles

WITH A LITTLE HELP FROM MY FRIENDS

Key of G



What would you do if I sang out of tune
Would you stand up and walk out on me?
Lend me your ears and I'll sing you a song
And I'll try not to sing out of key

Oh, I get by with a little help from my friends
Mm, I get high with a little help from my friends
Mm, gonna try with a little help from my friends

What do I do when my love is away
(Does it worry you to be alone?)
How do I feel by the end of the day
(Are you sad because you're on your own?)

Oh, I get by with a little help from my friends
Mm, I get high with a little help from my friends
Mm, gonna try with a little help from my friends

G Em Am7 G F C
(Do you need anybody?) I need somebody to love
Em Am7 G F C
(Could it be anybody?) I want somebody to love

G D Am
Would you believe in a love at first sight
Yes, I'm certain that it happens all the time
What do you see when you turn out the light
I can't tell you but I know it's mine

F C G
Oh, I get by with a little help from my friends
Mm, I get high with a little help from my friends
Mm, gonna try with a little help from my friends

G Em Am7 G F C
(Do you need anybody?) I need somebody to love
(Could it be anybody?) I want somebody to love

F C G
Oh, I get by with a little help from my friends
Mm, I'm gonna try with a little help from my friends
Oh I get high with a little help from my friends
Yes, I get by with a little help from my friends

Eb Bb Cm6 G
with a little help from my friends

Your Cheatin' Heart

Hank Williams
(1923-1953)

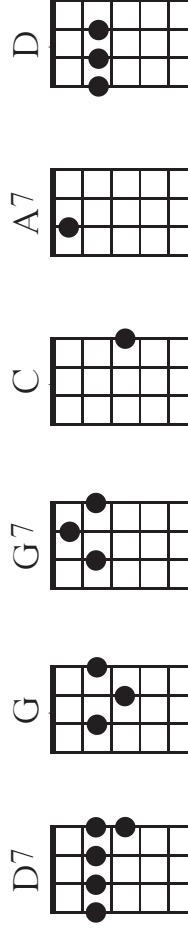
Original recording: Carlisle Studio, Nashville, Tennessee, Sep 23, 1952

From Billie Jean Williams Horton

"Hank and I became engaged in Nashville, Tennessee.... This was early summer, 1952.... Hank started telling me about his problems with his ex-wife, Audrey. He said that one day her "Cheatin' Heart" would pay. Then he said, "Hey, that'd make a good song! Get out my tablet Baby; ...me and you are gonna write us a song!"

Just about as fast as I could write, Hank quoted the words to me in a matter of minutes....

...(from a letter to Dorothy Horstman, Jun 3, 1974)



(D7) G → G7 C
1. Your cheatin' heart will make you weep,
D7 G
you'll cry and cry, and try to sleep. C
But sleep won't come the whole night through,
D7 G
your cheatin' heart will tell on you

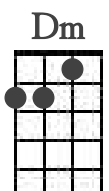
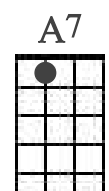
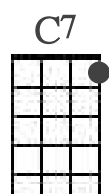
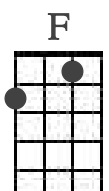
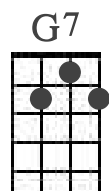
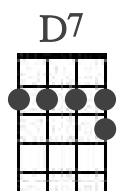
CHORUS

(NC) C G
When tears come down like fallin' rain,
A7 D → D7
you'll toss around any call my name. C
You'll walk the floor the way I do, G
you're cheatin' heart will tell on you.

(D7) G → G7 C
2. Your cheatin' heart will pine some day,
D7 G
and crave the love you threw away.
G → G7 C
The time will come when you'll be blue,
D7 G
your cheatin' heart will tell on you

SWEET GEORGIA BROWN

The Fabulous **HARLEM**
GLOBETROTTERS



D7

No gal made has got a shade...on Sweet Georgia Brown

G7

Two left feet but oh so neat....has Sweet Georgia Brown

C7

They all sigh and wanna' die for....Sweet Georgia Brown

F

I'll tell you just why....

A7

You know I won't lie....

(Not much!)

D7

It's been said she knocks 'em dead when she lands in town

G7

Since she came why it's a shame how she cools 'em down

Dm

A7

Fellas she can't get

Dm

A7

Are fellas she ain't met

F

Georgia claimed

A7

Georgia named her

G7

C7

F

Sweet Georgia Brown!

Jersey Girl by Tom Waits

Intro: Play the single notes D F# A D F# A, A C# E A C# E etc.

Intro D Dsus4 D

(D) A
I got no time for the corner boys
D
Down in the street making all that noise
A
Or the girls out on the avenue
D (Dsus4, D)
'Cause tonight I wanna be with you
G
Tonight I'm gonna take that ride
D
Across the river to the Jersey side
A
Take my baby to the carnival
D (Dsus4, D)
And I'll take her on all the rides
G
'Cause down the shore everything's all right
D
You and me baby on a Saturday night
A
You know all my dreams come true
D (Dsus4, D)
When I'm walking down the street with you

Chorus

G
Sha la la la la la
D
Sha la la la la la la la
A
Sha la la la la la la
D (Dsus4 D)
Sha la la la I'm in love with a Jersey girl
G
Sha la la la la la la
D
Sha la la la la la la la la
A
Sha la la la la la la
D Dsus4 D
Sha la la la

G
You know she thrills me with all her charms
D
When I'm wrapped up in my baby's arms
A
My little girl gives me everything
D
I know that some day she'll wear my ring
G
So don't bother me man I ain't got no time
D
I'm on the way to see that girl of mine
A
'Cause nothing matters in this whole wide world
D (Dsus4,D)
When you're in love with a Jersey girl

Chorus

G
I see you on the street and you look so tired
D
I know that job you got leaves you so uninspired
A
When I come by to take you out to eat
D
You're lyin' all dressed up on the bed....baby fast asleep
G
Go in the bathroom and put your makeup on
We're gonna take that little brat of yours and drop
D
her off at your mom's
A
I know a place where the dancing's free
D (Dsus4,D)
Now baby won't you come with me
G
'Cause down the shore everything's all right
D
You and your baby on a Saturday night
A
Nothing matters in this whole wide world
D (Dsus4,D)
When you're in love with a Jersey girl

Chorus

The Uke is On the March

50

Words and music by Ian Whitcomb

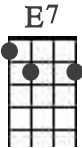
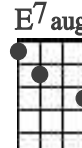
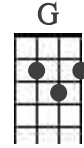
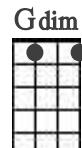
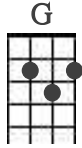
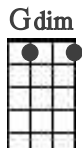
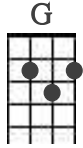


We read in the papers, we watch on the news,
Such torrents of sorrow, such thunder of blues
But now on the scene - comes an army of kooks
Singing so sweetly and strumming their Ukes
Ring out the news 'round the nation
The UKE IS ON THE MARCH!
Spreading our strummed syncopation
The UKE IS ON THE MARCH!
We don't sing the blues, we don't holler or whine
Our melodies jingle, our words even rhyme
Step aside electronics! Make way for euphonics!
The UKE IS ON THE MARCH!

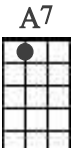


DREAMS

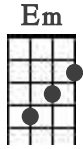
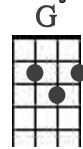
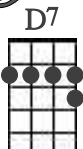
IAN WHITCOMB



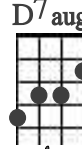
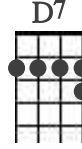
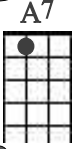
DREAMS ARE WHAT YOU NEED WHEN YOU'RE UN - HAP - PY



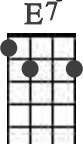
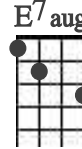
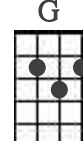
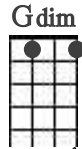
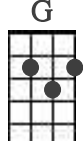
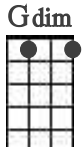
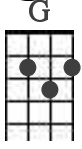
DREAMS WILL HEAL YOUR HEART WHEN YOU ARE BLUE



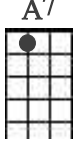
JUST CLOSE YOUR EYES ---- AND PICTURE SUNNY SKIES



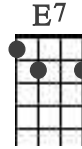
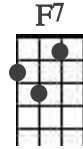
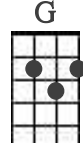
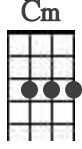
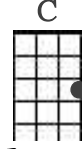
SOON YOU' LL BE DRIFTING INTO PARADISE ---- SAWFUL NICE



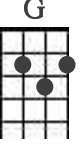
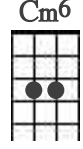
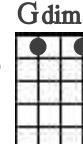
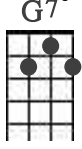
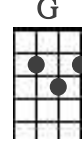
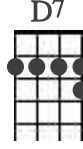
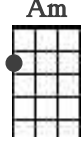
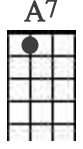
WHEN THE PAIN COMES RAINING ---- DON'T YOU WOR - RY,



'CAUSE MISTER SANDMAN'S WAITING FOR YOUR CALL



LET ME LULLABY YOU INTO DREAM - - - - LAND



WHERE LOVE WILL REIGN FOREVER OVER ALL

I'll See You in My Dreams



UKULELE CLUB OF SANTA CRUZ

UKE-FEST WEST

APRIL 2004

B \flat B \flat m6
I'll see you in my dreams,

F E7 F6

Hold you in my dreams.

D7

Someone took you out of my arms;

G7 C7

Still I feel the thrill of your charms.

B \flat B \flat m6

Lips that once were mine,

F E7 F6

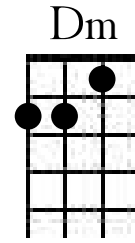
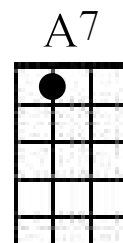
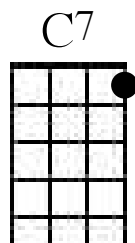
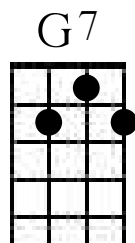
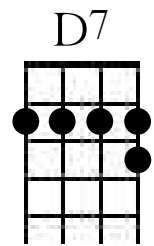
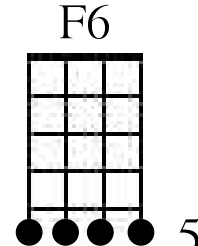
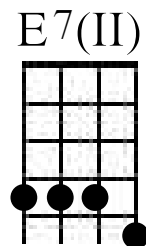
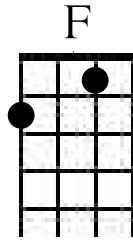
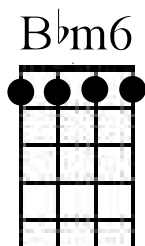
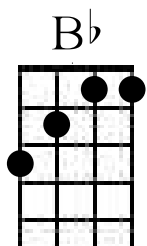
Tender eyes that shine,

D7 A7 Dm

They will light my way tonight

B \flat B \flat m6 F

I'll see you in my dreams.



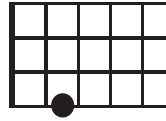
Always Look On

The Bright Side Of Life

By Eric Idle from "The Life of Brian"

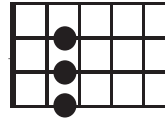


Am



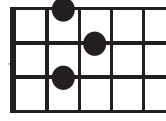
Some things in life are bad they can really make you mad
Other things just make you swear and curse

D



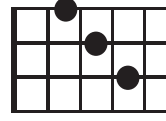
When you've chewing on life's gristle
Don't grumble - give a whistle
And this'll help things turn out for the best

G



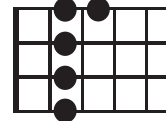
And always look on the bright side of life
Always look on the light side of life

Em



If life seems jolly rotten there's something you've forgotten
and that's to laugh and smile and dance and sing.
When you've feeling in the dumps don't be silly chumps
Just purse your lips and whistle - that's the thing

D7



And always look on the bright side of life
Come on always look on the bright side of life

For life is quite absurd and death's the final word
you must always face the curtain with a bow
Forget about your sin - give the audience a grin
Enjoy it - it's your last chance anyhow.

So always look on the bright side of death
just before you draw your terminal breath

Life's a piece of ~~shit~~ ... when you look at it
Life's a laugh and death's a joke it's true

You'll see it's all a show

keep'em laughing as you go

just remember that the last laugh is on you

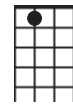
And always look on the bright side of life
Always look on the right side of life

(Come on guys, cheer up)

Always look on the right side of life
Always look on the right side of life ...

Dark

C



(A7)

I'll be down to get you in a tax-i, hon-ey,

Town

D7

You bet-ter be read-y a-bout half past eight,

Strutters

G7

Now dear-ie, don't be late,

Ball

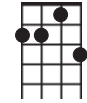
Ukulele Club of Santa Cruz December 2003



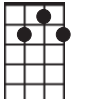
C



(C°



Dm7)

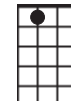


G7

I want to be there when the band starts play-ing



C



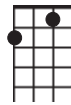
(A7)

Re-mem-ber when we get there, hon-ey,



D7

The two-steps, I'm goin' to have 'em all,



F



C°

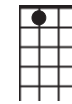
Goin' to dance out both my shoes,



C

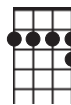


E7

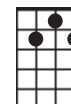


A7

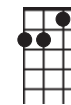
When they play the "jel-ly roll blues,"



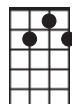
D7



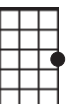
G7



(Dm7

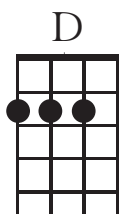
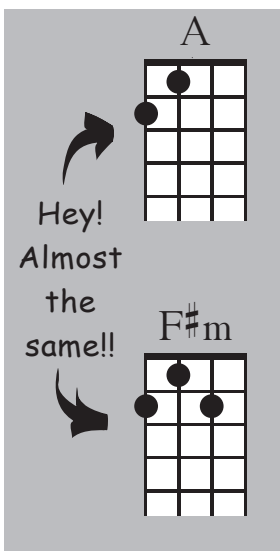
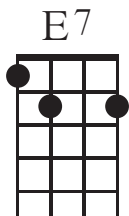
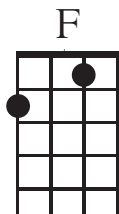
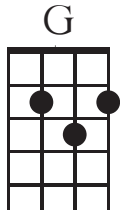
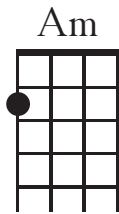


G7)



C

To-mor-row night at the dark-town strut-ters' ball



Am G
As I walk along I wonder
F
what went wrong with our love
E7
a love that was so strong

Am
and as I still walk on
G F
I think of the things we've done together
E7
while our hearts were young

A
I'm a walkin' in the rain
F#m
tears a fallin' and I feel the pain
A
Wishin' you were here by me
F#m
to end this misery
A
and I wonder

I wa-wa-wa-wa-wonder
A
Why
F#m
why-why-why-why-why she ran away
D E7
And I wonder where she will stay

My little runaway

My run run run run runaway

And after 2nd time through finish with

D	A
My run run run run runaway	
D	A
My run run run run runaway	
D	A
My run run run run runaway	

Rungway



Del Shannon

E7 Repeat once from the top

The Platters

56

The Great Pretender



The 1950's and early '60's were indeed heavenly when the Platters sang. Lead singer Tony Williams had an absolutely incredible tenor voice, and the rest of the group chimed in with wonderful low-key doo-wop sounds.

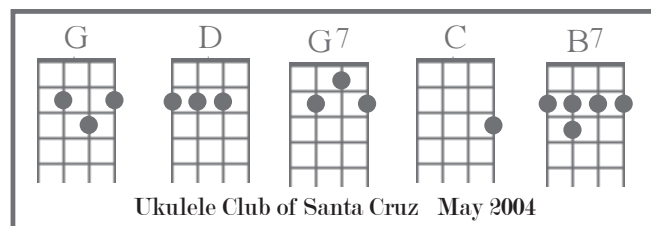
With their first Mercury record, "Only You," the Platters reached number five; and their #1 follow-up, "The Great Pretender" cemented their position as one of the greatest ever vocal groups. Their rendition of "Smoke Gets in Your Eyes," strings and all, is also one of the great recordings of the era.

Today many groups are using the Platters name, but none have any original members, and none of them can come close to the real thing. Tony died much too young at age 64 in August, 1992.

The other original Platters were: David Lynch, second tenor (died in 1981 at age 52); Paul Robi, baritone (died in 1989 at age 57); Herbert Reed, bass; Zola Taylor, alto.

The Platters top ten hits were: "Only You" (5), "The Great Pretender" (1), "The Magic Touch" (4), "My Prayer" (1), "Twilight Time" (1), "Smoke Gets in Your Eyes" (1) & "Harbor Lights" (8).

G D G G7 C G > G7
 Oh yes, I'm the Great Pretender, pretending I'm doing well
C D G C G D G > D
 My need is such, I pretend too much, I'm lonely but no one can tell
G D G G7 C G > G7
 Oh yes, I'm the great pretender, adrift in a world of my own
C D G C G D G > G7
 I play the game, but to my real shame, you've left me to dream all alone
C G G7
 Too real is this feeling of make believe,
C G D
 Too real when I feel what my heart can't conceal
G D G G7 C G > G7
 Oh yes, I'm the great pretender, just laughing and gay like a clown
C D G C
 I seem to be, what I'm not, you see,
G D B7 G D G > G7
 I'm wearing my heart like a crown, pretending that you're still around
C G G7
 Too real is this feeling of make believe,
C G D
 Too real when I feel what my heart can't conceal
G D G G7 C G > G7
 Oh yes, I'm the great pretender, just laughing and gay like a clown
C D G C G D B7
 I seem to be, what I'm not, you see, I'm wearing my heart like a crown,
G D B7
 Pretending that you're still around,
G D G
 Pretending that you're still around



Celebrate the Irish with **When Irish Eyes**

57

are Smiling

C
When Irish eyes are smiling,
F C
Sure, 'tis like the morn in Spring.
F C
In the lilt of Irish laughter
A7 D7 G7
You can hear the angels sing.
C C7
When Irish hearts are happy,
F C
All the world seems bright and gay.
F F7 C A7
And when Irish eyes are smiling,
D7 G7 C
Sure, they steal your heart away

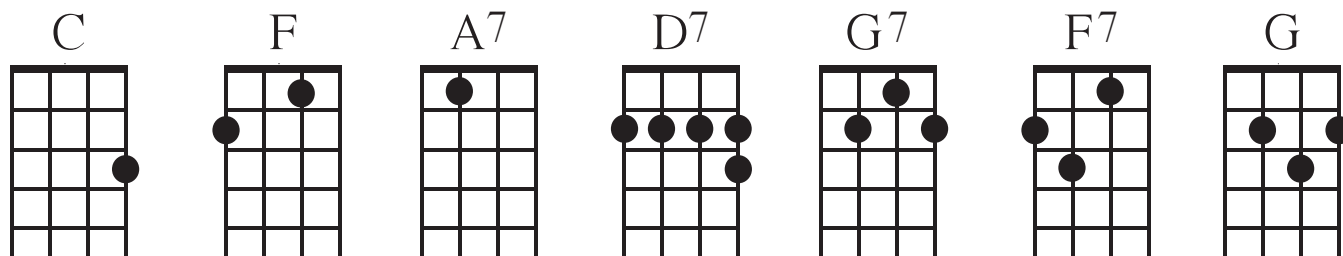


Ukulele Club of Santa Cruz St. Patrick's Day March 2004

I'm Looking Over a Four-Leaf Clover

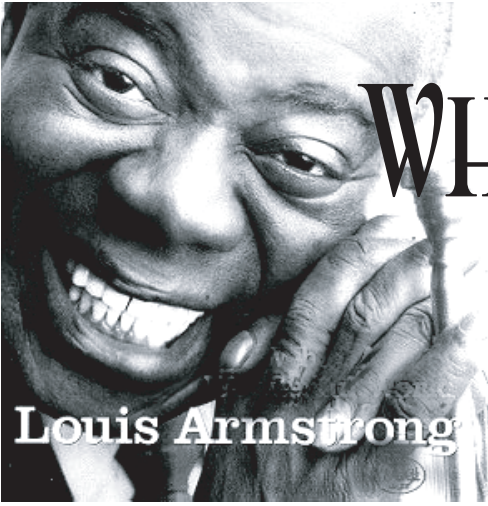


and then pick up the pace with
C
I'm looking over - a four-leaf clover
D7
That I over looked before;
G7 C A7
One leaf is sunshine, the second is rain,
D7 G G7
Third is the roses - that grow in the lane
C
No need explaining, the one remaining
D7
Is somebody I adore.
F C A7
I'm looking over a four leaf clover
D7 G7 C turnaround G7
That I over looked before



WHEN YOU'RE SMILING

FISHER, GOODWIN AND SHAY 1928



Louis Armstrong

F

Am

When your smiling, when your smiling

D7

Gm

The whole world smiles with you

Gm7

When your laughing, when your laughing

C7

Caug

F

The sun comes shining through

F7

But when you're crying

Bb

You bring on the rain

G7

So stop your sighing

C7

Be happy again

C

F

Keep on smiling

D7

'cause when your smiling

Gm

Gm7-5

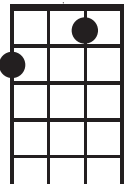
Am

F

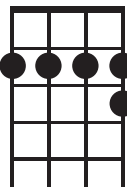
the whole world smiles with you

> turn around with (Fdim) C7

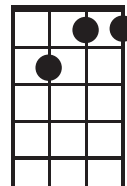
F



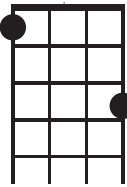
D7



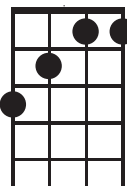
Gm7



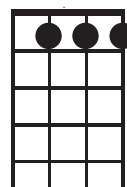
Caug



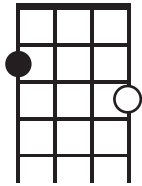
Bb



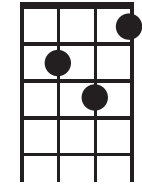
Gm7-5



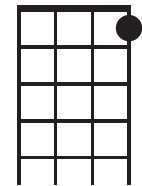
Am



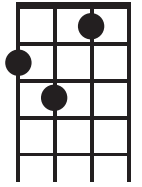
Gm



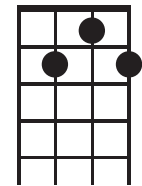
C7



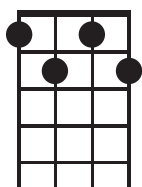
F7



G7



Fdim



Rivers of Babylon

59

Babylon (2000 - 323 BC), an ancient city of Mesopotamia located on the Euphrates River about 55mi south of present day Baghdad. Settled since prehistoric times. it was made the capital of Babylonia by Hammurabi (1792 - 1750 BC) in the 18th century BC.

The history of ancient Baghdad also contains the long and distinguished history of the Iraqi Jewish community, from its ancient roots following the exile to Babylon under Nebuchadnezzar 2,500 years ago. For almost a thousand years, Babylonia was the religious, cultural and scholarly centre of the Jewish world, the birthplace of the Babylonian Talmud. cuisine and significant contribution to the development of modern Iraq. It includes a "golden age" of Iraqi Jews in the early 20th century and the tragic final chapter that brought to an end one of the oldest Jewish communities in the world. Today in communities all over the world you find family names such as the Sassoons and Saatchis whose ancestors originally dwelt "By the Rivers of Babylon"



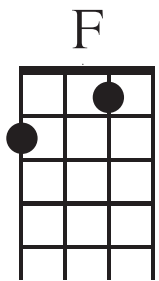
F

By the rivers of Babylon / where he sat down

C

And there he wept / when he remembered Zion

F



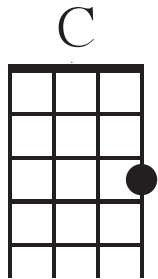
'cuz the wicked

F

carry us away captivity / require from us a song

Bb

F

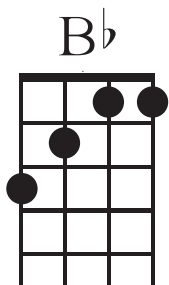


How can we sing King Alfar's song

C

In a strange land

F



So let the

F

Words of our mouths

C

F

And the meditations of our hearts

C

F

Be acceptable in thy sight

C

F

Over I...

QUE SERA'SERA'

60

Hey Ukies-
You can substitute
your chosen gender if
you really feel the need to!



Recorded by Doris Day in 1956

This song was written specifically for Alfred Hitchcock's 1956 re-made of the 1934 film "The Man Who Knew Too Much."

Words & Music by Jay Livingston & Ray Evans

(G) C
When I was just a little girl,

I asked my mother, "What will I be?"

Dm G Dm G
Will I be pretty? Will I be rich?"

Dm G C C7
Here's what she said to me...

CHORUS

F Dm C
"Que sera, sera, whatever will be, will be;

G7
The future's not ours to see

C
Que sera, sera

(G) C
When I was just a child in school,

I asked my teacher, "What should I try?"

Dm G Dm G
Should I paint pictures? Should I sing songs?"

Dm G C C7
This was her wise reply...

Repeat Chorus

(G) C
When I grew up and fell in love.

I asked my sweetheart, "What lies ahead?"

Dm G Dm G
Will we have rainbows day after day?"

Dm G C C7
Here's what my sweetheart said...

Repeat Chorus

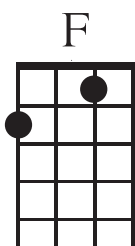
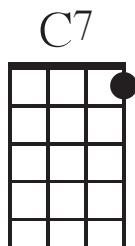
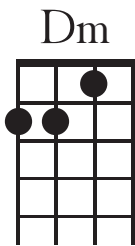
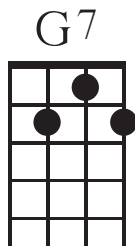
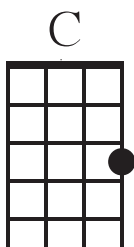
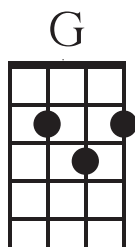
(G) C
Now I have Children of my own.

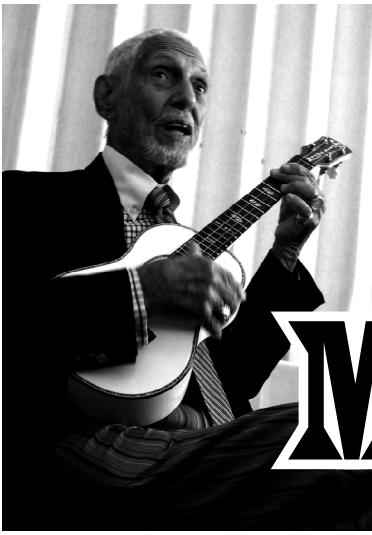
G7
They ask their mother, "What will I be?"

Dm G Dm G
Will I be handsome? Will I be rich?"

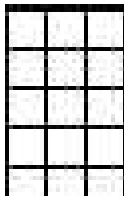
Dm G C C7
I tell them tenderly...

Repeat Chorus Twice (or until you're convinced!)

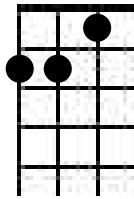




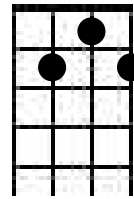
C6



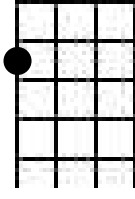
Dm



G7



Am



Mack the Knife

By Kurt Weil (from the 'Three Penny Opera')

C6

Dm

G7

C6

Well, the shark has pretty teeth dear, and he keeps them pearly white

Am

Dm

G7

C6

Just a jackknife has old MacHeath dear, and he keeps it out of sight

(This Chord progression repeats through out song)

C6

Dm

G7

C6

When the shark bites with his teeth dear, scarlet billows start to spread

Am

Dm

G7

C6

Fancy gloves though wears old MacHeath dear, so there's never a trace of red

C6

Dm

G7

C6

Sunday morning on the sidewalk, lies a body oozing life

Am

Dm

G7

C6

And some one's creeping around the corner, could that someone be Mack the knife?

C6

Dm

G7

C6

From a tug boat on the river a cement bag's dropping down

Am

Dm

G7

C6

The cement's just for the weight dear, I bet you Macky's back in town

C6

Dm

G7

C6

Louis Miller disappeared dear, after drawing all his cash

Am

Dm

G7

C6

And old MacHeath spends like a sailor, did our boy do something rash?

C6

Dm

G7

C6

Sukey Tawdry, Jenny Diver, Polly Peachum and old Lucy Brown

Am

Dm

G7

C6

Well, the line forms on the right girls, now that Macky's back in town!

DREAM LOVER



BOBBY
DARIN

Born Walden Robert Cassotto on May 14th, 1936, Bobby Darin rose from poor beginnings in New York City, fighting rheumatic fever as a child which damaged his heart. Darin's entry to the music business occurred during the mid-50s and he was hired as a demo-writer then as a demo-singer at the legendary Brill Building in New York.

He found chart success in 1959 with "Dream Lover", which went to number two in the US. Darin told American Bandstand's Dick Clark of his plans to record a song from the musical, The Threepenny Opera, called "Mack The Knife". Clark did his best to discourage Darin from the dramatic change of direction from rock 'n roll to the jazz like tempo of "Mack". Darin's choice proved to be a good one as "Mack The Knife" went on to be a million-seller and effectively raised Darin to new status as a "serious singer", comparing favorably with Frank Sinatra. The tune would go on to become Bobby's signature song and won the 1959 Grammy for "Record Of The Year" and "Best New Artist". "Mack The Knife" was number one on the Billboard charts for nine weeks in 1959 and is one of the biggest selling records in history.

Darin's life was cut short on December 20th, 1973, when he died following his second open heart surgery at the age of 37. Bobby Darin was inducted into the Rock and Roll Hall of Fame in 1990.

G Em
Every night I hope and pray, a dream lover will come my way,
G Em
A girl to hold in my arms and know the magic of her charms,
G // D7 // G // C
Because I want a girl to call my own,
G Em Am7 D7 G D7
I want a dream lover so I won't have to dream alone
G Em
Dream lover, where are you with a love oh so true,
G Em
And a hand that I can hold, to feel you near when I grow old?
G // D7 // G // C
Because I want a girl to call my own
G Em Am7 D7 G >> G7
I want a dream lover so I won't have to dream alone

• First time through play - Bridge 1

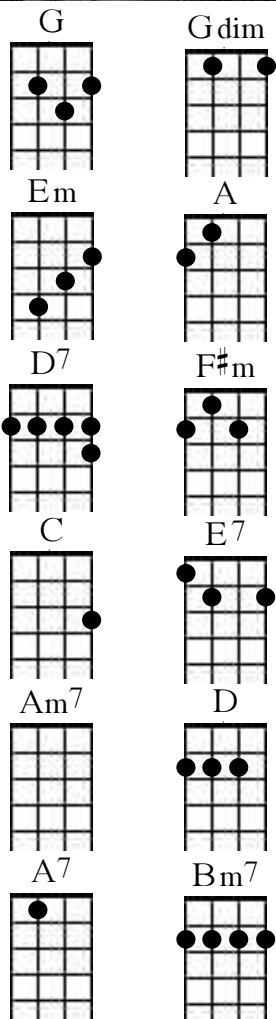
C G
Someday, I don't know how, I hope you'll hear my plea;
A7 D7
Someway, I don't know how, she'll bring her love to me
G Em
Dream lover, until then, I'll go to sleep and dream again;
G Em
That's the only thing to do, until my lover's dreams come true,
G // D7 // G // C
Because I want a girl to call my own,
G Em Am7 D7 G D7
I want a dream lover so I won't have to dream alone

• Repeat from start then go here - Bridge 2

C G
Someday, I don't know how, I hope you'll hear my plea;
A7 D7 Gdim
Someway, I don't know how, she'll bring her love to me

• and now we do a Key Change up from G to A

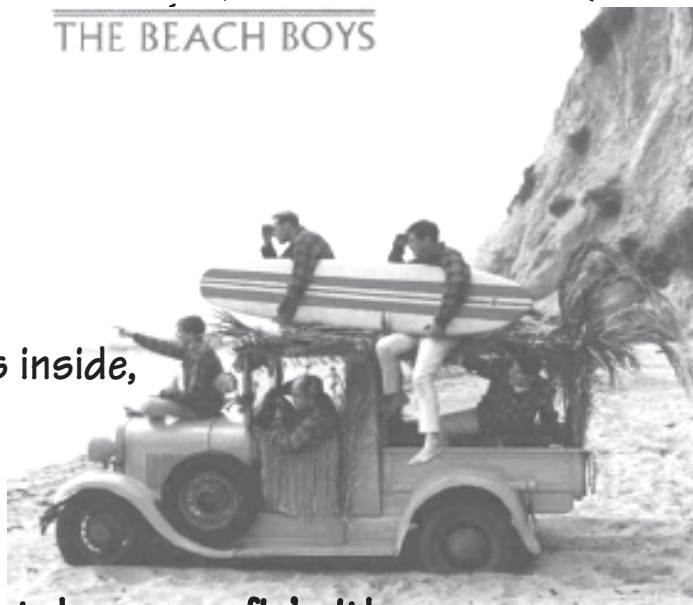
A F#m
Dream lover, until then, I'll go to sleep and dream again;
A F#m
That's the only thing to do, until my lover's dreams come true,
A // E7 // A // D
Because I want a girl to call my own,
A F#m Bm7 E7 A F#m
I want a dream lover so I won't have to dream alone
A F#m Bm7 E7 A
I want a dream lover so I won't have to dream alone



C
 Lets go surfin' now,
 Bb
 Everybody's learn-in' how,
 G7 C
 Come on a Safari with me

SURFIN' SAFARI

THE BEACH BOYS



F Bb
 Early in the mornin' we'll be startin' out,
 C7 F
 Some honeys will be comin' along
 Bb
 We're loadin' up our woodie with the boards inside,
 C7 F
 And headin' out singin' our song

Chorus

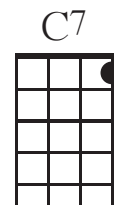
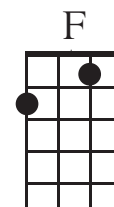
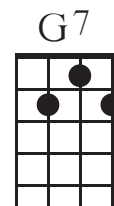
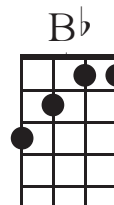
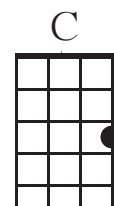
F
 Come on baby, wait and see, yes, I'm gonna take you surfin' with me
 Bb F
 Lonesome baby wait and see, yes, I'm gonna take you surfin' with me
 C
 Let's go surfin' now,
 Bb
 Everybody's learnin' how,
 G7 C7
 Come on a safari with me

F Bb
 In Huntington and Malibu they're shootin' the pier,
 C7 F
 In Rincon they're walkin' the nose
 Bb
 We're go-in' on safari in the islands this year,
 C7 F
 So if you're comin' get ready and go

Chorus

F Bb
 They're anglin' in Laguna and Cerro Azul,
 C7 F
 They're kickin' out in Doheny too
 Bb
 I tell you surfin's runnin' wild, it's getting' bigger everyday,
 C7 F
 From Hawaii to the shores of Peru

Chorus and fade



NC G7 C
 If everybody had an ocean, across the USA,
 G7 C
 Then everybody'd be surfin', like Californ-i-a
 F C
 You'd see them wearin' their baggies, huarachi sandals too,
 G7 C
 A bushy, bushy blond hair do, Surfin' USA

SURFIN USA

G7 C
 You'll, catch 'em surfin' at Del Mar, Ventura county line,

G7 C
SANTA CRUZ and Trestles, Australia's Nar-a-bine

F C
 All over Manhat-tan, and down Doheny way,

G7 C
 Everybody's gone surfin', Surfin' USA



G7 C
 We'll be plannin' out a route, we're gonna take real soon,
 G7 C
 We're waxing down our surfboards, we can't wait for June
 F C
 We'll all be gone for the summer, we're on safari to stay,
 G7 C
 Tell the teacher we're surfin', Surfin' USA

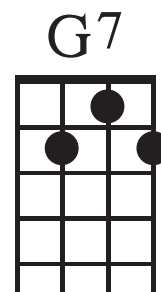
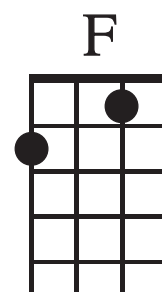
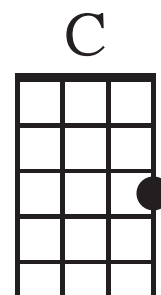
G7 C
 At Haggarty's and Swami's, Pacific Palisades,
 G7 C
 San Onofre and Sunset, Redondo Beach LA
 F C
 All over La Jolla, at Waiamea Bay,
 G7 C
 Everybody's gone surfin', Surfin' USA

Repeat once from top then end with...

G7 C
 Everybody's gone surfin', Surfin' USA

G7 C
 Everybody's gone Uke'n', **SANTA CRUZ TODAY**

G7 C
 Everybody's gone Uke'n', **SANTA CRUZ TODAY**





SURF CITY

JAN AND DEAN

F
I bought a thirty four wagon and we call it a woodie,

Dm

F
Surf city, here we come.

Dm

You know it's not very cherry, it's an oldie but a goodie,

F

Surf city, here we come.

Bb

Gm

Well, it ain't got a back seat or a rear window,

Eb

C C7

But it still gets me where I wanna go

Chorus:

F
.....and we're goin' to Surf City, 'cause it's two to one

You know we're goin' to Surf City, gonna have some fun

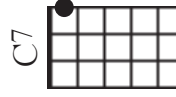
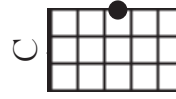
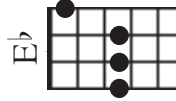
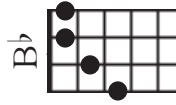
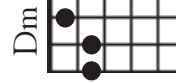
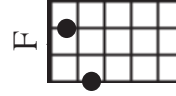
Bb

you know we're goin' to surf city, 'cause it's two to one,

F

you know we're goin' to surf city, gonna have some fun, now,

Two girls for eve-ry boy



F

You know they never roll the streets up 'cause there's always somethin' goin',

F

Surf city, here we come.

Dm

Dm

You know they're either out surfin' or they got a party goin'

F

Surf city, here we come.

Bb

Gm

There's two swingin' honeys for every guy,

Bb

C

C7

And all you gotta do is just wink your eye

Chorus

F

Dm

And if my woodie breaks down on me some-where on the surf route,

F

Surf city, here we come.

Dm

I'll strap my board to my back and hitch a ride in my wetsuit,

F

Surf city, here we come.

Bb

Gm

And when I get to surf city I'll be shootin' the curl,

Bb

C

And checkin' out the parties for a surfer girl

Repeat Chorus and FINISH WITH....

....two girls for every boy

....two boys for every girl

....and ukes for everyone!

Intro: D G D G D

D B7
Hawaiian hula eyes
E7

When you dance you hypnotize

A7 D Bm Em A

Though I can't believe its true

D B7

Hawaiian hula eyes
E7

It's you I'm thinking of

A7 D G D

With a haunting dream of love

Chorus

D D7

On the sands of Luna bay

G Gmaj7 G6 Gmaj7

Where the sighing zephyrs play

E7 Asus(2) A7

I'm reminded of the one I love

D B7

Beneath the swaying palms

E7

I held you in my arms

A7sus4 A7 D G D

like Hawaiian Hula eyes

Repeat Chorus

D D7

On the sands of Luna bay

G Gmaj7 G6 Gmaj7

Where the sighing zephyrs play

E7 Asus(2)

I'm reminded of the one I love

D B7

Beneath the swaying palms

E7

I held you in my arms

A7sus4 A7 D E7

like Hawaiian Hula ey-e-es

A7sus4 A7 D

like Hawaiian Hula eyes

D

Hawaiian hula eyes

G

Hawaiian Hula eyes

D

Hawaiian hula eyes

G

Hawaiian hula eyes u-u-u-u



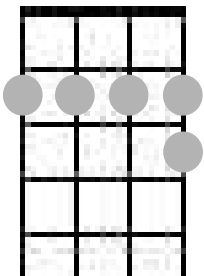


HONOLULU BABY

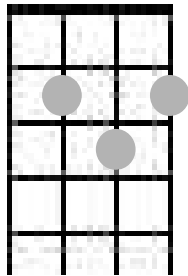
MUSIC AND LYRICS BY T. MARVIN HATLEY
OCTOBER 1933 FOR "SONS OF THE DESERT"
STARRING LAUREL AND HARDY

UKULELE CLUB OF SANTA CRUZ FEBRUARY 2004

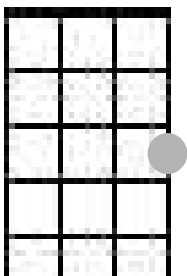
D7



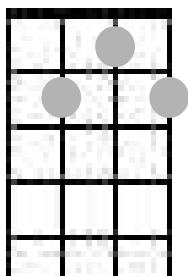
G



C



G7



"...the real music's in your mind.

All the instruments are just mechanics."

--- Marvin Hatley, composer of "Honolulu Baby"

Introduction D7 G D7 G

Honolulu Baby, where'd you get those eyes
D7 G G7

And that dark complexion, I idolize

Honolulu Baby, where'd you get that style
D7 G G7

Those pretty red lips, that sunny smile

Neath palm trees swaying, at Waikiki

Honolulu Baby, you're the one for me
D7 G G7

Honolulu Baby, when you start to sway

All the men go crazy, they seem to say
D7 G G7

Honolulu Baby, where'd you get those eyes
C G

And that dark complexion, I idolize
D7 G G7

Honolulu Baby, where'd you get that style
C G G7

Those pretty red lips, that sunny smile

Neath palm trees swaying, at Waikiki
D7 G G7

Honolulu Baby, you're the one for me

Honolulu Baby, at Waikiki
C G G7

Honolulu Baby, you're the one for me
D7 G G7

Honolulu Baby, you're the one for me
D7 G G7

End with D7 G D7 G

No mention of Laurel and Hardy music is complete without a nod to Hatley's immortal "Honolulu Baby" from the Boys' 1933 feature, SONS OF THE DESERT. Used in the big convention scene where Stan and Ollie share their subterfuge with fellow Son Charley Chase, "Honolulu Baby" comes off as both a typical "Hollywood Production Number" and a gentle satire of the same. It became sort of an in-house classic, being used (and overused) in many a Roach film.

Hilo Hattie Does the Hilo Hop

by Don McDiarmid, Sr & Johnny Noble

68

Don McDiarmid, Sr. was part of the Harry Owens band at the Royal Hawaiian Hotel in 1935, when he wrote this song. Judged a clever tune about a sexy siren, it was not 'high class' enough to be performed at the hotel. McDiarmid set it aside and about a year later, Clara Inter, a school teacher and member of Louise Akeo's Royal Hawaiian Girls' Glee Club found the song and performed it on a trip to Canada with the glee club. In the summer of 1937, while leading his own band in the Monarch Room of the Royal Hawaiian Hotel, Clara Inter insisted on performing this song that catapulted the composer and performer to fame. Clara was so closely identified with the song, she adopted the title as her legal name. Hilo Hattie was born!



When Hilo Hattie does the Hilo Hop



There's not a bit of use for a traffic cop



For everything and everybody comes to a stop



When Hilo Hattie does the Hilo Hop



The sugar raises cane the palms trees sigh



The ukuleles fret and the birds won't fly



The Humuhumunukunus stop swimming by



When Hilo Hattie does the Hilo Hop



That wahine has an opu



With a college education



There's no motion she don't go thru



She doesn't leave a thing to your imagination



Hattie does a dance no law would allow



A crater got a look and it's sizzling now



She'd better watch her step or everything will be pau



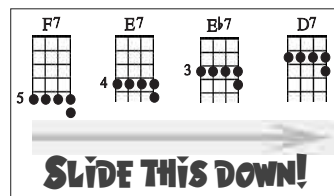
When Hilo Hattie does the Hilo Hop



They took Hattie to the hoosegow



Hattie went along quite gaily



She said "Oh judge, turn me loose now,



I'll do my dance while you play your ukulele."



