

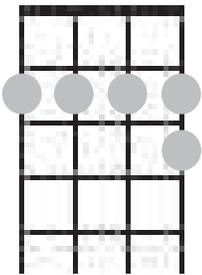


# HONOLULU BABY

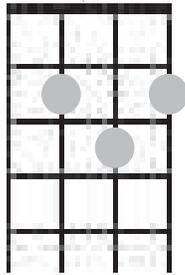
MUSIC AND LYRICS BY T. MARVIN HATLEY  
OCTOBER 1933 FOR "SONS OF THE DESERT"  
STARRING LAUREL AND HARDY

UKULELE CLUB OF SANTA CRUZ FEBRUARY 2004

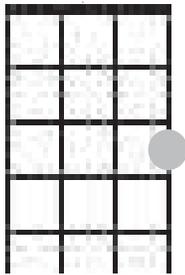
D7



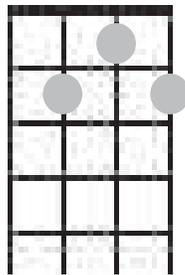
G



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  
D7 G G7

Honolulu Baby, you're the one for me

Honolulu Baby, when you start to sway  
D7 G G7

All the men go crazy, they seem to say

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  
D7 G G7

Honolulu Baby, you're the one for me

Honolulu Baby, at Waikiki  
D7 G G7

Honolulu Baby, you're the one for me

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

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 Humuhumunukunukus 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

F7 E7 Eb7 D7

5 4 3

**SLIDE THIS DOWN!**

F7 E7 Eb7 D7

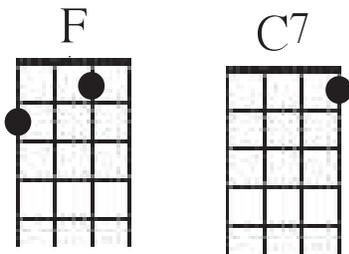
5 4 3

**SLIDE THIS DOWN!**

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

[Chorus]

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

Her eyes are bright as diamonds, they sparkle like the dew;  
F

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

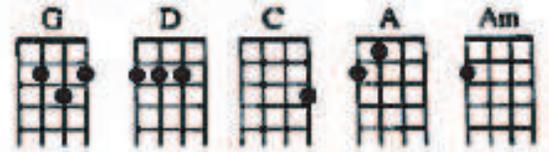
G D C  
If not for you

G D C  
The winter would hold no spring

G D C  
You couldn't hear a robin sing

Am D G D C 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

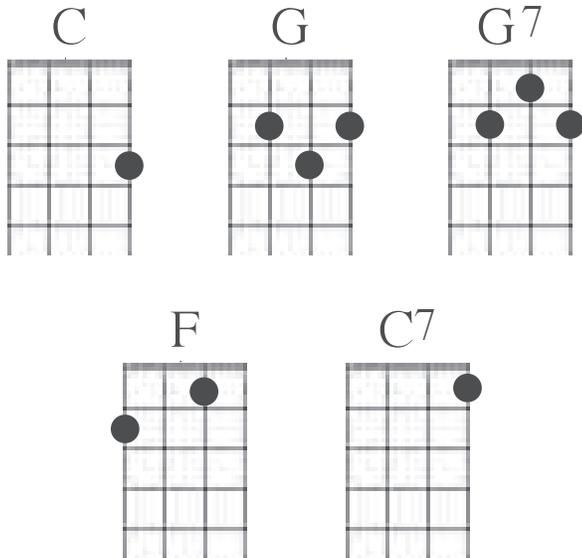
G D C



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."

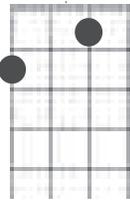
Rev. Martin Luther King Jr. "I Have a Dream" Speech August 28, 1963

# the times they are a changin'

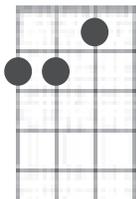


F Dm  
Come senators, congressmen  
Bb F  
Please heed the call  
Dm  
Don't stand in the doorway  
Bb C  
Don't block up the hall  
F Dm  
For he that gets hurt  
Bb F  
Will be he who has stalled  
Gm C  
The battle outside ragin'  
It'll soon shake your windows  
F C  
And rattle your walls  
F Bb C F  
For the times they are a-changin'

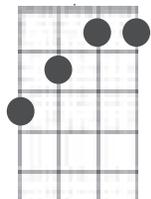
F



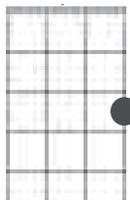
Dm



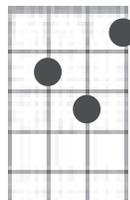
Bb



C



Gm



music & lyrics by Bob Dylan 1964

F Dm  
Come gather 'round people  
Bb F  
Wherever you roam  
Dm  
And admit that the waters  
Bb C  
Around you have grown  
F Dm  
And accept it that soon  
Bb F  
You'll be drenched to the bone.  
Gm C  
If your time to you is worth savin'  
Then you better start swimmin'  
F C  
Or you'll sink like a stone  
F Bb C F  
For the times they are a-changin'

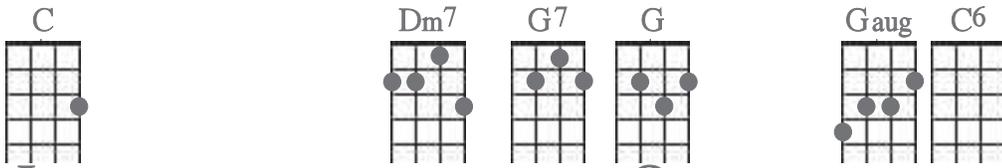
F Dm  
Come writers and critics  
Bb F  
Who prophesize with your pen  
Dm  
And keep your eyes wide  
Bb C  
The chance won't come again  
F Dm  
And don't speak too soon  
Bb F  
For the wheel's still in spin  
Gm C  
And there's no tellin' who that it's namin'  
'Cause the loser now  
F C  
Will be later to win  
F Bb C F  
For the times they are a-changin'

F Dm  
Come mothers and fathers  
Bb F  
Throughout the land  
Dm  
And don't criticize  
Bb C  
What you can't understand  
F Dm  
Your sons and your daughters  
Bb F  
Are beyond your command  
Gm C  
Your old road is rapidly agin'  
Please get out of the new one  
F C  
If you can't lend your hand  
F Bb C F  
For the times they are a-changin'

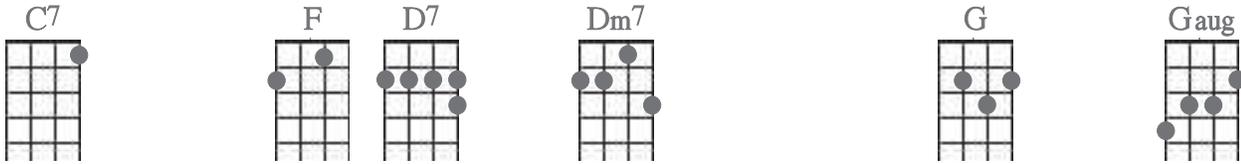
F Dm  
The line it is drawn  
Bb F  
The curse it is cast  
Dm  
The slow one now  
Bb C  
Will later be fast  
F Dm  
As the present now  
Bb F  
Will later be past  
Gm C  
The order is rapidly fadin'  
And the first one now  
F C  
Will later be last  
F Bb C F  
For the times they are a-changin'

Music & Lyrics by  
Milt Gabler and  
Bert Kaempfert

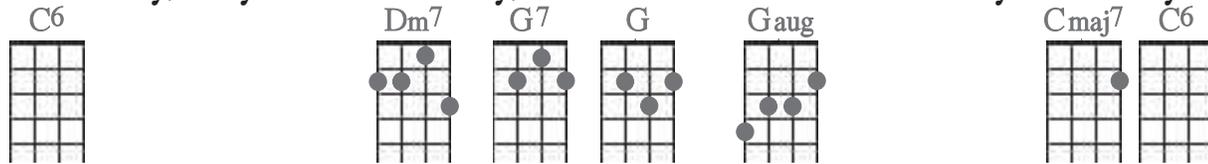
# L-O-V-E



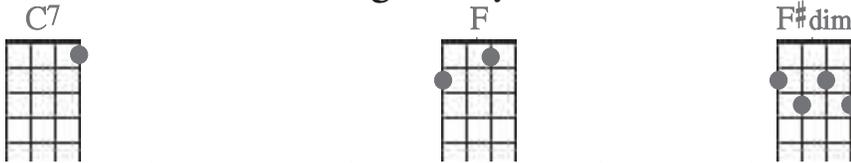
**L** is for the way you look at me, **O** is for the only one I see.



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



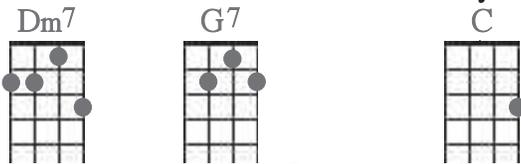
Love is all that I can give to you, Love is more than just a game for two.



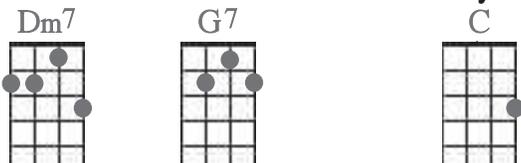
Two in love can make it, Take my heart and please don't break it,



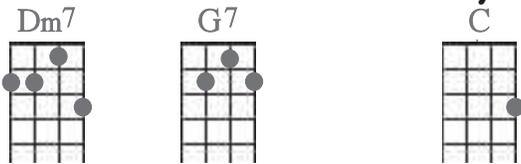
Love was made for me and you (Repeat from Top)



Love was made for me and you...



Love was made for me and you...



Love was made for me and you!



*as performed by Nat King Cole*

*You* <sup>C</sup> You give your hand to me and then you say hello  
<sup>C7</sup> <sup>F</sup>  
*Don't* <sup>C</sup> <sup>A7</sup> <sup>Dm</sup> G7  
 And I can hardly speak, my heart is beating so  
 And anyone could tell, you think you know me well  
<sup>C</sup> <sup>D7</sup> <sup>G7</sup>  
*Know* But you don't know me

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



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

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

# On The Sunny Side Of The Street 75

1930

SONGDOM'S  
MOST ILLUSTRIOUS  
PARTNERSHIP



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

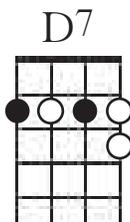
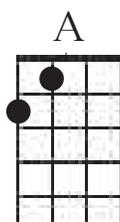
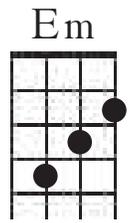
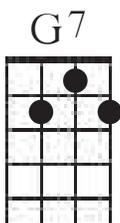
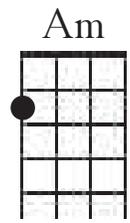
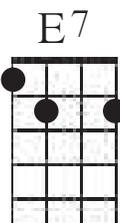
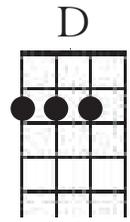
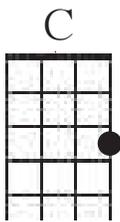
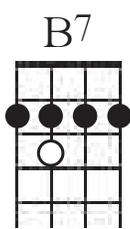
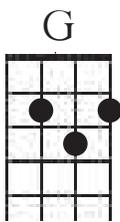
Most singers omit the first verse and just start with the famous "Grab your coat and get your hat."  
This is a great shame, as the verse sets the scene so well for the refrain. This is a "before and after"  
song and the first verse establishes the singer's depressed state before adopting a more positive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

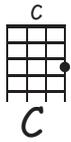
G7 Em Am  
I used to walk in the shade, with those blues on parade,  
A D D7  
but now I'm not afraid - this rover, crossed over.

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.

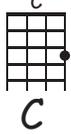
G7 Em Am  
I used to walk in the shade, with those blues on parade,  
A D D7  
But I'm not afraid - this rover, crossed over.

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



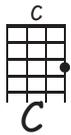
When Whip-poor-whills call ...



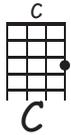
And evening is nigh



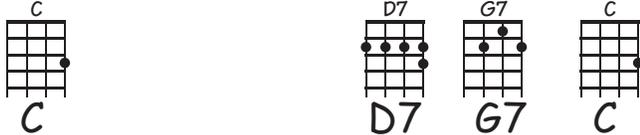
I hurry to My Blue Heaven ...



A turn to the right ...



A little white light



Will lead you to My Blue Heaven ...



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



A little nest that's nestled where the roses bloom

[NC] Just Mollie and me and baby makes three ..