Hattie should've died from too much gin



But she will never pay for her life of sin.



St. Peter's gonna take a look and say "come on in"



When Hilo Hattie does the Hilo Hop

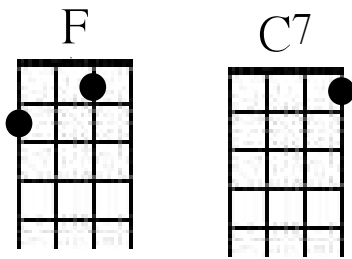


When Hilo Hattie does the Hilo Hop

THE YELLOW ROSE OF TEXAS



Ukulele Club of Santa Cruz January 2003



F
There's a yellow rose in Texas, that I am going to see,
C7

Nobody else could miss her, not half as much as me.
F

C7 F C7 F
She cried so when I left her, it like to broke my heart,
And if I ever find her, we never-more will part.

[Chorus]

F
She's the sweetest little rosebud that Texas ever knew,
C7

F
Her eyes are bright as diamonds, they sparkle like the dew;
You may talk about your Clementine and sing of Rosalee,

C7 F C7 F
But the Yellow Rose of Texas is the only girl for me.

F
When the Rio Grande's flowing, the starry skies are bright,
C7

She walks along the river in the quiet summer night:

F
I know that she remembers, when we parted long ago,
C7 F C7 F

I promise to return again, and not to leave her so.

[Chorus]

F
Oh now I'm going to find her, for my heart is full of woe,
C7

And we'll sing the songs together, that we sung so long ago

F ~~UKULELES~~
We'll play the ~~banjo~~ gaily and we'll sing the songs of yore,
C7 F C7 F

And the Yellow Rose of Texas shall be mine forever more.

[Chorus]

INTRO: G D C G D C

G D C
If not for you

G D C
Babe I couldn't even find the door

G D C
I couldn't even see the floor

Am D G D C G D C
I'd be sad and blue if not for you

G D C
If not for you

G D C
Babe the night would see me wide awake

G D C
The day would surely have to break

Am D G D C
And it would not be new if not for you

C G
If not for you my sky would fall

D G
The rain would gather too

C G
Without your love I'd be nowhere at all

A D
I'd be lost if not for you

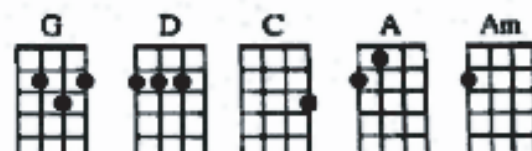
G D C
If not for you

G D C
The winter would hold no spring

G D C
You couldn't hear a robin sing

Am D G D C
I just wouldn't have a clue if not for you

G D C G D C
If not for you



If Not For You Bob Dylan 1970

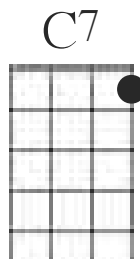
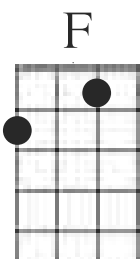
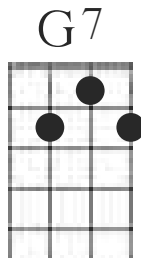
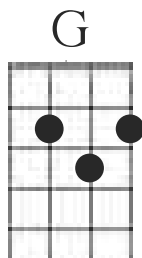
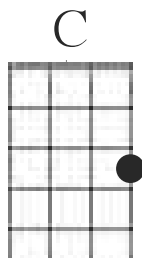
G D C



Ukulele Club of Santa Cruz / Big Sur Campout September 2003



Down By the Riverside



Ukulele Club of Santa Cruz January 2004

C
Gonna lay down my sword and shield

Down by the riverside

G
Down by the riverside

C
Down by the riverside

Gonna lay down my sword and shield

Down by the riverside

G G7 C
Ain't gonna study war no more

CHORUS

F
I ain't gonna study war no more,

C
I ain't gonna study war no more,
G7 C C7

Study war no more

F
I ain't gonna study war no more,

C
I ain't gonna study war no more,
G7 C

Study war no more

Gonna stick my sword in the golden sand...

Gonna put on my starry crown...

Gonna pick up my Uke and play...

Gonna shake hands around the world...

"when we let freedom ring, when we let it ring from every tenement and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old spiritual, "Free at last, free at last. Thank God Almighty, we are free at last."

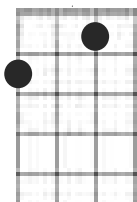
Rev. Martin Luther King Jr. "I Have a Dream" Speech August 28, 1963

the times they are a changin'

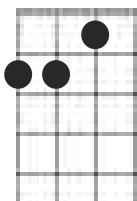


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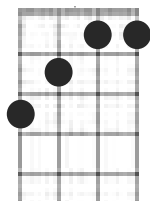
F



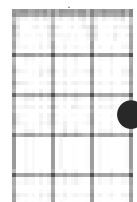
Dm



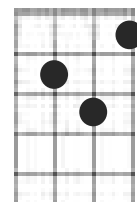
Bb



C



Gm



music & lyrics by Bob Dylan 1964

Come gather 'round people
 Wherever you roam
 And admit that the waters
 Around you have grown
 And accept it that soon
 You'll be drenched to the bone.
 If your time to you is worth savin'

Then you better start swimmin'
 Or you'll sink like a stone
 For the times they are a-changin'

Come writers and critics
 Who prophesize with your pen
 And keep your eyes wide
 The chance won't come again
 And don't speak too soon
 For the wheel's still in spin
 And there's no tellin' who that it's namin'

'Cause the loser now
 Will be later to win
 For the times they are a-changin'

Come senators, congressmen
 Please heed the call
 Don't stand in the doorway
 Don't block up the hall
 For he that gets hurt
 Will be he who has stalled
 The battle outside ragin'

It'll soon shake your windows
 And rattle your walls

For the times they are a-changin'

Come mothers and fathers
 Throughout the land
 And don't criticize
 What you can't understand
 Your sons and your daughters
 Are beyond your command
 Your old road is rapidly agin'

Please get out of the new one
 If you can't lend your hand
 For the times they are a-changin'

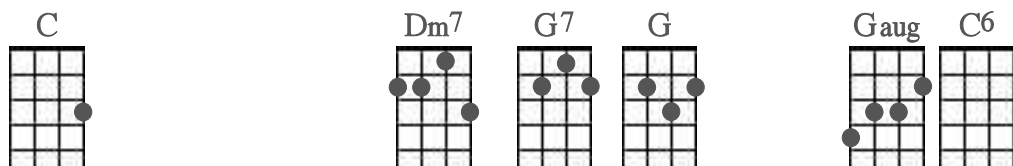
The line it is drawn
 The curse it is cast
 The slow one now
 Will later be fast
 As the present now
 Will later be past
 The order is rapidly fadin'

And the first one now
 Will later be last
 For the times they are a-changin'

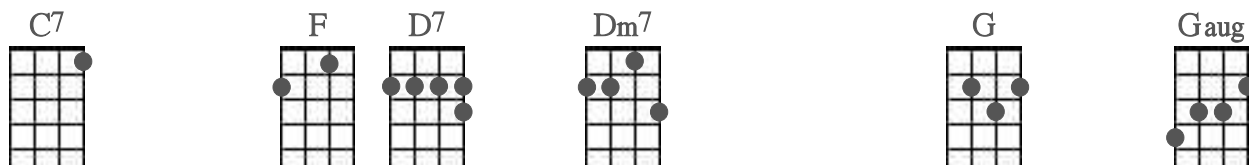
LOVE

Music & Lyrics by
Milt Gabler and
Bert Kaempfert

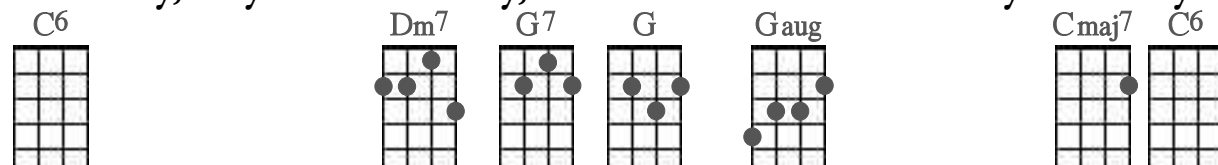
73



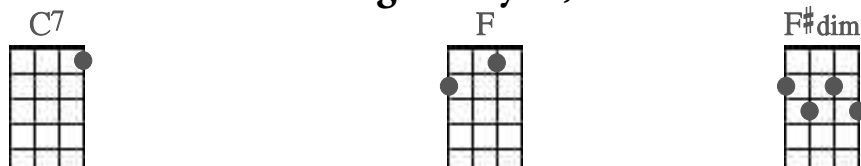
L is for the way you look at me, **O** is for the only one I see.



V is very, very extra-ordinary, **E** is even more than anyone that you adore can...



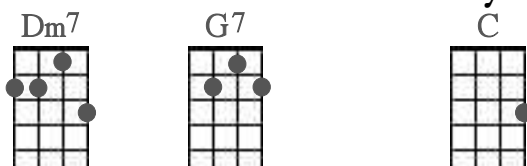
Love is all that I can give to you, Love is more than just a game for two.



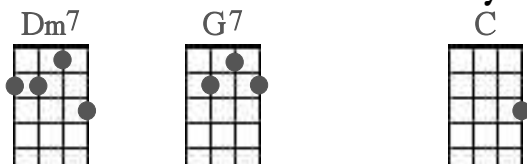
Two in love can make it, Take my heart and please don't break it,



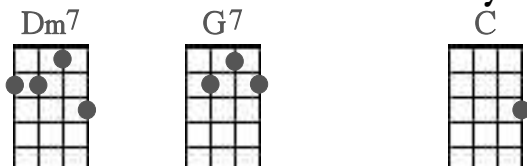
Love was made for me and you (Repeat from Top)



Love was made for me and you...




Love was made for me and you...



Love was made for me and you!



You ^C You give your hand to me and then you say hello
^{C7} ^F
Don't ^C ^{A7} ^{Dm} G7
 And I can hardly speak, my heart is beating so
^C ^{D7} ^{G7}
Know But you don't know me

Me ^C No you don't know the one who dreams of you at night
^{C7} ^F
 And longs to kiss your lips and longs to hold you tight
^C ^{A7} ^{Dm} G7
 To you I'm just a friend, and that's all I've ever been
^C ^F ^C ^{C7}
 No, you don't know me

^F ^C
 For I never knew the art of making love
^{Dm} ^{G7} ^C
 Though my heart aches with love for you
^{Am} ^{Em}
 Afraid and shy I let my chance go by
^{D7} ^{G7}
 The chance that you might love me too

^C
 You give your hand to me and then you say good-bye
^{C7} ^F
 I watch you walk away beside the lucky guy
^C ^{A7} ^{Dm} G7
 To never, never know the one who loves you so
^C ^F ^C
 No, you don't know me

On The Sunny Side Of The Street ⁷⁵ 1930

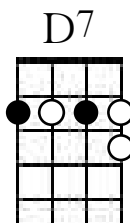
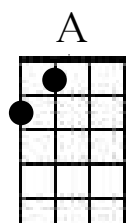
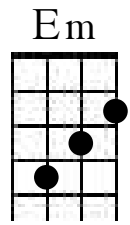
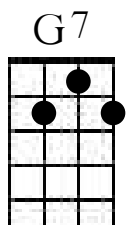
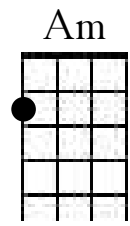
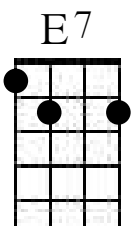
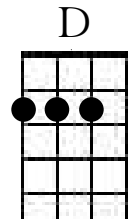
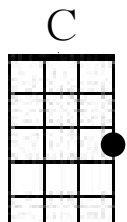
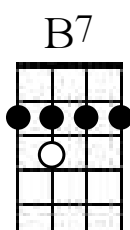
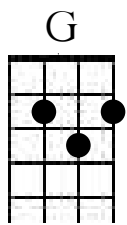
SONG DOM'S
MOST ILLUSTRIOUS
PARTNERSHIP



Jimmy McHUGH
and Dorothy FIELDS
WRITERS OF SONGS YOU LOVE TO SING

Most singers omit the first verse and just start with the famous "Grab your coat and get your hat."
This is a great shame, as the verse sets the scene so well for the refrain. This is a "before and after"
song and the first verse establishes the singer's depressed state before adopting a more positive attitude

Walked with no-one and talked with no-one, and I had nothing but shadows
Then one morning you passed, and I brightened at last
Now I greet the day, and complete the day, with the sun in my heart
All my worry blew away, when you taught me how to say:



G B7 C D
Grab your coat and get your hat, leave your worry on the doorstep
G E(7) Am G D
Just direct your feet to the sunny side of the street

G B7 C D
Can't you hear a pitter pat, and that happy tune is your step
G E(7) Am D G
Life can be so sweet on the sunny side of the street

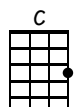
G7 Em Am
I used to walk in the shade, with those blues on parade,
A D D7
but now I'm not afraid - this rover, crossed over.

G B7 C D
If I'd never have a cent, I'd be rich as Rockefeller,
G E(7) Am D G
Going to set my feet on the sunny side of the street.

G7 Em Am
I used to walk in the shade, with those blues on parade,
A D D7
But I'm not afraid - this rover, crossed over.

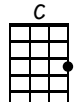
G B7 C D
If I'd never have a cent, I'd be rich as Rockefeller,
G E(7) Am D E7
Going to set my feet on the sunny side of the street

Am D G C G C G
...on the sunny side of the street



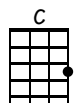
C

When Whip-poor-whills call ...

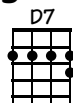


C

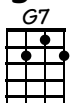
And evening is nigh



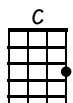
C



D7

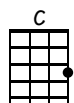


G7



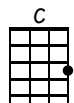
C

I hurry to My Blue Heaven ...



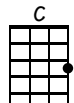
C

A turn to the right ...



C

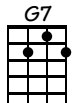
A little white light



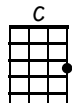
C



D7



G7

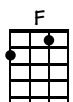


C

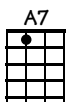
Will lead you to My Blue Heaven ...



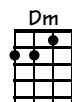
A°



F



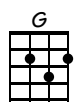
A7



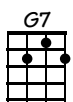
Dm

Adim

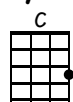
You'll see a smiling face, a fireplace a cozy room



G



G7



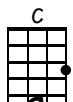
C



G7

[NC]

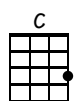
A little nest that's nestled where the roses bloom



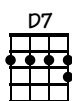
C

[NC]

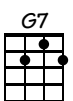
Just Mollie and me and baby makes three ..



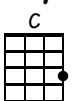
C



D7



G7



C

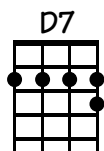
we're happy in My Blue Heaven



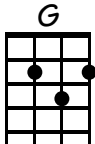
Music Walter Donaldson
Lyric by George Whiting
1927



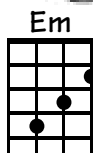
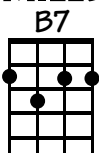
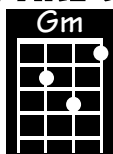
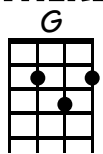
Smiles



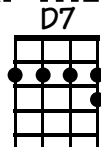
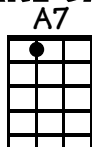
THERE ARE SMILES THAT MAKE US HAPPY,



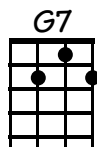
THERE ARE SMILES THAT MAKE US BLUE



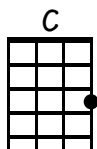
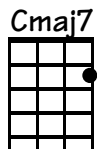
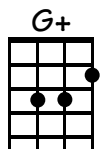
THERE ARE SMILES THAT STEAL AWAY THE TEARDROPS



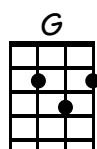
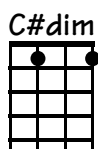
AS THE SUNBEAMS STEAL AWAY THE DEW



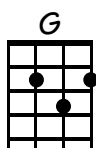
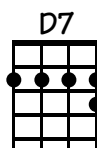
THERE ARE SMILES THAT HAVE A TENDER MEANING



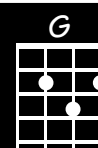
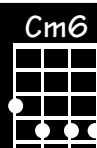
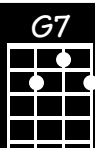
THAT THE EYES OF LOVE ALONE MAY SEE



AND THE SMILES THAT FILL MY LIFE WITH SUNSHINE



ARE THE SMILES THAT YOU GIVE TO ME.

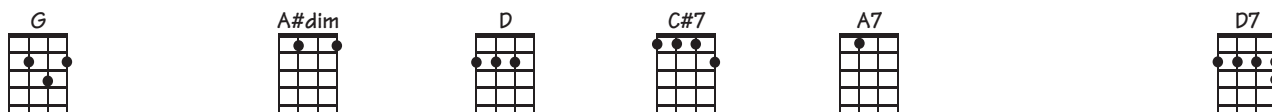




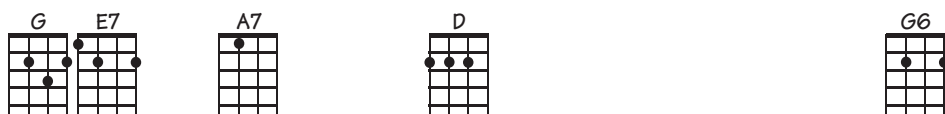
VERSES



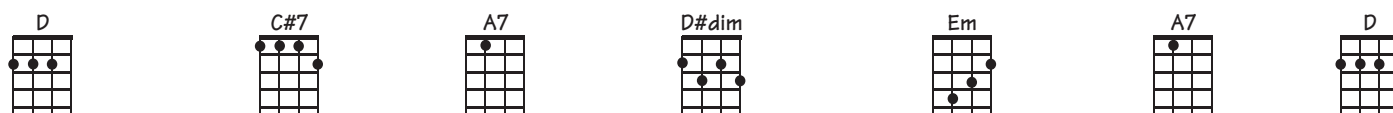
DEARIE, NOW I KNOW JUST WHAT MAKES ME LOVE YOU SO



JUST WHAT HOLDS ME AND ENFOLDS ME IN IT'S GOLDEN GLOW;



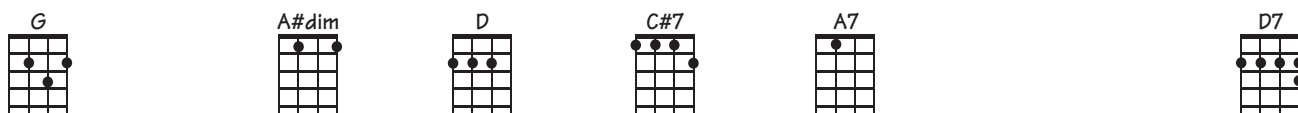
DEARIE, NOW I SEE 'TIS EACH SMILE SO BRIGHT AND FREE,



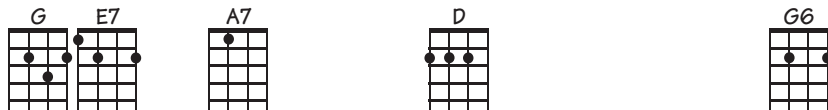
FOR LIFE'S SADNESS TURNS TO GLADNESS, WHEN YOU SMILE ON ME.



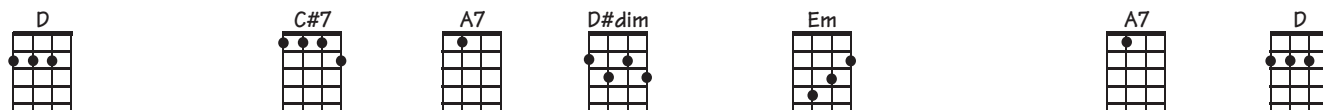
DEARIE, WHEN YOU SMILE EV'RY THING IN LIFE'S WORTHWHILE



LOVE GROWS FONDER AS WE WANDER DOWN EACH MAGIC MILE;



CHERRIE MELODIES SEEM TO FLOAT UPON THE BREEZE



DOVES ARE COOING WHILE THEY'RE WOONG IN THE LEAFY TREES.

BLUE MOON

MUSIC BY RICHARD ROGERS
LYRICS BY LORENZ HART

78

Blue — moon — you saw me stand-ing a-lone —

— with-out a dream in my heart, —

— with-out a love of my own. — Blue

moon — you knew just what I was there — for, —

— you heard me say-ing a pray'r — for — some-one I real-ly could care —

— for. — And then there sud-den-ly ap-peared be-

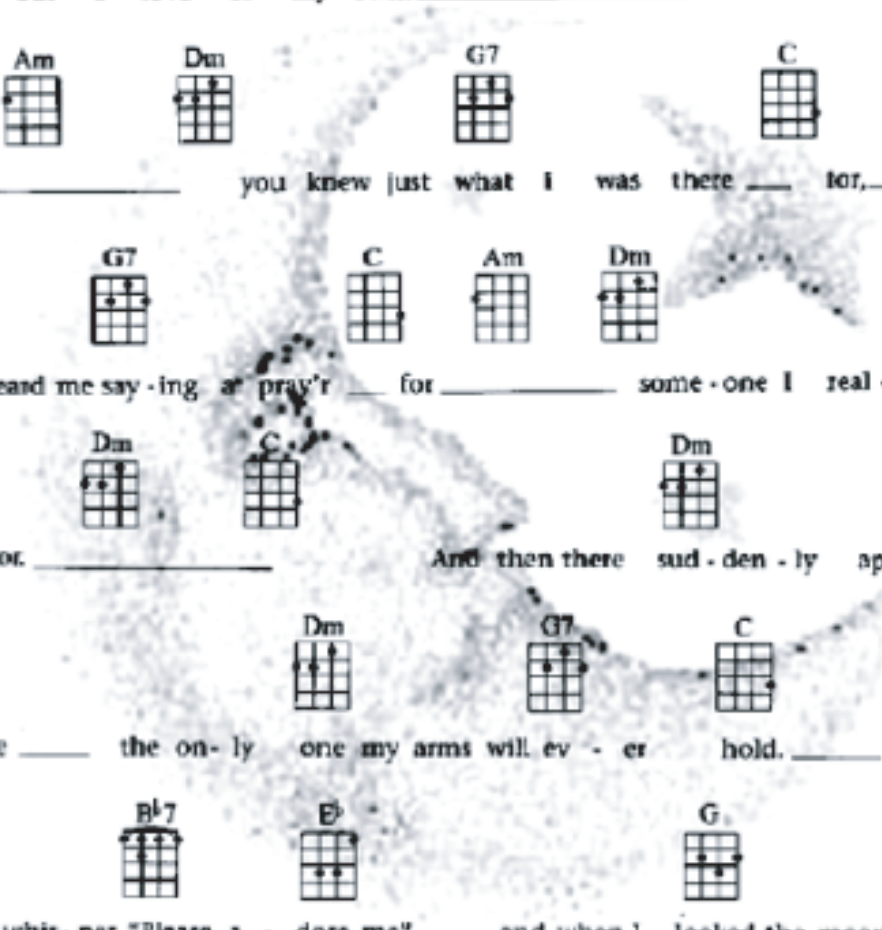
fore me — the on-ly one my arms will ev-er hold. — I heard some-

bod-y whis-per "Please a-dore me" — and when I looked the moon had turned to

gold! Blue moon, — now I'm no long-er a-lone —

— with-out a dream in my heart, —

— with-out a love of my own. —

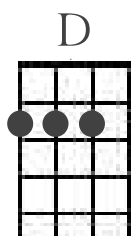
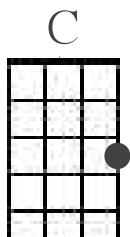
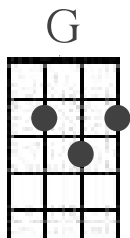


Keep On the Sunny Side

Keep on the Sunny Side of Life was first copyrighted in 1899, with words by Ada Blenkhorn and tune by J Howard Entwisle

Ada Blenkhorn was inspired to write the words by a wheelchair-bound cousin who said she was happier when wheeled to the sunny side of the street

It was performed by The Whites in "O Brother, Where Art Thou"



There's a dark and a troubled side of life
But there's a bright and a sunny side too
Though you meet with the darkness and strife
The sunny side you also may view

CHORUS

Keep on the sunny side, always on the sunny side
Keep on the sunny side of life
It will help us every day, it will brighten all the way
If we'll keep on the sunny side of life

Though the storm and its furies rage today
Crushing hope that we cherish so dear
The cloud and storm will in time pass away
And the sun again will shine bright and clear

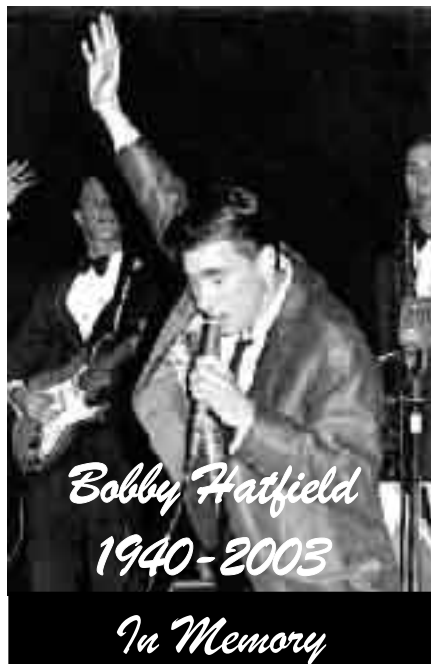
Repeat CHORUS

Let us greet with a song of hope each day
Though the moment be cloudy or fair
And let us trust in our Ukuleles
and play them as often as we dare!

Repeat CHORUS



Unchained Melody

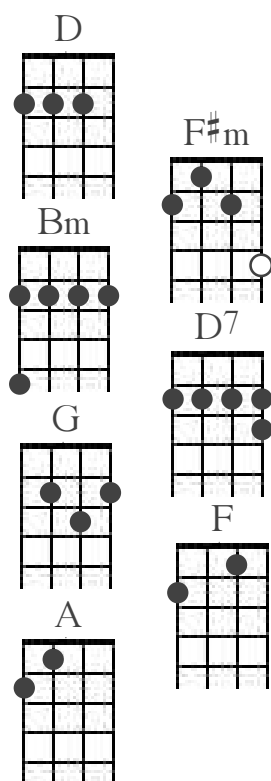


Bobby Hatfield

1940-2003

In Memory

One of the most romantic and durable modern songs to emerge from the world of film, "Unchained Melody" had its roots in an obscure movie called "Unchained". The song "Unchained Melody" has fared considerably better than the film, which quickly sank into obscurity. The movie was released in January 1955 with music by Alex North and lyrics by Hy Zaret. The most popular revival would come two years later, in 1965, with a brand new recording by the Righteous Brothers, whose special sound helped "Unchained Melody" find a new audience and reach the number 4 position. Not bad, considering that it was the "B-side" of a 45 RPM record. It remained on the charts for 12 weeks.



D Bm G
Oh, my love. My darling.
A D Bm A
I've hungered for your touch, a long lonely time

D Bm G
And time goes by so slowly
A D
And time can do so much.
Bm A
Are you still mine?

D A
I need your love
Bm F#m
I neeeeed your love.
G A D D7
God speed your love tooooo-oooo me

G A G F
Lonely rivers flow to the sea, to the sea.
G A D
To the open arms of the sea
G A G F
Lonely rivers sigh, wait for me, wait for me
G A D
I'll be coming home, wait for me

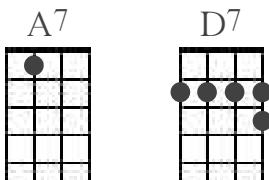
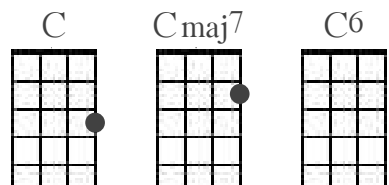
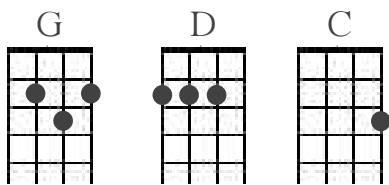
D Bm G
Oh, my love. My darling.
A D Bm A
I've hungered, hungered for your touch, for love, lonely times

D Bm G
And time goes by so slowly,
A D
And time can do so much
Bm A
Are you still mine?

D A Bm F#m
I need your love, I need your love
G A D
Darling, speed your love tooooo-oooo me

...and then I Kissed Her

The Crystals



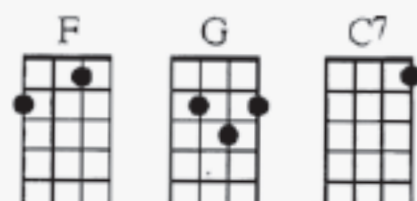
G D G
 Well I walked up to her and I asked her if she wanted to dance
 G D G
 She looked awful nice, and so I hoped she might take a chance
 C G C G
 When we danced I held her tight, and then I walked her home that night
 G D G
 And all the stars were shining bright and then I kissed her

G D G
 Each time I saw her I couldn't wait to see her again
 G D G
 I wanted to let her know that I was more than a friend
 C G C G
 I didn't know just what to do, so I whispered "I love you"
 G D G
 And she said that she loved me too, and then I kissed her

C C6 Cmaj7 C6 C
 I kissed her in a way that I'd never kissed a girl before
 A7 D7
 I kissed her in a way that I hoped she'd like for evermore

G D G
 I knew that she was mine so I gave her all the love that I had
 G D G
 Then one day she'll take me home to meet her mom and her dad
 C G C G
 And then I'll ask her to be my bride, and always be right by my side
 G D G
 I felt so happy that I almost cried, and then I kissed her
 D G
 and then I kissed her
 D G
 and then I kissed her

^C
You can dance every dance with the guy who gives you the eye
^G
Let him hold you tight



You can smile every smile for the man who held your hand

^C
Neath the pale moonlight

^{C7} ^F
But Don't forget who's taking you home

^C
And in whose arms you're gonna be

^G ^C
So darling, save the last dance for me

^C
Oh I know that the music is fine like sparkling wine

^G
Go and have your fun

Laugh and sing but while we're apart

^C
Don't give your heart to anyone

^{C7} ^F
But Don't forget who's taking you home

^C
And in whose arms you're gonna be

^G ^C
So darling, save the last dance for me

^C ^G
Baby don't you know I love you so

^C
Can't you feel it when we touch

^G
I will never never let you go

^C
Cause I love you oh so much

^C
You can dance, go and carry on till the night is gone

^G
and it's time to go

If he asks if you're all alone can he take you home

^C
You must tell him no

Save The Last Dance For Me The Drifters



Ukulele Club of Santa Cruz / Big Sur Campout, September 2003

^{C7} ^F
'Caus Don't forget who's taking you home

^C
And in whose arms you're gonna be

^G ^C
So darling, save the last dance for me

^{C7} ^F
'Caus Don't forget who's taking you home

^C
And in whose arms you're gonna be

^G ^C
So darling, save the last dance for me

^G ^C
save the last dance for me

^G ^C
save the last dance for me

^G ^C
save the last dance for me



C F C
 I've got sunshine on a cloudy day
 C F C
 And when it's cold outside, I've got the month of May

CHORUS

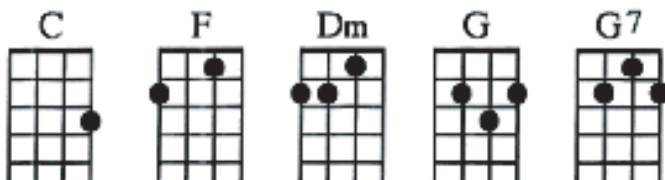
C Dm F G
 I guess you say,
 C Dm F G
 What can make me feel this way?
 C
 My girl...
 F G7
 Talkin' 'bout my girl

C F C
 I've got so much honey the birds envy me
 C F C
 I've got a sweeter song (baby), than the birds and the bees

CHORUS

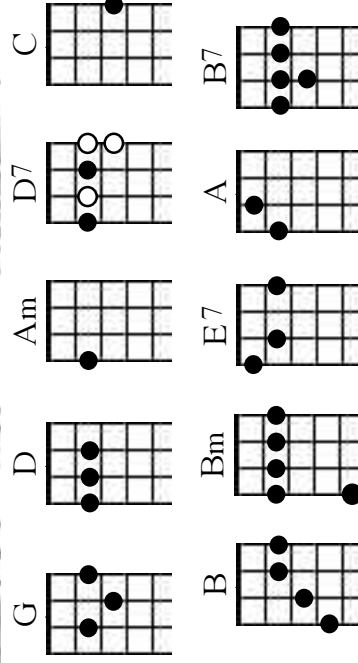
C F C
 I don't need no money, fortune or fame
 C F C
 I've got all the riches, baby, one man can claim

CHORUS



Stand By Your Man

Sometimes it's hard being a woman **G D**
 Giving all your love to just one man **Am D7 G**
 You'll have bad times **C**
 And he'll have good times **G**
 Doing things that you don't understand **Am D**
 But if you love him, you'll forgive him **G D**
 Even though he's hard to understand **Am D7 G**
 And if you love him **C**
 Oh, be proud of him **G C**
 'cause after all he's just a man **D7 G C G D**



Stand by your man **G B**
 Give him two arms to cling to **C (Bm) Am**
 And something warm to come to **G E7**
 When nights are cold and lonely **A D7**

Stand by your man **G B**
 And tell the world you love him **C (Bm) Am**
 Keep giving all the love you can **G D D7 B7 E7**
 Stand by your man **C D G C G D7**

Stand by your man **G B**
 And show the world you love him **C (Bm) Am**
 Keep giving all the love you can **G D D7 B7 E7**
 Stand by your man **C D G C G D G**

HAPPY TOGETHER



THE TURTLES

Dm
Imagine me and you, I do
C
I think about you day and night, it's only right
Bb
To think about the girl you love, and hold her tight
A
So happy together

Dm
If I should call you up, invest a dime
C
And you say you belong to me and ease my mind
Bb
Imagine how the world could be, so very fine
A
So happy together

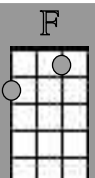
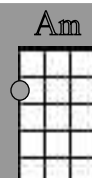
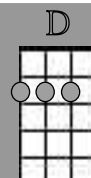
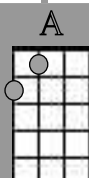
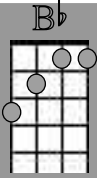
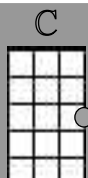
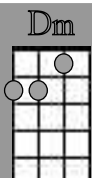
D Am D
I can't see me lovin' nobody but you
F
For all my life
D Am D
When you're with me, baby the skies'll be blue
F
For all my life

Dm
Me and you and you and me
C
No matter how they toss the dice, it has to be
Bb
The only one for me is you, and you for me
A
So happy together

D Am D
I can't see me lovin' nobody but you
F
For all my life
D Am D
When you're with me, baby the skies'll be blue
F
For all my life

D Am D F
Ba-ba-ba-ba ba-ba-ba-ba ba-ba-ba ba-ba-ba-ba
D Am D Am
Ba-ba-ba-ba ba-ba-ba-ba ba-ba-ba ba-ba-ba-ba

Dm
Me and you and you and me
C
No matter how they toss the dice, it has to be
Bb
The only one for me is you, and you for me
A Dm
So happy together
A Dm
So happy together
A Dm
How is the weather
A Dm
So happy together
A Dm
We're happy together
A Dm
So happy together
A Dm
Happy together
A Dm
So happy together
A D
So happy together

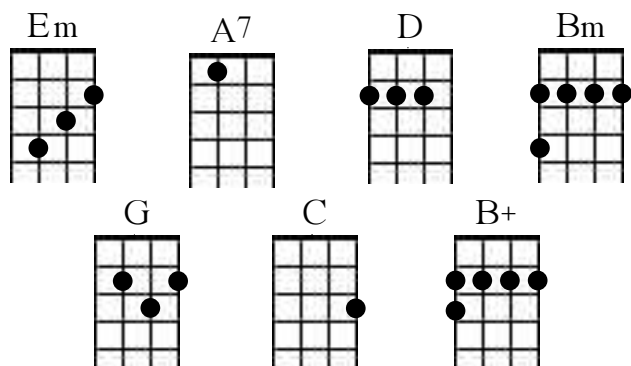


ALL MY LOVING



*"Nice lads of course---as we
are always being reminded
---in spite of their fans, their
clothes and their haircuts"*

Ed Sullivan



Ukulele Club of Santa Cruz February 2004

Em A7
Close your eyes and I'll kiss you
D Bm
Tomorrow I'll miss you
G Em C A7
Remember I'll always be true
Em A7
And then while I'm away
D Bm
I'll write home every day
G A7 D
And I'll send all my loving to you

Em A7
I'll pretend that I'm kissing
D Bm
the lips I am missing
G Em C A7
And hope that my dreams will come true
Em A7
And then while I'm away
D Bm
I'll write home every day
G A7 D
And I'll send all my loving to you

• CHORUS

Bm B+ D
All my loving I will send to you
Bm B+ D
All my loving, darling I'll be true

• Repeat First Verse & Chorus then end with....

Bm D
All my loving, all my loving oooh oooh
Bm D
All my loving, I will send to you

SHOW INFO: February 9, 1964 Venue location: Studio 50 Broadway & West 53rd Street New York, NY Capacity: 728
Dress rehearsals: Three: 2/8/64 – 1:30pm and 2/9/64 – 9:15am & 2:30pm Attendance: 728 Ea. for taping and live show Promoter: Ed Sullivan, CBS
The Beatles were paid \$3,500 for the 8:00 pm performance and \$3,000 for the 4:30pm taping of three songs to be broadcast later on February 23, 1964.
The songs performed at the February 9th were All My Loving, Till There Was You, She Loves You, I Saw Her, Standing There & I Want to Hold Your Hand
An estimated 73 million viewers in 23,240,000 homes saw the 8:00pm live performance.

Other Acts included Georgia Brown & Oliver Kids, Frank Gorshin, Tessie O' Shea. One of the Oliver Kids was Davy Jones, later of the Monkees.
and Tessie O' Shea - who played a Ukulele in her performance!!



You Can't Always Get What You Want



**Jagger
Richards**

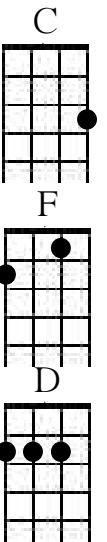
Ukulele Club of Santa Cruz July 2003

C F
I saw her today at the reception
C F
A glass of wine in her hand
C F
I knew she was gonna meet her connection
C F
At at her feet was her footloose man
C F
You can't always get what you want
C F
You can't always get what you want
C F
You can't always get what you want
D F
But if you try sometime you might find
C F C F C
You get what you need

F
I went down to the demonstration
C F
To get my fair share of abuse
C F
Singing, "We're gonna vent our frustration
C F
If we don't we're gonna blow a 50-amp fuse"
C F
You can't always get what you want
C F
You can't always get what you want
C F
You can't always get what you want
D F
But if you try sometimes well you just might find
C F C F C
You get what you need

F
I went down to the Chelsea drugstore
C F
To get your prescription filled
C F
I was standing in line with Mr. Jimmy
C F
And man, did he look pretty ill
C F
We decided that we would have a soda
C F
My favorite flavor, cherry red
C F
I sung my song to Mr. Jimmy
C F
Yeah, and he said one word to me, and that was "dead"
C F
(I said to him,) You can't always get what you want
C F
You can't always get what you want
C F
You can't always get what you want
D F
But if you try sometimes you just might find
C F C F C
You get what you need

F
I saw her today at the reception
C F
In her glass was a bleeding man
C F
She was practiced at the art of deception
C F
Well I could tell by her blood-stained hands
C F
You can't always get what you want
C F
You can't always get what you want
C F
You can't always get what you want
D
But if you try sometimes you just might find
F C
You just might find, you get what you need
C F
You can't always get what you want
C F
You can't always get what you want
C F
You can't always get what you want
D
But if you try sometimes you just might find
F C
You just might find, you get what you need

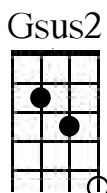
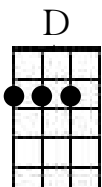
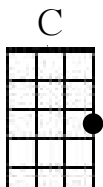
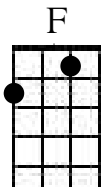
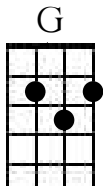


Get Together

words & music by



Chet Powers (aka Dino Valente)
Born October 7, 1943 / New York, NY
Died November 16, 1994 / Santa Rosa, CA



G
Love is but a song we sing
F
fear's the way we die
G
You can make the mountains ring
F
or make the angels cry
G
Though the bird is on the wing
F
and you may not know why

CHORUS

C D
C'mon people now, smile on your brother
G
Everybody get together
C D G
Try and love one another right now

G
Some may come and some may go
F
we shall surely pass
G
When the one that left us here
F
returns for us at last
G
We are but a moment's sunlight
F
fading in the grass

CHORUS TWICE

G
If you hear the song I sing
F
you will understand (listen!)
G
You hold the key to love and fear
F
all in your trembling hand
G
Just one key unlocks them both
F
it's there at your command

CHORUS THREE TIMES and then end with...

G Gsus2 G(2)
Right now.....right now



Black Magic Woman

words and music by Peter Green

Ukulele Club of Santa Cruz November 2003

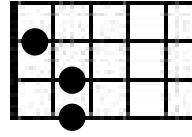
Peter Greenbaum (who was calling himself Peter Green by age fifteen) played bass in several amateur bands before being invited to play lead in the band, Peter D's Looners, in early 1966. It was here that the nineteen-year-old guitarist first encountered Mick Fleetwood, the group's drummer. He stayed for three months before leaving to join John Mayall's Bluesbreakers.

He had been an avid fan of the Bluesbreakers' guitarist, Eric Clapton, but when Clapton left the group for good,

Peter was hired as his replacement. It was in the Bluesbreakers that Green solidified his relationship with the rhythm section, John McVie, and Mick Fleetwood. When he left the group in 1967, Green would recruit the two in order to found his own

band, Fleetwood Mac. His song 'Black Magic Woman' became a massive hit for Carlos Santana. Peter was inducted into the Rock and Roll Hall of Fame on January 12, 1998 where he played Black Magic Woman with his fellow inductee Carlos Santana.

Dm



(No Chord)

I got a black magic woman, I got a black magic woman

Dm

Am

Dm

Yes, I got a black magic woman, she's got me so blind I can't see

Dm

A

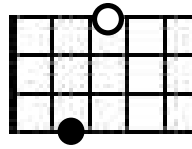
But she's a black magic woman and she's tryin' to make a devil out of me

Dm

A

Dm

Am



(No Chord)

Don't turn your back on me, baby, Don't turn your back on me, baby

Dm

Am

Dm

Yes, Don't turn your back on me, baby, Don't mess around with your tricks

Dm

A

Gm

Dm

Don't turn your back on me, baby, cause you might just wake up my magic sticks

(No Chord)

You got your spell on me, baby, you got your spell on me, baby

Dm

Am

Dm

Gm

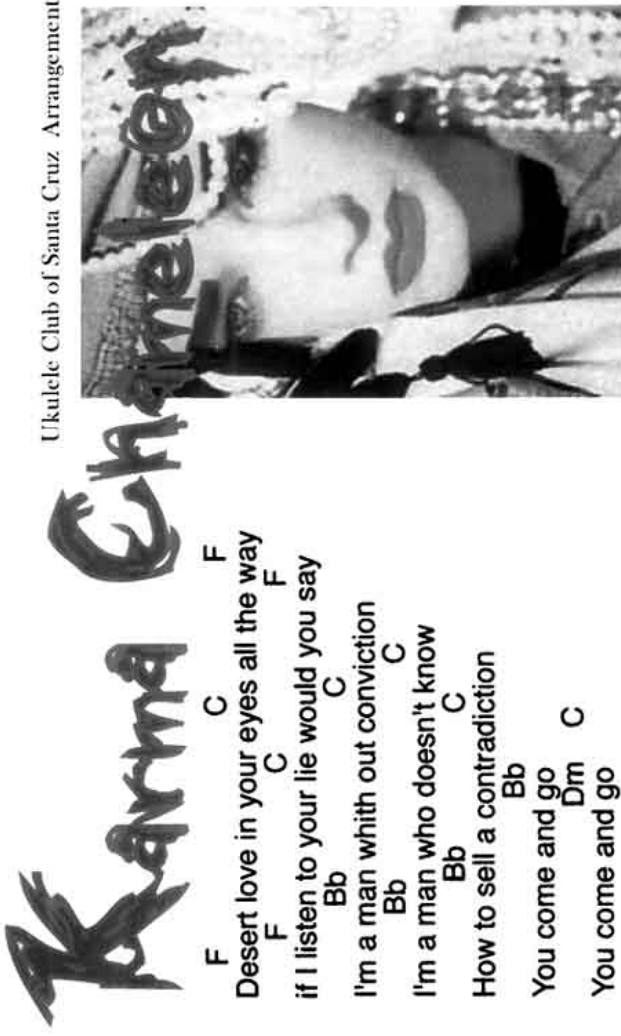
Yes, you got your spell on me, baby, turnin' my heart into stone

Dm

A

Dm

I need you so bad, magic woman I can't leave you alone



Ukulele Club of Santa Cruz Arrangement

F C F
 Desert love in your eyes all the way
 F C F
 if I listen to your lie would you say
 Bb C
 I'm a man whith out conviction
 Bb C
 I'm a man who doesn't know
 Bb C
 How to sell a contradiction
 Bb
 You come and go
 Dm C
 You come and go

F C Dm
 Karma Karma Karma Karma Chameleon
 Gm
 You come and go
 F C
 You come and go
 F C Dm
 Loving would be easy if your colours were like my dream
 Gm
 Red, gold and green
 F C
 Red, gold and green

F C F
 Didn't hear your wicked words every day
 F C F
 And you used to be so sweet I heard you say
 Bb C
 That my love was an addiction
 Bb C
 When we cling our love is strong
 Bb C
 When you go you're gone forever
 Bb
 You string along
 Dm C
 You string along

F C Dm
 Karma Karma Karma Karma Chameleon
 Gm
 You come and go
 F C
 You come and go
 F C Dm
 Loving would be easy if your colours were like my dream
 Gm
 Red, gold and green
 F C
 Red, gold and green
 Bb Am
 Every day is like a survival
 Bb Dm
 You're my lover not my rival
 Bb Am
 Every day is like a survival
 Bb Dm C
 You're my lover not my rival

Ukulele solo chords F C
 Bb C
 I'm a man whith out conviction
 Bb C
 I'm a man who doesn't know
 Bb C
 How to sell a contradiction
 Bb
 You come and go
 Dm C
 You come and go

F C Dm
 Karma Karma Karma Karma Chameleon
 Gm
 You come and go
 F C
 You come and go
 F C Dm
 Loving would be easy if your colours were like my dream
 Gm
 Red, gold and green
 F C
 Red, gold and green

Act Naturally⁹¹



Intro D G

G C
They're gonna put me in the movies

G D
They're gonna make a big star out of me

G C
They'll make a film about a man that's sad and lonely

D G
And all I gotta do is Act Naturally

D G
Well I bet you I'm gonna be a big star

D G
I might win an Oscar You can never tell

D G
The movies gonna make me a big star

A D
'Cos I can play the part so well

G C
We'll make a film about a man that's sad and lonely

G D
And begging down upon his bended knee

G C
I'll play the part But I won't need rehearsin'

D G
Cos all I gotta do is Act Naturally

G C
Well I hope you come and see me in the movies

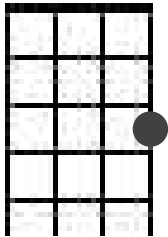
G D
Then I know that you will plainly see

G C
The biggest fool that ever hit the big time

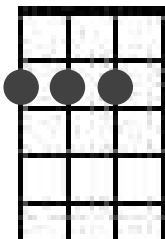
D G
And all I gotta do is Act Naturally

Ringo ★

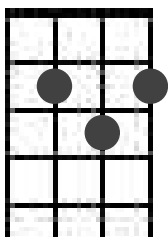
C



D

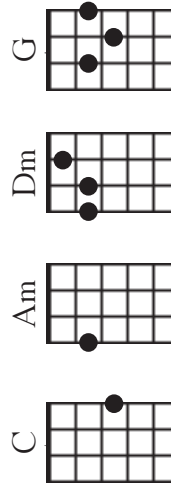


G





Y M C A



C
Young man, there's no need to feel down
Am
I said, young man, pick yourself off the ground
Dm
I said, young man, 'cause you're in a new town
G
There's no need to be unhappy.

C
Young man, there's a place you can go.
Am
I said, young man, when you're short on your dough.
Dm
You can stay there, and I'm sure you will find
G
Many ways to have a good time

Chorus

C
It's fun to stay at the Y-M-C-A
Am
It's fun to stay at the Y-M-C-A
Dm
They have everything for you men to enjoy,
G
You can hang out with all the boys
C
It's fun to stay at the Y-M-C-A
Am
It's fun to stay at the Y-M-C-A
Dm
You can get yourself cleaned, you can have a good meal,
G
You can do whatever you feel

C
Young man, are you listening to me?
Am
I said, young man, what do you want to be?
Dm
I said, young man, you can make real your dreams,
G
But you've got to know this one thing!

C
No man does it all by himself
Am
I said, young man, put your pride on the shelf,
Dm
And just go there, to the YMCA
G
I'm sure they can help you today.

Chorus

C
Young man, I was once in your shoes
Am
I said, I was down and out with the blues
Dm
I felt no man cared if I were alive
G
I felt the whole world was so tight

C
That's when someone came up to me,
Am
And said, young man, take a walk up the street
Dm
There's a place there called the YMCA
G
They can start you back on your way

Chorus

Instrumental Introduction (One verse)

D /// A /// G /// D ///
 Bm /// G /// A ///
 D /// A /// G /// D ///
 Bm /// A /// D ///



NEIL YOUNG

D A G D
 We've been through some things together,
 Bm G A
 With trunks of memories still to come
 D A G D
 We found things to do in stormy weather
 Bm A D
 Long may you run

D (Dsus2 or D5 or Dsus4) D

Chorus

D A G D
 Long may you run, long may you run,
 Bm G A
 Although these changes have come
 D A
 With your chrome heart shinin'
 G D Bm A D G Bb D
 in the sun, long may you run

D A G D
 Well it was back in Blind River in 1962
 Bm G A
 When I last saw you alive
 D A G D
 But we missed that shift on the long decline
 Bm A D
 Long may you run

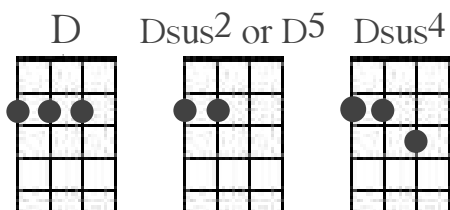
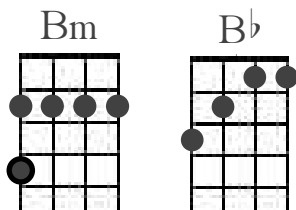
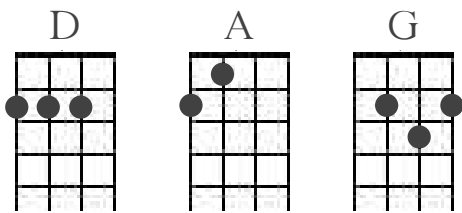
D (Dsus2 or D5 or Dsus4) D

Chorus

D A G D
 Maybe the Beach Boys have got you now
 Bm G A
 With those waves singin' "Caroline No"
 D A G D
 Rollin' down that empty ocean road,
 Bm A D
 Gettin' to the surf on time

D (Dsus2 or D5 or Dsus4) D

Final Chorus without



D "Color Chords"

CHAINS OF LOVE

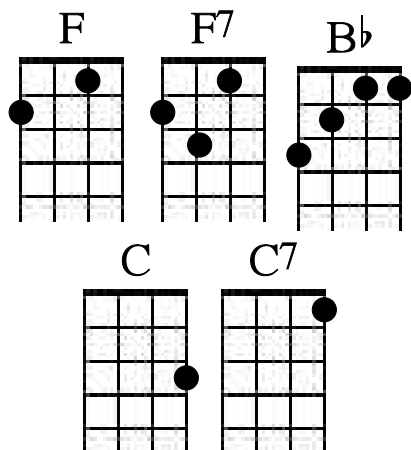
The Cookies

PEAKED AT NO 17 IN 1962



CAROLE KING AND GERRY GOFFIN

The Cookies were friends of Carole King and her husband Gerry Goffin's babysitter "Little" Eva Boyd. After they wrote The Locomotion for her, they wrote this for her friends.



*Ukulele Club of Santa Cruz
Big Sur Weekend 2003
Reprised October 2004*

94

^F
Chains, my baby's got me locked up in chains,
^{Bb} And they ain't the kind that you can see ^F
^C Woh, these chains of love ^{Bb}
^F got a hold on me ^{C7} Yeah!

^F
Chains, well I can't break away from these chains,
^{Bb} Can't run around 'cause I'm not free ^F
^C Woh, these chains of love ^{Bb}
^F won't let me be ^{F7}

^{Bb} I wan- na tell you pret-ty ba-by, ^F I think you're fine.
^{Bb} I'd like to love you, but darling, I'm imprisoned by these... ^C

^F
Chains, my baby's got me locked up in chains,
^{Bb} And they ain't the kind that you can see ^F
^C Woh, these chains of love ^{Bb}
^F got a hold on me ^{F7}

^{Bb} Please believe me when I tell you, your lips are sweet. ^F
^{Bb} I'd like to kiss them, but I can't break a-way from all these... ^C

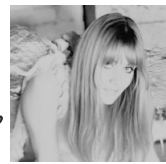
^F
Chains, my baby's got me locked up in chains,
^{Bb} And they ain't the kind that you can see ^F
^C Woh, these chains of love ^{Bb}
^F got a hold on me ^{C7} Yeah!

^F
Chains, Chains of love, Chains of love (Fade)

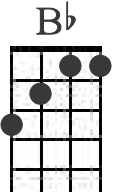
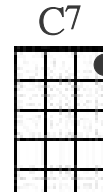
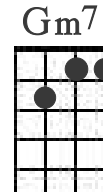
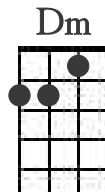
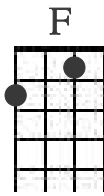
Why Must I Be a ~~Teenager~~ in Love

Ukulele Club of Santa Cruz September 2004

Suggested and led by Tippy Canoe
aka Michele Kappel



95



Introduction

F

Dm

Gm7

C7



written by Paul Anka

F Dm Gm7 C7
Each time we have a quarrel it almost breaks my heart
F Dm Gm7 C7
For I am so afraid that we will have to part
F Dm Gm7 C7
Each night I ask the stars up above
F Dm Gm7 C7
Why must I be a (okay tell the truth here) in love

F Dm Gm7 C7
Sometimes I feel so happy, sometimes I feel so sad

F Dm Gm7 C7
I guess I'll learn to take the good with the bad

F Dm Gm7 C7
Each night I ask the stars up above
F Dm Gm7 C7
Why must I be a (a teenager.....now really??) in love

~~GenX-er~~
~~MIDDEAGER~~

~~Baby Boomer~~

Bb C7 Bb C7
I cried a tear for nobody, but you
Bb C7 Bb C7
I'll be a lonely one if you should say we're through

~~Senior Citizen~~

..oh geez
just sing
the damn
song!

F Dm Gm7 C7
So if you want to make me cry that won't be so hard to do
F Dm Gm7 C7
And if you should say good-bye I'll still go on loving you
F Dm Gm7 C7
Each night I ask the stars up above
F Dm Gm7 C7
Why must I be a (.....gonna have to see some i.d. here) in love

Repeat the last line 3 times

Why Do Fools Fall in Love ? 1956

96



Frankie Lyman and The Teenagers

At age 13 Frankie Lyman was a backup singer for The Premiers. The group was rehearsing in the hallway of an apartment building when one of the residents gave them a collection of love letters written in verse form by his girlfriend. They read them all, chose "Why Do Birds Sing So Gay," and put it to music. Richard Barrett, the lead singer of another New York City group (The Valentines) brought The Premiers to the attention of George Goldner, owner of Rama and Gee Records.

At the audition, Lyman filled in at lead for Herman Santiago, who was sick at the time. Goldner liked the song but not all of its lyrics, and the group was signed to Gee Records. The re-worked song became "Why Do Fools Fall in Love." The Premiers became the Teenagers when they went into the studio to record the song with Jimmy Wright and his band (Wright suggested the new name).

The single was released in January 1956 to avoid the Christmas rush. The group was not notified that it was released -- they found out when a group member heard a classmate singing it at school.

The Teenagers hit #6 with "Why Do Fools Fall in Love."

Frankie Lyman and The Teenagers led the way for young black singing groups like The Jackson 5. As a huge talent thrust into the spotlight at a very young age, Lyman's was a lot like Michael Jackson.

Frankie Lyman died of a heroin overdose at age 26.

Intro

G Em7 Am7 D7 G Em7 Am7 D7

Oo - wah, Oo - wah, Oo - wah, Oo - wah,

G

Why do fools fall in love?

G Em7 Am7 D7 G Em7

Why do birds sing so gay

Am7 D7 G Em7

and lovers await the break of day?

Am7 D7 G Em7 Am7 D7

Why do they fall in love?

G Em7 Am7 D7 G Em7

Why does the rain, fall from up above?

Am7 D7 G Em7

Why do fools fall in love?

Am7 D7 G

Why do they fall in love?

C7 Cm6 G G7

Love is a losing game, love can be a shame,

C7 Cm6 A7 D7

I know of a fool you see, for that fool is me

G Em7 Am7 D7 G Em7 Am7

Tell me why... ah ha hi

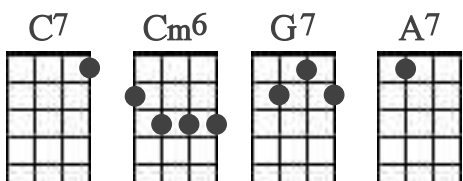
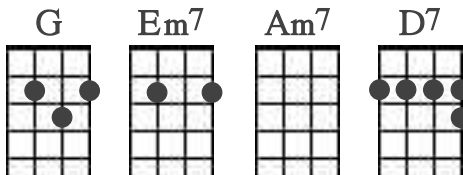
D7 G Em7 Am7 D7 G Em7 Am7 D7

Tell me why, Why do fools fall in love?

... sing through entire song again and then end with...

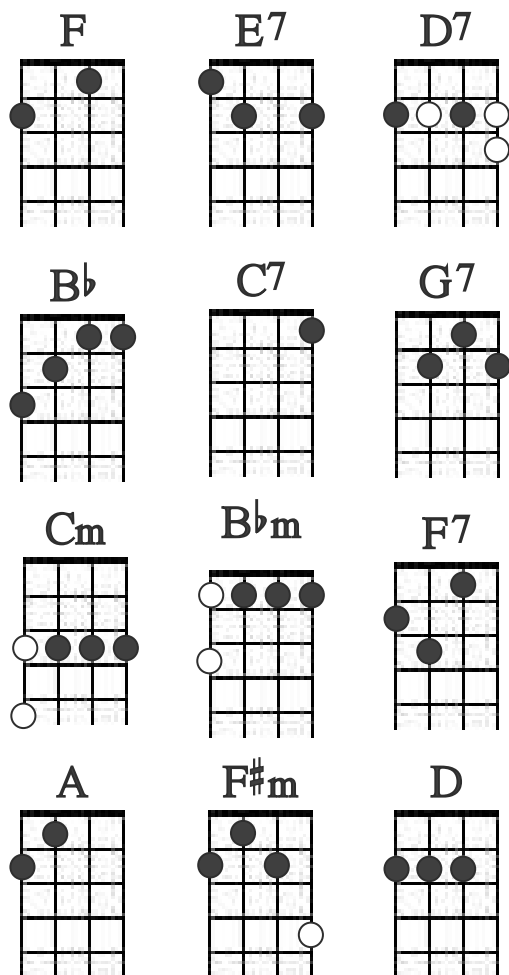
G D7 G Em7 Am7 D7 G

Why do fools fall in love





Andi Commings



Ukulele Club of Santa Cruz Arrangement

F E7
There's a feeling, deep in my heart
F D7
Stabbing at me just like a dart
Bb C7 F C7
It's a feeling heaven--ly
F E7
I see memories out of the past
F D7
Memories that always will last
G7 C7
Of a place beside the sea

F Cm F7 Bb Bbm
Wai--ki---ki, at night when your shadows are falling
F D7
I hear your rolling surf calling
Bb C7 F C7
Calling and calling to me
F Cm F7 Bb Bbm
Wai--ki---ki, tis for you that my heart is yearning
F D7
My thoughts are always returning
Bb C7 F E7
Out there to you across the sea

A F#m D E7
Your tropic nights and your wonderful charms
A F#m D E7
Are ever in my memories
A F#m D E7
As I recall when I held you in my arms
F C7
An angel sweet and heavenly

F Cm F7 Bb Bbm
Wai--ki---ki, my whole life is empty without you
F D7
I miss that magic about you
Bb C7 F D7 Bb C7
Magic beside the sea,..... magic of Wai-ki....
Bb C7 F
Magic of Wai--ki--ki

Just The Way You Look Tonight

Words & Music by Dorothy Fields & Jerome Kern
Movie "Swingtime" 1936 - Oscar winner Best Song
1936 - #2 on the Hit Parade
Recorded by The Lettermen, 1961 (#13)



D Bm Em7 A7
Some day, when I'm awfully low,
F#m Bm7
When the world is cold,
G G/F# Em A7 D Bm7
I will feel a glow just thinking of you...
Em7 G/B A7 D Bb9 Em7 A7
And the way you look tonight

A7+5 D Bm Em7 A7
You're lovely, with your smile so warm
F#m Bm7
And your cheeks so soft,
G G/F# Em A7 D Bm7
There is nothing for me but to love you,
Em7 G/B A7 D Gdim D
And the way you look tonight.

Bridge:

DM7 D6 Em7 A7
With each word your tenderness grows,
DM7 D6 G - A7
Tearing my fear apart;
DM7 D6 Em7 A7
And that laugh that wrinkles your nose,
Bm Bm7 F#7
Touches my foolish heart.

A7+5 D Bm Em7 A7
You're lovely -- never, never change.
F#m Bm7
Keep that breathless charm.
G G/F# Em A7 D Bm7
Won't you please arrange it? 'Cause I love you
Em7 G/B A7 D Bb9 Em7
Just the way you look tonight.

Coda:

Edim Gdim D Bb9 Em7 Edim D6
The way you look tonight

To call this song "successful" would be an understatement; it has been recorded over 550 times.



THE LION SLEEPS TONIGHT

THE TOKENS

99

NO CHORD - JUST SINGING

We-de-de-de, de-de-de-de-de de, we-um-um-a-way
We-de-de-de, de-de-de-de-de de, we-um-um-a-way

F Bb
A wimoweh, a-wimoweh a-wimoweh, a wimoweh

F C
A wimoweh, a-wimoweh a-wimoweh, a wimoweh

F Bb
A wimoweh, a-wimoweh a-wimoweh, a wimoweh

F C
A wimoweh, a-wimoweh a-wimoweh, a wimoweh

F Bb F C
In the jungle the mighty jungle the lion sleeps tonight

F Bb F C
In the jungle the quiet jungle the lion sleeps tonight

NOW REPEAT "WIMOWEH" CHORUS- GO CRAZY WITH IT!!

F Bb F C
Near the village the peaceful village the lion sleeps tonight

F Bb F C
Near the village the quiet village the lion sleeps tonight

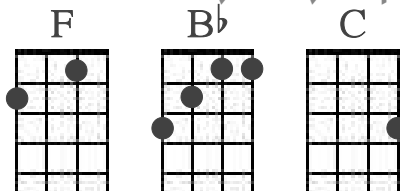
AGAIN REPEAT "WIMOWEH" CHORUS- COME ON UKERS LET LOOSE!

F Bb F C
Hush my darling, don't fear my darling. The lion sleeps tonight

F Bb F C
Hush my darling, don't fear my darling. The lion sleeps tonight

REPEAT "WIMOWEH" CHORUS - BY NOW YOU'RE GREAT AT IT!!

THEN - NO CHORD -- REPEAT THE SINGING INTRO AND FADE OUT



The original title was "Mbube," which means "lion." It was a hunting song originally sung in Zulu in what is now Swaziland.

This was popularized in the 1930's by South African singer Solomon Linda, who recorded it in 1939 with his group, The Evening Birds. Apparently they were a bold bunch, and got the idea for this from when they used to chase lions who were going after the cattle owned by their families. This was recorded in South Africa, where it was a big hit. Around 1948, the South African record company sent a copy to Decca Records in the US, hoping to get it distributed there. Folk singer Pete Seeger got a hold of it and started working on an English version.

In the 1950's, Miriam Makeba recorded this with the Zulu lyrics, and Pete Seeger recorded it with his band, The Weavers. The Weavers recorded the refrain of the song (no verses) and called it "Wimoweh." Their version hit #15 on the U.S. Best Sellers charts in 1952. In 1957, it was included on, *The Weavers At Carnegie Hall*, a very popular album in the world of Folk music. Seeger thought they were saying "Wimoweh" on the original, and that's what he wrote down and how it was recorded in English. They were actually saying something like "Uyimbube." In any language, it means absolutely nothing, the equivalent of "shoooby dooby" or "doo wop."

Hank Medress, Jay Siegel, and Phil and Mitch Margo, who made up The Tokens, had a Top 15 hit, "Tonight I Fell in Love," in 1960, but didn't have a record label in 1961. They auditioned for producers Hugo and Luigi (Peretti and Creatore) by singing "Wimoweh" to them. Hugh and Luigi were impressed by the performance but decided that the song needed new lyrics. With help from George Weiss, Hugo and Luigi rewrote the song, giving it the title "The Lion Sleeps Tonight." The Tokens were so embarrassed with the new title and lyrics that they fought the release of the recording (it was scheduled to be the B-side of another "import," a Portuguese song that they recorded in the same May 1961 session, "Tina").

Influential disc jockey Murray the K pushed "Tina," but once an New England DJ started playing the B-side on the air, "The Lion Sleeps Tonight" started its climb to the #1 position, hitting the top of the charts in the Christmas holidays of 1961-62.

The run at #1 for "The Lion Sleeps Tonight" was interrupted by a unique event: the return to #1 by Chubby Checker's "The Twist" 17 months after it hit the top spot on the Hot 100 for the first time.

The original version by Solomon Linda and the Evening Birds can be found on the album, *Crocodiles, Ladysmith Black Mambazo, Solomon Linda and The Evening Birds and Others: Mbube Roots--Zulu Choral Music from South Africa, 1930s-1960s*.

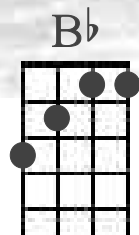
Singing Surf Riders

100

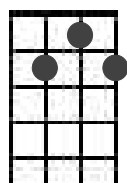
Intro

Bb G7 F D7 G7 C7 F
Won't you you hele mai to Waikiki, and ride the waves with me

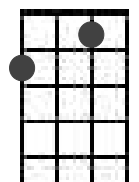
by Al Kealoha Perry



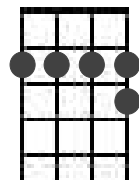
G7



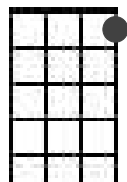
F



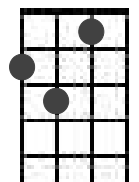
D7



C7



F7



F
Singing surf riders from over the sea

G7
Riding their surfboards at Waikiki

C7 F C7
Every Polynesian, never seems to have a care

F
Love-ly hula maidens with eyes so soft

G7
Watch them do the hula, to saucy songs

Bb G7 F D7 G7 C7 F
Won't you you hele mai to Waikiki, and ride the waves with me

F Bb
Every kama aina, and every malihini, think its lots of fun

G7 C7
The kane and wahines are glad to show the haolies, just how easy its done

F
The singing surf riders at Waikiki

G7
Graceful as the manu, they ride the sea

First time through

Bb G7 F D7 G7 C7 F C7 and repeat from top
Hawaii no ka oi, with fish and poi, I hear you calling me

Second time through

Bb G7 F D7 G7 C7 F C7
Hawaii no ka oi, with fish and poi, I hear you calling me

D7 G7 C7 F
Oh oh I hear you calling me



Ruby Baby

written by Jerry Leiber and Mike Stoller

Artist: Dion -peak Billboard position # 2 in 1963 , previously a # 10 hit for the Drifters in 1956

101

Progression - F / F / F / B \flat / F / C⁷ B \flat F

F

I love a girl and Ruby is her name

F

This girl don't love me but I love her just the same

F

Woh-oh-oh-oh-oh

B \flat

Ruby Ruby how I want ya

F

Like a ghost I'm gonna' haunt ya

C⁷

B \flat

F

Ruby Ruby - Ruby will you be mine

Each time I see you baby my heart cries

I tell ya I'm gonna steal you away from all those guys

Woh-oh-oh-oh-oh

From the hap-py day I met ya

I made a bet that I was goin' to get ya

Ruby Ruby Ruby will you be mine

Hey-hey, hey-hey, hey-hey.....

Now I love this girl I said Ruby is her name

When this girl looks at me she just- sets my soul on flame

Woh-oh-oh-oh-oh

Got some hugs and a kisses too

I gonna give them all to you

Ruby Ruby when will you be mine

I gonna get you sometime

Hey-hey,hey-hey,hey-hey.....

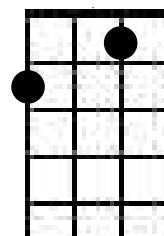
Ruby Ruby Ruby Ruby will you be mine.....(fade out)



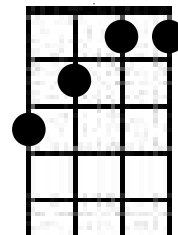
"This was an old Drifters song that I sang to Susan when she got off the bus from school. "Ruby" was like a gem, so to speak, so I used to follow her down the street and sing it to her with a bunch of guys behind me to impress her. I decided to record it for her when I was with Columbia, and I started going back to the stuff I heard when I was a kid like John Lee Hooker's "Walking Boogie." So "Ruby" is my interpretation of those kind of records. There was a lot of natural stomping on it, so I orchestrated a lot of guys stomping on a platform. That's why it's very percussive - there's not a lot of drums on it."

...Dion DiMucci

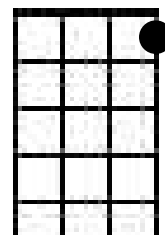
F



B \flat



C⁷





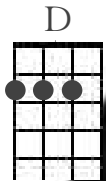
RETURN
TO
SENDER

102

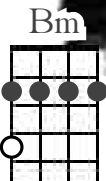
Elvis Presley 1962

Written by: Otis Blackwell/Winfield Scott

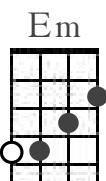
Ukulele Club of Santa Cruz August 2004



^D Return to ^{Bm} sender, ^{Em} return to ^A sender (*repeat once*)



^D I gave a letter ^{Bm} to the ^{Em} postman, he put it his ^{A7} sack
^D Bright and early ^{Bm} next morning, he brought my ^{Em} letter ^{A7} back ^D



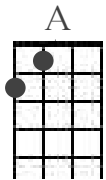
(*She wrote upon it....*)

^G Return to ^{A7} sender, ^G address ^{A7} unknown

^G No such ^{A7} number, ^D no such ^{D7} zone

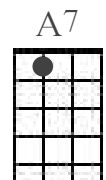
^G We had a ^{A7} quarrel, a ^G lover's ^{A7} spat

^{E7} I write I'm sorry but my letter keeps coming ^{A7} back



^D So then I dropped it in the ^{Bm} mailbox, and sent it ^{Em} special ^{A7} ^D

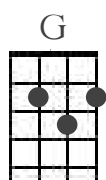
^D Bright and early ^{Bm} next morning it came right ^{Em} back ^{A7} to ^D me



(*She wrote upon it....*)

^G Return to ^{A7} sender, ^G address ^{A7} unknown

^G No such ^{A7} person, ^D no such ^{D7} zone

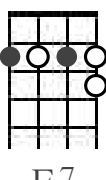


^G This time I'm gonna take it myself

^D And put it right in her hand

^{E7} And if it comes back the very next day

^{A7} Then I'll understand

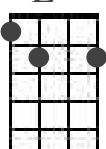


(*The writing on it....*)

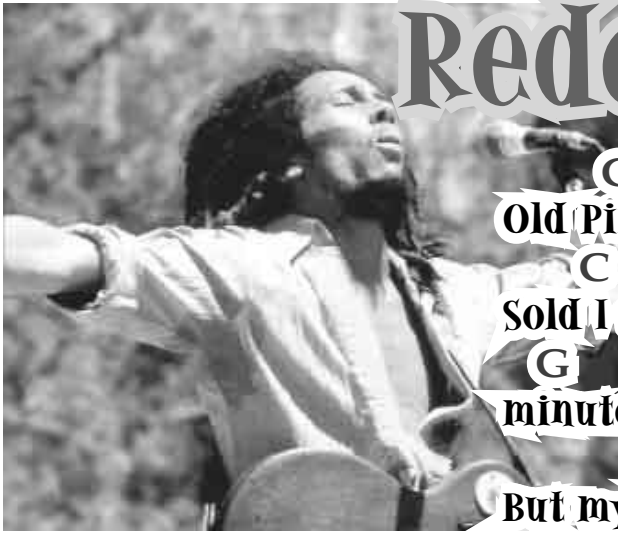
^G Return to ^{A7} sender, ^G address ^{A7} unknown

^G No such ^{A7} number, ^D no such ^{D7} zone

^G Return to ^{A7} sender, ^G return to ^{A7} sender...*repeat and fade out*



Redemption Song 103



G Em7
Old Pirates, yes, they rob I
 C G Am
Sold I to the merchant ships
 G Em C G Am
minutes after they took I from the bottomless pit
 G Em7
But my hand was made strong

Bob was somebody who was an incredible role model. Anybody you talk to, who has witnessed him, knows he really led by example. He was always on time for things -- which is hardly a Jamaican trait.

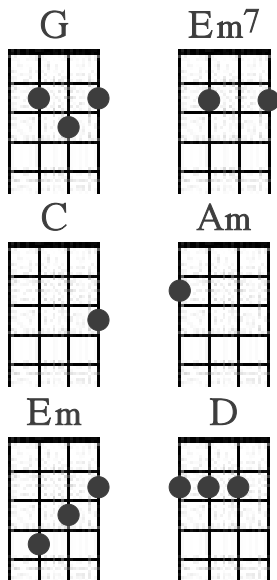
I went on a lot of the 1980 tour and he was always the first one on the bus. Traditionally, the star is the last one on the bus, if he isn't going in a limo. If there were a lot of people and they had to fly economy, he would travel with them. He never put himself in a position where he would be seen as being different from anybody else.

In that respect, he was somebody who lived up to the example of the leaders of all the main religions: there is one quality all such figures have, which is humility. And Bob really had that natural humility. He was also a natural leader

....absolutely, truly natural.

Christopher Blackwell

Founder, Island Records



C G Am
By the hand of the Almighty
 G Em C D
We forward in this generation triumphantly

Chorus

G C D G
Won't you help to sing these songs of freedom?
 C D Em C D G C
'Cause all I ever had, redemption songs,
 D G C D
redemption songs

G Em7
Emancipate yourselves from mental slavery,

C G Am
None but ourselves can free our minds

G Em
Have no fear for atomic energy,

C G Am
'Cause none of them can stop the time

G Em7
How long shall they kill our prophets

C G Am
While we stand aside and look?

G Em
Yes, some say it's just a part of it.

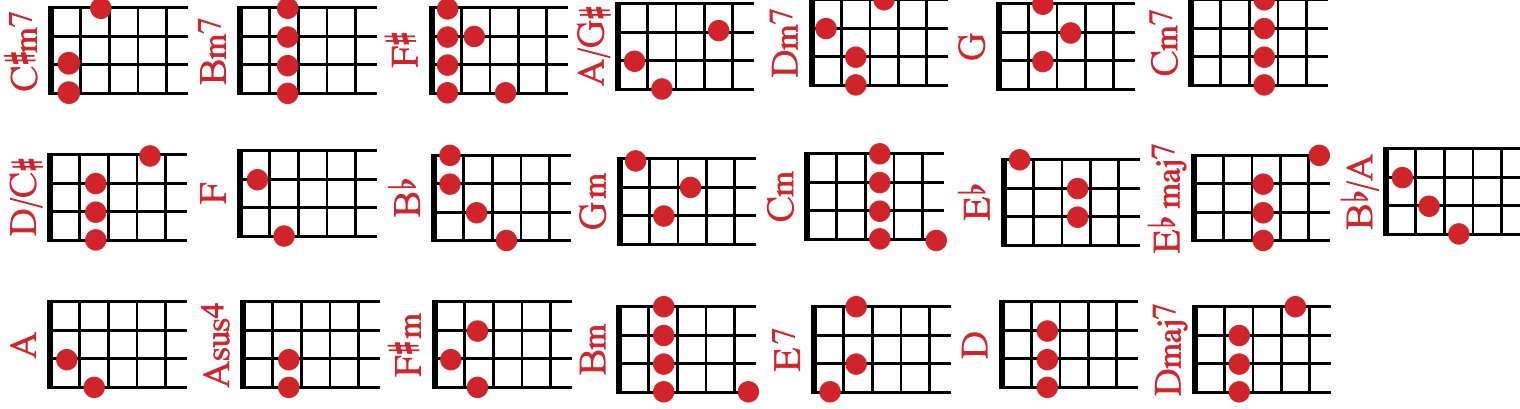
C D
We've got to fulfill the book

Repeat Chorus then Second Verse & Chorus



Kermit the Frog

Ukulele Club of Santa Cruz Special Edition



(Intro A > Asus4 //)
 A F#m Bm E7
 Why are there so many songs about rainbows
 and what's on the other side?
 A F#m Bm E7
 Rainbows are visions, but only illusions
 and rainbows have nothing to hide

Dmaj7
 So we've been told and some choose to believe it
 C#m7
 I know they're wrong, wait and see
 Bm7 E7 C#m7 F#
 Someday we'll find it, the rainbow connection
 Bm E7 A
 The lovers, the dreamers and me

A F#m Bm E7
 Who said that every wish would be heard and answered
 A F#m D
 when wished on the morning star?
 A F#m Bm E7
 Somebody thought of that and someone believed it
 A F#m D
 Look what it's done so far

Dmaj7
 What's so amazing that keeps us star-gazing?
 C#m7
 And what do we think we might see?
 Bm7 E7 C#m7 F#
 Someday we'll find it, the rainbow connection
 Bm E7 A
 The lovers, the dreamers and me

A/G# F#m E7
 All of us under its spell
 D/C# E7 F [majestic modulation]
 We know that it's probably ma---gic

Bb Gm Cm F
 Have you been half asleep and have you heard voices?
 Bb Gm Eb
 I've heard them calling my name
 Bb Gm Cm F
 Is this the sweet sound that calls the young sailors?
 Bb Gm Eb
 The voice might be one and the same

Ebmaj7
 I've heard it too many times to ignore it
 Dm7
 It's something that I'm supposed to be
 Cm7 F Dm7 G
 Someday we'll find it, the rainbow connection
 Cm7 F Bb
 The lovers, the dreamers and me

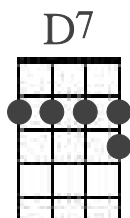
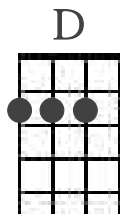
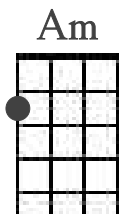
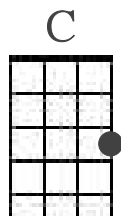
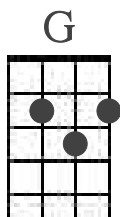
Bb/A Gm F
 La da da de da do
 Eb F Bb
 La da da de da do

My Girl

written by Smokey Robinson
and Ronald White of the Miracles

...taken to #1 in 1964 by

The Temptations



105

I've got sunshine,

On a cloudy day

And when it's cold outside,

I've got the month of May

CHORUS

I...guess... you... say,

What can make me feel this way

My girl.....

Talkin' 'bout my girl. my girl

I've got so much honey,

The bees envy me

I've got a sweeter song, (baby)

Than the birds in the trees

REPEAT CHORUS

I don't need no money,

Fortune or fame

I've got all the riches, baby,

One man can claim

REPEAT CHORUS AND FIRST VERSE

THEN CHORUS AND END WITH... my girl

Love Potion Number 9

The Clovers 1957

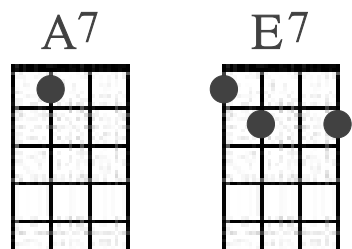
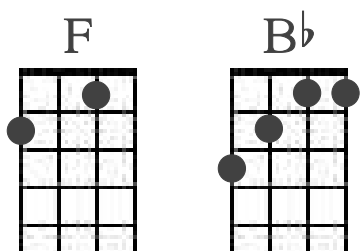
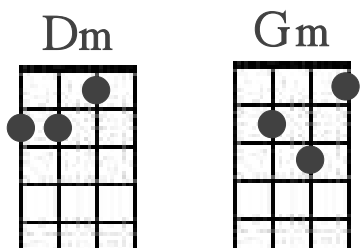


The Clovers, from Washington, D.C., were one of the most successful Rhythm and Blues acts of the early "Doo-Wop" period.

Their "street-corner" harmonies won them many fans, awards and hitrecords, such as: One Mint Julep, Love Love Love, I Played The Fool, Blue Velvet, Little Mama, and Love Potion #9.

Dm **Gm**
I took my troubles down to Madame Rue
Dm **Gm**
You know that gypsy with the gold capped tooth
F **Dm**
She's got a pad down on thirty-fourth and vine
Bb **A7** **Dm**
Sellin' little bottles of....love potion number nine

Dm **Gm**
I told her that I was a flop with chicks
Dm **Gm**
I'd been that way since 19-56
F **Dm**
She looked in my palm and she made a magic sign
Bb **A7** **Dm**
She said what you need is... love potion number nine



Gm
She bent down, turned around a gave me a wink
E7
She said I'm gonna mix it up right here in the sink
Gm
It smelled like turpentine, it looked like indian ink
A7 **No Chord**
I held my nose, I closed my eyes, I took a drink

Dm **Gm**
I didn't know if it was day or night
Dm **Gm**
I started kissin' every-thing in sight
F **Dm**
But when I kissed a cop down on thirty-fourth and vine
Bb **A7** **Dm**
She broke my little bottle of....love potion number nine
A7 **Dm**
....love potion number nine



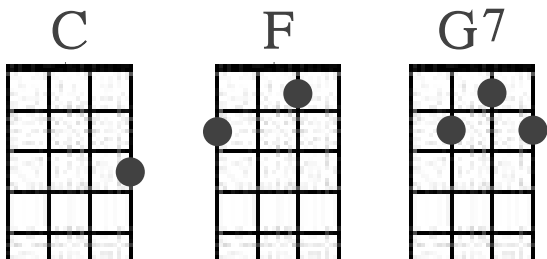
Jamaica Farewell

by Lord Burgess

Irving Burgie (Lord Burgess)

Irving Burgie was born in Brooklyn in 1924. His mother was from Barbados, and he grew up surrounded by people from the Caribbean. After serving in the Army during World War II, Burgie studied music at Julliard, the University of Arizona and the University of Southern California. He was influenced by the folk music revival that was sweeping the country and began performing and writing songs. During the early 1950s, he appeared at the Blue Angel in Chicago and the Village Vanguard in New York, where he worked for a period with Louise Bennett, a writer and interpreter of Jamaican folk traditions. It was during this period that he assumed the name "Lord Burgess."

Burgie is best known as a songwriter. Some of his compositions, such as "Jamaica Farewell" and "Day-O," were based, in part, on Jamaican folk traditions. In 1955 he met Harry Belafonte and provided him with "Day-O" and other songs for a performance in "Holiday in Trinidad," a segment on NBC's Colgate Comedy Hour. The next year, Belafonte included "Day-O," "Jamaica Farewell" and other Burgie compositions in his immensely successful album titled Calypso. Burgie went on to write other songs for Belafonte, such as "Island in the Sun," which was the title song for a 1957 movie that starred Belafonte. He also wrote the music for an Off-Broadway musical titled Ballad for Bimshire (1963) and composed the national anthem for Barbados, which gained independence from Britain in 1966.



Ukulele Club of Santa Cruz August 2004

C F
Down the way, where the nights are gay
G7 C
And the sun shines daily on the mountain top
F
I took a trip on a sailing ship
G7 C
And when I reached Jamaica, I made a stop

Chorus

C F
But I'm sad to say, I'm on my way,
G7 C
Won't be back for many a day,
F
My heart is down, my head is turning around
G7 C
I had to leave a little girl in Kingston town

C F
Sounds of laughter everywhere
G7 C
And the dancing girls sway to and fro,
F
I must declare, my heart is there,
G7 C
'Though I've been from Maine to Mexico

Repeat Chorus

C F
Down at the market, you can hear
G7 C
Ladies cry out while on their heads they bear,
F
Ackee, rice, salt fish are nice,
G7 C
And the rum is fine any time of year

Repeat Chorus

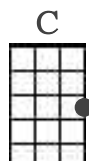
I'm Gonna Sit Right Down and Write Myself a Letter

Words & Music by Joe Young & Fred E. Alhart

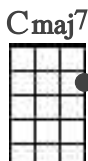
5 hit in 1935 for **Fats Waller**



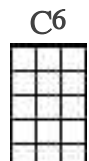
108



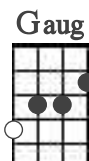
C



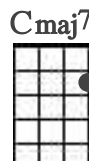
Cmaj7



C6



G+



Cmaj7

I'm gonna sit right down and write myself a letter

C

E7

F

A7

Dm

And make believe it came from you

Dm

Dm7

G7

I'm gonna write words oh so sweet

C

A7

they gonna knock me of my feet

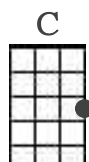
D

D7

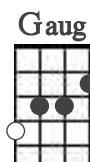
a lot of kisses on the bottom

G7

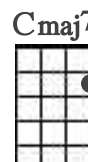
I'll be glad I got 'em



C



G+



Cmaj7

I'm gonna smile and say I hope your feeling better

C

E7

F

A7

Dm

And close with love the way you do

F

Fm

C

A7

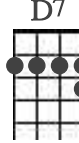
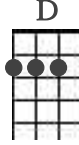
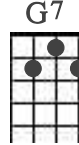
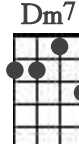
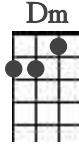
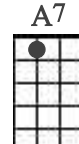
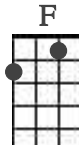
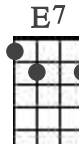
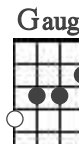
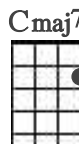
I'm gonna sit right down and write myself a letter

D7

G7

C

And make believe it came from you

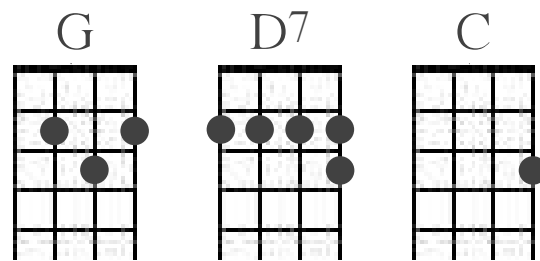


Happy Birthday To You

A large contingent of Portuguese settlers arrived in Hawaii aboard the bark Ravenscrag. Historians are certain that at least one braquinha was present aboard the Ravenscrag when she sailed into Honolulu harbor on August 23, 1879. Aboard the Ravenscrag were five men who are closely identified with the ukulele in Hawaii. Augusto Dias, Jose do Espirito Santo and Manuel Nunes were craftsmen able to build fine musical instruments by hand. Joao Luiz Correa and Joao Fernandes were musicians who knew how to play a number of stringed instruments, including the braquinha. Oral tradition within the Nunes family maintains that Manuel Nunes opened a shop for the manufacture and sale of ukuleles almost immediately following the arrival of the Ravenscrag. The first written evidence of the presence of ukulele shops in Honolulu is the 1884 City Directory, which shows that Nunes and Dias had each opened their own shops by 1884. A later edition of the City Directory confirms that Jose do Espirito Santo had joined Nunes and Dias in the independent manufacture and sale of ukuleles by 1888.