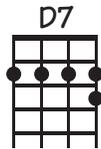
we're happy in My Blue Heaven



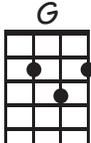
Music Walter Donaldson  
Lyric by George Whiting  
1927



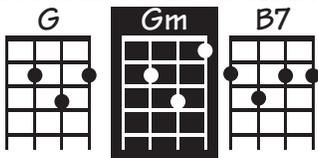
# Smiles



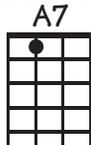
THERE ARE SMILES THAT MAKE US HAPPY,



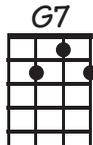
THERE ARE SMILES THAT MAKE US BLUE



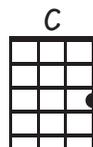
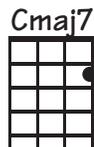
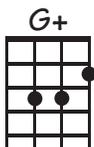
THERE ARE SMILES THAT STEAL AWAY THE TEARDROPS



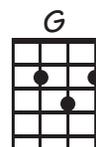
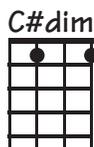
AS THE SUNBEAMS STEAL AWAY THE DEW



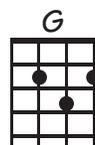
THERE ARE SMILES THAT HAVE A TENDER MEANING



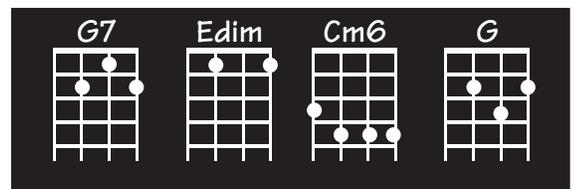
THAT THE EYES OF LOVE ALONE MAY SEE



AND THE SMILES THAT FILL MY LIFE WITH SUNSHINE

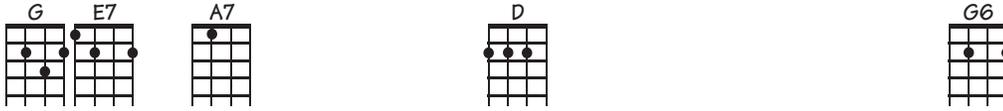


ARE THE SMILES THAT YOU GIVE TO ME.

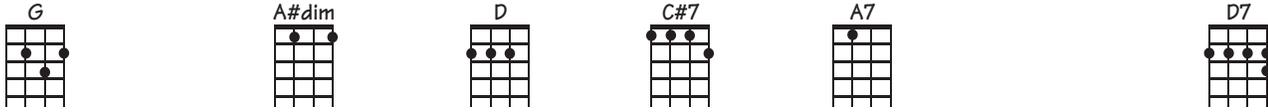




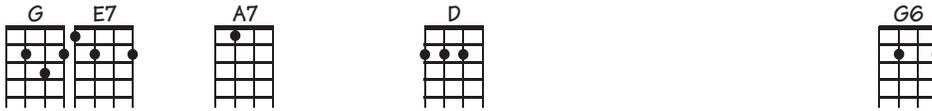
## VERSES



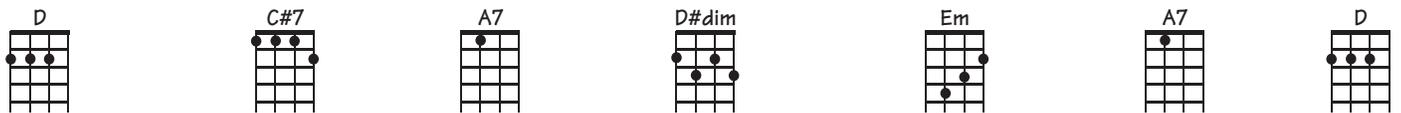
**DEARIE, NOW I KNOW JUST WHAT MAKES ME LOVE YOU SO**



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



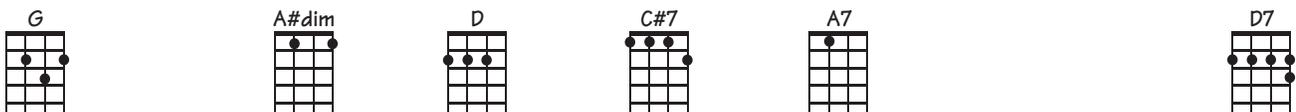
**DEARIE, NOW I SEE 'TIS EACH SMILE SO BRIGHT AND FREE,**



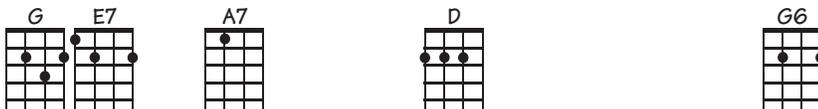
**FOR LIFE'S SADNESS TURNS TO GLADNESS, WHEN YOU SMILE ON ME.**



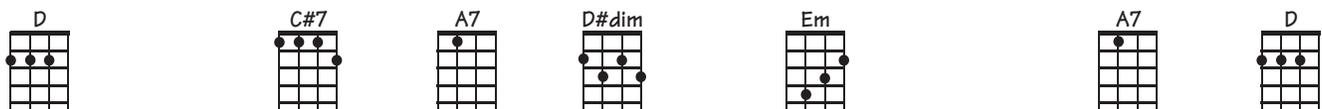
**DEARIE, WHEN YOU SMILE EV'RY THING IN LIFE'S WORTHWHILE**



**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

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,

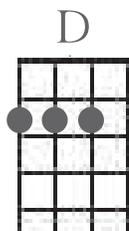
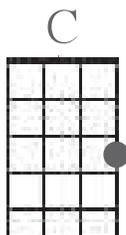
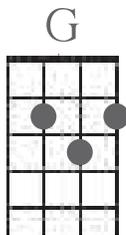
with-out a love of my own.