The 'ukulele
125 Years Old
August 23, 2004



Ukulele Club of Santa Cruz August 2004

G D7
Happy birthday to you
D7 G
Happy birthday to you
G C
Happy birthday dear Ukulele
G D7 G
Happy birthday to you

Chord progression for Mildred J. Hill's Happy Birthday To You. The melody was composed in 1893. At that time it was called "Good Morning To All".

In 1924, the "Happy Birthday" lyrics were published as a second stanza in a songbook. "Happy Birthday" was popularized via radio and films as a birthday song, supplanting the original lyrics. By the mid-1930s after it had appeared in a Broadway play, had been used in Western Union's first singing telegram, and finally in an Irving Berlin musical, Mildred's sister who administered the copyright, filed suit for infringement. She was able to secure the copyright in 1934.

This copyright is still in force and under current law the tune will not enter the public domain until 2030. Under the copyright law in force at the time it was secured, it should have entered the public domain by 1991. The yearly royalty payments amount to \$2 million dollars and are split between the Hill Foundation and a subsidiary of AOL Time Warner. Here's the complete story.

The copyright extension granted by Congress in 1998 is going to cost the public \$56,000,000 over the next 28 years assuming today's royalty rates. If you want to sing this outside of a family setting, your hosts have to pay for a performance license that contributes to the \$2,000,000 royalty. Many restaurants in the U.S. (and kid's summer camps) cook up an alternative birthday ditty to sing to clients for their birthday celebrations so that they can avoid having to pay ASCAP for a performance license.



At the tender age of three, Herb Ohta, Jr. learned his first song, "Happy Birthday", on the 'ukulele from his grandmother.

The Devil and the Deep Blue Sea¹¹⁰

as performed by George Harrison



F Dm Gm C

I don't want you

F Dm Gm C

But I hate to lose you

F F7 B \flat B \flat m F

You got me in between the devil and the

C F G \sharp aug

deep blue sea

F Dm Gm C

I forgive you

F Dm Gm C

'Cause I can't forget you

F F7 B \flat B \flat m F

You've got me in between the devil and the

C F

deep blue sea

A F \sharp m Bm E7

I want to cross you off my list

A F \sharp m Bm E7

But when you come knocking at my door

C Am Dm G

Fate seems to give my heart a twist

E \flat G C

And I come running back for more

F Dm Gm C

I should hate you

F Dm Gm C

But I guess I love you

F F7 B \flat B \flat m F

You've got me in between the devil and the

C F

deep blue sea

Ain't Misbehaving

111

Words by Andy Razaf Music by Thomas "Fats" Waller and Harry Brooks

Version by Louis Armstrong went to #7 in 1929

Originally from the 1929 musical comedy "Hot Chocolates", scored by Fats Waller

C Am7 Dm7 G7

No one to talk with, all by myself

C E7 F Fm

No one to walk with but I'm happy on the shelf

C Eb7 Dm7 G7 C A7 D7 G7

Ain't misbehavin, I'm savin my love for you

C G7

I know for certain, the one I love

C E7 F Fm

I'm thru with flirtin, its just you that I'm thinkin of

C Eb7 (or C#dim) G7 C F C7 E7

Ain't misbehavin, I'm savin my love for you

Am F7

Like Jack Horner, In the corner

D7 A7

don't go nowhere, what do I care?

G Bm7 Am D7 G7

Your kisses are worth waitin for

A7 D7 G7

Believe me

C G7

I don't stay out late, don't care to go.

C E7 F Fm

I'm home about eight, just me and my ra-di-o

C Eb7 Dm7 G7 C (turnaround with A7-D7-G7)

Ain't misbehavin, I'm savin my love for you

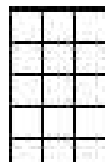
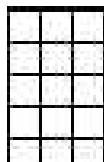
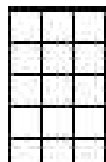
A Dream Is a Wish Your Heart Makes

112

Words & Music by Mack David & Jerry Livingston

Performed by Cliff Edwards from the Walt Disney movie "Cinderella," 1950

Cdim



G

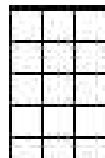
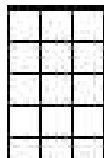
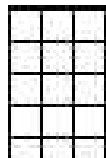
Cdim

G9

G

A dream is a wish your heart makes

G9



G

B7

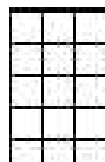
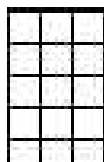
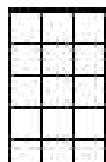
C

C/B

E7

When you're fast asleep;

C/B



Am

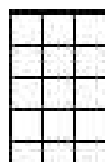
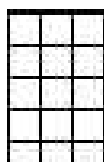
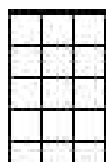
Fdim

Am

Am+7

In dreams you will lose your heartaches,

Fdim



D7

Am7

G

D+

And whatever you wish for, you keep

G

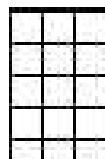
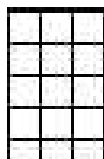
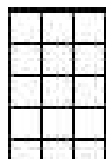
Cdim

G9

G

Have faith in your dreams, and someday

Am+7



G

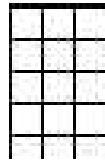
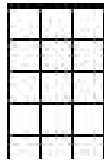
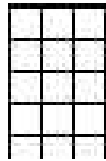
B7

C

C/B

Your rainbow will come smiling through;

Am7

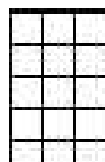
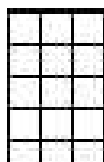
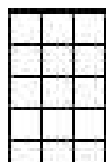


Am7

F7

No matter how your heart is grieving,

D+



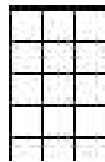
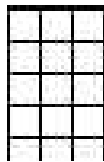
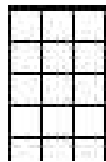
G

Bm7-5

E7

If you keep on believing,

Bm7-5



1. G

Gdim

D7

Am7

D9

2. G

The dreams that you wish will come true

G B
Sittin' in the mornin' sun
C > B > Bb > A
I'll be sittin' when the evenin' comes
G B
Watching the ships roll in,
C > B > Bb > A
Then I watch 'em roll a-way again, yeah

Chorus 1

G E
I'm sittin' on the dock of the bay,
G E
watching the tide roll a-way
G A G E
Oh, I'm just sittin' on the dock of the bay, wastin' time

G B
I left my home in Georgia,
C > B > Bb > A
Headed for the 'Frisco bay
G B
I have nothing to live for,
C > B > Bb > A
It look like nothin's gonna come my way

Chorus 2

G E
So, I'm just gonna' sit on the dock of the bay
G E
watching the tide roll a-way
G A G E
Oh, I'm just sittin' on the dock of the bay, wastin' time

Bridge

G D C
Look like nothin's gonna change,
G D C
Ev'ry-thing still re-mains the same
G D C G
I can't do what ten people tell me to do
F D
So I guess I'll re-main the same, yes
G B
I'm sittin' here restin' my bones,
C > B > Bb > A
And this loneliness won't leave me alone, yes
G B
Two thousand miles I roamed,
C > B > Bb > A
Just to make this-a dock my home

Chorus 3

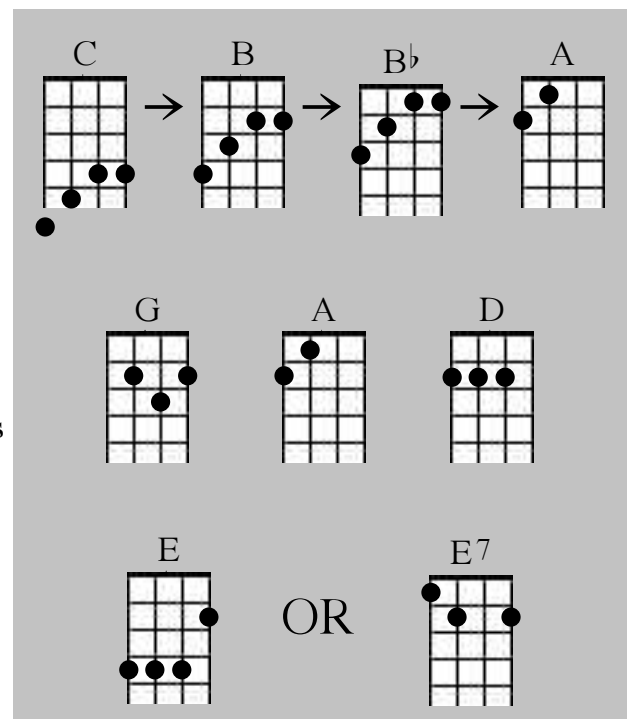
G E
Now, I'm just gon' sit at the dock of the bay,
G E
Watching the tide roll a-way
G A G E
Oh, I'm just sittin' on the dock of the bay, wastin' time



DOCK OF THE BAY

Otis Redding

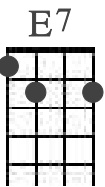
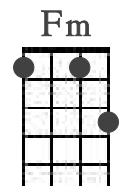
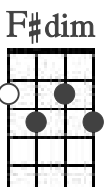
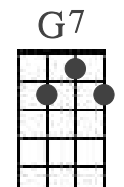
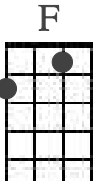
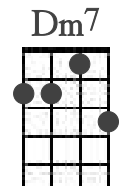
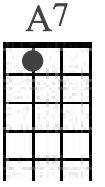
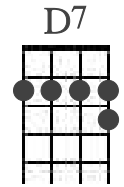
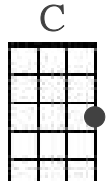
Ukulele Club of Santa Cruz



Slow Boat to China



C A7
 I'd love to get you
F F#dim
 On a slow boat to China,
C E7 F A7
 All to myself alone
F F#dim C A7
 Get you to keep you in my arms evermore,
D7
 Leave all your lovers
Dm7 G7
 Weeping on the faraway shore



C A7
 Out on the briny
F F#dim
 With the moon big and shiny,
C E7 F A7
 Melting your heart of stone
F Fm
 I'd love to get you
C A7
 On a slow boat to China,
D7 G7 C
 All to myself alone

1948 Words & Music by Frank Loesser

Among his most famous songs are:

Baby It's Cold Outside (Oscar for best song in 1949)

Bushel and a Peck

Guys and Dolls

Heart and Soul (with Hoagy Carmichael)

Jingle Jangle Jingle

The Lady's In Love With You (from Some Like It Hot)

No Two People

On a Slow Boat to China

Small Fry (with Hoagy Carmichael)

Two Sleepy People (with Hoagy Carmichael)

Praise the Lord and Pass the Ammunition

Loesser wrote 5 Broadway musicals:

Where's Charley (1948)

Guys And Dolls (1950)

The Most Happy Fella (1956)

Greenwillow (1960)

How To Succeed In Business Without Really Trying (1961)

Guys And Dolls won seven Tony Awards

including Best Score and Best Musical

How To Succeed In Business Without Really Trying

won seven Tony awards including Best Musical

....and the Pulitzer Prize

FLAMING UKULELE IN THE SKY

WORDS AND MUSIC BY
POPS BAYLESS OF "SHORTY LONG"

I was a banker, cash was my need ^D ^{D7}
I worshipped money, I bathed in greed ^G ^D
And then a vision flashed 'fore my eyes ^G ^D ^{Bm}
of a flamin' ukulele in the sky ^D ^{A7} ^D

Chorus

That flamin' ukulele in the sky....Lord, Lord ^D
That flamin' ukulele in the sky ^G ^D
It had four sweet golden strings ^{Bm}
and the sound of angel wings ^D ^{Bm}
That flamin' ukulele in the sky ^D ^{A7} ^D

I was a preacher, I fell from grace ^D ^{D7}
I got caught naked at "Mabel's Place" ^G ^D
I asked forgiveness, and God's reply ^G ^D ^{Bm}
was that flamin' ukulele in the sky ^D ^{A7} ^D

Chorus

Chorus Solo in D D / G D / Bm / D Bm / D A7 D

I was a lawyer, had all the luck ^D ^{D7}
I bent the truth hard to make a buck ^G ^D
But now it's my turn to testify ^G ^D ^{Bm}
'bout that flamin' ukulele in the sky ^D ^{A7} ^{Bb7} *modulate*

Chorus in Eb Eb / Ab Eb / Cm / Eb Cm / Eb Bb7 Eb

So when you falter along lifes road ^{Eb} ^{Eb7}
And start to stumble beneath the load ^{Ab7} ^{Eb}
Your sweat and toil will sanctify ^{Ab} ^{Eb} ^{Cm}
that flamin' ukulele in the sky ^{Eb} ^{Bb7} ^{Ab} ^{Eb}

MAKING LOVE

UKULELE STYLE

[G] Making love, uku[C]lele style
 No [D] need to be in [G]Waikiki
 [G] Making love, uku[C]lele style
 To a [D] lovely ukulele sere[G]nade

[G] When you love, uku[C]lele style
 With [D] every note, your [G] heart will float
 Far away, to a [C] tropic isle
 Where a [D] ukulele tune is softly [G] played

Strolling a[C]long beneath the [G] starlight
 Dreaming a [C] lover's dream for [G] two
 Soon you will [A7] see her eyes are [B7] starbright
 As the uku[E7]lele [A7] magic comes [D7] through

[G] Now if you, want to [C] satisfy
 The [D] one you love, all [G] else above,
 Take a tip, and be [C] sure to try
 The [D] ukulele style of making [G] love

Instrumental then repeat bridge and last verse

F
 The guilty undertaker sighs,
 Am
 The lonesome organ grinder cries,
 Dm
 The silver saxophones say
 C
 I should refuse you
 Bb
 The cracked bells and washed-out horns
 C
 Blow into my face with scorn,
 Dm
 But it's not that way,
 C
 I wasn't born to lose you
 F Am
 I want you, I want you,
 Dm C
 I want you so bad,
 F
 Honey, I want you

F
 Well, I return to the Queen of Spades
 Am
 And talk with my chambermaid.
 Dm
 She knows that I'm not afraid
 C
 To look at her.
 Bb
 She is good to me
 C
 And there's nothing she doesn't see.
 Dm
 She knows where I'd like to be
 C
 But it doesn't matter.
 F Am
 I want you, I want you,
 Dm C
 I want you so bad,
 F
 Honey, I want you

F
 The drunken politician leaps
 Am
 Upon the street where mothers weep
 Dm
 And the saviors who are fast asleep,
 C
 They wait for you.
 Bb
 And I wait for them to interrupt
 C
 Me drinkin' from my broken cup
 Dm
 And ask me to
 C
 Open up the gate for you
 F Am
 I want you, I want you,
 Dm C
 I want you so bad,
 F
 Honey, I want you

F
 Now your dancing child with his Chinese suit,
 Am
 He spoke to me, I took his flute.
 Dm
 No, I wasn't very cute to him,
 C
 Was I?
 Bb
 But I did it, though, because he lied
 C
 Because he took you for a ride
 Dm
 And because time was on his side
 C
 And because I . . .
 F Am
 I want you, I want you,
 Dm C
 I want you so bad,
 F
 Honey, I want you

Am
 Now all my fathers, they've gone down
 Dm
 True love they've been without it.
 Am
 But all their daughters put me down
 Bb C
 'Cause I don't think about it

F Am
 I want you, I want you,
 Dm C
 I want you so bad,
 F
 Honey, I want you

SOMEBODY STOLE MY GAL

I F I F Abdim I Gm7 I C7 I

Somebody stole my gal,

I C7 I Gm7 C7#5 I F I F I

Somebody stole my pal!

I D7 I D7 I G7 I G7 I

Somebody came and took her away,

I G7 I G7 I C7 I G7 C7#5 I

She didn't even say she was leavin'!

I F I F Abdim I Gm7 I C7 I

The kisses I love so,

I C7 I B7 Bb7 I A7 C7 I

He's getting now, I know...and...

I F I F I F7 I

Gee! I know that she

I F7 I Bb I

Would come to me

I Bb I Bbm I

If she could see,

I Bbm I F I F I G7 I G7 I

Her broken hearted lonesome pal,

I C7 I C7 I F I F I

Somebody stole my gal!



G Am D7
Mick -ey Mouse Club!
G Am D7
Mick -ey Mouse Club!
G Am D7
Mick -ey Mouse Club!
G Am D7
Mick -ey Mouse Club

G Em A7 D7
Who's the lead -er of the club that's made for you and me?

G G7 C Cm G D7 G
M-I C K-E Y M-O U-S E

G Em A7 D7
Hey! there, Hi! there, Ho! there You're as welcome as can be

G G7 C Cm G D7 G
M-I C K-E Y M-O U-S E

C G A7 D7
Mick -ey Mouse! Mick -ey Mouse! And forever let us hold our banner high! - high! high! high!

G Em A7 D7
Come along and sing a song and join our jamboree!

G G7 C Cm G D7 G
M-I C K-E Y M-O U S-E *repeat from top once, and then end with...*

G Em A7 D7
Now's the time to say goodbye to all our company

G G7 C Cm G D7 G
M-I C K-E Y M-O U-S E

G Em A7 D7
Through the years we'll all be friends, wherever we may be

G G7
M-I C See ya real soon!
C Cm
K-E Y Why? Because we like you!

G D7 G
M-O U-S E



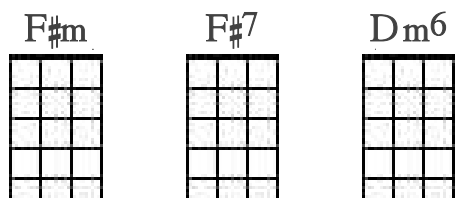
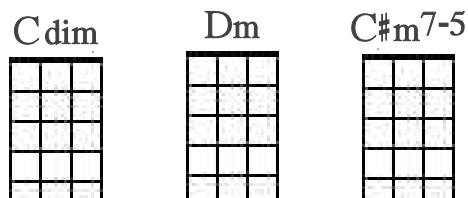
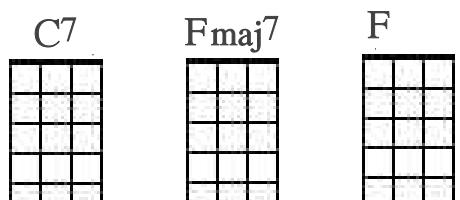
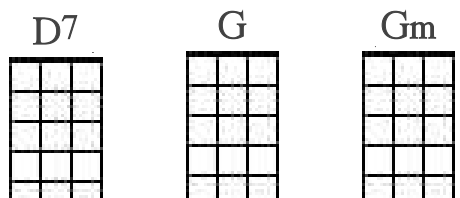
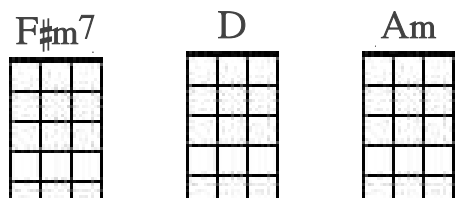
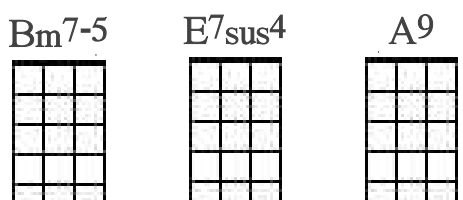
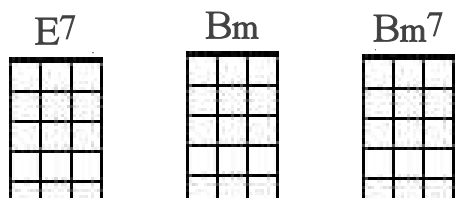
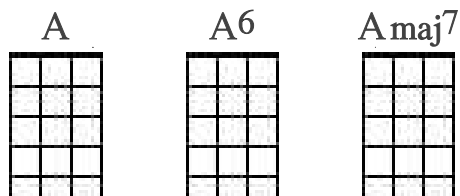
Words and Music by
Jimmie Dodd 1955

Begin The Beguine

by Cole Porter, 1935

Artie Shaw Orchestra (1936)

120



A A6 Amaj7 A6 A A6 Amaj7 A6
When they begin the beguine,
A A6 Amaj7 A6 E7
It brings back the sound of music so tender,
Bm Bm7 Bm Bm7
It brings back a night of tropical splendor,
Bm7-5 E7 E7sus4 E7 A9 A
It brings back a memory ever green.

A A6 Amaj7 A6 A A6 Amaj7 A6
I'm with you once more under the stars,
A Amaj7 F#m7 E7
And down by the shore, an orchestra's playing;
Bm7-5 E7 D
And even the palms seem to be swaying
E7 E7sus4 E7 A A6 Amaj7 A6
When they begin the beguine.

(Bridge:)

Am D7 G
To live it again is past all endeavor
Gm C7 Fmaj7 F
Except when that tune clutches my heart,
Cdim Dm E F
And there we are, swearing to love forever,
E Dm7 E E7
And promising never, never to part.

A A6 Amaj7 A6 A A6 Amaj7 A6
What moments divine, what rapture serene,
A A7 E7
Til clouds came along to disperse the joy we had tasted;
Dm Bm7-5
And now when I hear people curse the chance that was wasted,
E7 Bm7-5 E7 A9 A
I know but too well what they mean.

E7 A6 Amaj7 A6
So don't let them begin the beguine,
E7 A A6 E7
Let the love that was once a fire remain an ember;
D Bm7 C#m7-5 F#m
Let it sleep like the dead desire I only re - mem - ber
Bm7-5 E7 Bm7-5 E7 A A6
When they begin the beguine.

E7 A A6 A Amaj7 A6 E7 A
Oh, yes, let them begin the beguine, make them play,
A6 Amaj7 E7
Til the stars that were there before return above you,
D Bm7 C#m7-5 F#7
Til you whisper to me once more, "Darling, I love you."
Bm7 Bm7-5
And we suddenly know . . . what heaven we're in
E7 A Am7
When they begin the beguine,
Bm7 Dm6 E7 A A6 Amaj7 A6 A
When they begin the beguine

While My Guitar Gently Weeps The Beatles (Harrison)

121

{Am7/G 1 0 1 0 2 0 3} {Am6/F# 1 0 1 2 2 0 2} {E7/4 1 0 0 2 0 2 0}

{E7 1 0 0 1 0 2 0} {C#m 4 1 2 3 3 1 -} {A 5 1 1 2 3 3 1}

Intro

Am | Am7/G | Am6/F# | F

Am | G | D | E7

I [Am] look at you [Am7/G] all see the [Am6/F#] love there that's [F] sleeping

[Am] While my gui[G]tar gently [D] weeps [E7]

I [Am] look at the [Am7/G] floor and I [Am6/F#] see it needs [F] sweeping

[Am] Still my gui[G]tar gently [C] weeps [E7]

[A] I don't know [C#m] why [F#m] nobody [C#m] told you

[Bm] how to unfold your [E7/4] love [E7]

[A] I don't know [C#m] how [F#m] someone contr[C#m]olled you

[Bm] They bought and sold [E7/4] you [E7]

I look at the world and I notice it's turning

While my guitar gently weeps

With every mistake we must surely be learning

Still my guitar gently weeps

{Solo}

Am | Am7/G | Am6/F# | F

Am | G | D | E7

Am | Am7/G | Am6/F# | F

Am | G | C | E7

I don't know how you were diverted

You were perverted too

I don't know how you were inverted

No one alerted you

I [Am] look at you [Am7/G] all see the [Am6/F#] love there that's [F] sleeping

[Am] While my gui[G]tar gently [D] weeps [E7]

[Am]..Look at you [Am7/G] all [Am6/F#] [F]

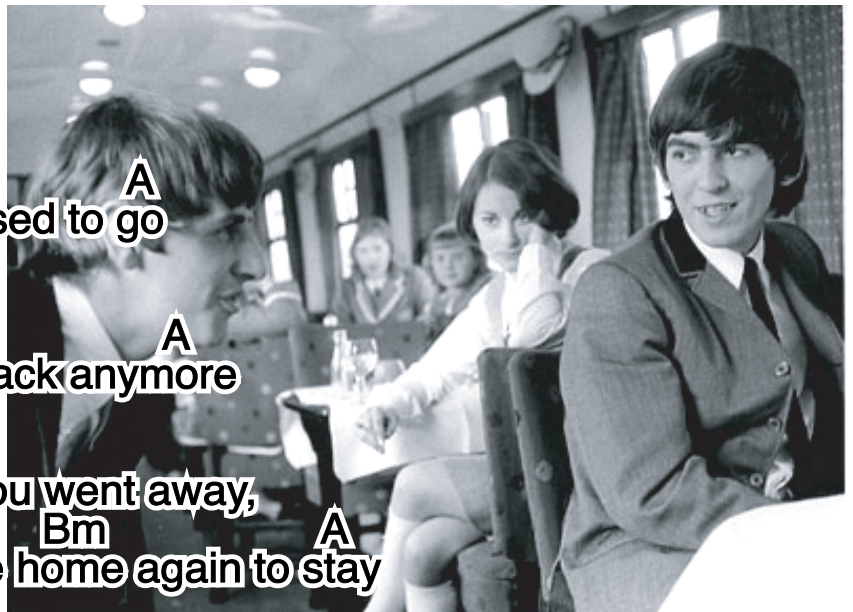
[Am] Still my gui[G]tar gently [D] weeps [E7]

{Solo to the end...like Eric did!}

Photograph

Ringo Starr and George Harrison

122



D
Ev'ry time I see your face,
G D A
it reminds me of the places we used to go
D
but all I got is a photograph
G D A
and I realise you're not coming back anymore
F# Bm
I thought I'd make it the day you went away,
F# Bm A
but I can't make it till you come home again to stay

D
I can't get used to living here,
G D A
while my heart is broke, my tears I cried for you
D
I want you here to have and hold,
G D A
as the years go by and we grow old and grey

Solo: D | D | G | D | A | A | x2

F# Bm
Now you're expecting me to live without you,
F# Bm A
but that's not something that I'm looking forward to

D
I can't get used to living here,
G D A
while my heart is broke, my tears I cried for you.

D
I want you here to have and hold,
G D A
as the years go by and we grow old and grey

Repeat intro: A

D
Ev'ry time I see your face,
G D A
it reminds me of the places we used to go
D
but all I got is a photograph
G D A
and I realise you're not coming back anymore

(x3 - the whole verse)

Isn't It A Pity - George Harrison

(from All Things Must Pass, 1970)

G* (actually C#m7b5/G): 3 4 2 0 0 0 Cmaj7/G: 3 3 2 0 0 0 Go: x x 2 3 2 3

NOTE: Wierd chords, man. Have you ever heard of a longer titled chord than C#m7b5/G??

G G* Cmaj7/G G

G G* Cmaj7/G G
Isn't it a pity, now isn't it a shame?
G Gdim
How we break each other's hearts
C G
And cause each other pain
G A7
How we take each other's love
C G
Without thinking any more
G Gdim C G
Forgetting to give back, isn't it a pity?

Some things take so long
But how do I explain
There are too many people
Can't see we're all the same
And because of all the tears
Their eyes can't hope to see
The beauty that surrounds them, isn't it a pity?

G A7 C G Gdim C G

A7 C G
Isn't it a pity, isn't it a shame
Gdim
How we break each other's hearts
C G
And cause each other pain
A7
How we take each other's love
C G
Without thinking any more
Gdim C G
Forgetting to give back, isn't it a pity?

G A7 C G

G Gdim C G
Forgetting to give back, isn't it a pity?

G A7 C G

G Gdim C G
Forgetting to give back, now isn't it a pity?
G G* Cmaj7/G
What a pity, pity pity pity pity (rpt many times and fade)

123



Give Me Love - George Harrison

124

G Am7 D7
Give me love, give me love, give me peace on earth
Cm D7 F C
give me light, give me life, keep me free from birth
G Am7 D7
Give me hope, help me cope with this heavy load
Cm D7 F C
trying to touch and reach you with heart and soul...
G G G7 Cm
Om m m my lord
G G G7 C
Please take hold of my hand
A A7 D7
that I might understand you



Won't you please oh won't you.
G Am7 D7
Give me love, give me love, give me peace on earth
Cm D7 F C
give me light, give me life, keep me free from birth
G Am7 D7
Give me hope, help me cope with this heavy load
Cm D7 F C
trying to touch and reach you with heart and soul...
G Am7 D7
Give me love, give me love, give me peace on earth
Cm D7 F C
give me light, give me life, keep me free from birth
G Am7 D7
Give me hope, help me cope with this heavy load
Cm D7 G...
trying to ... touch and reach ...

BEWARE OF DARKNESS

Intro

B

B/A G7

GEORGE HARRISON

FROM ALL THINGS MUST PASS



G7

G#m C#m E A

Watch out now, take care beware of falling swingers

E C#m G#m

Dropping all around you

C#m

Dsus2 A

B

B/A G7

The pain that often mingles in your fingertips, beware of darkness

G#m C#m E A

Watch out now, take care beware of thoughts that linger

E C#m G#m

Winding up inside your head

C#m

Dsus2 A

B

The hopelessness around you in the dead of night, beware of sadness

E

D

It can hit you, it can hurt you

A

F#m

Bm

G7

B

B/A G7

Make you sore and what is more, that is not what you are here for

G#m C#m E A

Watch out now, take care beware of soft shoe shufflers

E C#m G#m

Dancing down the sidewalks

C#m

Dsus2 A

B

As each unconscious sufferer wanders aimlessly, beware of maya

E

D

A F#m

Bm

G7

B

B/A G7

G#m C#m E A

Watch out now, take care beware of greedy leaders

E C#m G#m

They'll take you where you should not go

C#m

Dsus2

A

While weeping atlas cedars, they just want to grow, grow and grow

B

B/A G7

Beware of darkness (beware of darkness)

Key To The Highway

126

by "Big Bill" Broonzy

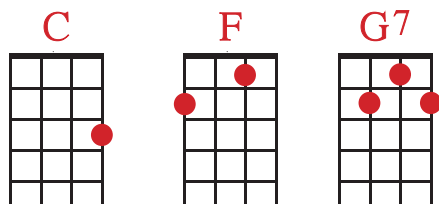


Born
William Lee Conley Broonzy
June 26, 1893
Scott, MS.
Died
August 15, 1958
Chicago, IL.

Broonzy's body of work—including his enduring originals "Key to the Highway" and "Black, Brown and White"—ranks him among Muddy Waters, B.B. King and Robert Johnson in terms of influence.

A storyteller as much as a lonesome singer, Broonzy was among the first performers to marry rough rural blues (like Johnson's brand of Mississippi Delta moaning) with upscale jazzy city blues (like Charles Brown's cocktail piano crooning). He began his career as a violinist (a skill he learned from an uncle) and learned from mentor Papa Charlie Jackson how to adapt those skills to the guitar. As his obvious talent gradually turned him into a star, he moved to Chicago and started hooking up with Memphis Slim, Brownie McGhee, John Lee "Sonny Boy" Williamson and Big Maceo; he also recorded for many different labels, including Columbia, Okeh and Bluebird. Most refused to put out "Black, Brown and White"—a powerful attack on racism with the memorable tell-it-like-it-is chorus, "Get back," after Broonzy wrote it in 1949; two years later, in France, writer-critic Hugues Panassie and record company officials helped him get it in circulation.

Broonzy's pockets of regional popularity coagulated into an adoring national audience after he played John Hammond's From Spirituals to Swing concert (as a replacement for Robert Johnson, who had just died) at New York City's Carnegie Hall in 1938. Regular Chicago and southern gigs followed until the 1950s, when Broonzy—along with peers Leadbelly, Josh White and Sonny Terry and Brownie McGhee—became an avatar of the folk movement. While touring and recording in Europe throughout the 1950s, he wrote a fascinating biography, Big Bill Blues, with Danish writer Yannick Bruynoghe.



Ukulele Club of Santa Cruz June 2004
as suggested by Jayme Kelly Curtis

C **G7**
I got the key to the highway,
C **F**
Lord I'm out and bound to go
C **G7**
I'm gonna leave here running;
C **>** **G7**
Walking's much too slow

C **G7**
I'm going back to the border
C **F**
Where I'm better known
C **G7**
You know you ain't done nothing,
C **>** **G7**
But drove me from home

C **G7**
When the moon peeks o'er the mountains
C **F**
I'll be on my way
C **G7**
I'm gonna roam this old highway
C **>** **G7**
Until the break of day

C **G7**
Oh give me one, one more kiss darlin'
C **F**
Just before I go,
C **G7**
'Cause when I leave you know I won't be
C
Back no more

I Can't Stop Loving You 127

Words & Music by Don Gibson

C (C7) F

I can't stop loving you

I've made up my mind

To live in memories of the lonesome times

(C7) F

I can't stop wanting you;

It's useless to say

So I'll just live my life in dreams of yesterday

Bridge

G7 C (C7) F
Those happy hours that we once knew

So long ago still make me blue

They say that time heals a broken heart

But time has stood still since we've been apart

C (C7) F

I can't stop loving you

I've made up my mind

To live in memories of the lonesome times

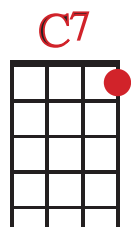
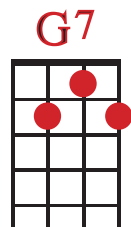
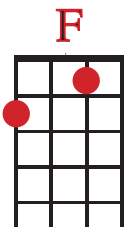
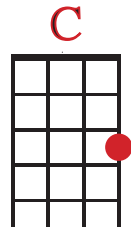
F
I can't stop wanting you;

It's useless to say

So I'll just live my life in dreams of yesterday

Ray Charles 1962 #1

This song, held the #1 spot for five weeks in 1962



Nâ Moku`Ehâ

(The Four Islands) by J. Kealoha

Intro /F - A7 - Dm - A7 - /F - G7 - C7 - F - /

F A7 Dm A7

Hanohano... Hawai'i lâ... lei ka lehua lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Mauna Kea

F A7 Dm A7

Kilakila... `o Maui lâ... lei ka roselani lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Haleakalâ

F A7 Dm A7

Ha'aheo... O'ahu lâ... lei ka `ilima lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Ka'ala

F A7 Dm A7

Kaulana Kaua'i lâ... lei ka mokihana lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Wai'ale'ale

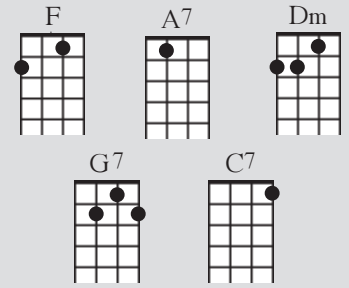
F A7 Dm A7

Ha'ina `ia mai... ana ka puana lä

F G7 C7 F End

Nâ moku`ehâ... O ka Pâkipika

128



Ukulele Club of Santa Cruz
suggested and led by Hiram Bell

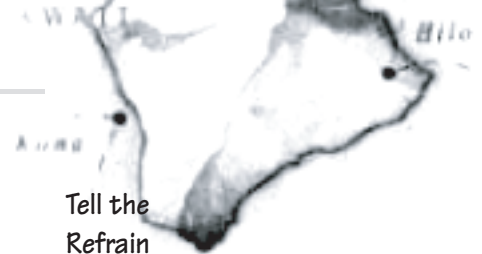
Honored is Hawai'i
Garlanded with the lei of lehua
And it's beautiful mountain
Of Mauna Kea

Majestic is Maui
Garlanded with the lei of roselani
And it's beautiful mountain
Of Haleakalâ

Proud is O'ahu
Garlanded with the lei of ilima
And it's beautiful mountain
Of Ka'ala

Famous is Kaua'i
Garlanded with the lei of mokihana berries
And it's beautiful mountain
Of Wai'ale'ale

Tell the
Refrain
The four islands
Of the Pacific



Vamp: G7 - C7 - F G7 - C7 - F

F *C7*
My Yellow Ginger lei

F
Reveals her scent through the day

C7
Enchanting moments with you
F *G7* *C7* *F*
Make me love you

F *C7*
Ku'u lei Awapuhi melemele

F
I puia me ke 'ala onaona
C7
Ho'ohihi ka mana'o ia 'oe
F *G7* *C7* *F*
E ku'u lei Awapuhi

F *C7*
You're as lovely as can be

F
My Yellow Ginger lei

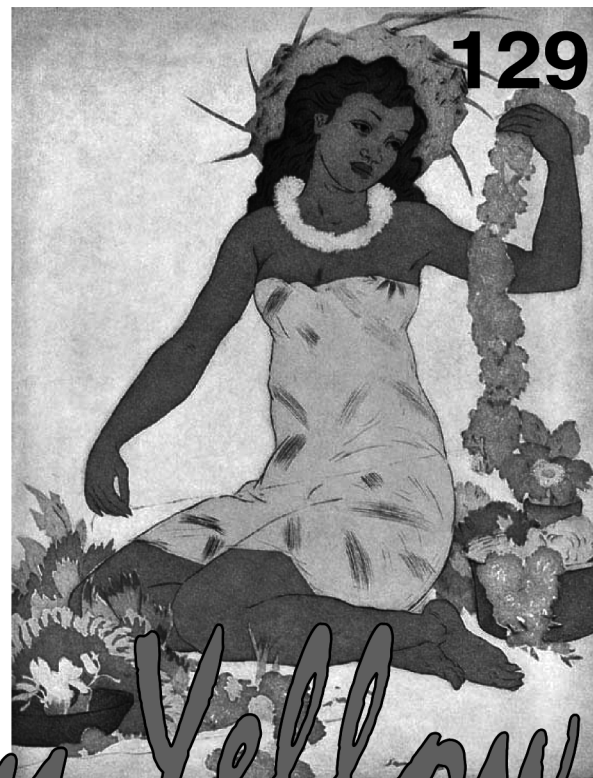
C7
My heart is yearning for you
F *G7* *C7* *F*
My Awapuhi

F *C7*
Ha'ina 'ia mai

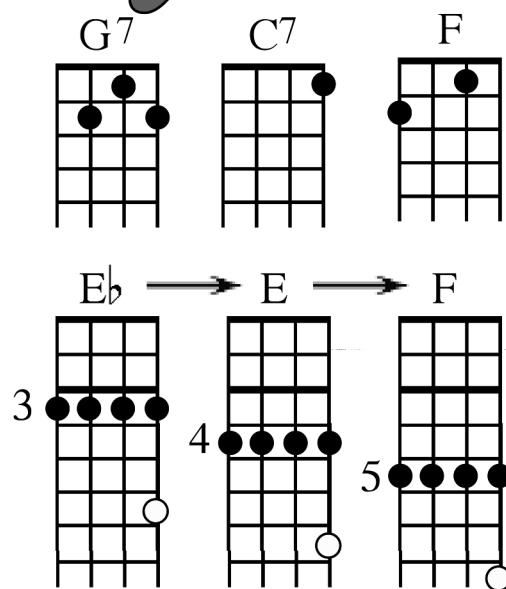
F
Ana ka puana

C7
My Yellow Ginger lei

F *G7 - C7 - F - G7 - C7* then "F bar" 3rd 4th 5th
Makes me love you



My Yellow Ginger lei



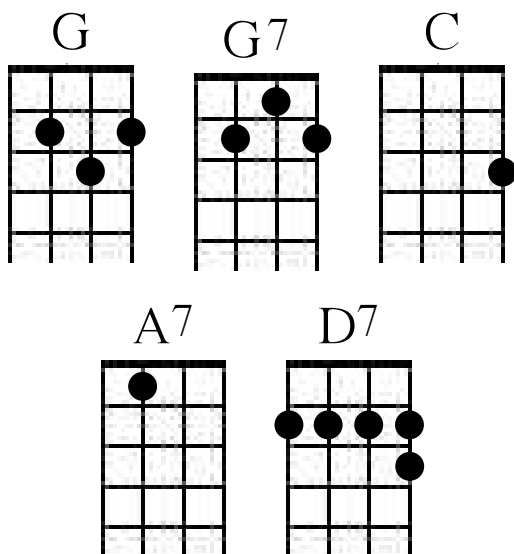
Ukulele Club of Santa Cruz July 2004
suggested and led by Julie Hendriks

E Ku'u Sweet Lei Poina 'Ole Emma De Fries 130



Auntie Emma DeFries, a descendant of Kamehameha I and Queen Emma who was Kahu of a well known educational halau specializing in teaching Hawaiian culture.

"It didn't matter to her or not if you had Hawaiian blood, she would look into the soul of each prospective student to see if they were open to her teaching."