# 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**

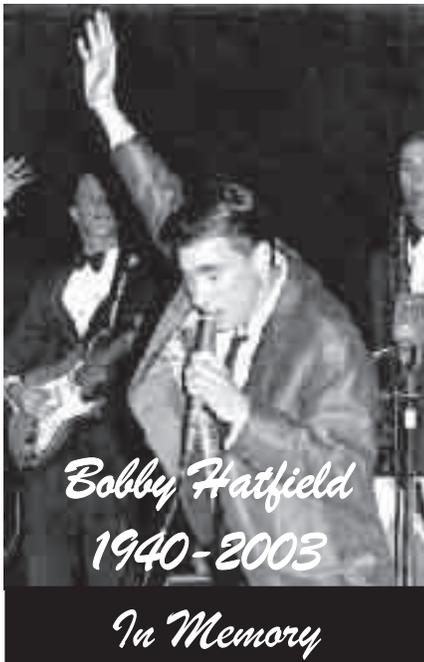
**And let us trust in our Ukuleles**

**and play them as often as we dare!**

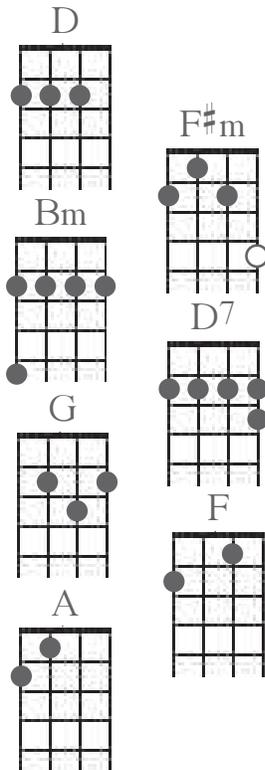
## Repeat CHORUS



# Unchained Melody



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 neeeded 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

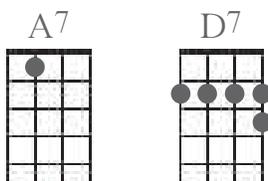
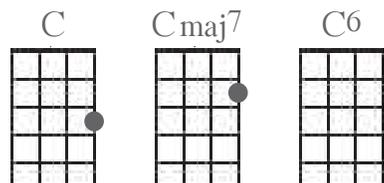
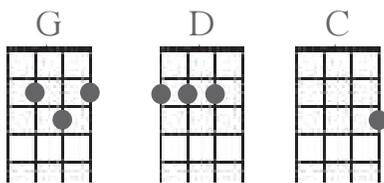
D Bm G  
Oh. my love. My darling.  
A D Bm A  
I've hungered, hungered for your touch, for love, lonely times

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

<sup>C</sup>  
You can dance every dance with the guy who gives you the eye  
<sup>G</sup>  
Let him hold you tight

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

<sup>C</sup>  
Neath the pale moonlight

<sup>C7</sup> <sup>F</sup>  
But Don't forget who's taking you home

<sup>C</sup>  
And in whose arms you're gonna be

<sup>G</sup> <sup>C</sup>  
So darling, save the last dance for me

<sup>C</sup>  
Oh I know that the music is fine like sparkling wine

<sup>G</sup>  
Go and have your fun

Laugh and sing but while we're apart

<sup>C</sup>  
Don't give your heart to anyone

<sup>C7</sup> <sup>F</sup>  
But Don't forget who's taking you home

<sup>C</sup>  
And in whose arms you're gonna be

<sup>G</sup> <sup>C</sup>  
So darling, save the last dance for me

<sup>C</sup> <sup>G</sup>  
Baby don't you know I love you so

<sup>C</sup>  
Can't you feel it when we touch

<sup>G</sup>  
I will never never let you go

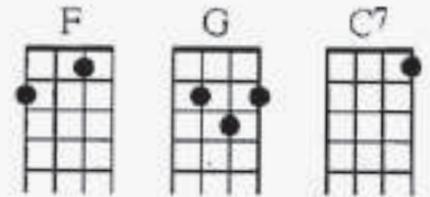
<sup>C</sup>  
Cause I love you oh so much

<sup>C</sup>  
You can dance, go and carry on till the night is gone

<sup>G</sup>  
and it's time to go

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

<sup>C</sup>  
You must tell him no



## Save The Last Dance For Me The Drifters



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

<sup>C7</sup> <sup>F</sup>  
'Caus Don't forget who's taking you home

<sup>C</sup>  
And in whose arms you're gonna be

<sup>G</sup> <sup>C</sup>  
So darling, save the last dance for me

<sup>C7</sup> <sup>F</sup>  
'Caus Don't forget who's taking you home

<sup>C</sup>  
And in whose arms you're gonna be

<sup>G</sup> <sup>C</sup>  
So darling, save the last dance for me

<sup>G</sup> <sup>C</sup>  
save the last dance for me

<sup>G</sup> <sup>C</sup>  
save the last dance for me

<sup>G</sup> <sup>C</sup>  
save the last dance for me



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...

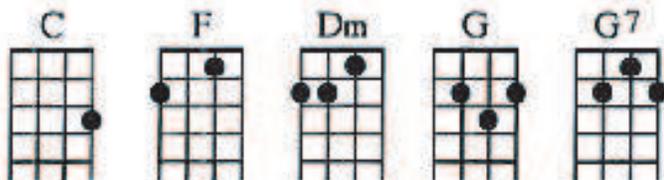
Talkin' 'bout my girl

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

## CHORUS

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

## CHORUS



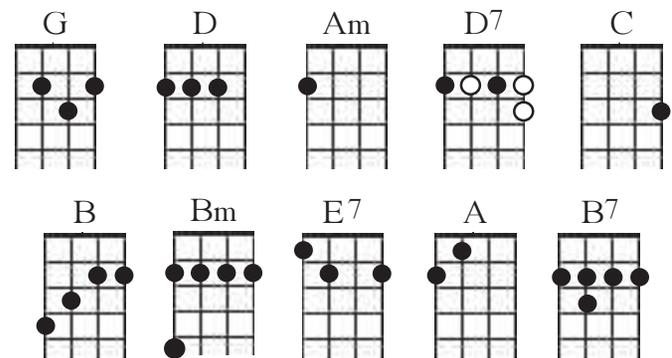
# Stand By Your Man

Jammy Wynette & Billy Sherrill

Ultimate Club of Santa Cruz August 2003

**G** **D**  
 Sometimes it's hard being a woman  
**Am** **D7** **G**  
 Giving all your love to just one man  
**C**  
 You'll have bad times  
**G**  
 And he'll have good times  
**Am** **D**  
 Doing things that you don't understand

**G** **D**  
 But if you love him, you'll forgive him  
**Am** **D7** **G**  
 Even though he's hard to understand  
**C**  
 And if you love him  
**G** **C**  
 Oh, be proud of him  
**G** **D7** **G** **C** **G** **D**  
 'cause after all he's just a man



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

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

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

# HAPPY TOGETHER



THE TURTLES

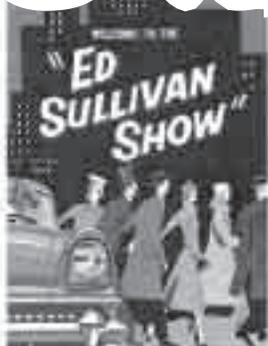
Dm  
Imagine me and you, I do  
C  
I think about you day and night, it's only right  
Bb  
To think about the girl you love, and hold her tight  
A  
So happy together  
Dm  
If I should call you up, invest a dime  
C  
And you say you belong to me and ease my mind  
Bb  
Imagine how the world could 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