Ukulele Club of Santa Cruz July 2004
suggested and led by
Marilyn Kapua Gibbons

*My sweet, unforgettable lei
The most beautiful of all
You are never fading
My sweet, unforgettable lei*

*My flower, my beautiful never fading lei
This lei is my life, my soul
I wait for you
Return to me so we can be together
as close as the pili grass*

Intro D7 G D7

G G7 C A7
E ku'u sweet lei poina 'ole, ea
D7 G D7

Lei nani i ka wekiu
G G7 C A7
E never fading bloom iā 'oe, ea
D7 G D7
E ku'u sweet lei poina 'ole

Repeat First Verse / Instrumental Break

G G7 C A7
Ku'u pua, ku'u lei nani mae 'ole, ea
D7 G D7
Ke ola mau loa e ku'u lei
G G7 C A7
Ke kali aku nei iā 'oe, ea
D7 G D7
E ho'i mai kāua lāe pili

Instrumental Break / Repeat First Verse / then

D7 G
E ku'u sweet lei poina 'ole
D7 G
E ku'u sweet lei poina 'ole

BEYOND THE REEF

NC G7
Beyond the reef

C
Where the sea is dark and cold

(Cdim) Dm G7
My love has gone

C
And our dreams grow old

NC G7
There'll be no tears

C
There'll be no regretting
(Cdim) Dm G7

Will you re - mem - ber me

C
Will you forget

C7 F
I'll send a thousand flowers

Fm C
When the trade winds blow

A7 Dm
I'll send my lonely heart

Fm G7
For I love you so

C G7
Someday I know

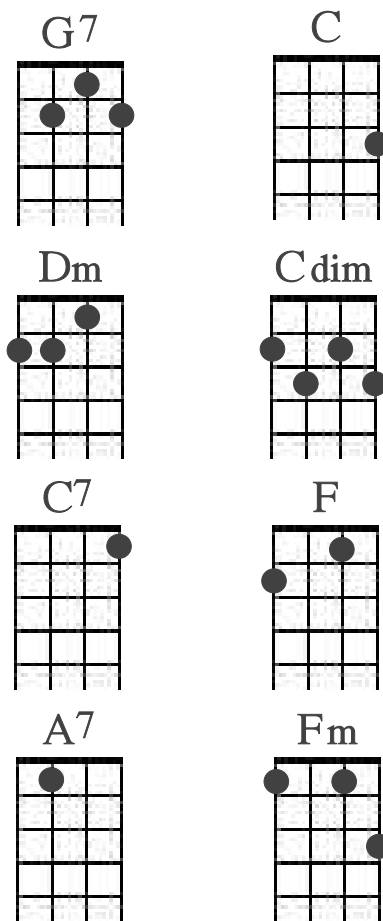
C
You'll come back again to me

(Cdim) Dm G7
Till then my heart will be

C
Beyond the reef



Words & Music by Jack Pitman 1949



Things We Said Today

Lennon/McCartney

Ukulele Club of Santa Cruz

Am Em Am Em Am Em Am
You say you will love me, if I have to go
Am Em Am Em Am Em Am
You'll be thinking of me, somehow I will know
C C6 F Bb
Someday when I'm lonely, wishing you weren't so far away
Am Em Am Em Am Em Am
Then I will re-mem-ber things we said today

Am Em Am Em Am Em Am
You say you'll be mine girl, 'till the end of time
Am Em Am Em Am Em Am
These days such a kind girl, seems so hard to find
C C6 F Bb
Someday when we're dreaming, deep in love, not a lot to say
Am Em Am Em Am Em Am
Then we will re-mem-ber things we said today

A D B7 E7 A
Me I'm just the lucky kind, love to hear you say that love is love,
D B7 Bb7
And though we may be blind, love is here to stay and that's e--

Am Em Am Em Am Em Am
'nough to make you mine girl, be the only one
Am Em Am Em Am Em Am
Love me all the time girl, we'll go on and on
C C6 F Bb
Someday when we're dreaming, deep in love, not a lot to say
Am Em Am Em Am Em Am
Then we will re-mem-ber things we said today

A D B7 E7 A
Me I'm just the lucky kind, love to hear you say that love is love,
D B7 Bb7
And though we may be blind, love is here to stay and that's e--

Am Em Am Em Am Em Am
'nough to make you mine girl, be the only one
Am Em Am Em Am Em Am Em
Love me all the time girl, we'll go on and on
C C6 F Bb
Someday when we're dreaming, deep in love, not a lot to say
Am Em Am Em Am Em Am
Then we will re-mem-ber things we said today

A Amaj7
 Something in the way she moves
 A7 D
 Attracts me like no other lover
 B7 E
 Something in the way she woos me
 F#m F#m(+maj7)
 I don't want to leave her now
 F#m7 B D G Ab A
 You know I believe and how

SOMETHING

Ukulele Club of Santa Cruz

A Amaj7
 Somewhere in her smile she knows
 A7 D
 That I don't need no other lover
 B E
 Something in her style that shows me
 F#m F#m(+maj7)
 I don't want to leave her now
 F#m7 B D G Ab F#
 You know I believe and how

F# F#maj7 F#7
 You're asking me will my love grow
 B E F#
 I don't know, I don't know
 F# F#maj7 F#7
 You stick around now it may show
 B E A
 I don't know, I don't know

A Amaj7
 Something in the way she knows
 A7 D
 And all I have to do is think of her
 B E
 Something in the things she shows me
 F#m F#m(+maj7)
 I don't want to leave her now
 F#m7 B D G Ab A
 You know I believe and how

SHERRY DARLING



Ukulele Club of Santa Cruz

INTRO Bb C F Bb C F C

F Bb

Your mama's yapping in the backseat

C

Tell her to push over and move them big feet

C

Every Monday morning I gotta drive her down to the unemployment agency

F Bb

Well this morning I ain't fighting - tell her I give up

F

Tell her she wins if she'll just shut up

C

But it's the last time that she's gonna be riding with me

F Bb F

CHORUS

Bb

(You can tell her) there's a hot sun beating on the black top

F

She keeps talking she'll be walking that last block

Dm

She can take a subway back to the ghetto tonight

F

Well I got some beer and the highway's free

F

And I got you and baby you've got me

C

Hey, hey, hey, what you say Sherry Darling

Bb F C

F

Now there's girls melting on the beach

Bb

And they're so fine but so out of reach

C

Cause I'm stuck in traffic down here on 53rd Street

F

Now Sherry my love for you is real

Bb

But I didn't count on this package deal

C

And baby this car just ain't big enough for her and me

F Bb F C

CHORUS

SOLO

(C)

F Bb

C F Bb

F Bb C

F Bb C

Sherry Darling

Well let there be sunlight let there be rain

C F

Let the brokenhearted love again

Dm

Sherry we could run with our arms open wide before the tide

F

To all the girls down at Sacred Heart

C

And all you hungries back in the park

Bb

C

F

Dm

F

Bb

C

F

Bb

C

It's Only Love

Lennon/McCartney

135

Intro - C Am

C Em Bb F G G7 G+ G
I get high when I see you go by, my oh my
C Em Bb F G G7 G+ G
When you sigh my my inside just flies, butterflies
F G C Am
Why am I so shy when I'm beside you ?

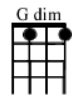
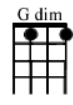
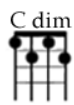
Bb G
It's only love and that is all
C Am
Why should I feel the way I do?
Bb G F G
It's only love and that is all, but it's so hard, lovin you

C Em Bb F G G7 G+ G
Is it right that you and I should fight every night
C Em Bb F G G7 G+ G
Just the sight of you makes nighttime bright, very bright
F G C Am
Haven't I the right to make it up, girl?

Bb G
It's only love and that is all,
C Am
Why should I feel the way I do?
Bb G F G
It's only love and that is all, but it's so hard, lovin you
F G C Am C Am
Yes it's so hard, lovin you, lovin you

Are You Lonesome Tonight ?

Intro Cdim Gdim G7 Gdim G7



Are you lone-some tonight Do you miss me tonight



Are you sorry we drift-ed a-part



Does your memory stray To a bright summer day



When I kissed you and called you sweet-heart



Do the chairs in your parlor seem emp-ty and bare



If ya' can

Do you gaze at your doorstep and pic-ture me there



Is your heart filled with pain Shall I come back again



Tell me dear, are you lonesome to-night ? (Return



)

...and I Love Her

Intro

Lennon/McCartney

Em D6 Em

Em Bm Em Bm

I give her all my love that's all I do

Em Bm G A7 D

And if you saw my love you'd love her too ...and I love her

Em Bm Em Bm

She gives me every-thing and tender-ly

Em Bm G A7 D6

The kiss my lover brings she brings to me ...and I love her

Bm A Bm F#m

A love like ours could never die

Bm F#m A7

As long as I have you near me

Em Bm Em Bm

Bright are the stars that shine dark is the sky

Em Bm G A7 D

I know this love of mine will never die ...and I love her

Instrumental

Fm Cm Fm Cm Fm Cm Ab Bb7 Eb Fm

Fm Cm Fm Cm

Bright are the stars that shine dark is the sky

Fm Cm Ab Bb7 Eb

I know this love of mine will never die ...and I love her

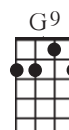
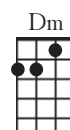
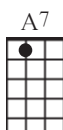
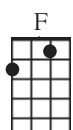
Ending

Gm F Gm D

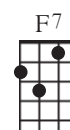
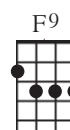
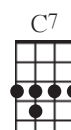
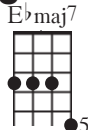
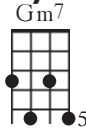
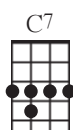
All the Way

by Sammy Cahn and Jimmy Van Heusen (b. Edward Chester Babcock)
as performed by Frank Sinatra – from the Film The Joker Is Wild (1957)

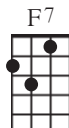
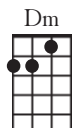
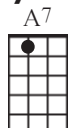
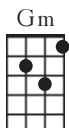
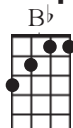
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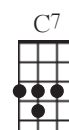
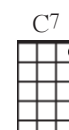
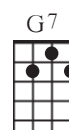
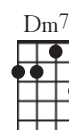
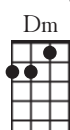
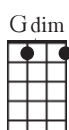
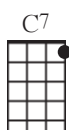
When somebody loves you, it's no good unless she loves you all the way



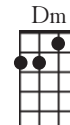
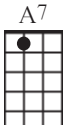
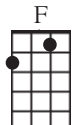
Happy to be near you When you need someone to cheer you all the way



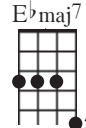
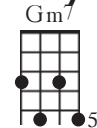
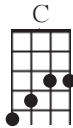
Taller than the tallest tree is That's how it's got to feel



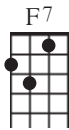
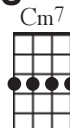
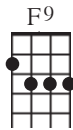
Deeper than the deep blue sea is That's how deep it goes if it's real



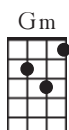
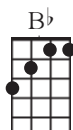
When somebody needs you it's no good unless she needs you all the way



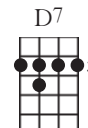
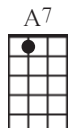
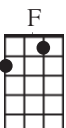
Through the good or lean years And for all the in-between years



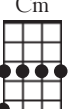
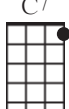
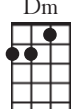
Come what may



Who knows where the road will lead us only a fool would say,



But if you let me love you It's for sure I'm gonna love you



All The Way

All The Way



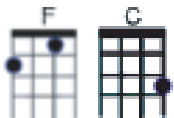


Blue Hawaiian Moonlight



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NONE

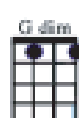


(NC)

F C

D7

Blue Hawaiian moonlight, shining over the sea



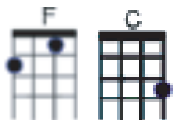
G7

C

G°

G7

Take me to your island, where I'm longing to be



NONE

(NC)

F C

D7

Blue Hawaiian moonlight, you're the one I adore



G7

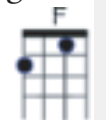
C

F

(Fm)

C

Spread your magic lovelight, guide my ship to the shore

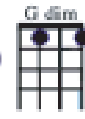


F (Dm7)

G7

C

When the night is falling, I'm in deep reverie



D7

G7

G°

G7

I can hear her calling, "Oh, please come back to me"



NONE

(NC)

F C

D7

You know how I'm yearning, make my dreams all come true



G7

C

F

(Fm)

C

Blue Hawaiian moonlight, I'm depending on you

Tag:



D7

G7

D7G7(Fm)

C

Blue Hawaiian moonlight, I'm depend---ing on you

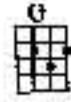
Blue

Hawaii

140



Intro

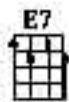


Per - fume

in the air

and rare

flow-ers ev- 'ry -

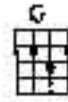
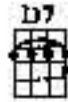


where,

and

white

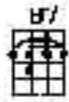
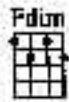
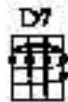
shad-ows we could share



at

Wai - ki - ki. _____

A



sky

full of

stars

and

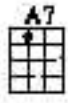
soft

far - a - way gul - tars,

it

seems to be

-



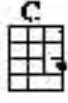
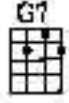
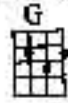
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on - ly a

rev - er - ie.

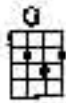
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Refrain



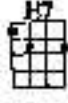
Night and you

and blue Ha -



wa

— il,



the night

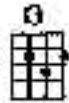
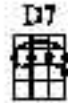
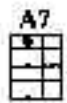
is heav - en - ly



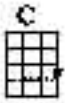
and — you are



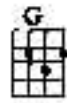
heav - en to me. _____



Love - ly you



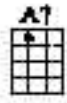
and blue Ha -



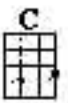
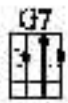
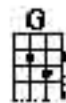
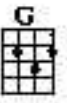
wa — il,



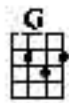
with all this love - li - ness



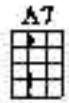
there — should be love. _____



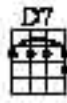
..... Come with me



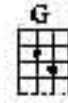
while the moon is on the sea, _____



the night is young



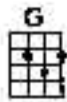
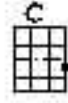
and so are we.



Dreams come true

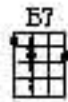


in blue Ha -



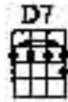
wa

— il

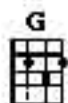


and mine

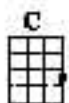
could all come true



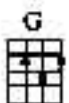
this — mag - ic'



night

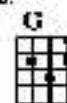


of nights

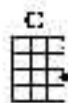


with you.

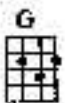
2.



night



of nights



with you.

GEORGE HARRISON

ANY ROAD (WILL TAKE YOU THERE)

".....give me plenty of that geetar"

Intro

D //// G // D// A// D// A// D//
D //// G // D// A// D// A// D//

Well I've been travelin' on a boat, in a plane, in a car, on a bike, with the bus, on a train
D G D A D A D

Travelin' there, travelin' here, everywhere, in every gear
G D A D C G A

But ah, Lord, you pay the price, with every spin of the wheel, with the roll of the dice
G D A D

Ah, yeah, you pay a fare,
F C G D
and if you don't know where you're goin', any road I'll take you there

D //// G // D// A// D// A// D//

D G D
And I've been travelin' through the dirt and the grime
A D A D

In the past, through the future, through the space and the time
D G D A D A D

Travelin' deep beneath the waves, in watery grottos and mountainous caves
G D A D C G A

But ah lord we've got to fight with the thoughts in the head, with the dark and the light
G D A D

No use to stop and stare

F C G D

And if you don't know where you're goin', any road I'll take you there

D //// G // D// A// D// A// D//

BRIDGE

Bm

You may not know where you came from

A G D

You may not know who you are

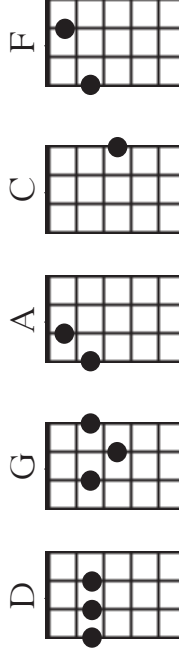
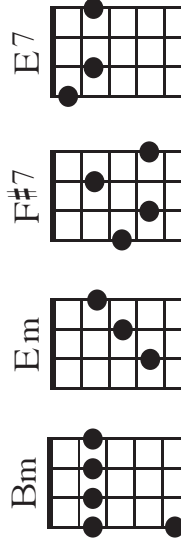
Em F#7 Bm

You may not even wonder

A E7 A

How you got this far

Ukulele Club of Santa Cruz January 2003



D G D A D C G D A D A D
I've been travelin' on a wing and a prayer by the skin of my teeth, by the breadth of a hair,
D G D A D A D A D
Travelin' where the four winds blow, with the sun on my face in the ice and the snow,
G D A D C G A
But Oo-ee, it's a game, sometimes you're cool, sometimes you're lame
G D A D
Ah, yeah, it's somewhere,
F C G D
...if you don't know where you're goin', any road I'll take you there

Instrumental

D //// G // D// A// D// A// D//
D //// G // D// A// D// A// D//

G D A D C G A
But ah lord we pay the price, with the spin of the wheel with the roll of the dice
G D A D

Ah, yeah, you pay your fare,

F C G D

and if you don't know where you're goin', any road I'll take you there

D //// G // D// A// D// A// D//

D G D A D A D

I keep trav'lin' around the bend, there was no beginning, there is no end

D G D A D A D

It wasn't born, it never dies, there are no edges, there is no size

G D A D C G A

Ah yeah, you just don't win, it's so far out the way out is in

G D A D

Bow to God and call him sir,

F C G D

But if you don't know where you're goin', any road I'll take you there

F C G D

And if you don't know where you're goin', any road I'll take you there

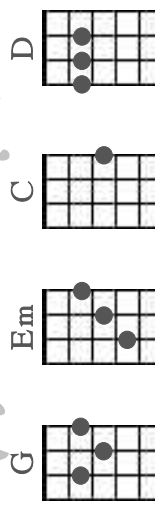
F C G D

.....If you don't know where you're goin' any road I'll take you there

George Harrison



MONSTER MASH



UKULELE CLUB OF SANTA CRUZ HALLOWEEN 2002
AND REPRISED HALLOWEEN 2004

^G I WAS WORKING IN THE LAB LATE ONE NIGHT
^{Em} WHEN MY EYES BEHELD AN EERIE SIGHT
^C FOR MY MONSTER FROM THE SLAB BEGAN TO RISE
^D AND SUDDENLY, TO MY SURPRISE



^G HE DID THE MASH HE DID THE MONSTER MASH
^{Em} THE MONSTER MASH IT WAS A GRAVEYARD SMASH
^C HE DID THE MASH IT CAUGHT ON IN A FLASH
^D THE MONSTER MASH IT'S CALLED THE MONSTER MASH

^G FROM MY LABORATORY IN THE CASTLE EAST
^{Em} TO THE MASTER BEDROOM WHERE THE VAMPIRES FEAST
^C THE GHOULS ALL CAME FROM THEIR HUMBLE ABODE
^D TO GET A JOLT FROM MY ELECTRODE

^G AND DO THE MASH AND DO THE MONSTER MASH
^{Em} THE MONSTER MASH AND DO MY GRAVEYARD SMASH
^C TO DO THE MASH THEY CAUGHT ON IN A FLASH
^D THE MONSTER MASH IT'S CALLED THE MONSTER MASH
^C THE ZOMBIES WERE HAVING FUN SHOOOP~WHA~OOO
^D THE PARTY HAD JUST BEGUN SHOOOP~WHA~OOO
^C THE GUESTS INCLUDED WOLFMAN SHOOOP~WHA~OOO
^D DRACULA AND HIS GANG

MORE OF THE MONSTER MASH

UKULELE CLUB OF SANTA CRUZ HALLOWEEN 2002
AND REPRISED HALLOWEEN 2004



^G THE SCENE WAS ROCKING ALL WERE DIGGING THE SOUND
^{Em} IGOR ON CHAINS BACKED BY HIS BAYING HOUNDS
^C THE COFFIN BANGERS WERE ABOUT TO ARRIVE
^D WITH THEIR VOCAL GROUP, THE CRYPT KICKERS FIVE

^G HE DID THE MASH HE DID THE MONSTER MASH
^{Em} THE MONSTER MASH IT WAS A GRAVEYARD SMASH
^C HE DID THE MASH IT CAUGHT ON IN A FLASH
^D THE MONSTER MASH IT'S CALLED THE MONSTER MASH

^G OUT FROM HIS COFFIN DRAC'S VOICE DID RING
^{Em} IT SEEMS HE WAS WORRIED 'BOUT JUST ONE THING
^C OPENED THE LIP AND SHOOK HIS FIST, AND SAID
^D "WHATEVER HOPPENED TO MY TRANSYLVANIA TVIST?"

^G IT'S NOW THE MASH IT'S NOW THE MONSTER MASH
^{Em} THE MONSTER MASH AND IT'S A GRAVEYARD SMASH
^C IT'S NOW THE MASH IT'S CAUGHT ON IN A FLASH
^D IT'S NOW THE MASH IT'S NOW THE MONSTER MASH

^G NOW EVERYTHING'S COOL, DRAC'S A PART OF THE BAND
^{Em} AND MY MONSTER MASH, IT'S THE HIT OF THE LAND
^C FOR YOU, THE LIVING, THIS MASH WAS MEANT, TOO
^D WHEN YOU GET TO MY DOOR, TELL THEM BORIS SENT YOU

^G AND YOU CAN MASH AND YOU CAN MONSTER MASH
^{Em} THE MONSTER MASH AND DO MY GRAVEYARD SMASH
^C AND YOU CAN MASH YOU'LL CATCH ON IN A FLASH
^D THEN YOU CAN MASH THEN YOU CAN MONSTER MASH



Meleana e

Francis Samuel Ka'a'a

C F C
Meleana e meleana hoi
G7 C D7 G7 C
Meleana ka wahine lomilomi ia

Heed me Maryann, Maryann come

Woman, come and massage me

C F C
Meleana e meleana hoi
G7 C D7 G7 C
O oe kai pono o ka ua

Listen Maryann, Maryann come

You are so right for me

C F C
Meleana e meleana hoi
G7 C D7 G7 C
O ka ipu kukui malamalama

Pay attention Maryann, Maryann come

You are my light

C F C
Meleana e meleana hoi
G7 C D7 G7 C
E ala mai oe moe loa nei

Hey Maryann, Maryann come

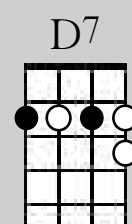
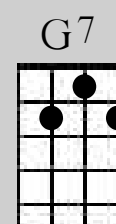
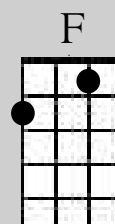
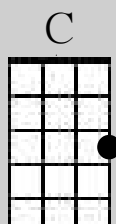
Come and sleep here tonight

C F C
Haina ia mai ana kapuana
G7 C D7 G7 C
Meleana ka wahine lomilomi ia

Tell the refrain

Maryann, the woman who massages

The song was written for the composer's daughter, Maryann Ka'a'a Dias, the mother of the former Farrington High School football coach Skippa Dias. Maryann, of Hawaiian-Scandinavian extraction, lived at the turn of the century and used to massage her father's shoulders when she was a young girl, growing up on O'ahu. Maryann would always cry when she heard the song performed at parties and on the radio. It reminded her of the great love she had for her father and for the song he wrote for her.



I Can't Stop Loving You



Ukulele Club of Santa Cruz Apr 2002 BBQ

D7 G G7 C
 Those happy hours that we once knew
 G A7 D7
 Though long a-go still make me blue
 D7 G G7 C
 They say that time heals a broken heart
 G D7 G C G
 But time has stood still since we've been apart

CHORUS 1

G7 C G
 I can't stop loving you so I've made up my mind
 D7 G G7
 To live in memory of old lonesome times
 G7 C G
 I can't stop wanting you It's useless to say
 D7 G C G
 So I'll just live my life in dreams of yester-day

Repeat first verse then go to chorus 2

CHORUS 2

G7 C G
 I can't stop loving you there's no use to try
 D7 G G7
 Pretend there's someone new I can't live a lie
 G7 C G
 I can't stop wanting you the way that I do
 D7 G C G
 There's only been one love for me that one love is you

C F C C F C

We shall overcome, We shall overcome

C F G Am D G D7 G7

We shall o~~ver~~come some d ~ a ~ y

C F C

Oh deep in my heart (I know that)

F G Am C F C G C F C G7

I do believe We shall overcome some~day

We Shall Overcome

We'll walk hand in hand...

We shall live in peace...

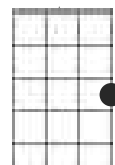
We shall all be free...

We are not afraid...

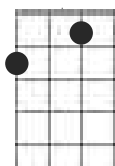
We will all play Ukes...

We shall overcome

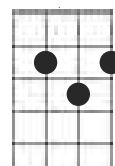
C



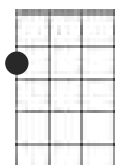
F



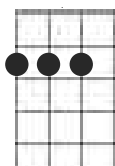
G



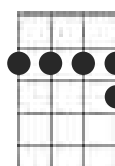
Am



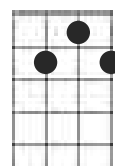
D



D7



G7



"This song was originally one of two African American Spirituals: "I'll Overcome Some Day" or "I'll be All Right."

In 1946, several hundred employees of the American Tobacco Company in Charleston, South Carolina were on strike.

They sang on the picket line to keep their spirits. Lucille Simmons started singing the song on the picket line and changed one important word from "I" to "we". Zilphia Horton learned it when a group of strikers visited the

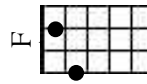
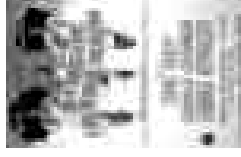
Highland Fold School, the Labor Education Center in Tennessee. She taught it to me and we published it as

"We Shall Overcome" in our songletter, People's Song's Bulletin. In 1952, I taught it to Guy Carawan and Frank Hamilton.

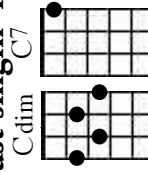
Guy introduced the song to the founding convention of SNCC (Student Non-Violent Coordinating Committee) in North Carolina.

...and then it swept the country. - Pete Seeger

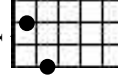
Singin' in the Rain



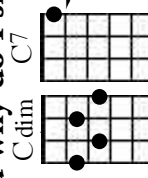
I'm singin' in the rain, just singin' in the rain



What a glorious feeling, I'm happy again



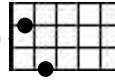
Why am I smiling and why do I sing?



Why does September seem sunny as spring?

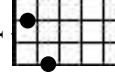


I'm laughin' at clouds, so dark up above



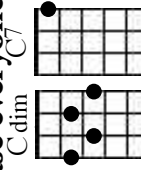
The sun's in my heart and I'm ready for love

Why do I get up each morning and start?



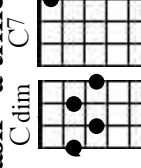
Happy and head up with joy in my heart

Let the stormy clouds chase everyone from the place



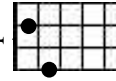
Come on with the rain I've a smile on my face

Why is each new task a trifle to do?

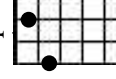


Because I am living a life full of you.

I'll walk down the lane with a happy refrain



I'll walk down the lane with a happy refrain



I'm singin' just singin' in the rain

*Music & Lyrics by
Arthur Freed & Nacio Herb Brown 1952
Performed by Gene Kelly*

Ukulele Club of Santa Cruz November 2002

PUAMANA



INTRO VAMP **D7 G7 C A7 D7 G7 C**

PLAY EACH VERSE TWO TIMES

C (G7) F C
PUAMANA, KU'U HOME I LAHINA

(Puamana is my home in Lahaina)

G7 C
ME NA PUA ALA ONAONA, KU'U HOME I ALOHA 'IA
(with flowers so fragrant my home is so loved)

VAMP **D7 G7 C**

C (G7) F C
KU'U HOME, I KA ULU O KA NIU

(My home is surrounded by coconut trees)

G7 C
O KA NIU KU KILAKILA, NAPENAPE MALIE
(Trees that stand so majestically, rustling in the breeze)

VAMP **D7 G7 C**

C (G7) F C
HOME NANI, HOME I KA 'AE KAI

(A beautiful home, nestled along the shore)

G7 C
KE KONANE A KA MAHINA I KE KAI HA WANA WANA
(with the bright moon glistening, upon the whispering surf)

VAMP **D7 G7 C**

C (G7) F C
HAINA IA MAI KA PUANA

(Told is the refrain)

G7 C
KU'U HOME I LAHAINA, I PIHA ME KA HAU'OLI
(for my beloved home filled with much happiness and joy)

VAMP **D7 G7 C & BB > B > C**

(capo 2nd fret) a – G – d – E G – d – F – E

Asus4 - A Asus4 - A Asus4 - A Asus4 - A

A

Ever since I was a young boy I played the silver ball,

G

from Soho down to Brighton I must have played them all,

F

but I ain't seen nothing like him in any amusement hall,

E7

A - G - C - D

that deaf, dumb and blind kid sure plays a mean pinball

A - G - C - D

A

He stands like a statue, becomes part of the machine,

G

feeling all the bumpers, always playing clean

F

Plays by intuition, the digit counters fall,

E7

A - G - C - D

that deaf, dumb and blind kid sure plays a mean pinball

A - G - C - D

D

A

D

A

He's a pinball wizard, there has to be a twist,

D

A

F

C

a pinball wizard's got such a supple wrist

C

F

C

F

How do you think he does it? I don't know.

C

F

C

What makes him so good?

A

Ain't got no distractions, can't hear no buzzes or bells,

G

don't see the lights a-flashing, plays by sense of smell,

F

always gets a replay, never seen him fall,

E7

A - G - C - D

that deaf, dumb and blind kid sure plays a mean pinball

A - G - C - D

D

A

D

A

I thought I was the Bally table king,

D

A

F

C

but I just handed my pinball crown to him

Csus4 – C – Csus4 – C – Csus4 – C – Csus4 – C

C

Even on my favourite table, he can beat my best,

Bb

his disciples lean him in, and he just does the rest,

G#

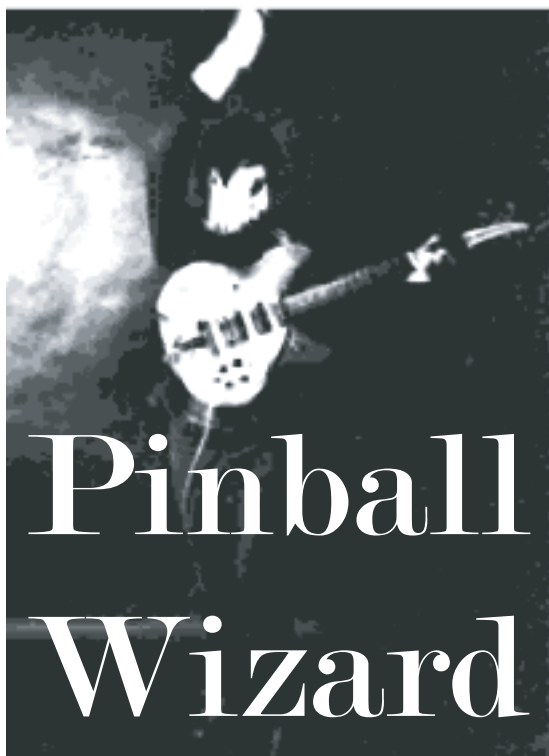
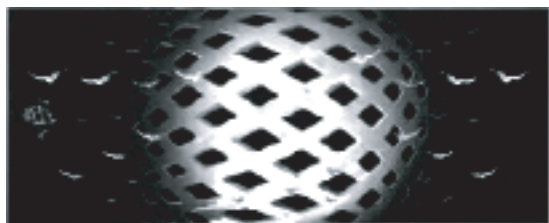
got crazy flipper fingers, never seen him fall,

G

G7

C Bb Eb G#

that deaf, dumb and blind kid sure plays a mean pinball



Ukulele Club of Santa Cruz

C F C F
 I like the way your sparkling earrings lay
 C F G
 Against your skin, so brown.
 C F C F
 And I want to sleep with you in the desert tonight,
 C F G
 With a billion stars all around.

F G C
 'Cos I got a peaceful easy feeling,
 F G
 And I know you won't let me down
 C-F G
 'Cause I'm already standing
 Tacit C
 On the ground

C F C F
 And I found out a long time ago,
 C F G
 What a woman can do to your soul
 C F C F
 Ah, but she can't take you anywhere
 C F G
 You don't already know how to go

F G C
 'Cos I got a peaceful easy feeling,
 F G
 And I know you won't let me down
 C-F G
 'Cause I'm already standing
 Tacit C
 On the ground

Peaceful Easy Feeling



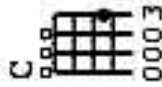
C F C F
 I get this feeling I may know you,
 C F G
 As a lover and a friend
 C F C F
 This voice keeps whispering in my other ear,
 C F G
 Tells me, I may never see you again

F G C
 'Cos I got a peaceful easy feeling,
 F G
 And I know you won't let me down
 C-F G
 'Cause I'm already standing
 C-F G
 Yes I'm already standing
 Tacit C
 On the ground



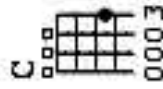
WRECK OF OLD 97

UKULELE CLUB OF SANTA CRUZ JUNE 2002



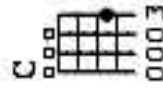
0003

Well, they gave him his orders in Monroe, Virginia,

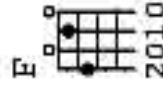


0003

Sayin', Steve, you're way behind time.

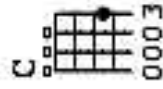


0003

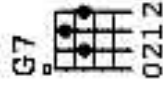


2010

This is not 38, it is Old 97

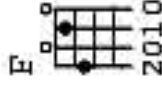


0003



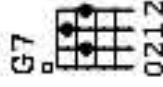
0212

You must put her into Spencer on time.



2010

Well, the engineer he said to his black, greasy fireman,



0212

"Shovel on a little more coal,
And when we cross that White Oak Mountain,
You can watch Old 97 roll."

It's a mighty hard road from Lynchburg to Danville,
A road with a three-mile grade;
It was on that grade that he lost his airbrake,
You can see what a jump she made.

He was goin' down the grade making 90 miles an hour,
When his whistle broke into a scream.
He was found in the wreck with his hand on the throttle,
He was scalded to death by the steam.

Now all you ladies, you must take warning,
From this story a lesson learn,
Never speak harsh words to your true lovin' husband,
He may leave you and never return.



No Surrender

Well, we ^Gbusted out of class, had to get away from the ^Dfools
 We learned more from a 3 minute record, than we ever learned in school ^D
 Tonight I hear that neighbourhood drummer sound ^G
 I can feel my heart begin to pound ^D
 You say you're tired and you just want to close your eyes ^C
 And follow your dreams down ^D

Chorus 1

Well, we ^Gmade a ^Dpromise, swore we'd always remember ^C
 No retreat, baby, no surrender ^G
 Like soldiers on a winter's night with a vow to defend ^C
 No retreat, baby, no surrender ^D

Well ^Gnow young faces grow sad and old and hearts of fire grow cold ^D
 We swore blood brothers against the wind, I'm ready to grow young again ^G
 And hear your sister's voice calling us home across the open yard ^D
 Maybe we'll find someplace of our own with these drums and these guitars ^G

Chorus 2

Well, we ^Gmade a ^Dpromise, swore we'd always remember, ^C
 No retreat, baby, no surrender ^G
 Blood brothers on a stormy night with a vow to remember ^C
 No retreat, baby, no surrender. ^D

Well ^Gon the streets tonight, the light's growing dim ^D
 The walls of my room are closing in ^C
 There's a war outside still raging, you say it ain't ours anymore to win, ^G
 I want to sleep beneath the peaceful skies in my lover's bed ^D
 With that wild open country in our eyes and those romantic dreams in my head ^G

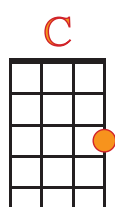
Repeat Chorus 2



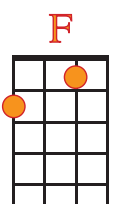


TIKI TORCHES AT TWILIGHT

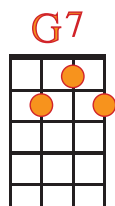
BY BOB "FRIZZ" FULLER



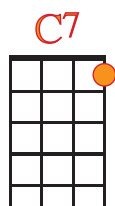
Tiki torches at twi-light, hula girls at the bar



All the guys from the office, are throwing up their cars



Tacit Get to cooking a roast pig, like it's done in the book



Say hello to your swe-etie, with a casual look

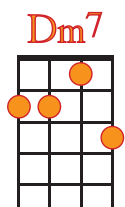
Swinging deals and eating meals, is all within the norm

Put away the axes, and pay those taxes, Let's all get normal at the luau

Tacit Tiki torches at twi-light, hula girls at the bar

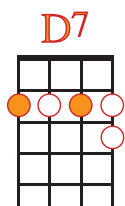
All the guys from the of-fice, are throwing up their cars

Instrumental 1 verse and 1 chorus and then continue below



Hold the drinks in the coaster, standing round in our shorts

As I talk to a bo-aster about professional sports



Standing round at pool-side, talking shop with the boss

If you are a cool tal-ker, you'll get your message across

Swinging deals and eating meals, is all within the norm

Put away the axes, and pay those taxes, Let's all get normal at the luau

Tacit
No Chord
(you Play
nothin')

repeat verse solo, sing verse 1, then hum verse to finish then continue to party!

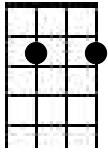
SPOOKY

153

Em7

Dennis Yost and the Classics IV

Em7



In the cool of the evening

A13

Em7

A13

when everything is gettin' kind of groovy

Em7

I call you up and ask you if you'd

A13

Em7 A13

like to go with me and see a movie

Em7

First you say no, you've got some plans for tonight

A13

Bbdim

and then you stop and sayall right

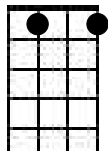
Em7

A13

Em7 A13

Love is kind of crazy with a spooky little girl like you

Bbdim



You always keep me guessing,

I never seem to know what you are thinking

And if some fella looks at you then it's for sure

your little eye will be a-winkin'

I get confused, 'cause I don't know where I stand

and then you smile....and hold my hand

Love is kind of crazy with a spooky little girl like you

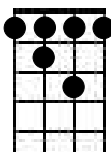
....Spoo-ky

(Step up one half step to Bb)

Fm7

Spo...oky

Bb13



Fm7

Bb13

If you decide you better stop this

Fm7 Bb13

little game that you are playing

Fm7

I'm gonna tell you all

Bb13

Fm7

Bb13

that my heart's really dying to be saying

Fm7

just like a ghost you've been a hauntin' my dreams

Bb13

Bdim

so I'll propose on Halloween

Fm7

Baby.....love is kinda crazy

Bb13

Fm7

with a spooky little girl like you

Fm7

Bb13

Fm7

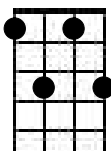
Bb13

Fm7

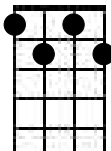
Bb13

Spooky Spooky SpookyFade

Fm7



Bdim





Cat Stevens
Yusuf Islam



Peace
Train

C G C (G C) F C F
 Now I've been happy late-ly thinking about the good things to come
 F G Am F G F
 and I believe it could be Something good has begun
 C G C (G C) F C F
 Oh I've been smiling late-ly dreaming about the world as one
 F G Am F G F
 and I believe it could be Someday it's going to come
 C G C (G C) F C F
 Cause out on the edge of darkness there rides a peace train
 F G Am F G F
 Oh peace train take this country come take me home again
 C G C (G C) F C F
 Now I've been smiling late-ly thinking about the good things to come
 F G Am F G F
 and I believe it could be Something good has begun
 C G C G C F C F F G Am
 Oh peace train sounding louder glide on the peace train o-o-o-o-o-o
 F G F
 Come on the peace train
 C G C G C F C F F G Am
 Peace train holy roller everyone jump on the peace train o-o-o-o-o-o
 F G F
 Come on now peace train
 C G C (G C) F C F
 Get your bags together go bring your good friends too
 F G Am F G F
 Cause it's getting nearer it soon will be with you
 C G C (G C) F C F
 Now come and join the living It's not so far from you
 F G Am F G F
 And it's getting nearer soon it will all be true
 C G C G C F C F F G Am
 Oh peace train sounding louder glide on the peace train o-o-o-o-o-o
 F G F
 Come on the peace train
 C // G // C // G / C / F // C // F /// F // G // Am /// F // G // F ///
 C G C (G C) F C F
 Now I've been crying late-ly thinking about the world as it is
 F G Am F G F
 why must we go on hating why can't we live in bliss
 C G C (G C) F C F
 Cause out on the edge of darkness there rides a peace train
 F G Am F G F
 Oh peace train take this country come take me home again
 C G C G C F C F F G Am
 Oh peace train sounding louder glide on the peace train o-o-o-o-o-o
 F G F
 Come on the peace train
 C G C G C F C F F G Am
 Peace train holy roller everyone jump on the peace train o-o-o-o-o-o
 F G Am F G Am F C
 come on peace train Yes it's the peace train
 F G F
 Come on peace train peace train

Bobby Jean

Bruce Springsteen

Intro Bb F C7

Bb F
Well I came by your house the other day, your mother said you went away
Eb
She said there was nothing that I could have done
C7

There was nothing nobody could say
Bb F
Now me and you, we've known each other ... ever since we were sixteen
Eb
I wish I would've known, I wished I could have called you
C7 Bb F Eb C7
Just to say goodbye Bobby Jean

Bb F
Now you hung with me when all the others turned away, turned up their nose
Eb C7
We liked the same music, we liked the same bands, we liked the same clothes
Bb F
We told each other that we were the wildest, the wildest things we'd ever seen
Eb
Now I wished you would have told me, I wished I could have talked to you
C7 Bb F Eb C7
Just to say goodbye ... Bobby Jean

Eb Gm
Now we went walking in the rain, talking about the pain from the world we hid
Eb Bb F
Now there ain't nobody. no where, no how gonna ever understand me the way you did

Bb
Maybe you'll be out there on that road somewhere
F
In some bus or train, traveling along
Eb
In some motel room there'll be a radio playing
C7

And you'll hear me sing this song
Bb F
Well if you do you'll know I'm thinking of you, and all the miles in between
Eb
And I'm just calling one last time, not to change your mind
C7 Eb F Bb
But just to say I miss you baby, good luck, goodbye, Bobby Jean



I Can't Give You Anything But Love

by Dorothy Fields & Jimmy McHugh for Blackbirds of Broadway 1928

Few lyricists have had the talent Dorothy Fields had for writing words that sit so well on the music. Just reading her lyrics one can see the music rise and fall. One of her earliest lyrics is a good example: *I can't give you anything but love ... baby!*

Her words not only fit the music, they confidently ride on top of it.

Perhaps Lehman Engel put it best when he said Fields' lyrics dance.

She perfected the character lyric to a level beyond that of many better-known songwriters. Whether the song was an elegant ballad for a romantic Hollywood film or a streetwise character song for a musical play, Fields wrote with a precision found only in the best lyricists. The fact that she was able to sustain this precision for over forty years makes her unique in a way rarely seen on Broadway.