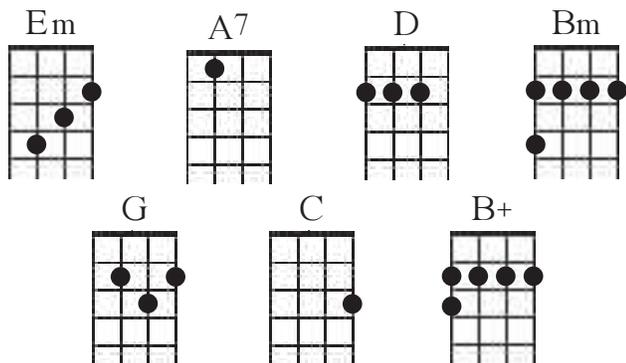
Dm	C	Bb	A	D	Am	F

# 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 ooh ooh  
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

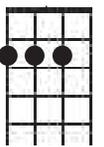
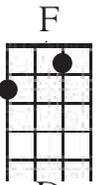
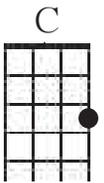


**Jagger  
Richards**

**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

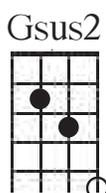
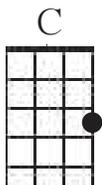
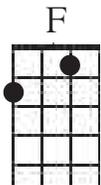
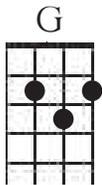


# Get Together

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



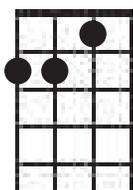
# Black Magic Woman

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 B'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) Dm Am  
I got a black magic woman, I got a black magic woman

Dm

Gm

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

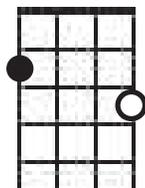
Dm

A

Dm

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

Am



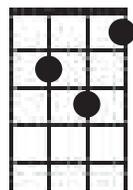
(No Chord) Dm Am  
Don't turn your back on me, baby, don't turn your back on me, baby

Dm

Gm

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

Gm



Dm

A

Dm

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

(No Chord) Dm Am  
You got your spell on me, baby, you got your spell on me, baby

Dm

Gm

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

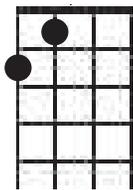
Dm

A

Dm

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

A



# Karma Chameleon

Ukulele Club of Santa Cruz Arrangement



F C F  
 Desert love in your eyes all the way F  
 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 C  
 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  
 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  
 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  
 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 Dm  
 Bb Dm  
 You're my lover not my rival Am  
 Bb Am  
 Every day is like a survival Dm C  
 Bb Dm C  
 You're my lover not my rival

Ukulele solo chords F C

Bb C  
 I'm a man whith out conviction C  
 Bb C  
 I'm a man who doesn't know C  
 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  
 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 Naturally<sup>91</sup>



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

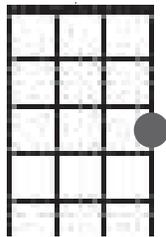
G C  
Well I hope you come and see me in the movies

G D  
Then I know that you will plainly see

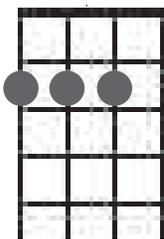
G C  
The biggest fool that ever hit the big time

D G  
And all I gotta do is Act Naturally

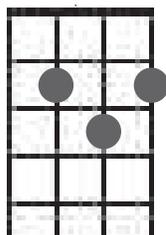
C



D

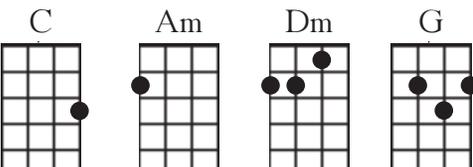


G





# Y M C A



Ukulele Club of Santa Cruz August 2003

**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

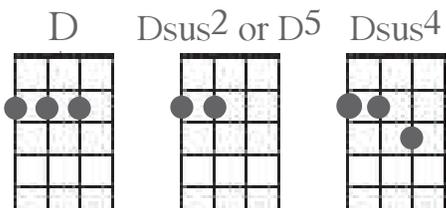
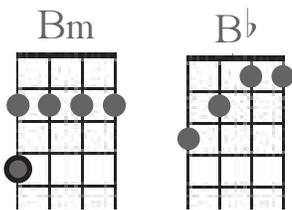
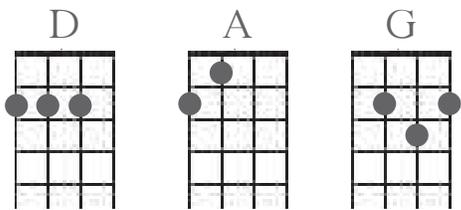
D (Dsus2 or D5 or Dsus4) D

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

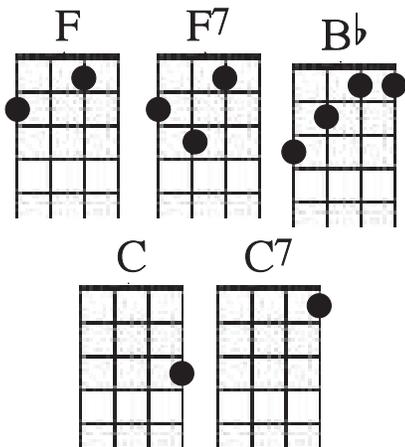
*The Cookies*

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*

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

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

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

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

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

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

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

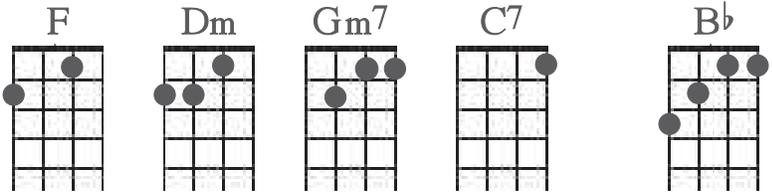
# Why Must I Be a

Ukulele Club of Santa Cruz September 2004

Suggested and led by Jippy Canoe  
aka Michele Kappel



# ~~Teenager in Love~~



written by Paul Anka

Introduction

F Dm Gm7 C7

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~~

# ~~Senior Citizen~~

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

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

..oh geez  
just sing  
the damn  
song!