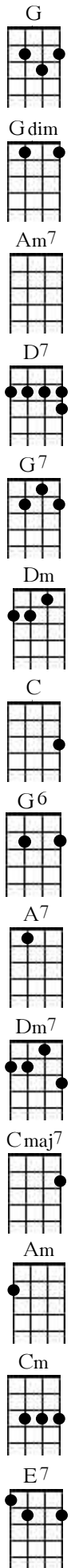


G **Gdim** **Am7** **D7**
I can't give you anything but love, Ba--by
G **Gdim** **Am7** **D7**
That's the only thing I've plenty of, Ba--by
G7 **Dm** **G7**
Dream a while, scheme a while,
C
You're sure to find
G6 **A7** **G** **A7**
Happiness, and I guess
Am7 **D7** **Gdim** **D7**
All those things you've always pined for

G **Gdim** **Am7** **D7**
Gee, I'd like to see you lookin' swell, Ba--by
Dm7 **G7** **CMaj7** **Am**
Diamond bracelets Woolworth's doesn't sell, Baby
C **Cm** **G** **E7**
Till that lucky day you know darn well, Ba--by
Am7 **D7** **G** **(Gdim Am7)** **D7**
I can't give you anything but love

• *Repeat from top and then end with....*

Am7 **D7** **G** **Am7** **G**
I can't give you anything but love



COME A LITTLE BIT CLOSER

157

JAY AND THE AMERICANS

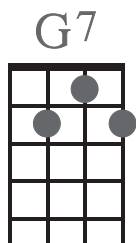
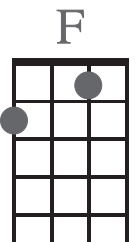
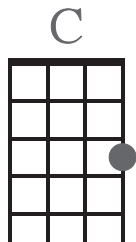


UKULELE CLUB OF SANTA CRUZ NOVEMBER 2004

C F C
In a little café on the other side of the border
F C
She was sitting there giving me looks that made my mouth water
F
So I started walking her way, she belonged to that bad man José
G7 C F G7
And I knew, yes I knew I should leave, then I heard her say yay yay

Chorus

G7 C F G7
Come a little bit closer, you're my kind of man
F G7
So big and so strong
C F G7
Come a little bit closer, I'm all alone
C F G7 C F G7
And the night is so long



C F C
So we started to dance, in my arms she felt so inviting
C F C
And I just couldn't resist, a-just a-one little kiss so exciting
F
Then I heard the guitar player say "Vamoose, José's on his way"
G7 C F G7
And I knew, yes I knew I should run but then I heard her say yay yay

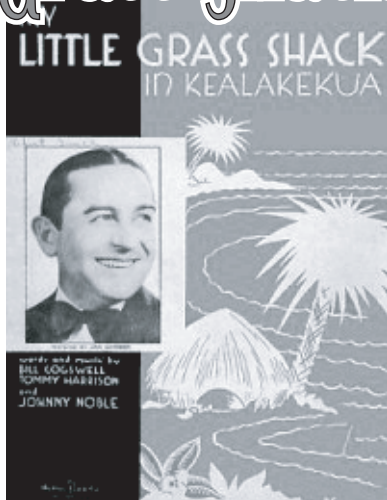
Chorus

C F C
Then the music stopped, when I looked, the café was empty
C F C
And I heard José say "Man, you know you're in trouble plenty"
F
So I dropped the drink from my hand, and out through the window I ran
G7 C F G7
And as I rode away, I could hear her say to José yay yay

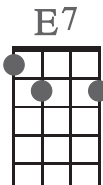
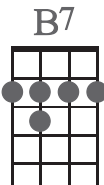
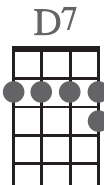
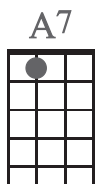
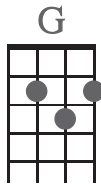
Chorus

C F G7 C F G7 C F G7 C F G7
La la la la La la la la La la la la La la la la

My Little Grass Shack



by Bill Cogswell,
Tommy Harrison
& Johnny Noble
1933



humuhumunukunukuapua'a

^G
I want to go back to my little grass shack

^{A7}
In Kealahou, Hawaii

^{D7}
I want to be with all the kanes and wahines

^G
That I used to know... so long ago

^{B7}
I can hear the old guitars playing

^{E7}
On the beach at Honaunau

^{A7}
I can hear the old Hawaiians saying

^{D7}
"Komo mai no kua i ka hale welakahau"

^G
It won't be long till my ship will be sailing

^{A7}
Back to Kona

^{D7}
A grand old place

^{B7}
That's always fair to see... you're telling me

^{E7}
I'm just a little Hawaiian and a homesick island boy

^{A7}
I want to go back to my fish and poi

^G
I want to go back to my little grass shack

^{A7}
In Kealahou, Hawaii

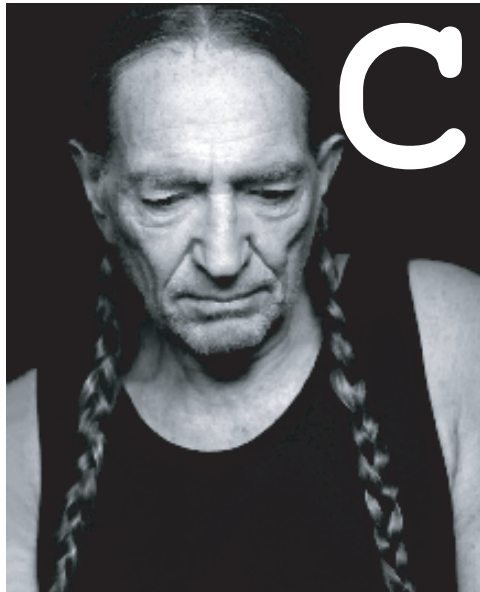
^{D7}
Where the humu-humu nuku-nuku a pua'a

^G
Go swimming by

^{D7}
Where the humu-humu nuku-nuku a pua'a

^G (turnaround with ^{D7})
Go swimming by

"Komo mai no kua i ka hale welakahau"
is a slightly suggestive phrase roughly
meaning "come on over to my house
and let's have some fun"

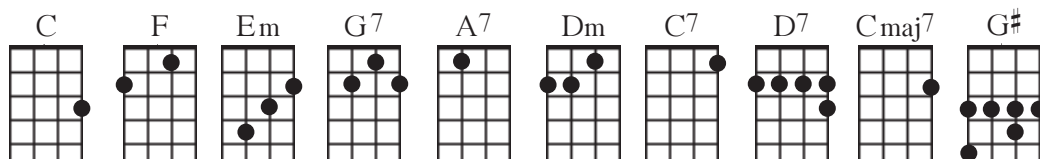


Crazy

159

Willie Nelson 1960

In 1961 Patsy Cline's producer persuaded her to cut another of Willie's songs called "Crazy." It became a Number Two country hit and a huge pop crossover success for Cline. (It still remains the most played song in jukebox history)



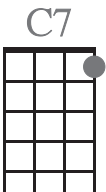
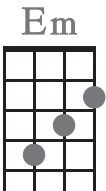
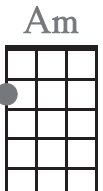
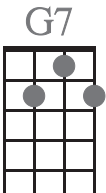
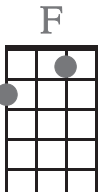
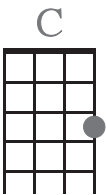
Intro C C Dm Dm G7 C G7

C A7 Dm
Crazy, I'm crazy for feeling so lonely
G7 C > Dm > G7
I'm crazy, crazy for feeling so blue
C A7 Dm
And I knew you'd love me as long as you wanted
G7 C > F > C > C7
And then someday..you'd leave me for somebody new
F C C7
Worry....why do I let myself worry?
D7 G7 > Dm > G7
and wondering....what in the world did I do?
C A7 Dm
Oh I'm crazy for thinking that my love could hold you
F Em Dm Cmaj7
I'm crazy for crying an crazy for trying
Dm G7 C (turn-around with G7)
And I'm crazy for loving you

>> Repeat Verse and then end with....

F Em Dm Cmaj7
I'm crazy for crying and crazy for trying
Dm G7 C (G#) C
And I'm crazy for loving you

I'M AN OLD COWHAND (FROM THE RIO GRANDE) 160



D7 G7 C D7 G7 C
YIPEE-YI-O-KHE-YAY, YIPEE-YI-O-KHE-YAY
C F G7 C
I'M AN OLD COWHAND FROM THE RIO GRANDE
F G7 C > C7
AND I SING THE SONGS IN THE COWBOY BAND
Am Em
I KNOW ALL THE SONGS THAT THE COWBOYS KNOW
Am Em
'BOUT THE BIG CORRAL WHERE THE DOGGIES GO
Am C A7
'CUZ I LEARNED 'EM ALL ON THE RADIO
D7 G7 C D7 G7 C
YIPEE-YI-O-KHE-YAY, YIPEE-YI-O-KHE-YAY
F G7 C
HE'S AN OLD COWHAND FROM THE RIO GRANDE
F G7 C > C7
AND HE PLAYS THE UKE IN THE COWBOY BAND
Am Em
HE KNOWS ALL THE SONGS THAT THE COWBOYS KNOW
Am Em
'BOUT THE BIG CORRAL WHERE THE DOGGIES GO
Am C A7
'CUZ HE LEARNED 'EM ALL ON THE RADIO
D7 G7 C D7 G7 C
YIPEE-YI-O-KHE-YAY, YIPEE-YI-O-KHE-YAY
C F G7 C
I'M AN OLD COWHAND, FROM THE RIO GRANDE
F G7 C > C7
BUT MY LEGS AIN'T BOWED AND MY CHEEKS AIN'T TANNED
Am Em
I'M A COWBOY WHO NEVER SAW A COW
Am Em
CAN'T ROPE A STEER CAUSE I DON'T KNOW HOW
Am C A7
SURE AIN'T FIXIN TO START IN NOW
D7 G7 C D7 G7 C
YIPEE-YI-O-KHE-YAY, YIPEE-YI-O-KHE-YAY
D7 G7 C D7 G7 C
YIPEE-YI-O-KHE-YAY, YIPEE-YI-O-KHE-YAY

Only The Lonely



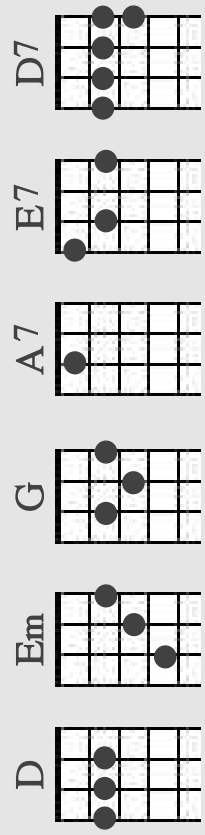
Of Roy Orbison's first 15 top 40s hits, 6 were penned by the Orbison/Melson team. They included the breakthrough record *Only The Lonely* (Know How I Feel), which became #1 in Britain and #2 in America. (This record sold two million and established Orbison as the premier balladeer of the Kennedy years.) In Britain however, it didn't just top the charts but remained in the Top 40 for nearly 6 months. *Only The Lonely* is, of course, the song regarded by many as the starting point of Roy's classic ballad sound. Most of the hits that would follow before he left Monument in 1965, such as *Running Scared*, *Crying*, *Dream Baby*, *In Dreams*, and *It's Over*, contain a vivid combination of furious romantic longing combined with near operatic vocals that established Roy as a truly unique talent.

D Dum dum dum dum be do wha **G** oo yay yay yay yay **Em**
A7
 Oh wo wo wo wa **D**
A7 only the lonely **D**
NC **D** **Em**
A7 Only the lonely, know the way I feel tonight **D**
G Only the lonely, know this feeling ain't right

D **D7** **Em**
A7 There goes my baby, there goes my heart, they're gone forever, so far apart
D **D7** **G** **A7**
D But only the lonely... know why I cry... I cry
D Only the lonely...

D **Em**
A7 Dum dum dum dum be do wha **G** oo yay yay yay yay
D **A7** Oh wo wo wo wa **D**
D only the lonely **D** only the lonely

NC **D** **Em**
A7 Only the lonely, know the heartaches I've been through
G Only the lonely, know I've cried, cried for you
D **D7** **Em**
A7 Maybe tomorrow **G** a new romance **D** no more sorrow **A7**
D You got to take, if your lonely heart breaks
D Only the lonely



Ukulele Club of Santa Cruz December 2004
 and presented by our Techmeister Sandor

G **Em** **A7** **D7** **Em** **A7**



R. Alex Anderson

The Composer who Charmed Hawai'i and the World

162

Very few Hawaiian composers can claim as many "popular standards" translated into as many different languages as R. Alex Anderson. If you hear a familiar Hawaiian tune with English words chances are good that Robert Alexander Anderson is the composer. In fact, during the Christmas holiday just past, you were probably among the thousands around the world who sang "Mele Kalikimaka" at least once.

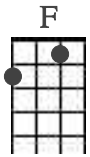
R. Alex Anderson was born in Honolulu in 1894, and from high school on to his passing in 1995, composed nearly 200 songs. "Andy", as he was called by close friends wrote songs based on traditional Hawaiian themes telling of flowers, scenes, islands, seas, people, events and customs. A prominent businessman by vocation, and a WWI veteran, he had no formal music training and spoke no Hawaiian, yet his compositions still give rise to dreams of Hawai'i as "paradise" for people all over the world.

Among the most familiar of his compositions are "Lovely Hula Hands", and "Lei of Stars". "White Ginger Blossoms" was written at the suggestion of film star Mary Pickford, and "I Will Remember You", while a student at Cornell University, homesick for his Island home.

His most famous song, "Mele Kalikimaka", Hawai'i's Christmas song, went around the world on the back of Bing Crosby's recording of "White Christmas". Crosby, Andy Anderson's frequent visitor and golf partner, liked the tune so much when Andy played it for him that he surprised Anderson with the recording.

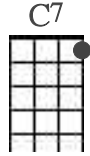
R. Alex Anderson was inducted into the Hawaiian Music Hall of Fame in 1998

Mele Kalikimaka



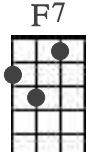
F

Mele Kalikimaka is the thing to say



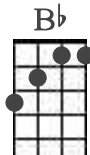
C7

On a bright Hawaiian Christmas day



That's the island greeting that we send to you

F

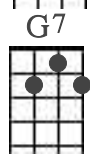


From the land where palm trees sway

F7

Bb

Here we know that Christmas will be green and bright

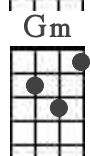


D7

G7

C7

The sun will shine by day and all the stars that night

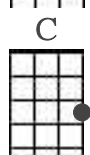


F

F7

D7

Mele Kalikimaka is the Hawaiian's way



Gm

C

F

(turnaround with **C7**)

To say Merry Christmas to you

It's Been a Long, Long Time¹⁶³

Words by Sammy Cahn • Music by Julie Styne • Peaked at # 1 in 1945
World War II ended the month before this Crosby recording hit No. 1 on the Billboard charts in 1945. Accompanied by Les Paul on the guitar, Bing effectively captured the swelling anticipation of Americans regarding the imminent return of their boys from overseas. The song remained on the charts for 16 weeks.

F Am
Kiss me once, then kiss me twice

Dm F
Then kiss me once again

Dm [Cdim] C7
It's been a long.. long.. time

Gm Gm7
Haven't felt like this, my dear

Gm6 C7
Since I can't remember when

Gm C7[+5] F
It's been a long.. long.. time

F Cm
You'll never know how many dreams

[Cm7] D7
I've dreamed about you

Gm7 Gm7-5 C7 C6
Or just how empty they all seemed without you

F Am
So kiss me once, then kiss me twice

D7
Then kiss me once again

Gm7 C7 F (turnaround C6 → C7)
It's been a long.. long.. time

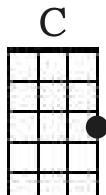


PLEASE DON'T TALK ABOUT ME WHEN I'M GONE 164

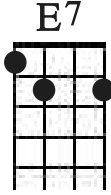


(and here it is in G for a little variation!)

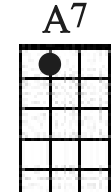
G B7 E7
Please don't talk about me when I'm gone
A7 Eb7 D7 G D7
Though our friendship ceases from now on
G B7 E7
If you can't say anything nice(*it's better*)
A7 D7 G
Not to talk at all that's my advice
B7 E7
You go your way, I'll go mine.....(*it's best we do*)
A7 D7
Here's a kiss, I hope that this brings lot's of luck to you
G B7 E7
Makes no difference how I carry on
A7 D7 G (D7)
Please don't talk about me when I'm gone



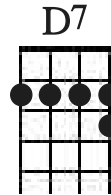
C E7 A7
Please don't talk about me when I'm gone



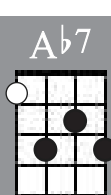
D7 {Ab7} G7 C G7
Though our friendship ceases from now on



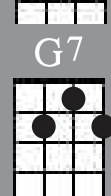
C E7 A7
If you can't say anything nice(*it's better!*)



D7 G7 C
Not to talk at all, that's my advice



E7 A7
You go your way, I'll go mine(*it's best we do!*)

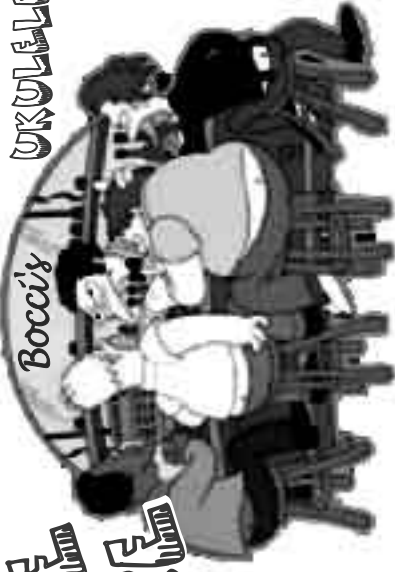


D7 G7
Here's a kiss, I hope this brings lots of luck to you

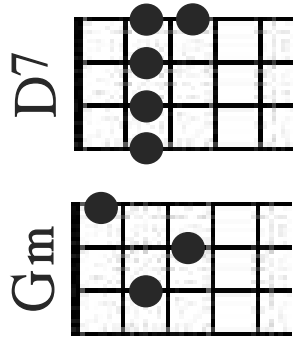
C E7 A7
Makes no difference how I carry on

D7 G7 C (turnaround G7)
Please don't talk about me when I'm gone

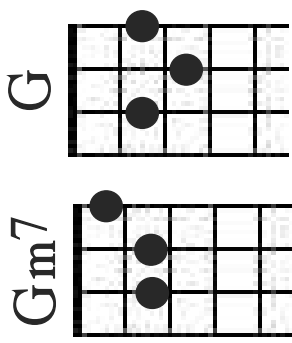
THOSE WERE THE DAYS



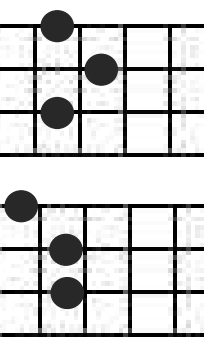
UKULELE CLUB OF SANTA CRUZ DECEMBER 2004



D7



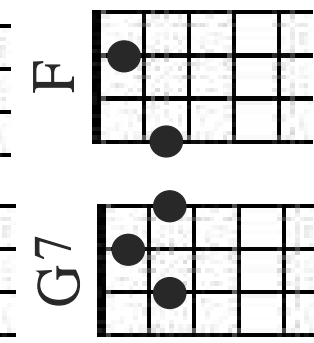
G



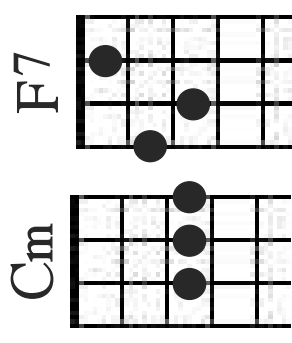
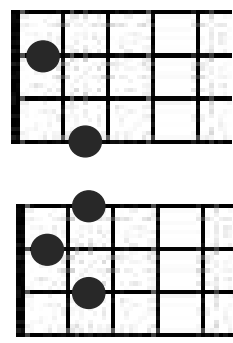
Gm7

Once upon a time there was a tavern,
where we used to raise a glass or two

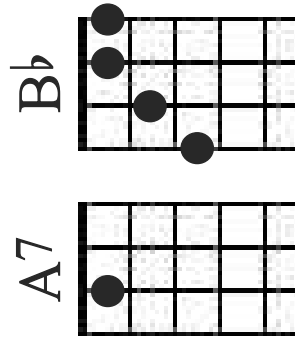
Cm



F



F7



Bb

Remember how we laughed away the hours,
and dreamed of all the great things we would do

A7

and dreamed of all the great things we would do

...and the Chorus!

Gm

Those were the days, my friend,

Cm

We thought they'd never end,

F F7

We'd sing and dance for ever and a day

Cm

We'd live the life we choose, we'd fight and never lose,

D7

For we were young, and sure to have our way

Cm

La la la la la la la la la

D7

Those were the days, oh yes those were the days

Gm

Then the busy years went rushing by us

G7

We lost our starry notions on the way

Gm7

If by chance I'd see you in the tavern,

A7

we'd smile at one another, and we'd say...

D7

...and Sing the Chorus again!

Gm

Just tonight I stood before the tavern

G7

Nothing seemed the way it used to be

Gm7

In the glass I saw a strange reflection,

A7

Was that lonely person really me?

D7

Now slow down...

Gm

Through the door there came familiar laughter

G7

I saw your face and heard you call my name

Gm7

Oh, my friend, we're older, but no wiser

A7

For in our hearts, the dreams are still the same

D7

... Sing the Chorus twice - with gusto!

INTRODUCTION

D /// G /// A7 /// D ///

D /// G /// A7 /// D ///

FELIZ NAVIDAD

166

JOSE FELICIANO

NC Em7 A7

FELIZ NAVIDAD

D

FELIZ NAVIDAD

G

FELIZ NAVIDAD

A7

PROSPERO AÑO Y FELICIDAD

D

NC Em7 A7

FELIZ NAVIDAD

D

FELIZ NAVIDAD

G

FELIZ NAVIDAD

A7

PROSPERO AÑO Y FELICIDAD

D

D(7)

G

I WANT TO WISH YOU A MERRY CHRISTMAS

A7

D

Bm

I WANT TO WISH YOU A MERRY CHRISTMAS

G

I WANT TO WISH YOU A MERRY CHRISTMAS

A7

D

FROM THE BOTTOM OF MY HEART

D(7)

G

A7

I WANT TO WISH YOU A MERRY CHRISTMAS

D

Bm

I WANT TO WISH YOU A MERRY CHRISTMAS

G

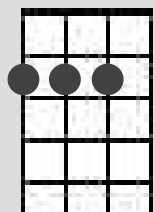
I WANT TO WISH YOU A MERRY CHRISTMAS

A7

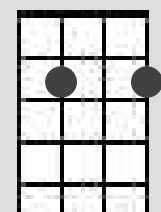
D

FROM THE BOTTOM OF MY HEART

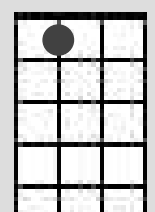
D



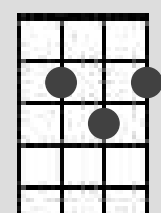
Em7



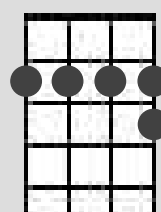
A7



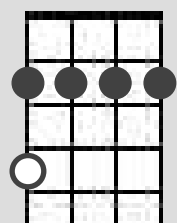
G



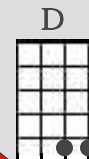
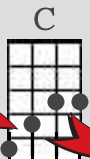
D7



Bm

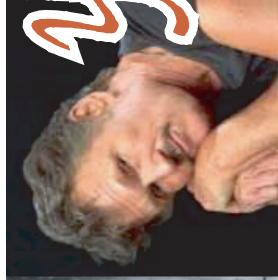


and now the Herb Ohta Jr.
special BIG ending for the
Ukulele Club of Santa Cruz...



Cha Cha Cha

A7
FROM THE BOTTOM OF ... MY ... HEART



You're So Vain

You had me several years ago

When I was still quite naive

Sell, you said that we made such a pretty pair

And that you would never leave

But you gave away the things you loved

And one of them was me

I had some dreams they were clouds in my coffee

Clouds in my coffee, and.....

Chorus

Sell, I hear you went up to Saratoga

And your horse naturally won

Then you flew your Lear jet up to Nova Scotia

To see the total eclipse of the sun

Sell, you're where you should be all the time

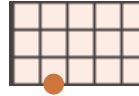
And when you're not, you're with

Some underworld spy or the wife of a close friend

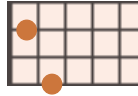
Site of a close friend, and.....

Chorus Twice (and end on C)

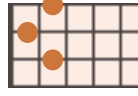
Am



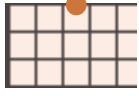
F



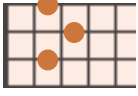
G7



C



G



Ukulele Club

of

Santa Cruz

January 2004

Performed by

Jayne & Autumnu

(Get your heart out Carly!)

Am

You walked into the party

Like you were walking onto a yacht

Your hat strategically dipped below one eye

Your scarf it was apricot

You had one eye in the mirror as

you watched yourself gavotte

and all the girls dreamed that they'd be your partner

They'd be your partner, and....

Chorus

You're so vain

You probably think this song is about you

(You're so vain)

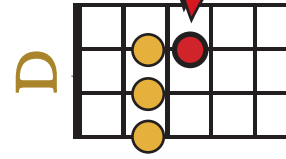
I'll bet you think this song is about you

Don't you? Don't you?

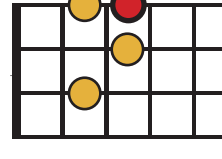


Should I Stay Or Should I Go?

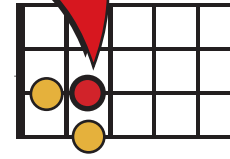
Ukulele Club of Santa Cruz December 2004



G



A



Add a finger to make a sus4 chord

Tacit

D (Dsus4)

Darling you gotta let me know

Tacit

D (Dsus4)

Should I stay or should I go?

Tacit

G (Gsus4)

If you say that you are mine

Tacit

D (Dsus4)

I'll be here 'til the end of time

Tacit

A (Asus4)

So you got to let know

Tacit

D (Dsus4)

Should I stay or should I go?

D

Always tease tease tease

D

You're happy when I'm on my knees

D

One day is fine, next is black

G

So if you want me off your back

D

Well come on and let me know

Tacit

Should I stay or should I go?

D Should I stay or should I go now?
D Should I stay or should I go now?
D Should I stay or should I go now?
G If I go there will be trouble
D An' if I stay it will be double
A So come on and let me know
D Should I stay or should I go?
Tacit

Tacit

This indecision's bugging me

Tacit

If you don't want me, set me free

Tacit

Exactly who I'm supposed to be

Tacit

Don't you know which clothes even fit me?

Tacit

Come on and let me know

Tacit

Should I cool it or should I blow?

D

Should I stay or should I go now?

D

Should I stay or should I go now?

D

If I go there will be trouble

G

And if I stay it will be double

D

So you gotta let me know

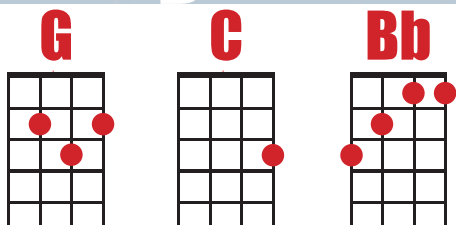
Tacit

Should I stay or should I go?

These Boots Were Made for Walking



Nancy Sinatra



Ukulele Club of Santa Cruz January 2004
Led by Celina and the Walkin' Girls

169

G
You keep sayin' you got something for me

Somethin' you call love but confess

C
You been messin' where you shouldn't been messin'

G
And now someone else is getting all your best

Bb **G**
These boots were made for walking and

Bb **G**
that's just what they'll do

Bb **G**
One of these days these boots are gonna walk all over you

G
You keep lyin' when you oughta be truthin'

You keep losing when you oughta not bet

C
You keep samein' where you oughta be changin'

G
Now what's right is right, but you ain't been right yet

Bb **G**
These boots were made for walking and

Bb **G**
that's just what they'll do

Bb **G**
One of these days these boots are gonna walk all over you

G
You keep playin' where you shouldn't be playin'

You keep thinking that you'll never get burned

C
I just found me a brand new box of matches

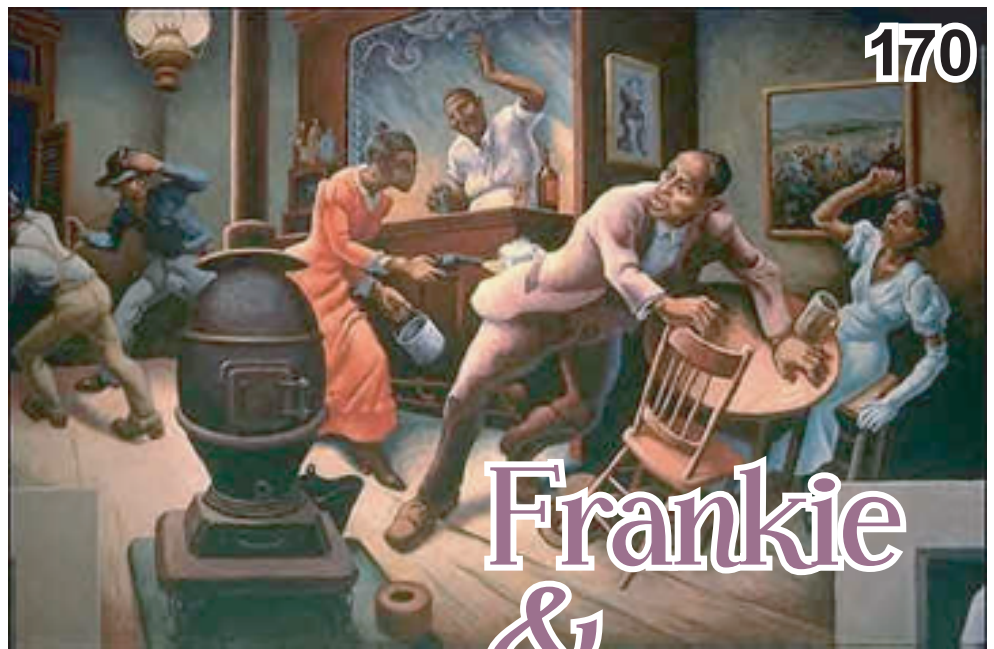
G
And what she knows you ain't got time to learn

Bb **G**
These boots were made for walking and

Bb **G**
that's just what they'll do

Bb **G**
One of these days these boots are gonna walk all over you

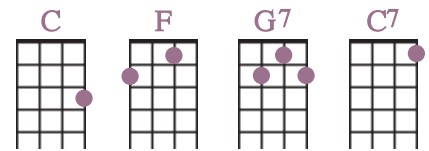
Are you ready boots ?**Start Walkin'!**



Frankie & Johnny

C
 Frankie and Johnny were sweethearts,
 G7
 Oh, Lord, how they did love
 F
 Swore to be true to each other,
 C
 True as the stars above
 G7
 He was her man
 C G7
 He wouldn't do her wrong
 Frankie went down to the corner,
 Just for a bucket of beer
 She says, "Mister Bartender,
 Has my loving Johnny been here,
 He is my man,
 He wouldn't do me wrong"

Bring out your rubber-tired hearses,
 Bring out your rubber-tired hacks
 I'm taking my man to the graveyard
 But I ain't gonna bring him back,
 Lord, he was my man
 And he done me wrong



I don't want to cause you no trouble,
 Ain't gonna tell you no lies,
 I saw your lover an hour ago
 With a girl namd Nellie Bly,
 He was your man,
 But he's doing you wrong

Bring out a thousand policemen,
 Bring 'em around today
 To lock me down in the dungeon cell
 And throw that key away,
 I shot my man
 He was doing me wrong

Frankie looked over the transom,
 She saw to her suprise,
 There on a cot sat Johnny
 Making love to Nellie Bly
 "He is my man
 and he's doing me wrong"

Frankie said to the warden,
 "What are they going to do?"
 The warden, he said to Frankie,
 "It's electric chair for you
 'Cause you shot your man,
 he was doing you wrong"

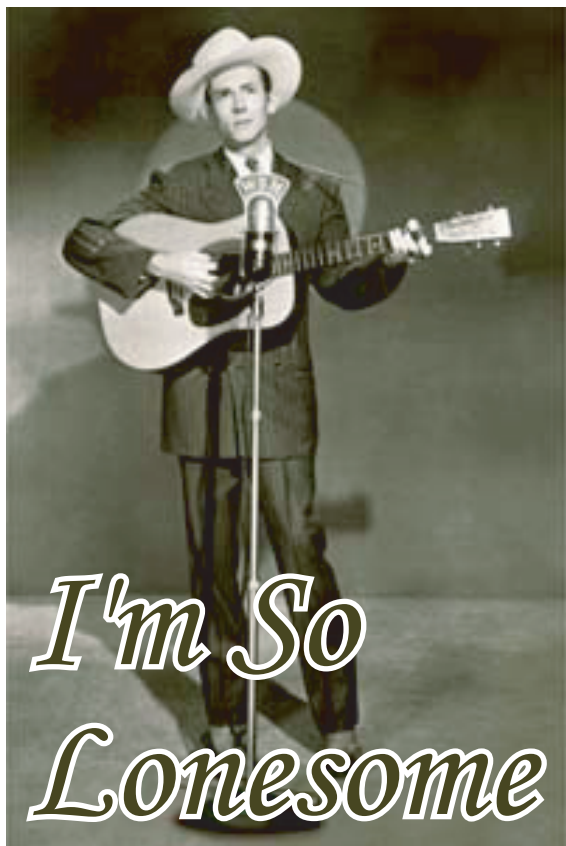
Frankie drew back her kimona
 She took out a little forty-four
 Root-to-toot, three time she shoot
 Right through that hardwood door,
 She shot her man,
 He was doing her wrong

This story has no moral,
 This story has no end
 This story just goes to show
 That there ain't no good in men,
 He was her man
 And he done her wrong

"If America has a classical gutter song, it is the one that tells of Frankie and her man. Josie, Sadie, Lillie, Annie, are a few of her aliases; she has many. One man showed me sixteen Frankie songs, all having the same story though a few are located in the back country and in bayous instead of the big city. Another fellow has 110 Frankie songs and is still Picking up new ones. The Frankie and Albert song was common along the Mississippi River and among railroad men of the Middle West as early as 1888.

It is a simple and mournful air, of the short and simple annals of the poor. The Frankie and Johnny song is of later development, with notes of violence and flashes of exasperation. The Frankie Blues came still later, and with its "blue" notes is, of course, "meaner" as a song. In many colleges are groups who sing Frankie songs in ragtime manner, with lackadaisical verses. It may be said, that the Frankie songs, at best, are an American parallel of certain European ballads of low life, that are rendered by important musical artists from the Continent for enthusiastic audiences in Carnegie Hall, New York, or Orchestra Hall, Chicago. Some day, perhaps, we may arrive at a better common understanding of our own art resources and how to use them. While the Frankie story deals with crime, violence, murder, adultery, its percentage in these respects is a good deal less than in the average grand opera."

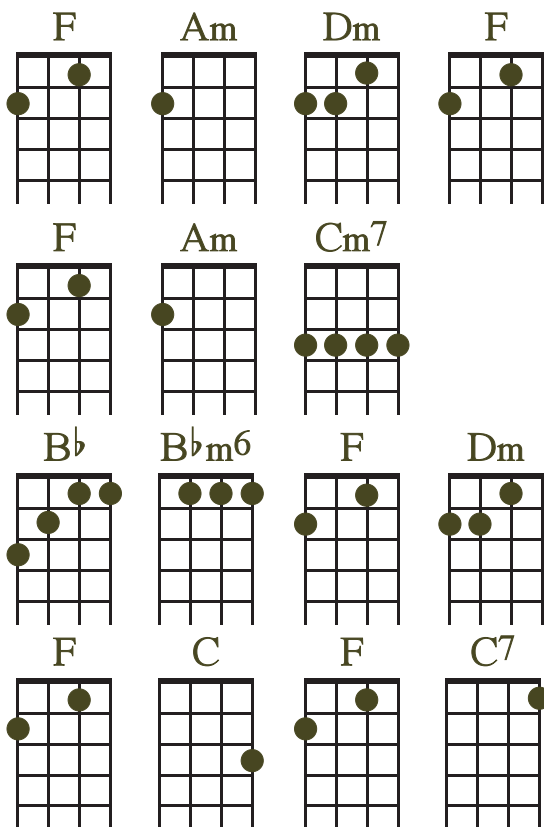
.....Carl Sandburg



I'm So Lonesome

I Could Cry

Hank Williams



Ukulele Club of Santa Cruz January 2004
led by Vince Tuzzi / Our own singing cowboy

F Am Dm F 171
Hear the lonesome whippoorwill
F Am Cm7
He sounds too blue to fly
Bb Bbm6 F Dm
The midnight train is whining low
F C F C7
I'm so lonesome I could cry

F Am Dm F
I've never seen a night so long
F Am Cm7
when time goes crawling by
Bb Bbm6 F Dm
The moon just went behind a cloud
F C F C7
to hide it's face and cry

F Am Dm F
Did you ever see a robin weep
F Am Cm7
when leaves begin to die
Bb Bbm6 F Dm
That means he's lost the will to live
F C F C7
I'm so lonesome I could cry

F Am Dm F
The silence of a falling star
F Am Cm7
lights up a purple sky
Bb Bbm6 F Dm
And as I wonder where you are
F C F
I'm so lonesome I could cry

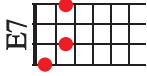
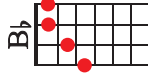
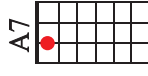
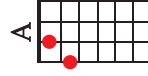
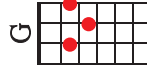
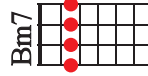


Dusty Springfield Recorded in 1964

A great photo of Dusty Springfield with Princess Margaret, Lou Christie, and Tiny Tim with his Ukulele at the London Palladium circa 1969. David Bowie is also in this photo.

I Only Want To Be With You

Ukulele Club of Santa Cruz February 2005 "Love Songs"



D
I don't know what it is that makes me love you so
D Bm7
I only know I never want to let you go A
'Cause you started something (oh) can't you see G A
That ever since we met you've had a hold on me Bm7
It happens to be true G A7 D
I only want to be with you

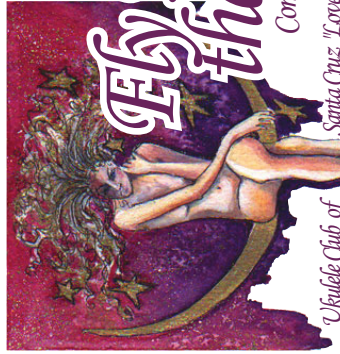
D
It doesn't matter where you go or what you do Bm7
I want to spend each moment of the day with you G A
Oh, Look what has happened with just one kiss D Bm7
I never knew that I could be in love like this G A
It's crazy but it's true G A7 D
I only want to be with you

Bb
You stopped and smiled at me D
Asked me if I'd care to dance (G)
A (F#m)
I fell into your open arms Bm7 E7 A
I didn't stand a chance ... Now Listen Honey!

D Bm7
I just want to be beside you everywhere Bm7
As long as we're together honey I don't care G A
'Cause you started something Oh can't you see D Bm7
That ever since we met you've had a hold on me G A
No matter what you do G A7 D
I only want to be with you

Chorus

D Bm7
I just want to be beside you everywhere Bm7
As long as we're together honey I don't care G A
'cause you started something can't you see D Bm7
That ever since we met you've had a hold on me G A
No matter what you do G A7 D
I only want to be with you.... I said! G A
No matter, no matter what you do G A D
I only want to be with you



Fly Me to the Moon

Composed by Bart Howard

Ukulele Club of Santa Cruz "Love Songs" February 2005



Composer and pianist Bart Howard, whose "Fly Me to the Moon (In Other Words)" was sent rocketing onto the charts by Peggy Lee and Frank Sinatra, died on February 23, 2004. He was 88 years old. His career began as a pianist for a touring dance band at the age of 16, backing Stamese Trains (Daisy and Violet Hilton). In 1934 he went to Los Angeles, aspiring to become a film composer. Three years later Howard went to New York City where he was encouraged by none other than Cole Porter to learn to sing his songs himself so he could get a better feel for them. In 1951 he became the MC and accompanist at Manhattan's "Blue Angel" nightclub. The artists he backed there included the young Johnny Mathis, Eartha Kitt, Dorothy Loudon, and Felicia Sanders who was the first to perform the song Howard had entitled "In Other Words". The song took off quickly. Nancy Wilson recorded it in 1959 on her Capitol Records debut, and the following year Howard's musical fame was assured by Peggy Lee, who performed the tune on the "Ed Sullivan Show" for millions of viewers. From then on the tune was billed as "Fly Me to the Moon (In Other Words)", and eventually the original title was all but forgotten. Frank Sinatra guaranteed the song's endurance when he waxed it in 1961 and kept it in his repertoire for the rest of his life. Since then the song has been recorded well over 500 times. Though several of Bart Howard's other songs achieved popularity he remained chiefly known for "Fly Me to the Moon". Howard had little problem with that, as the tune made him wealthy enough to cut back on his songwriting and playing. In 1999 Bart Howard was inducted into the Songwriters Hall of Fame.

An easy arrangement

Now add a few more chords...

...and add some more "color" chords

Am7 Fly me to the moon **Dm**
G7 and let me play among the stars. **C**
F Let me see what spring is like **G7**
E7 on Jupiter and Mars. **Am7**
Dm In other words, hold my hand, **G7** **C**
Dm In other words, darling, kiss me **G7** **C**

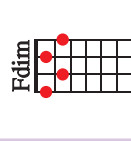
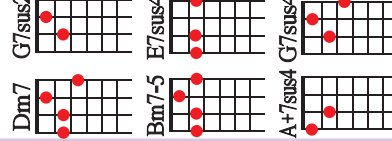
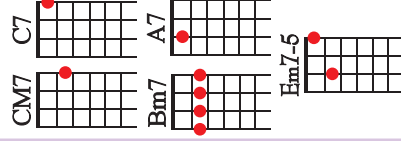
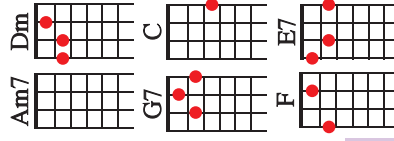
Am7 Fill my heart with song, **Dm** **C**
G7 and let me sing for ever more. **C**
F You are all I long for, **G7**
E7 All I worship and adore. **Am7** **C**
Dm In other words, please be true **G7** **C**
Dm In other words, I love you **G7** **C** (turn E7)

Am7 Fly me to the moon **Dm**
G7 and let me play among the stars. **CM7 > C7**
F Let me see what spring is like **Bm7**
E7 on Jupiter and Mars. **Am7** **A7**
Dm In other words, hold my hand, **G7** **Em7-5 > A7**
Dm In other words, darling, kiss me **G7** **Bm7** **E7**

Am7 Fill my heart with song, **Dm** **C**
G7 and let me sing for ever more. **CM7 > C7**
F You are all I long for, **Bm7**
E7 All I worship and adore. **Am7** **A7**
Dm In other words, please be true **G7** **Em7-5 > A7**
Dm In other words, I love you **G7** **C** (turn E7)

C CM7 Am7 **Dm**
F Fly me to the moon **Dm** **CM7 > C7**
and let me play among the stars.
F **Dm** **Bm7-5**
Let me see what spring is like
E7sus4 **E7** **A+7sus4** **E7** **Am7** **A7**
on Jupiter and Mars.
Dm > Dm7 **G7sus4** **G7** **Em7-5 > A7**
In other words, hold my hand,
Dm > Dm7 **G7** **G7sus2** **Bm7-5** **E7**
In other words, darling, kiss me

C CM7 Am7 **Dm**
Fill my heart with song,
F **Dm** **Dm7** **G7** **G7sus2** **CM7 > C7**
and let me sing for ever more.
F **Dm** **Bm7-5**
You are all I long for,
E7sus4 **E7** **A+7sus4** **E7** **Am7** **A7**
All I worship and adore.
Dm > Dm7 **G7sus4** **G7** **Em7-5 > A7**
In other words, please be true
Dm **G7** **C** (turn Fdim E7)
In other words, I love you (end Fdim C)



Let Me Call You Sweetheart

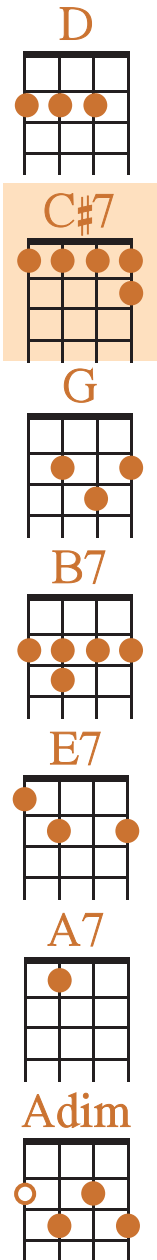
1910 Music by Leo Friedman
Words by Beth Slater Whitson

Original Opening Verse

*I am dreaming, dear of you
Day by day
Dreaming when the skies are blue
When they're gray;
When the silv'ry moonlight gleams
Still I wander on in dreams
In a land of love, it seems
Just with you...*



Ukulele Club of Santa Cruz "Love Songs" February 2005



D (C#7) **D**
Let me call you sweetheart

G **B7** **E7**
I'm in love....with....you

A7
Let me hear you whisper

D **Adim** **A7**
That you love....me.....too

D (C#7) **D**
Keep the love light glowing

G **B7** **E7**
In your eyes.....so.....true

G (C#7) **D**
Let me call you sweetheart

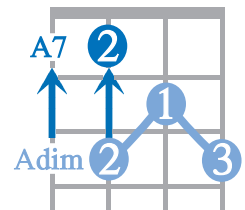
G **E7** **A7** **D**you can go back to the
start now with a **A7**

I'm in love....with....you
.....or go to the finish with an **B7**
...and here's the finish!

G (C#7) **D**
Let me call you sweetheart

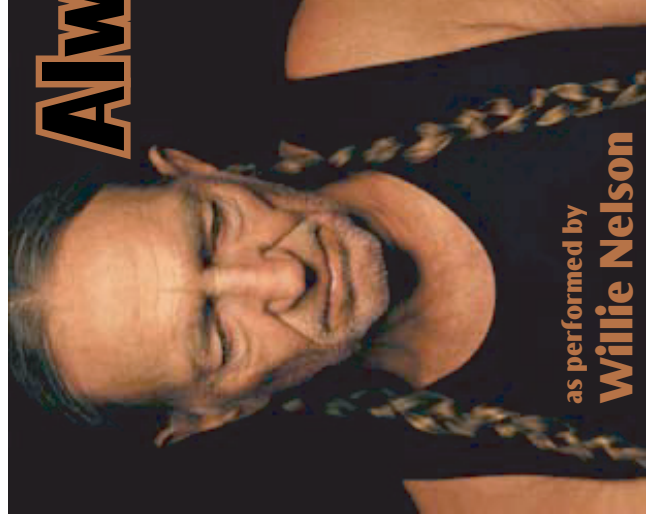
G **E7** **A7** **D**
I'm in love.....with.....you!

How to do it?



Slide it down!