# Why Do Fools Fall in Love ? 1956



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

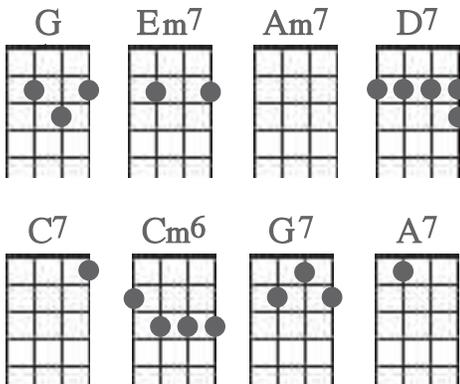
D7 G Em7 Am7 D7 G Em7 Am7 D7

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

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**

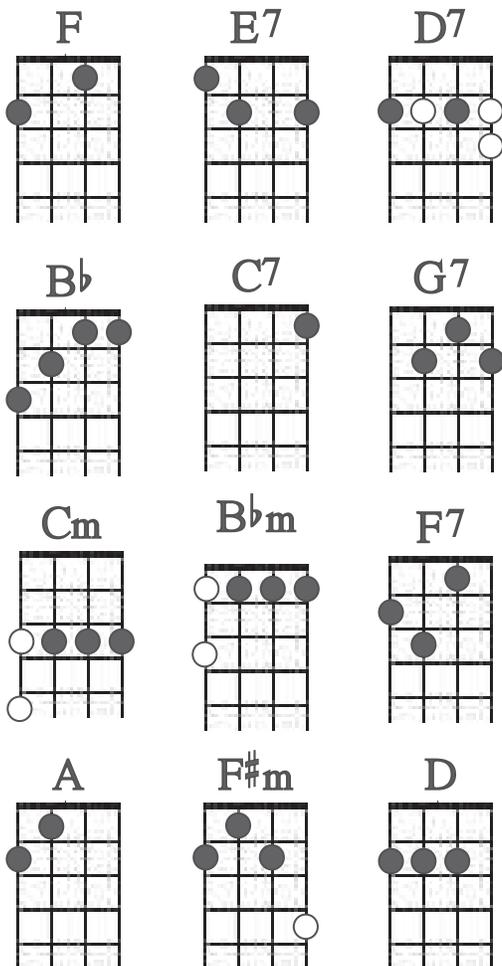
F D7  
**My thoughts are always returning**  
 Bb C7 F E7  
**Out there to you across the sea**

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**



Ukulele Club of Santa Cruz Arrangement

# 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



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 "shooby 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 Fall 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.

### 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

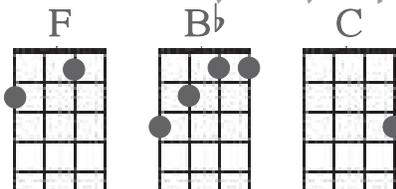
### AGAIN REPEAT "WIMOWEH" CHORUS- COME ON UKERS LET LOOSE!

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

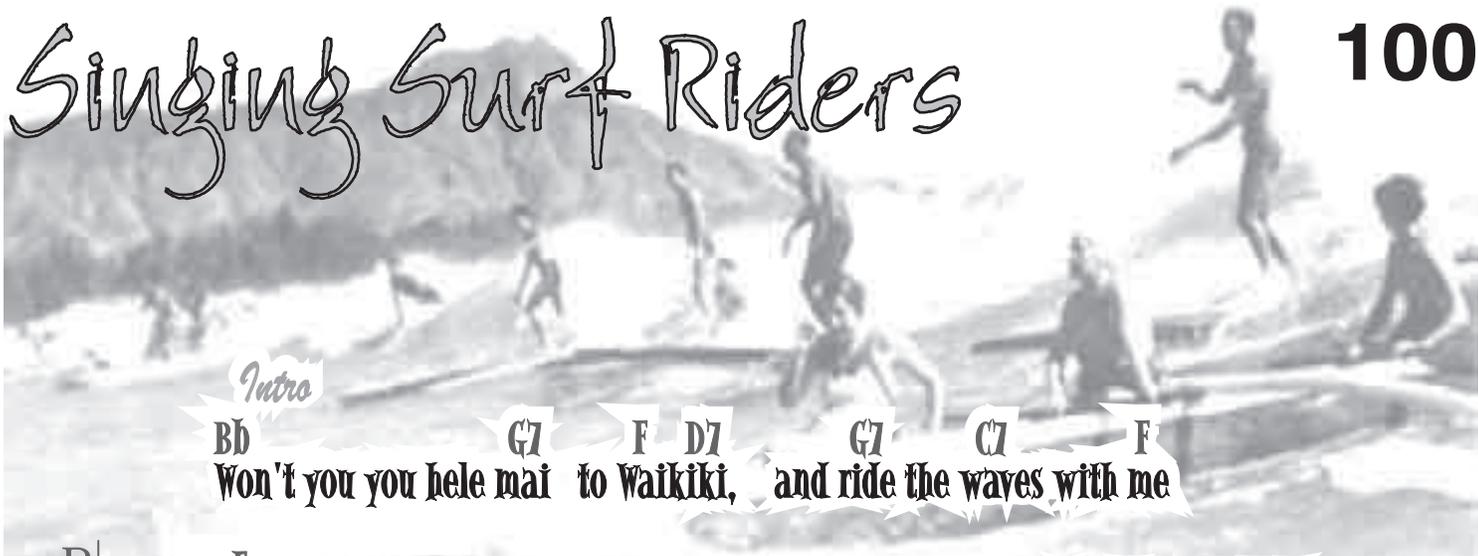
F Bb F C  
Hush my darling, don't fear my darling. The lion sleeps tonight

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

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



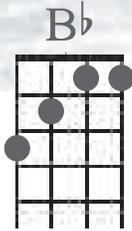
# Singing Surf Riders



*Intro*

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

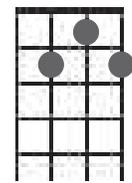
by Al Kealoha Perry



F  
Singing surf riders from over the sea

G7  
Riding their surfboards at Waikiki

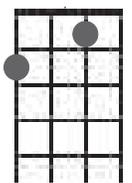
C7 F C7  
Every Polynesian, never seems to have a care



F  
Love-ly hula maidens with eyes so soft

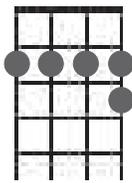
G7  
Watch them do the hula, to saucy songs

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



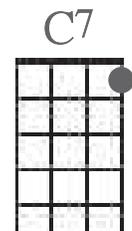
F Bb  
Every kama aina, and every malihini, think its lots of fun