(that's called a "turnaround")



Ukulele Club of Santa Cruz "Love Songs" February 2005

D Maybe I didn't love you **A**
Bm Quite as often as I could have **G**
D And maybe I didn't treat you **A**
Bm Quite as good as I should have **F#m E7**
G If I made you feel second best **D**
Em Girl, I'm sorry I was blind **G A7**
A But you were always on my mind **D Em F#m G**
 You were always on my mind **A7 D G A**

D Maybe I didn't hold you **A G A**
Bm All those lonely, lonely times **A**
D And I guess I never told you **E7**
Bm I'm so happy that you're mine **F#m**

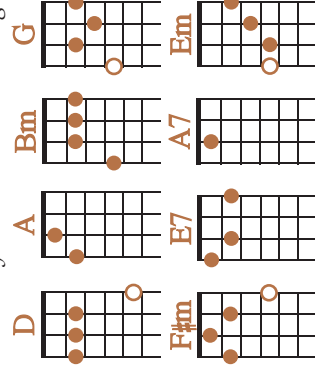
G Little things I should have said and done **D**
Em I just never took the time **G A A7**
A You were always on my mind **D Em F#m G**
 You were always on my mind **A7 D A7**

D Tell.....me, **A Bm D G Em**
D Give.....me, **A Bm D G Em**
 I'll keep you satisfied **A7 D**

Always On My Mind

written by Wayne Thompson, Mark James, and Johnny Christopher

- 1982 Grammy Song of the Year
- 1982 Grammy Best Country Song
- 1982 Nashville Songwriter's Association Song of the Year
- 1982 Academy of Country Music Single of the Year
- 1982 & 1983 Country Music Association Song of the Year



Sexy Instrumental here if you've got one in ya'!

D Maybe I didn't hold you **A G A**
Bm All those lonely, lonely times **A**
D And I guess I never told you **E7**
Bm I'm so happy that you're mine **F#m**

G Little things I should have said and done **D**
G I just never took the time **A A7**
A You were always on my mind **D Em F#m G**
 You were always on my mind **A7 D Em F#m G**
 You were always on my mind **A7 D Em F#m G**
 You were always on my mind **A7 D G A D**

Recorded by Dean Martin (born Dino Paul Crocetti.)
and in 1953 and went to #2 for 10 weeks!

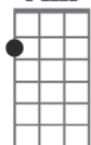
That's Amore

Words & Music by Harry Warren & Jack Brooks
Ukulele Club of Santa Cruz "Love Songs" February 2005

Am Dm
In Napoli, where love is king,
Am E7
When boy meets girl, here's what they say...



Am



E7

A

When the moon hits your eye like-a big-a pizza pie,

E7

That's amoré;

E7

When the world seems to shine, like you've had too much wine,

A

That's a....moré

E7

A

Bells will ring ting-a-ling-a-ling, ting-a-ling-a-ling

E7

And you'll sing "Vita bella."

E7

Hearts'll play tippi-tippi-tay, tippi-tippi-tay

A

Like a gay tarantella

E7

A

When the stars make you drool joost-a like pasta fazool,

E7

That's amoré;

E7

When you dance down the street with a cloud at your feet,

F#m

You're in love....

D

Dm

A

When you walk in a dream but you know you're not dreamin', signoré,

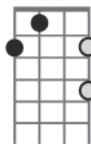
E7

A

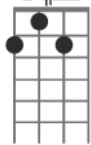
'Scusa me, but you see, back in old Napoli, that's amoré!

Try using these as
"melody notes"
on this song!

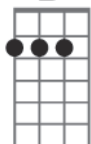
A



F#m



D



Intro C G C

^C
Darlin', you say you love me,
^{CM7} but there's so many things you could do
^{C7} to prove that love to me

You kiss me, and you hold me
^C bring me flowers all the time,
^{CM7} but that's not enough to satisfy my needs...
^{C7} If you love me,

^C you'll sleep on the wet spot
^G You'd buy my tampons
^{G7} with your food stamps
^C You'd take out the garbage,
^F and clean out the cat box
^G If you love me darlin',
^{G7} the wet spot is yours

^C No, you can't watch Jerry Springer
^{C7} beause my dad gum wrasslin's on
^F Now keep that baby just as quiet as a mouse
^C And get your booty in that kitchen
^{C7} And fry me up some pork chops and eggs
^{D7} like they do at Waffle House
^G If you love me,

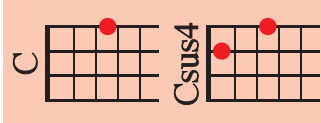
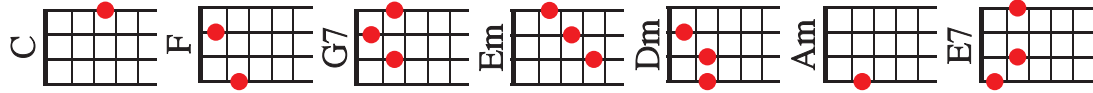
^F you'll sleep on the wet spot.
^C You'd buy my tampons
^G with your food stamps
^{G7} You'd take out the garbage,
^C clean out the cat box.
^G If you love me darlin',
^{G7} the wet spot is yours

If You Love Me, You'll Sleep on the Wet Spot

177

^F Wid' your snorin' it's so borin'
And I'm freezin' cause your teasin'
^C me with just a corner of the covers
^{CM7} I could smother your face with a pillow
^{C7} Billowin' the sheets when you roll
^{D7} on the dog when and he let's one Lo-o-o-o-oose
^G If you love me,
^F you'll sleep on the wet spot
^G You'd buy my tampons
^{G7} with your food stamps
^C You'll take out the garbage,
^{C7} and clean out the cat box
^G If you love me darlin',
^{G7} the wet spot is yours
^C If you love me darlin',
^G the wet spot isyours
^F or sleep on the floor
^{Fm6}





Original in
Key of E
Capo on
4th Fret

Intro: C > Csus4 > C > Csus4 > C

Nobody feels any pain
C F G7 C > Csus4 > C

Tonight as I stand inside the rain
F G7

Ev'rybody knows
F G7

That Baby's got new clothes
F Em Dm C F G7

But late - ly I see her ribbons and her bows
Am F G7

Have fallen from her curls
C Em Dm F

She takes just like a woman (yes she does)
C Em Dm F

She makes love just like a woman (yes she does)
C Em Dm F

And then she aches just like a woman,
G7 C > Csus4 > C > Csus4 > C
but she breaks just like a little girl

Queen Mary, she's my friend
C F G7 C > Csus4 > C

Yes, I believe I'll go see her again
F G7

Nobody has to guess
F G7

That Baby can't be blessed
F Em Dm C F G7

Till she finally sees that she's like all the rest
Am F G7

With her fog, her amphetamine and her pearls
C Em Dm F

She takes just like a woman,
C Em Dm F

Yes and she makes love just like a woman (yes she does)
C Em Dm F

And she aches just like a woman
G7 C > Csus4 > C > Csus4 > C

But she breaks just like a little girl



Bob & Joan Late 60's

Just Like A Woman

Bob Dylan

Blonde on Blonde 1966

11 Andie Club of Santa Cruz

March 2005

E7
It was raining from the first

And I was dying there of thirst
C Csus4 > C > Csus4 > C

So I came in here
E7

And your long-time curse hurts

But what's worse
F

Is this pain in here
G7

I can't stay in here.... Ain't it clear that....

C F G7 C > Csus4 > C
I just can't fit
C F G7 C

Yes, I believe it's time for us to quit
F G7

When we meet again
F G7

Introduced as friends
F Em Dm C F G7

Please don't let on that you knew me when
Am F G7

I was hungry, and it was your world
C Em Dm F

Ah you fake just like a woman (yes you do)
C Em Dm F

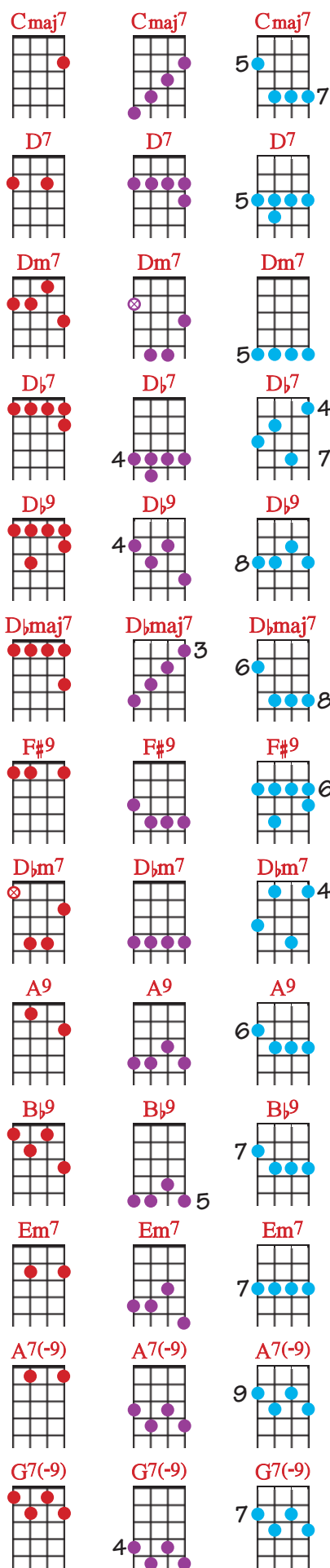
And you make love just like a woman (yes you do)
C Em Dm F

Then you ache just like a woman,
G7 C > Csus4 > C (3xs)

but you break just like a little girl

Three Alternate
Positions
for each Chord

The Girl from Ipanema



Cmaj7

Tall and tan and young and lovely,

D7

the girl from Ipanema goes walking

Dm7

Db7

Cmaj7

Db9

and when she passes, each one she passes goes a-a-h

Cmaj7

When she walks she's like a samba that

D7

swings so cool and sways so gentle, that when

Dm7

Db7

Cmaj7

that when she passes, each one she passes goes a-a-h...

Dbmaj7

F#9

Oh, but I watch her so sadly

Dbmin7

A9

How can I tell her I love her?

Dm7

Bb9

Yes, I would give my heart gladly

Em7

A7(-9)

But each day when she walks to the sea

Dm7

G7(-9)

she looks straight ahead not at me

Cmaj7

Tall and tan and young and lovely

D7

the girl from Ipanema goes walking,

Dm7

Db7

and when she passes I smile, but she doesn't

Cmaj7

Db7

first time through...

see. She just doesn't see

repeat from beginning

Cmaj7

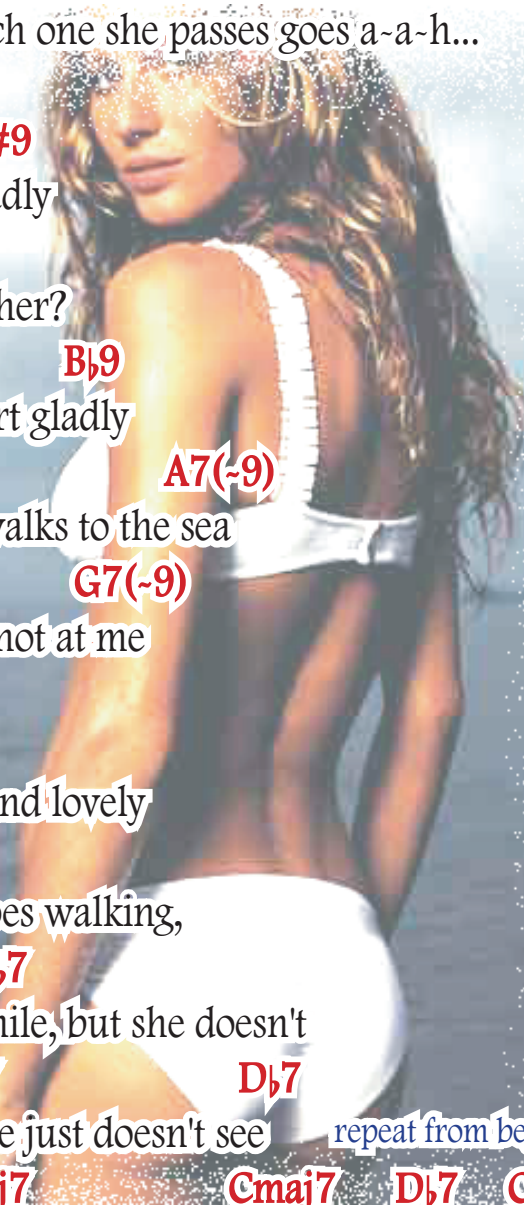
Cmaj7

Db7

Cmaj7

second time through...

see. No, she doesn't see





Cole Porter LET'S DO IT, LET'S FALL IN LOVE

D6 Bbm7-5 Em7 A7su4

Birds do it, bees do it;

D D7 G6 Gm7

Even educated fleas do it -

D Cdim Em7 A7 D Bm7 G

Let's do it, let's fall in love.

Gdim D6 Bbm7-5 Em7 A7su4

In Spain the best upper sets do it,

D D7 G6 Gm7

Lithuanians and Letts do it -

D Cdim Em7 A7 D G D

Let's do it, let's fall in love.

Bridge 1

Bm7 F#7

The Dutch in old Amsterdam do it,

Bm7 F#7 Bm

Not to mention the Finns;

E7 Bm7-5 E7 Bm7-5 A7 Em7 A7

Folks in Siam do it - think of Siamese twins.

Gdim D6 Bbm7-5 Em7 A7su4

Some Argentines, without means do it,

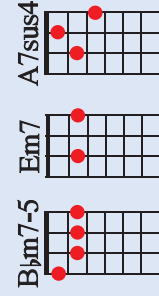
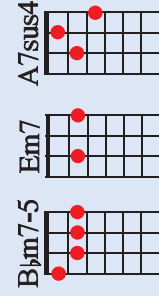
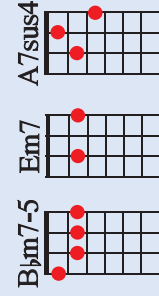
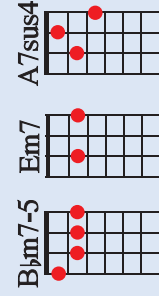
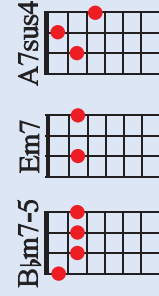
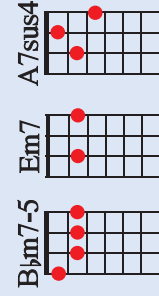
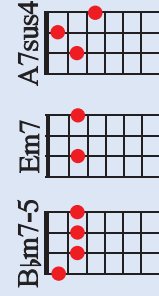
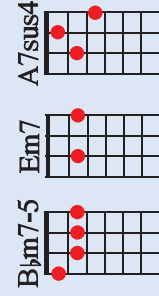
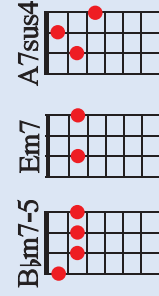
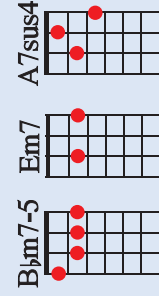
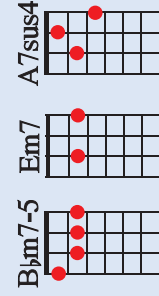
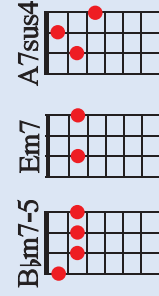
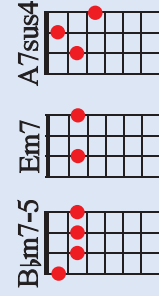
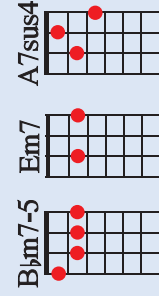
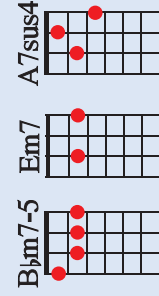
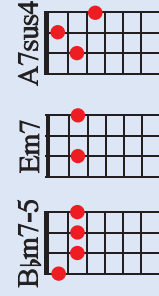
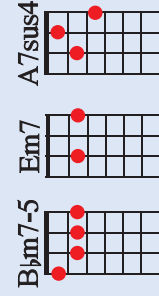
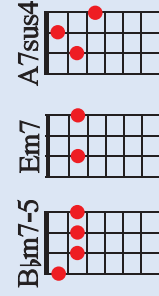
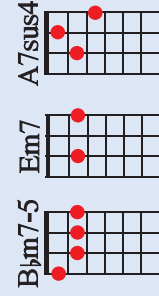
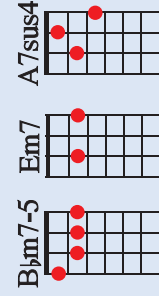
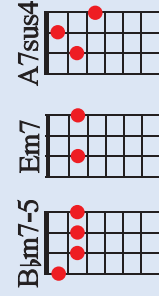
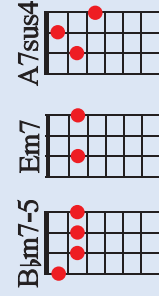
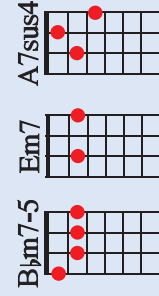
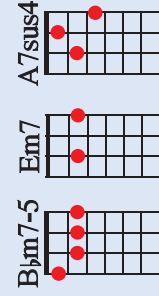
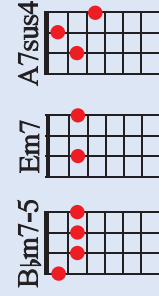
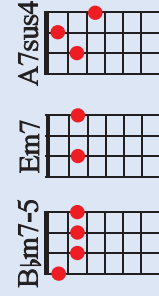
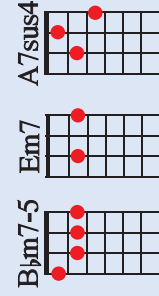
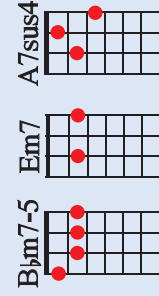
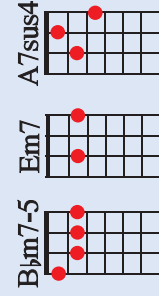
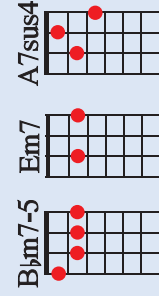
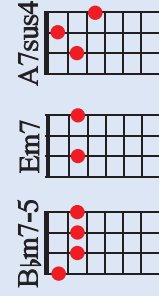
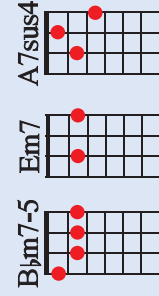
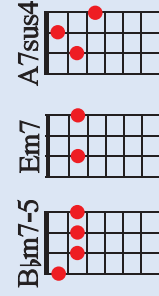
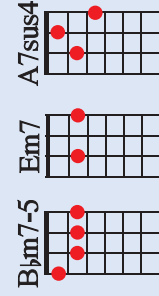
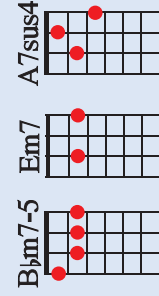
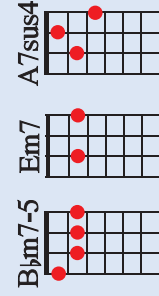
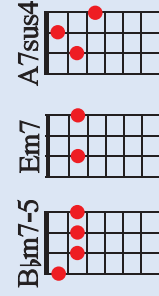
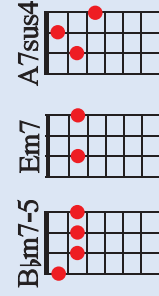
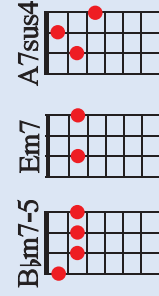
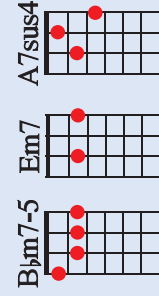
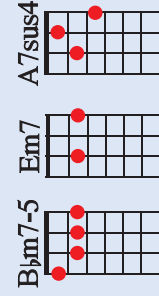
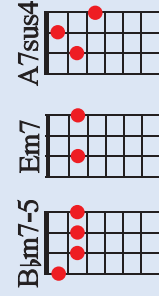
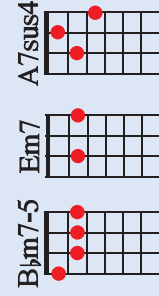
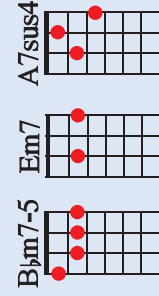
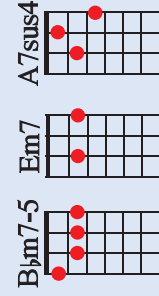
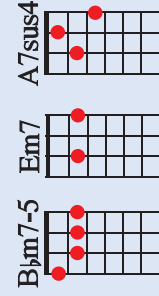
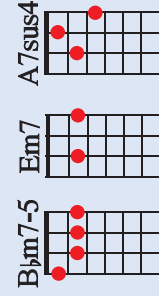
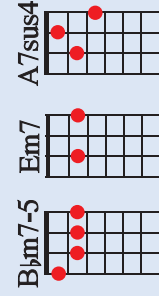
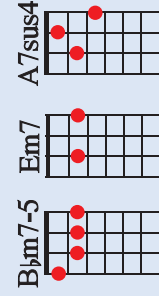
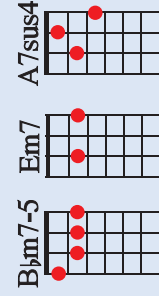
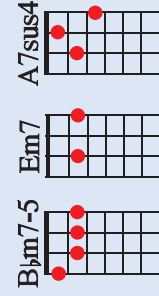
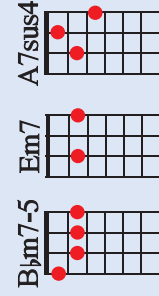
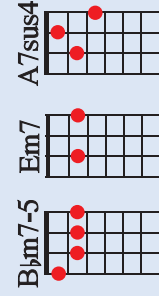
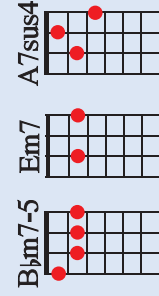
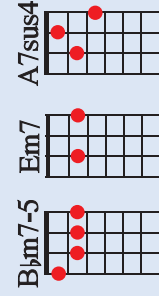
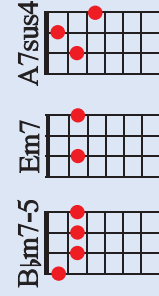
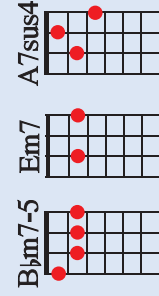
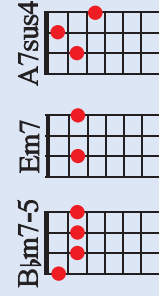
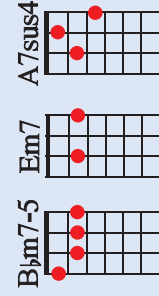
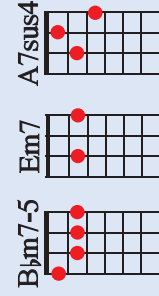
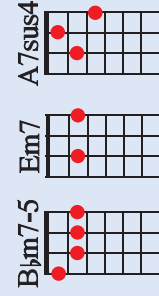
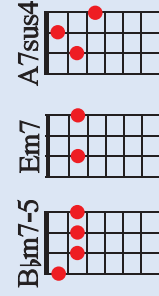
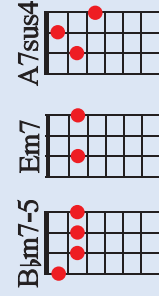
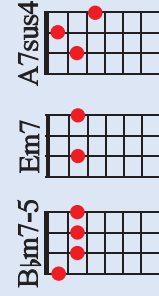
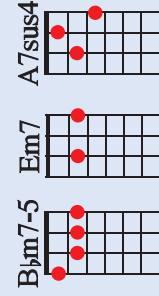
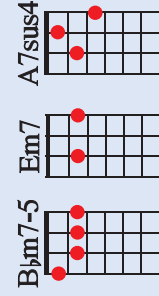
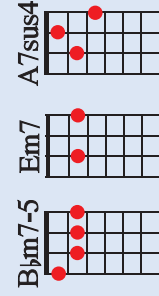
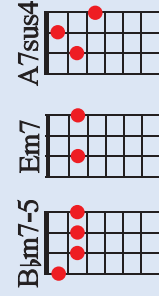
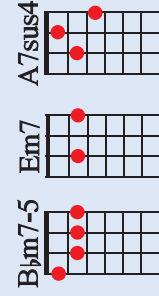
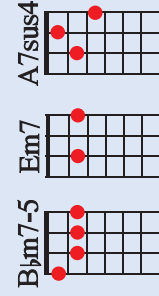
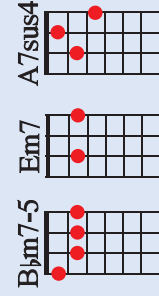
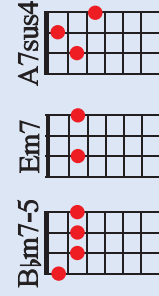
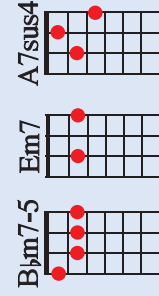
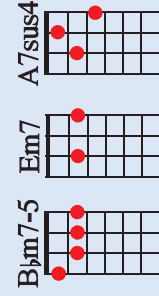
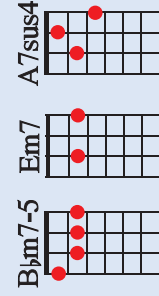
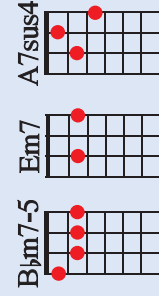
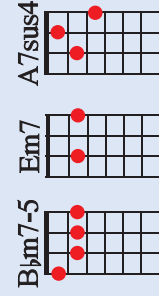
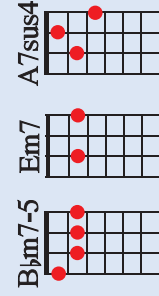
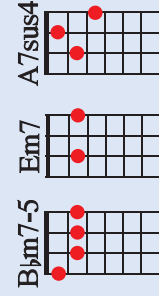
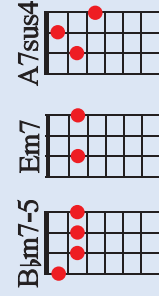
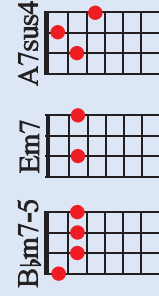
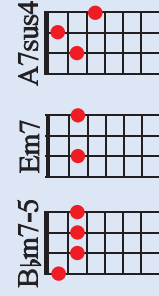
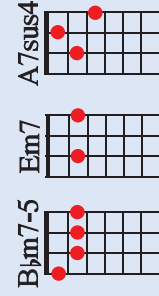
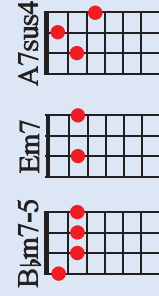
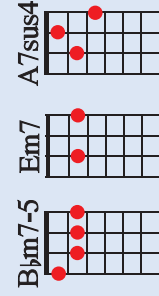
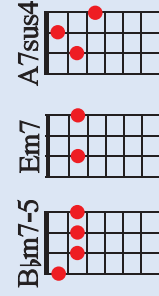
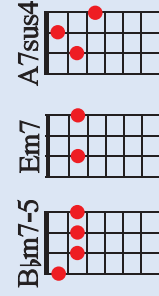
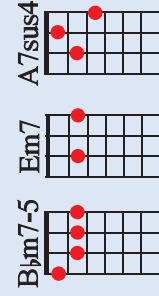
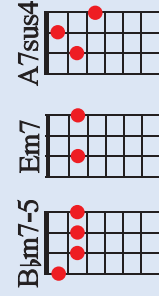
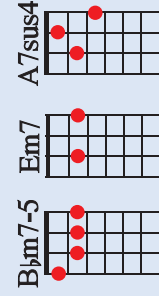
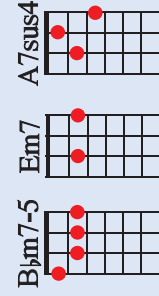
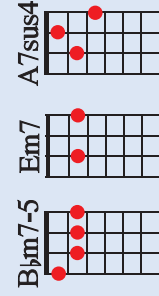
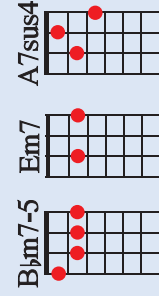
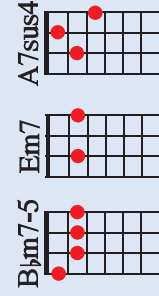
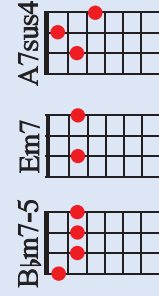
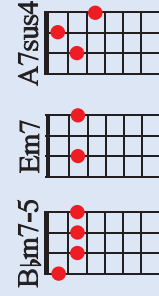
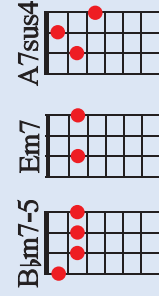
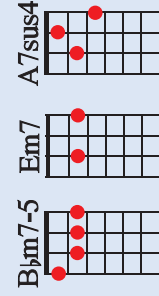
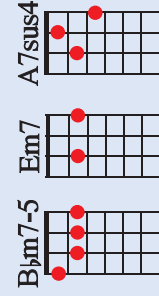
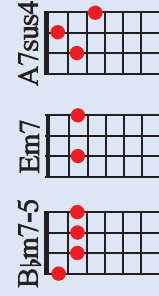
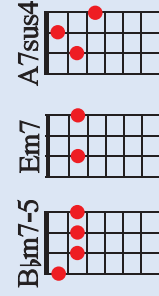
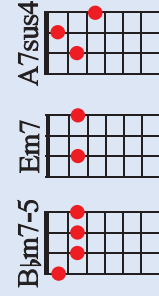
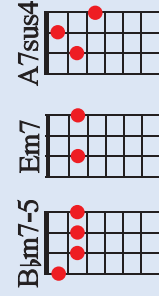
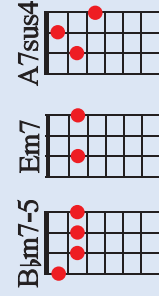
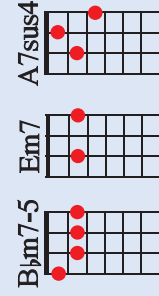
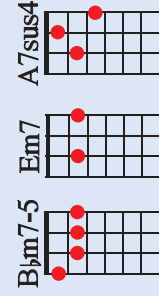
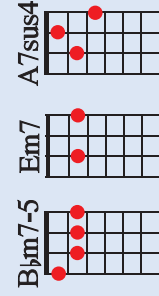
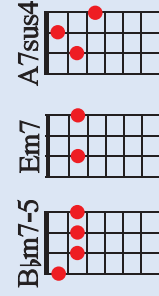
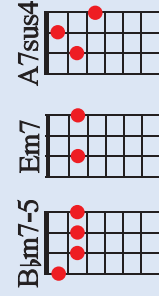
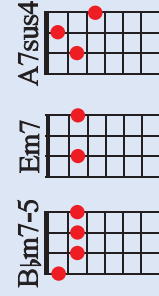
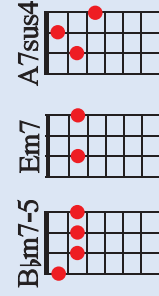
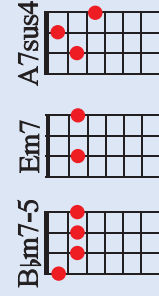
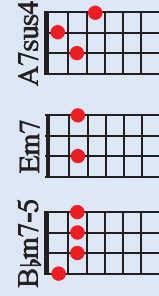
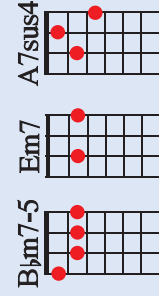
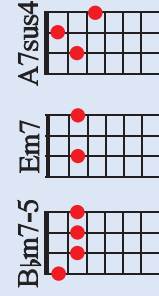
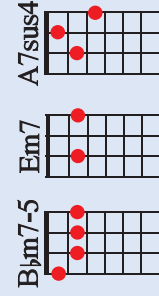
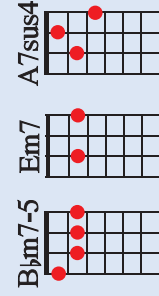
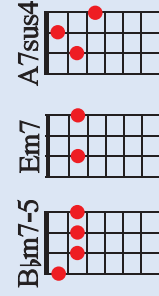
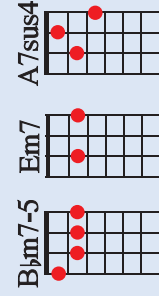
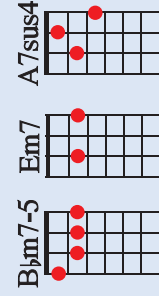
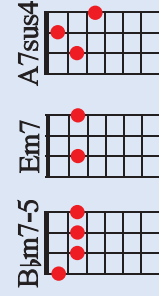
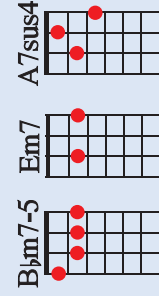
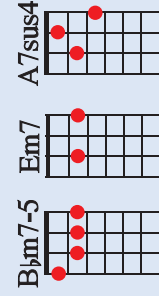
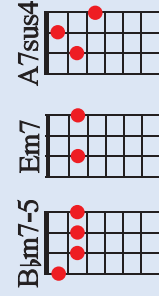
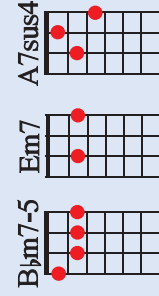
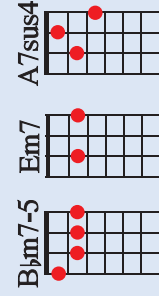
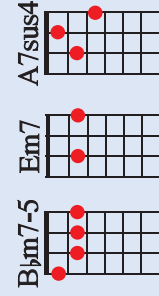
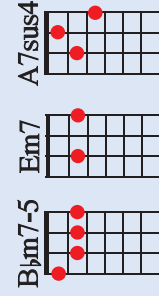
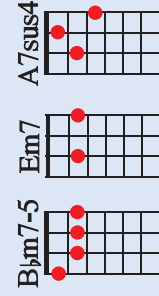
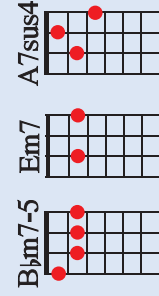
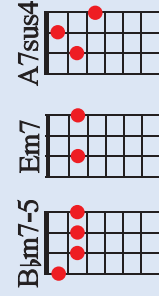
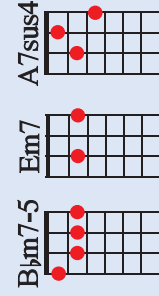
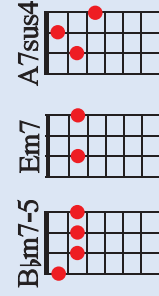
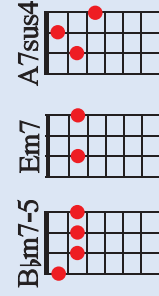
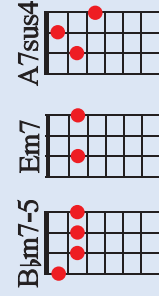
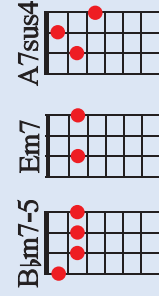
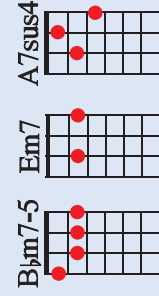
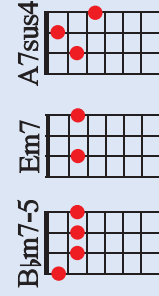
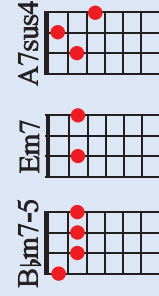
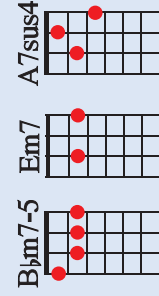
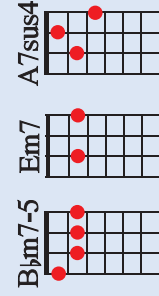
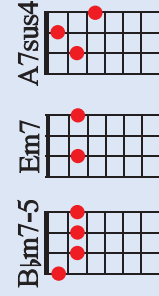
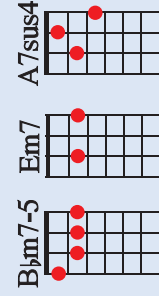
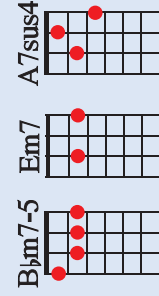
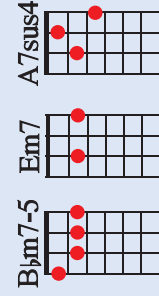
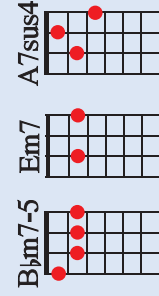
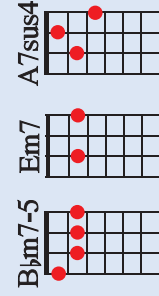
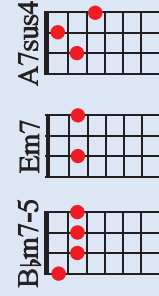
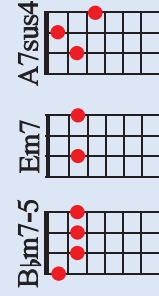
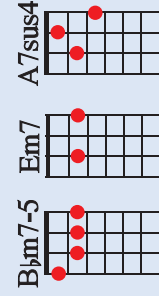
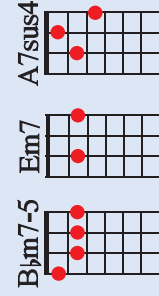
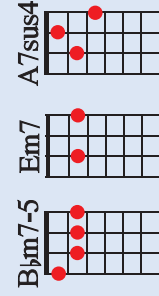
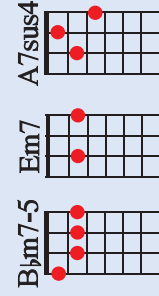
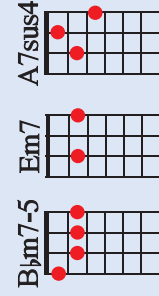
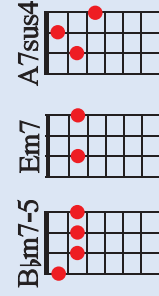
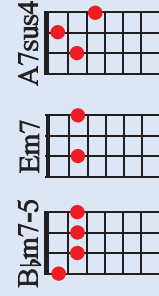
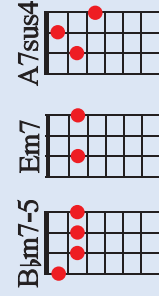
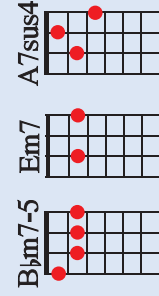
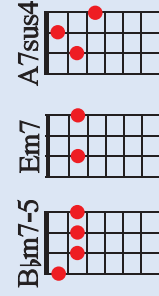
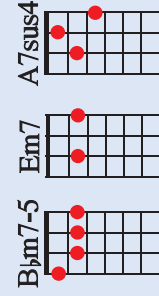
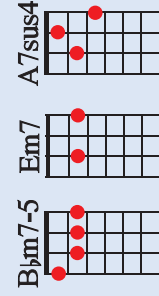
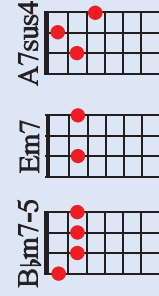
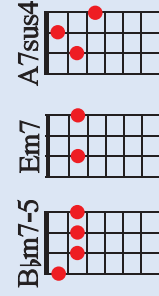
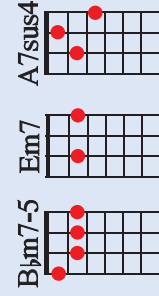
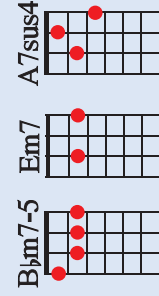
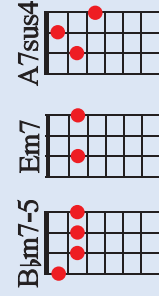
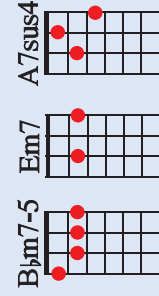
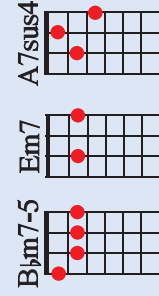
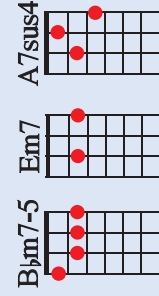
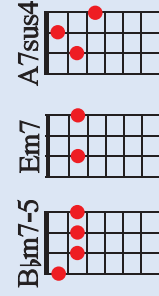
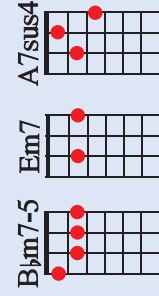
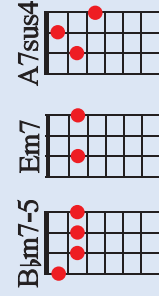
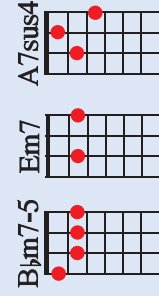
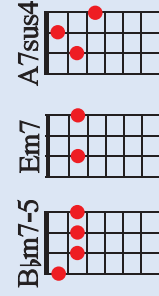
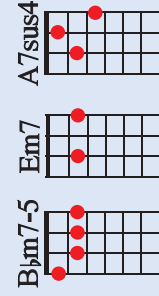
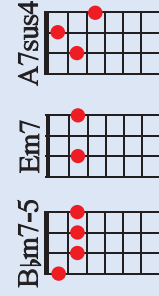
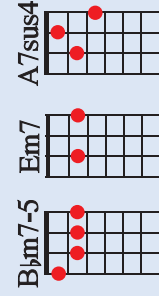
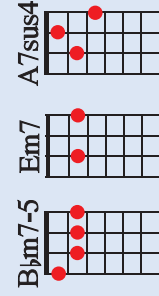
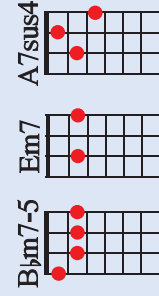
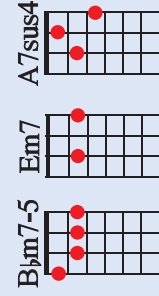
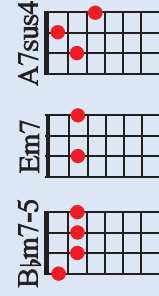
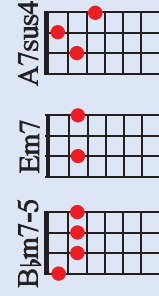
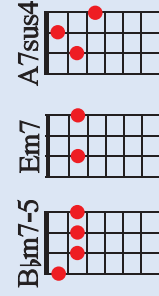
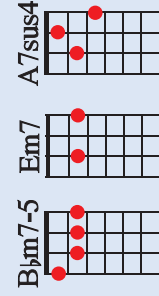
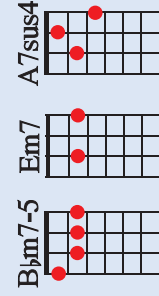
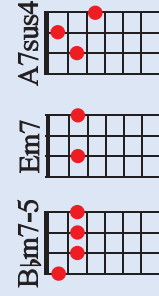
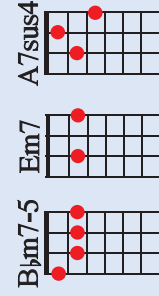
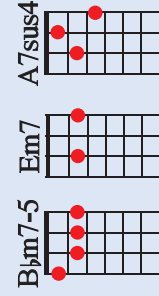
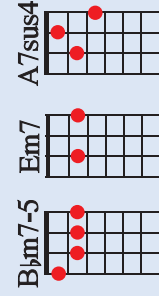
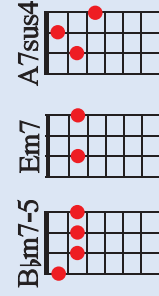
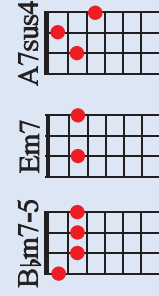
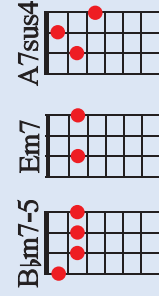
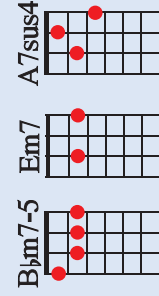
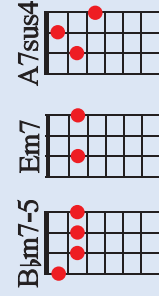
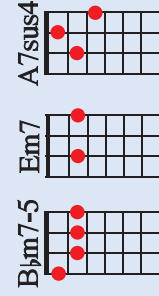
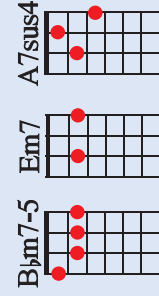
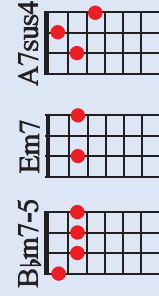
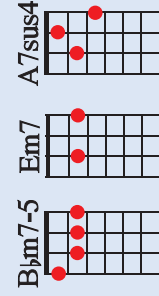
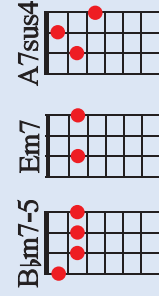
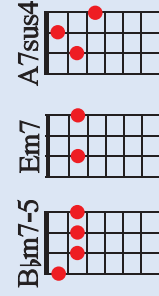
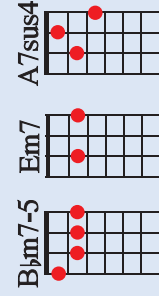
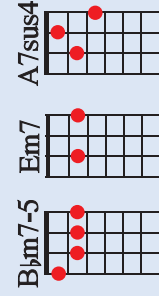
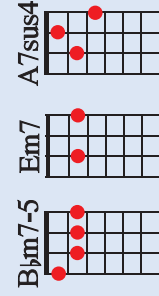
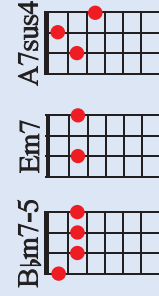
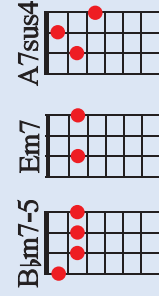
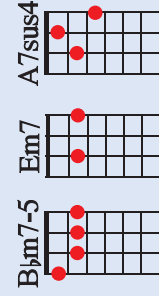
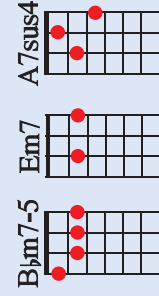
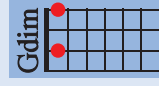
D D7 G6 Gm7

People say in Boston even beans do it -

D Cdim Em7 A7 D Bm7 G

Let's do it, let's fall in love.