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



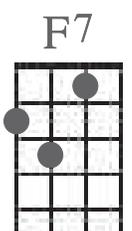
F  
The singing surf riders at Waikiki

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*

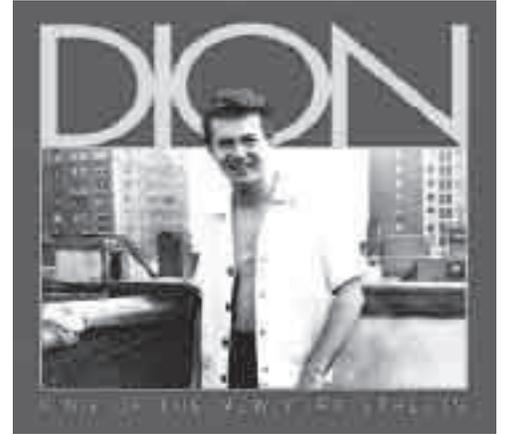
Bb G7 F D7 G7 C7 F C7  
Hawaii no ka oi, with fish and poi, I hear you calling me  
D7 G7 C7 F  
Oh oh I hear you calling me



# Ruby Ruby

written by Jerry Leiber and Mike Stoller

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



Progression - F / F / F / B $\flat$  / F / C $^7$  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

C $^7$

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

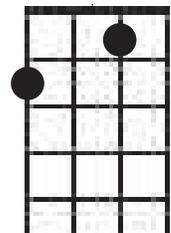
Hey-hey, hey-hey, hey-hey.....

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

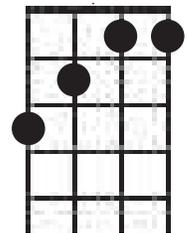
"This was an old Drifters song that I sang to Susan when she got off the bus from school. "Ruby" was like a gem, so to speak, so I used to follow her down the street and sing it to her with a bunch of guys behind me to impress her. I decided to record it for her when I was with Columbia, and I started 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

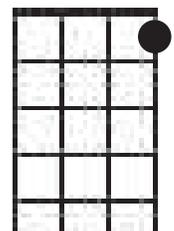
F



B $\flat$



C $^7$



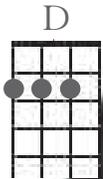


RETURN TO SENDER 102

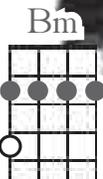
## Elvis Presley 1962

Written by: Otis Blackwell/Winfield Scott

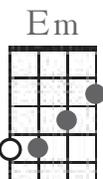
Ukulele Club of Santa Cruz August 2004



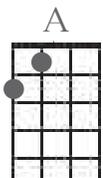
D Bm Em A  
Return to sender, return to sender (*repeat once*)



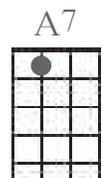
D Bm Em A7  
I gave a letter to the postman, he put it his sack  
D Bm Em A7 D  
Bright and early next morning, he brought my letter back



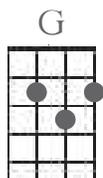
(*She wrote upon it....*)  
G A7 G A7  
Return to sender, address unknown



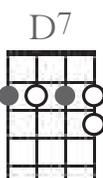
G A7 D D7  
No such number, no such zone  
G A7 G A7  
We had a quarrel, a lover's spat  
E7 A7  
I write I'm sorry but my letter keeps coming back



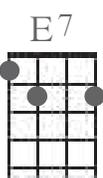
D Bm Em A7  
So then I dropped it in the mailbox, and sent it special D  
D Bm Em A7 D  
Bright and early next morning it came right back to me



(*She wrote upon it....*)  
G A7 G A7  
Return to sender, address unknown  
G A7 D D7  
No such person, no such 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 A7 G A7  
Return to sender, address unknown  
G A7 D D7  
No such number, no such zone  
G A7 G A7  
Return to sender, return to 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**

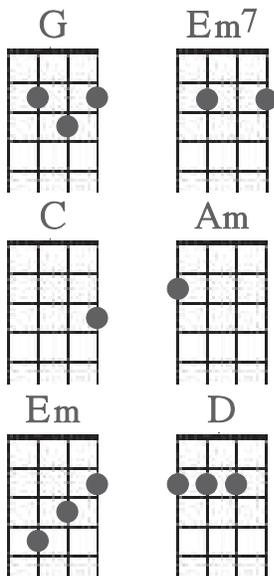
Bob was somebody who was an incredible role model. Anybody you talk to, who has witnessed him, knows he really led by example. He was always on time for things -- which is hardly a Jamaican trait.

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



Ukulele Club of Santa Cruz Arrangement

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**

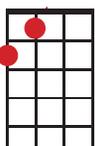
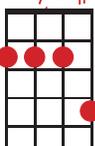
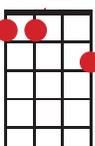
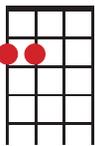
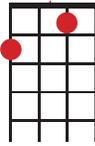
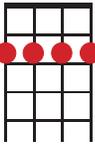
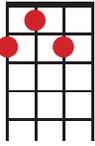
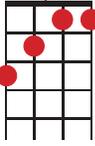
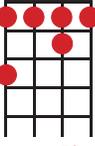
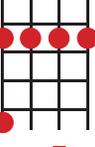
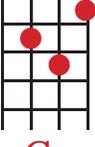
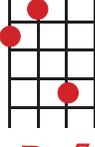
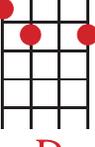
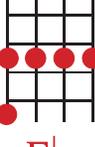
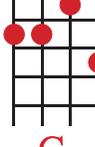
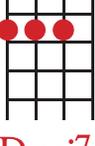
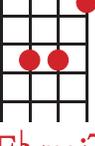
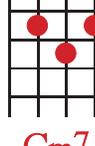
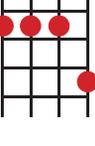
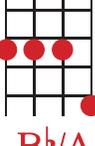
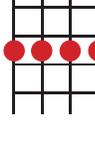
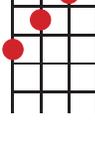
G Em7  
**How long shall they kill our prophets**

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**

<b>A</b> 	<b>D/C#</b> 	<b>C#m7</b> 
<b>Asus4</b> 	<b>F</b> 	<b>Bm7</b> 
<b>F#m</b> 	<b>Bb</b> 	<b>F#</b> 
<b>Bm</b> 	<b>Gm</b> 	<b>A/G#</b> 
<b>E7</b> 	<b>Cm</b> 	<b>Dm7</b> 
<b>D</b> 	<b>Eb</b> 	<b>G</b> 
<b>Dmaj7</b> 	<b>Eb maj7</b> 	<b>Cm7</b> 
	<b>Bb/A</b> 	