Verse



I FALL TO PIECES

Words & Music by Hank Cochran & Harlan Howard

Recorded by Patsy Cline, 1961 (#12)



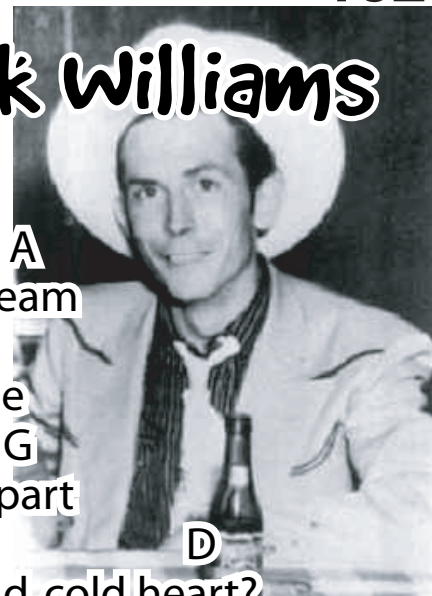
C Am7 G G>F#>F
I fall to pieces
F G C G
Each time I see you again;
C Am G G>F#>F
I fall to pieces --
F G C
How can I be just your friend?

C C7 F
You want me to act like we never kissed,
G G7 G+ C
You want me to forget, pretend we never met.
F G C
Well, I tried and I've tried, but I haven't yet --
F G C
You walk by and I fall to pieces.

C Am7 G G>F#>F
I fall to pieces
F G C G
Each time someone speaks your name;
C Am G G>F#>F
I fall to pieces --
F G C
Time only adds to the flame.

C C7 F
You tell me to find someone else to love,
G G7 G+ C
Someone who'll love me, too, the way you used to do;
F G C
But each time I go out with someone new,
F G C
You walk by, and I fall to pieces
Coda:
F G C
You walk by, and I fall to pieces

Cold, Cold Heart Hank Williams

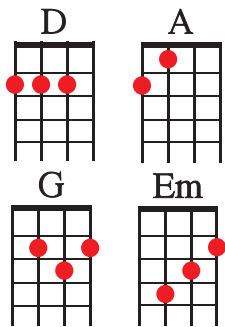


D
 I tried so hard my dear to show that you're my every dream
 A7
 Yet you're afraid each thing I do is just some evil scheme
 D7
 A memory from your lonesome past keeps us so far apart
 A
 Why can't I free your doubtful mind and melt your cold, cold heart?

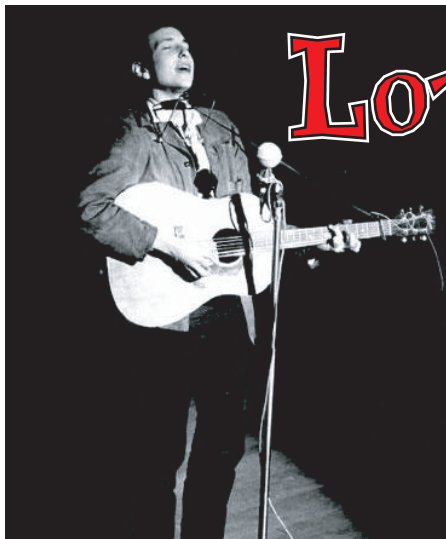
D
 Another love before my time made your heart sad and blue,
 A7
 and so my heart is paying now for things I didn't do
 D7
 In anger, unkind words are said, that make the teardrops start
 A
 Why can't I free your doubtful mind, and melt your cold, cold heart?

D
 You'll never know how much it hurts to see you sad and cry
 A7
 You know you need and want my love, yet you're afraid to try
 D7
 Why do you run and hide from life, to try it just ain't smart
 A
 Why can't I free your doubtful mind and melt your cold, cold heart

D
 There was a time when I believed that you belonged to me
 A7
 But now I know your heart is shackled to a memory
 D7
 The more I learn to care for you, the more we drift apart
 A
 Why can't I free your doubtful mind and melt your cold, cold heart



Original in E major
Capo 2nd fret

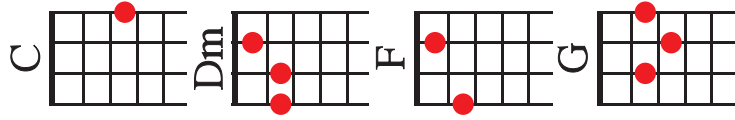


Love Minus Zero¹⁸³ No Limit

Words and music Bob Dylan
Bringing It All Back Home 1965

D
My love she speaks like silence,
A G D
Without ideals or violence,
A G D
She doesn't have to say she's faithful,
Em G A
Yet she's true, like ice, like fire
D
People carry roses,
A G D
And make promises by the hours,
A G D
My love she laughs like the flowers,
Em A D
Valentines can't buy her
D
In the dime stores and bus stations,
A G D
People talk of situations,
A G D
Read books, repeat quotations,
Em G A
Draw conclusions on the wall
D
Some speak of the future,
A G D
My love she speaks softly,
A G D
She knows there's no success like failure
Em A D
And that failure's no success at all

D
The cloak and dagger dangles,
A G D
Madams light the candles.
A G D
In ceremonies of the horsemen,
Em G A
Even the pawn must hold a grudge
D
Statues made of match sticks,
A G D
Crumble into one another,
A G D
My love winks, she does not bother,
Em A D
She knows too much to argue or to judge
D
The bridge at midnight trembles,
A G D
The country doctor rambles,
A G D
Bankers' nieces seek perfection,
Em G A
Expecting all the gifts that wise men bring
D
The wind howls like a hammer,
A G D
The night blows cold and rainy,
A G D
My love she's like some raven
Em A D
At my window with a broken wing



C Once upon a time you dressed so fine ^{Dm}
 You threw the bums a dime in your prime.....didn't you? ^G
 People'd call, say, "Beware doll, you're bound to fall" ^{Dm}
 You thought they were all.....kiddin' you ^G
 You used to laugh about ^G
 Everybody that was.....hangin' out ^C
 Now you don't talk so loud ^{Dm}
 Now you don't seem so proud ^{Dm}
 About having to be scrounging for your next meal ^G

CHORUS

How does it feel ^C ^F ^G
 How does it feel ^F ^C ^F ^G
 Like a complete unknown ^F ^C ^F ^G
 Like a rolling stone? ^C ^F ^G

Sing the first verse only - Without a home
 Other verses - With no direction home

Dylan was hanging around the Café Espresso in Woodstock NY in 1965 when the up-and-coming singer became excited about his new song, **Like a Rolling Stone**, which soon would appear on "Highway 61 Revisited," the album that marked the beginning of Dylan's move away from acoustic folk toward electrified rock 'n' roll. "He had just gotten an acetate of the song, and he was so excited he wanted everyone to hear it," said folk musician John Herald. "Anybody he knew who would pass by the Café Espresso, he would run out and say, 'I've got this great new song, it's going to be really big, you've got to hear it.' Then he would take them inside and play it for them."



Words and Music by **Bob Dylan**
 Highway 61 Revisited Album
 Recorded June 16th, 1965
 Mike Bloomfield on Telecaster
 and Al Kooper on Hammond
 Chosen as No. 1 Greatest Song
 2005 Rolling Stone Magazine poll

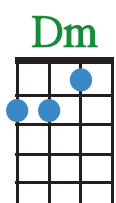
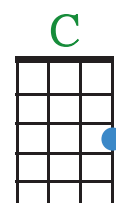
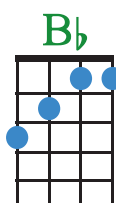
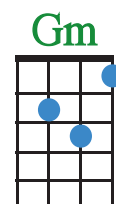
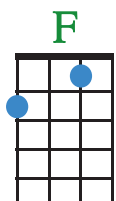
CHORUS

You never turned around to see the frowns on the jugglers and the clowns ^C
 When they all did.....tricks for you ^{Dm}
 You never understood that it ain't no good ^F
 You shouldn't let other people get your.....kicks for you ^G
 You used to ride on the chrome horse with your....diplomat ^F
 Who carried on his shoulder a....Siamese cat ^C
 Ain't it hard when you discover that ^{Dm}
 He really wasn't where it's at ^F
 After he took from you everything he could steal ^G

CHORUS

Princess on the steeple and all the pretty people ^{Dm}
 They're all drinkin', thinkin' that they....got it made ^C
 Exchanging all precious gifts ^F
 But you'd better take your diamond ring, you'd better....pawn it babe ^G
 You used to be.....so amused ^F
 At Napoleon in rags and the language that he used ^G
 Go to him now, he calls you....you can't refuse ^C
 When you ain't got nothing, you got nothing to lose ^{Dm}
 You're invisible now, you got no secrets to conceal ^F

CHORUS



F *Gm*
You got a lotta nerve
Bb *F*
To say you are my friend
F *C*
When I was down
Bb *Dm* *C*
You just stood there grinning

F *Gm*
You got a lotta nerve
Bb *F*
To say you got a helping hand to lend
F *C* *Bb*
You just want to be on
Dm *C*
The side that's winning

F *Gm*
You say I let you down
Bb *F*
You know it's not like that
F *C*
If you're so hurt
Bb *Dm* *C*
Why then, don't you show it

F *Gm*
You say you lost your faith
Bb *F*
But that's not where it's at
F *C* *Bb*
You had no faith to lose
Dm *C*
And you know it

F *Gm*
I know the reason
Bb *F*
That you talk behind my back
F *C* *Bb* *Dm*
I used to be among the crowd
C
You're in with

F *Gm*
Do you take me for such a fool
Bb *F*
To think I'd make contact
F *C* *Bb*
With the one who tries to hide
Dm *C*
What he don't know to begin with

F *Gm* 185
You see me on the street
Bb *F*
You always act surprised
F *C* *Bb*
You say, "How are you?" "Good luck"
Dm *C*
But you don't mean it

F *Gm*
When you know as well as me
Bb *F*
You'd rather see me paralyzed
F *C* *Bb* *Dm*
Why don't you just come out once
C
And scream it

F *Gm*
No, I do not feel that good
Bb *F*
When I see the heartbreaks you embrace
F *C* *Bb*
If I was a master thief
Dm *C*
Perhaps I'd rob them

F *Gm*
And now I know you're dissatisfied
Bb *F*
With your position and your place
F *C* *Bb*
Don't you understand
Dm *C*
It's not my problem

F *Gm*
I wish that for just one time
Bb *F*
You could stand inside my shoes
F *C* *Bb*
And just for that one moment
Dm *C*
I could be you

F *Gm*
Yes, I wish that for just one time
Bb *F*
You could stand inside my shoes
F *C* *Bb* *Dm*
You'd know what a drag it is
C
To see you...

C Am Em
Crimson flames tied through my ears
F G C
Rollin' high and mighty traps
C Am Em
Pounced with fire on flaming roads
F G
Using ideas as my maps
Am Em
"We'll meet on edges, soon," said I
F G
Proud 'neath heated brow

CHORUS

C Am Em
Half-wracked prejudice leaped forth
F G C
"Rip down all hate," I screamed
C Am Em
Lies that life is black and white
F G
Spoke from my skull, I dreamed
Am Em
Romantic facts of musketeers
F G
Foundationed deep, somehow

CHORUS

C Am Em
Girls' faces formed the forward path
F G C
From phony jealousy
C Am Em
To memorizing politics
F G
Of ancient history
Am Em
Flung down by corpse evangelists
F G
Unthought of, though, somehow

CHORUS

C Am Em
A self-ordained professor's tongue
F G C
Too serious to fool
C Am Em
Spouted out that liberty
F G
Is just equality in school
Am Em
"Equality," I spoke the word
F G
As if a wedding vow

CHORUS

Bob Dylan's 30th Anniversary Concert Madison Square Garden NYC which featured Bob Dylan with Johnny Cash, Tracy Chapman, Eric Clapton, George Harrison, Booker T. Jones, Kris Kristofferson, John Mellencamp, Willie Nelson, Tom Petty, Lou Reed, Eddie Vedder, Johnny Winter, Stevie Wonder, Ron Wood, Neil Young and many others

CHORUS

C F C
Ah, but I was so much older then
F G C
I'm younger than that now

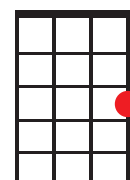
C Am Em
In a soldier's stance, I aimed my hand
F G C
At the mongrel dogs who teach
C Am Em
Fearing not that I'd become my enemy
F G
In the instant that I preach
Am Em
My existence led by confusion boats
F G
Mutiny from stern to bow

CHORUS

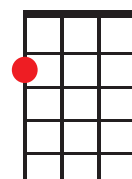
C Am Em
Yes, my guard stood hard when abstract threats
F G C
Too noble to neglect
C Am Em
Deceived me into thinking
F G
I had something to protect
Am Em
Good and bad, I define these terms
F G
Quite clear, no doubt, somehow

CHORUS

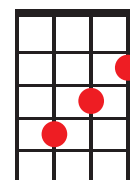
C



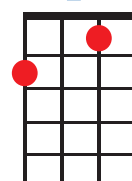
Am



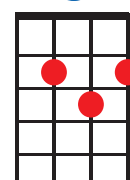
Em



F



G



I'll Be Your Baby Tonight

F

Close your eyes, close the door,

G7

You don't have to worry any more

Bb

C7

F

I'll be your baby tonight

F

Shut the light, shut the shade,

G7

You don't have to be afraid.

Bb

C7

F

I'll be your baby tonight

Bb

Well, that mockingbird's gonna sail away,

F

We're gonna forget it

G7

That big, fat moon is gonna shine like a spoon,

C7

Tacit

But we're gonna let it, you won't regret it

F

Kick your shoes off, do not fear,

G7

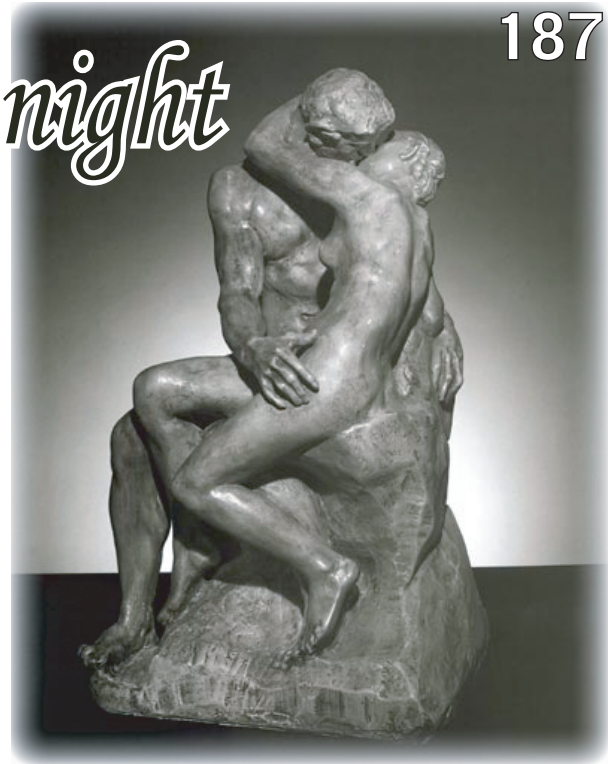
Bring that bottle over here

Bb

C7

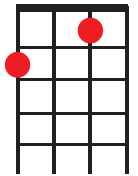
F

I'll be your baby tonight

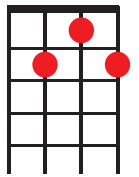


Words and music Bob Dylan
Released on John Wesley Harding (1967)

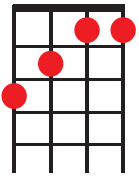
F



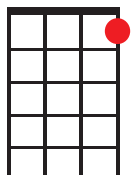
G7



Bb



C7



Intro: C Em Bb Dm C Em Bb Dm

C Em Bb Dm C Em Bb Dm

Lay, lady, lay, lay across my big brass bed

C Em Bb Dm C Em Bb Dm

Lay, lady, lay, lay across my big brass bed

G Am C *

Whatever colors you have in your mind

G Am C *

I'll show them to you and you'll see them shine

C Em Bb Dm C Em Bb Dm

Lay, lady, lay, lay across my big brass bed

C Em Bb Dm C Em Bb Dm

Stay, lady, stay, stay with your man awhile

C Em Bb Dm C Em Bb Dm

Until the break of day, let me see you make him smile

G Am C *

His clothes are dirty but his hands are clean

G Am C *

And you're the best thing that he's ever seen

C Em Bb Dm C Em Bb Dm

Stay, lady, stay, stay with your man awhile

Em G C *

Why wait any longer for the world to begin

Em C

You can have your cake and eat it too

Em G C *

Why wait any longer for the one you love

Em Dm

When he's standing in front of you

C Em Bb Dm C Em Bb Dm

Lay, lady, lay, lay across my big brass bed

C Em Bb Dm C Em Bb Dm

Stay, lady, stay, stay while the night is still ahead

G Am C *

I long to see you in the morning light

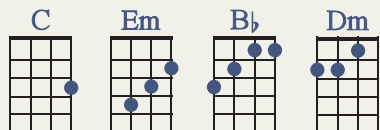
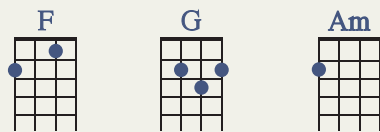
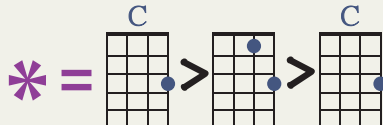
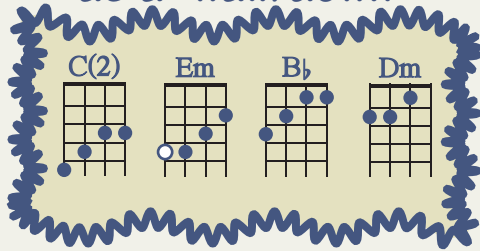
G Am C *

I long to reach for you in the night

C Em Bb Dm C Em Bb Dm

Stay, lady, stay, stay while the night is still ahead

Outro: C Dm Em F C

*by Bob Dylan**from Nashville Skyline 1969**Ukulele Club of Santa Cruz**The Bob Dylan Meeting**March 2005***C > Em > Bb > Dm**You can play this with
"First Position" Chordsbut it sounds even better
as a "walk down"

A7 D
Oh give me land, lots of land

Under starry skies above

A7
Don't fence me in

Let me ride through the wide open country that I love

D
Don't fence me in

D7
Let me be by myself in the evening breeze

G Gm
Listen to the murmur of the cottonwood trees

D B7 Gm
Send me off forever but I ask you please,

D A7 D
Don't fence me in

D7 G
Just turn me loose, let me straddle my old saddle

D
Underneath the western skies

D7 G
On my Cayuse let me wander over yonder

D A7
'Til I see the mountain rise

D D7
I want to ride to the ridge where the west commences

G Gm
Gaze at the moon untill I lose my senses

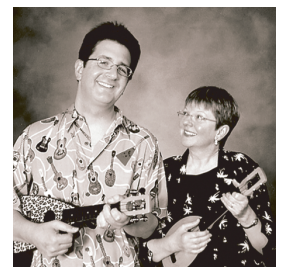
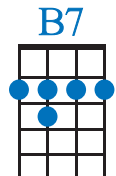
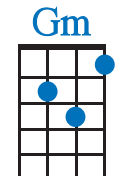
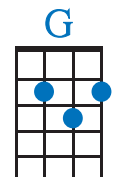
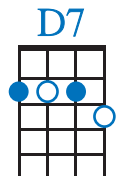
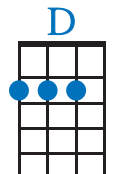
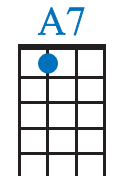
D B7 Gm
I can't look at hobbles and I can't stand fences

D A7 D
Don't fence me in



DON'T FENCE ME IN

Cole Porter



LED BY LEZ AND JIM BELOFF
AND SOON TO BE RELEASED IN
"JUMPIN' JIM'S UKULELE COUNTRY"

UKULELE CLUB OF SANTA CRUZ
"COWBOY SONGS" APRIL 2005

Rawhide

Music by Dimitri Tiomkin • Lyrics by Ned Washington (they also wrote High Noon)

Am
Rollin' Rollin' Rollin'

Am
Rollin' Rollin' Rollin'

Am
Rollin' Rollin' Rollin'

Am
Rollin' Rollin' Rollin'

Rawhide!

Am C
Rollin' Rollin' Rollin', though the streams are swollen, keep them doggies rollin', Rawhide!

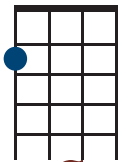
Am G Am
Rain and wind and weather, hell bent for leather,

G F E7
Wishin' my gal was by my side

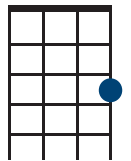
Am G Am
All the things I'm missin', good vittles, lovin', kissin',

G Am G Am
Are waitin' at the end of my ride

Am



C



CHORUS

Am E7
Move em' on, head em' up, head em' up, move em' on, move em' on, head em' up, Rawhide!

Am F E7 Am
Cut em' out, ride em' in, ride em' in, cut em' out, cut em' out, ride em' in, Raw..hide!

Am C
Keep movin', movin', movin', though they're dissaprovin', keep them doggies movin', Rawhide!

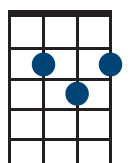
Am G Am
Don't try to understand them, just rope, throw and brand em',

G F E7
Soon we'll be livin' high and wide

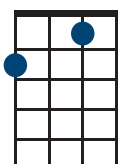
Am G Am
My heart's calculatin', my true love will be waitin',

G Am G Am
Be waitin' at the end of my ride

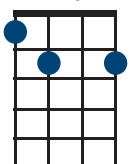
G



F



E7



Repeat CHORUS and end with...

Am
Rollin' Rollin' Rollin'

Am
Rollin' Rollin' Rollin'

Am
Rollin' Rollin' Rollin'

Am
Rollin' Rollin' Rollin'

..... Rawhide!



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Ukulele Club of Santa Cruz
"Cowboy Songs"
April 2005



I'm An Old Cowhand

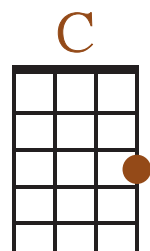
Words & Music by Johnny Mercer

Recorded by Bing Crosby with Jimmy Dorsey, 1936 (#2)

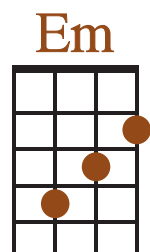
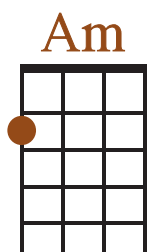
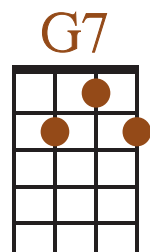
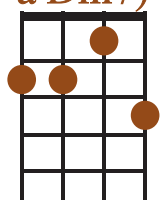
C **F6** **G7** **C**
I'm an old cowhand from the Rio Grande,
C **F6** **G7** **C**
But my legs ain't bowed and my cheeks ain't tanned;

Am **Em**
I'm a cowboy who never saw a cow --
Am **Em**
Never roped a steer, 'cause I don't know how,
Am **Em**
And I sure ain't fixin' to start in now.

F6 **G7** **C** **Am** **F6** **G7** **C**
Yippie - yi - yo - ki - yay, yippie - yi - yo - ki - yay



F6
(same as
a Dm7)



C **F6** **G7** **C**
I'm an old cowhand from the Rio Grande,
C **F6** **G7** **C**
And I learned to ride 'fore I learned to stand;

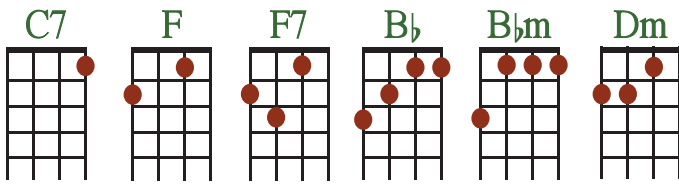
Am **Em**
I'm a ridin' fool who is up to date --
Am **Em**
I know every trail in the Lone Star state,
Am **Em**
'Cause I ride the range in a Ford V8.

F6 **G7** **C** **Am** **F6** **G7** **C**
Yippie - yi - yo - ki - yay, yippie - yi - yo - ki - yay.

C **F6** **G7** **C**
I'm an old cowhand from the Rio Grande,
C **F6** **G7** **C**
And I come to town just to hear the band

Am **Em**
I know all the songs that the cowboys know
Am **Em**
'Bout the big corral where the doggies go,
Am **Em**
'Cause I learned them all on the rad-ee-o

F6 **G7** **C** **Am** **F6** **G7** **C**
Yippie - yi - yo - ki - yay, yippie - yi - yo - ki - yay



(C7) F F7 Bb Bbm
 Oh, give me a home where the buffalo roam
 F Dm C7
 Where the deer and the antelope play
 F F7 Bb Bbm
 Where seldom is heard a discouraging word
 F C7 F
 and the skies are not cloudy all day

AND NOW SING THAT WELL-LOVED CHORUS . . .

F C7 F
 Home, home on the range
 Dm C7
 Where the deer and the antelope play
 F F7 Bb Bbm
 Where seldom is heard a discouraging word
 F C7 F
 and the skies are not cloudy all day

F F7 Bb Bbm
 Where the air is so pure, the zephyrs so free,
 F Dm C7
 The breezes so balmy and light
 F F7 Bb Bbm
 That I would not exchange my home on the range
 F C7 F
 For all the cities, so bright

AND NOW THE CHORUS

F F7 Bb Bbm
 Oh, give me a land where the bright diamond sand
 F Dm C7
 Flows leisure-ly down the stream;
 F F7 Bb Bbm
 Where the graceful white swan goes gliding along
 F C7 F
 Like a maid in a heavenly dream

AND AGAIN THE CHORUS

F F7 Bb Bbm
 The red man was pressed from this part of the West,
 F Dm C7
 He's likely no more to return
 F F7 Bb Bbm
 To the banks of Red River, where seldom, if ever
 F C7 F
 Their flickering Campfires burn

ONCE AGAIN SING THE CHORUS



HOME ON THE RANGE

F F7 Bb Bbm
 How often at night, when the heavens are bright
 F Dm C7
 With the light of the glittering stars
 F F7 Bb Bbm
 Have I stood here amazed and asked as I gazed
 F C7 F
 If their glory exceeds that of ours

ISN'T THIS GREAT ! - THE CHORUS

F F7 Bb Bbm
 Oh, I love these wild flowers in this dear land of ours;
 F Dm C7
 The Curlew I love to hear Scream;
 F F7 Bb Bbm
 And I love the white rocks and the Antelope flocks
 F C7 F
 That graze on the mountain-tops green.

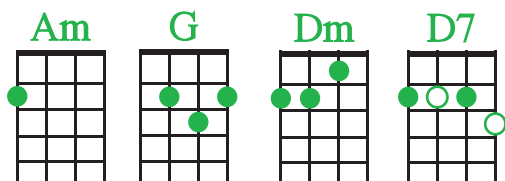
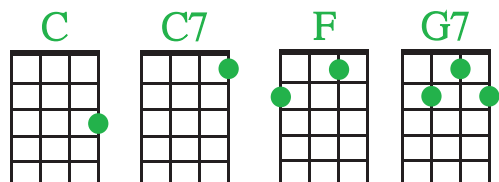


DON'T YOU JUST LOVE THE CHORUS

F F7 Bb Bbm
 So I would not exchange my home on the range,
 F Dm C7
 Where the deer and the antelope play;
 F F7 Bb Bbm
 Where seldom is heard a discouraging word

F C7 F
 And the skies are not cloudy all day

OH DANNY BOY



UKULELE CLUB OF SANTA CRUZ
HAPPY ST. PATRICK'S DAY
MARCH 2005

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Oh Danny Boy, the pipes, the pipes are calling
From glen to glen and down the mountain side
The summer's gone and all the flowers are dying
It's you, it's you must go, and I must bide
But come ye back when summer's in the meadow
Or when the valley's hushed and white with snow
Tis' I'll be there in sunshine or in shadow
Oh Danny Boy, oh Danny Boy, I love you so
But when you come and all the flowers are dying
If I am dead, and dead I well may be
You'll come and find the place where I am lying
And kneel and say an Ave there for me
And I shall hear tho' soft you tread above me
And all my dreams will warmer, sweeter be
If you'll not fail to tell me that you love me
I'll simply sleep in peace until you come to me
Oh Danny Boy, oh Danny Boy, I love, I love you so

Happy Trails & Aloha 'Oe Medley ¹⁹⁴

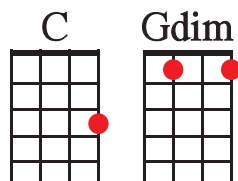
Dale Evans and Queen Lili'uokalani

• Chorus •

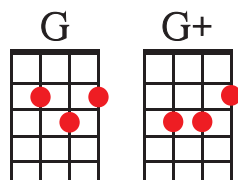


Happy trails to you until we meet again
 Happy trails to you, keep smilin' until then
 Who cares about the clouds when we're together
 Just sing a song and bring the sunny weather
 Happy trails to you till we meet a - gain

• Verse •



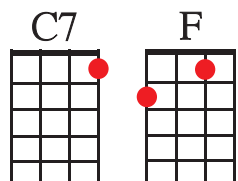
Some trails are happy ones
 Others are blue



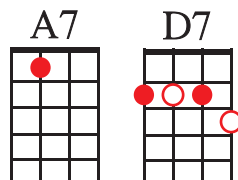
It's the way you ride the trail that counts
 Here's a happy one for you

Now repeat just the • Chorus • once,

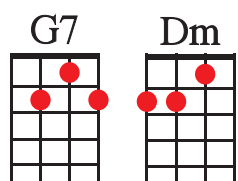
And then finish up with....



Aloha Oe, Farewell to thee



Thou charming one who dwells among the bowers



One fond embrace, before I now depart

Until we meet again
 and...Happy trails to you till we meet a - gain

I feel like I'm fixin' to Die Rag ¹⁹⁵

...GIVE ME A U ...
 ...GIVE ME A K...
 ...GIVE ME AN E ...

Country Joe McDonald

WHAT'S THAT SPELL?UKE!

WHAT'S THAT SPELL? UKE!

WHAT'S THAT SPELL? UKE!

WHAT'S THAT SPELL? UKE!

start up a
 Bb here
 somewhere..

Mark Kapper 1969



Ukulele Club of Santa Cruz May 2005
 Songs of the Psychedelic Era

C'mon all of you big strong men

Uncle Sam needs your help again

He's got himself in a terrible jam

Way down yonder in Vietnam

So put down your books and pick up a gun

We're gonna have a whole lotta' fun

Now C'mon Wall street don't be slow

Why man, this is war au-go-go!

There's plenty good money to be made

Supplyin' the army with the tools of the trade

Just hope and pray that if they drop the bomb

They drop it on the Viet Cong

Sing the Chorus!

Now c'mon generals let's move fast

Your big chance is here at last

Now ya' can go out and get those reds

'Cause the only good Commie is one that's dead

And ya' know that peace can only be won

When we've blown 'em all to kingdom come

Sing the Chorus!

Come on mothers throughout the land

Pack your boys off to Vietnam

Come on fathersdon't hesitate

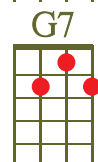
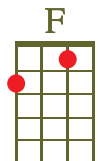
Send your sons off before it's too late

Be the first one on your block

To have your boy come home in a box

.... and the Chorus again... louder!

..and now that famous Chorus...



And it's one, two, three

What are we fighting for?

Don't ask me, I don't give a damn

Next stop is Vietnam

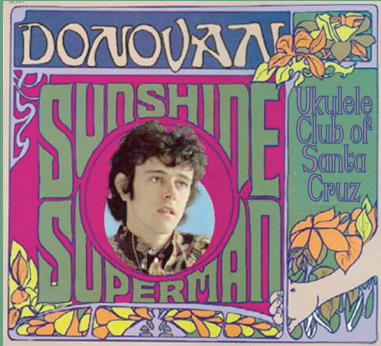
And it's five, six, seven

Open up the pearly gates

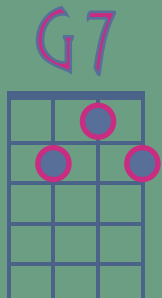
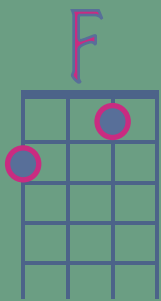
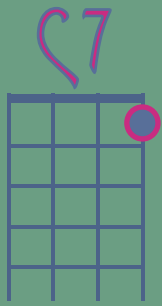
Well, there ain't no time to wonder why

Whoopee! we're all gonna die

SUNSHINE SUPERMAN



DONOVAN



The Psychedelic Meeting
May 2005

C7
Sunshine came softly a-through my a-window today

C7
Could've tripped out easy a-but I've a-changed my ways

F
It'll take time I know it but in a while

C7
You're gonna be mine and I know it, we'll do it in style

G7 **F** **C7**
'Cause I've made my mind up, you're going to be mine (I'll tell you right now)

C7
Any trick in the book now baby a-that I can find

C7
Everybody's hustlin' a-just to have a little scene

C7
When I say we'll be cool I think that you know what I mean

F
We stood on a beach at sunset, do you remember when?

C7
I know a beach where baby, a-it never ends

G7 **F**
When you've made your mind up, forever to be mine (Mm-mmm)

C7
I'll pick up your hand and slowly.... blow your little mind

G7 **F** **C7**
'Cause I've made my mind up, you're going to be mine (I'll tell you right now)

C7
Any trick in the book a-now baby a-that I can find

C7
Superman or Green Lantern ain't got, a-nothin' on me

C7
I can make like a turtle and dive for pearls in the sea

F
You-you-you can just sit there a-thinkin' on your velvet throne

C7
'Bout all the rainbows a-you can a-have for your own

G7 **F**
When you've made your mind up forever to be mine

C7
I'll pick up your hand and slowly.... blow your little mind

G7 **F**
When you've made your mind up, forever to be mine

C7
I'll pick up your hand and slowly.... blow your little mind

Intro - D / C / D / C

Dm

GET YOUR MOTOR RUNNIN'

Dm

HEAD OUT ON THE HIGHWAY

Dm

LOOKIN' FOR ADVENTURE

Dm

AND WHATEVER COMES OUR WAY

F G D

YEAH, DARLIN' GO MAKE IT HAPPEN

F G D

TAKE THE WORLD IN A LOVE EMBRACE

F G D F G D

FIRE ALL OF YOUR GUNS AT ONCE AND EXPLODE INTO SPACE

Dm

I LIKE SMOKE AND LIGHTNING

Dm

HEAVY METAL THUNDER

Dm

RACIN' WITH THE WIND

Dm

AND THE FEELIN' THAT I'M UNDER

F G D

YEAH, DARLIN' GONNA MAKE IT HAPPEN

F G D

TAKE THE WORLD IN A LOVE EMBRACE

F G D F G D

FIRE ALL OF YOUR GUNS AT ONCE AND EXPLODE INTO SPACE

D

LIKE A TRUE NATURE'S CHILD

F

WE WERE BORN, BORN TO BE WILD

G

F

Dm

WE CAN CLIMB SO HIGH.... I NEVER WANNA DIE

D C D C

BORN TO BE WILD,

D C D C D C D

BORN TO BE WILD

BORN TO BE WILD

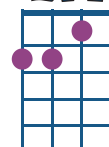
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STEPPENWOLF

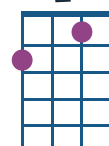


THE EASY RIDERS - PETER FONDA, DENNIS HOPPER, JACK NICHOLSON

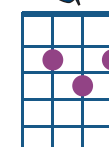
Dm



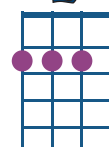
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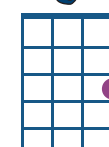
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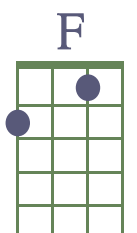
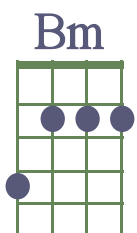
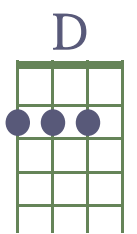
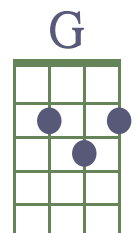
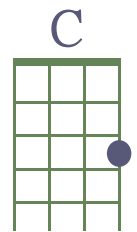
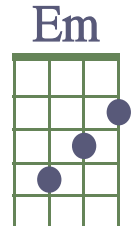
C



if you're going to....

San Francisco

Scott McKenzie 1967

1-600
ASHBURY1500
HAIGHT ST

Em C G D
 If you're going to San Francisco
 Em C G D
 Be sure to wear some flowers in your hair
 Em G C G
 If you're going to San Francisco
 G Bm Em D
 You're gonna meet some gentle people there
 Em C G D
 For those who come to San Francisco
 Em C G D
 Summertime will be a love-in there
 Em G C G
 In the streets of San Francisco
 G Bm Em D
 Gentle people with flowers in their hair
 F
 All across the nation, such a strange vibration,
 G
 Mmmmm hmmm People in motion ...
 F
 There's a whole generation, with a new explanation
 G D
 People in motion, people in motion
 Em C G D
 For those who come to San Francisco
 Em C G D
 Be sure to wear some flowers in your hair
 Em G C G
 If you come to San Francisco
 G Bm Em G
 Summertime will be a love-in there
 Em G C G
 If you come to San Francisco
 G Bm Em G
 Summertime will be a love-in there

...and end with G / Em / G / Em / G / Em

Mmmmmmm hmmm

LIGHT MY FIRE



You know that it would be untrue

You know that I would be a Liar

If I was to say to you

Girl, we couldn't get much higher

Come on baby, Light my fire

Come on baby, Light my fire

Try to set the night on fire

The time to hesitate is through

No time to wallow in the mire

Try now we can only Lose

And our Love become a funeral pyre

Come on baby, Light my fire

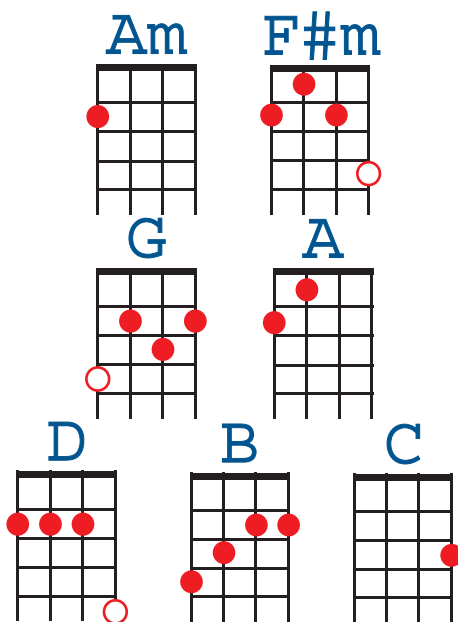
Come on baby, Light my fire

Try to set the night on fire

Try to set the night on fire

Try to set the night on fire

Try to set the night on fire

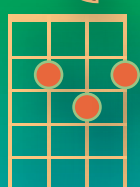




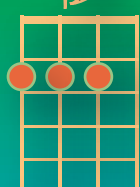
ALL YOU NEED IS LOVE

LENNON & MCCARTNEY

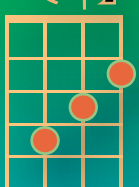
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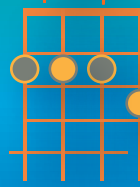
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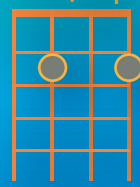
Em



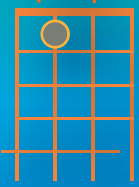
D7



Em7



A7



GRULELE CLUB OF SANTA CRUZ

SONGS OF PSYCHEDELIC

APRIL 2005

G
Love
G
Love
D7
Love

D
love
D
love
G
love

Em
love
Em
love
D7
love

D D D D

There's nothing you can do that can't be done

There's nothing you can sing that can't be sung

Nothing you can say

but you can learn how to play the game

It's easy

There's nothing you can make that can't be made

No one you can save that can't be saved

Nothing you can do

But you can learn how to be you in time

It's easy

...and the **CHORUS** two times!

All you need is love

All you need is love

All you need is love

Love is all you need

There's nothing you can know that isn't known

Nothing you can see that isn't shown

Nowhere you can be

That isn't where you're meant to be

It's easy

Sing the **CHORUS** Twice!! and finish up with...

Love is all you need...

Love is all you need...

Love is all you need...

Love is all you need...

Love is all you need...

Love is all you need...

... "She loves you yeah yeah yeah"

UKULELE CLUB OF SANTA CRUZ

BLANK PAGES

FOR

UKULELE

NOTES



GET IT ? - NOTES !