(Intro A > Asus4 //)

**A F#m Bm E7**  
Why are there so many songs about rainbows  
**A F#m D**  
and what's on the other side?  
**A F#m Bm E7**  
Rainbows are visions, but only illusions  
**A F#m D**  
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



# The Rainbow Connection

Ukulele Club of Santa Cruz Special Edition

Hermit the Frog

**A/G# F#m E7**  
All of us under its spell  
**D 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 da do  
**Eb F Bb**  
La da da 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



I've got sunshine, <sup>G</sup>  
On a cloudy day <sup>G</sup>  
And when it's cold outside, <sup>G</sup>  
I've got the month of May <sup>G</sup>

### CHORUS

I...guess... you... say, <sup>G Am C D</sup>  
What can make me feel this way <sup>G Am C D</sup>  
My girl..... <sup>G</sup>

Talkin' 'bout my girl. <sup>C</sup> <sup>D7</sup> my girl

I've got so much honey, <sup>G</sup>  
The bees envy me <sup>G</sup>

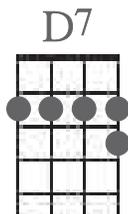
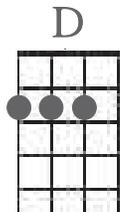
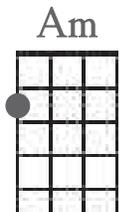
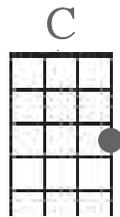
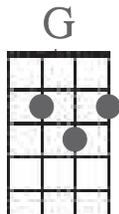
I've got a sweeter song, (baby) <sup>G</sup>  
Than the birds in the trees <sup>C G C</sup>

### REPEAT CHORUS

I don't need no money, <sup>G</sup>  
Fortune or fame <sup>G</sup>  
I've got all the riches, baby, <sup>G</sup>  
One man can claim <sup>G</sup>

### REPEAT CHORUS AND FIRST VERSE

THEN CHORUS AND END WITH... <sup>G</sup> 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.

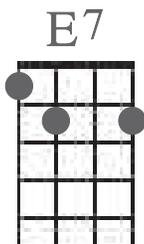
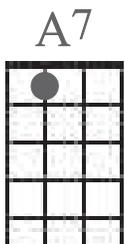
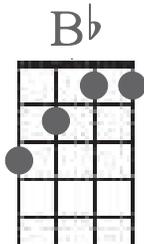
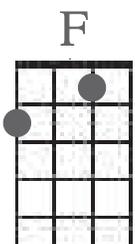
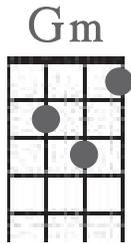
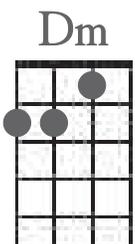
Their "street-corner" harmonies won them many fans, awards and hitrecords, such as: One Mint Julep, Love Love Love, I Played The Fool, Blue Velvet, Little Mama, and Love Potion #9.

**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.

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

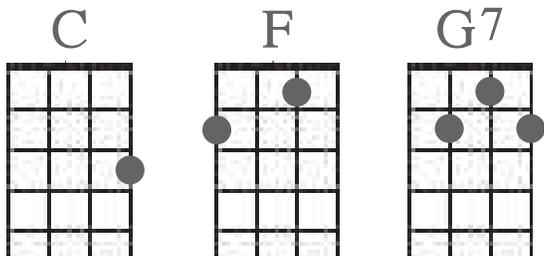
C F  
But I'm sad to say, I'm on my way,  
G7 C  
Won't be back for many a day,  
F  
My heart is down, my head is turning around  
G7 C  
I had to leave a little girl in Kingston town

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

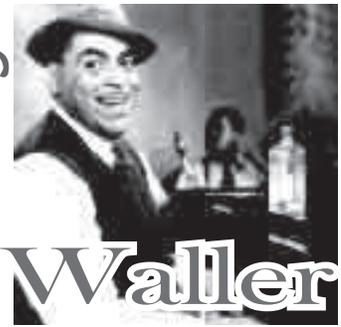


Ukulele Club of Santa Cruz August 2004

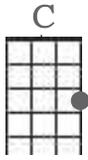
# I'm Gonna Sit Right Down and Write Myself a Letter

Words & Music by Joe Young & Fred E. Alhart

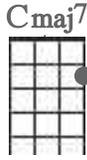
# 5 hit in 1935 for Fats



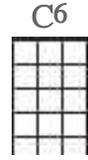
# Waller



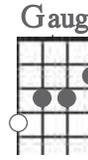
C



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

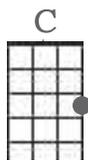
D

D7

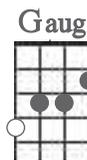
a lot of kisses on the bottom

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

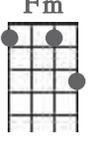
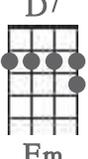
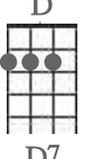
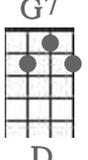
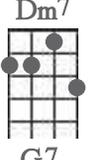
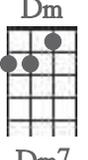
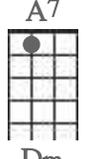
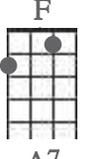
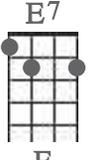
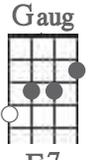
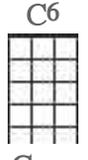
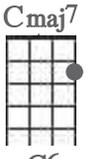
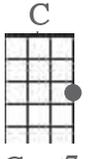
I'm gonna sit right down and write myself a letter

D7

G7

C

And make believe it came from you

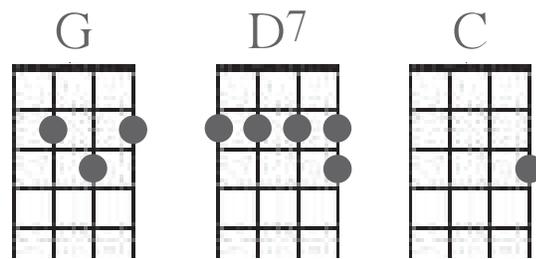


# Happy Birthday To You

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 Sea<sup>110</sup>

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

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

Words † Music by Mack David † Jerry Livingston

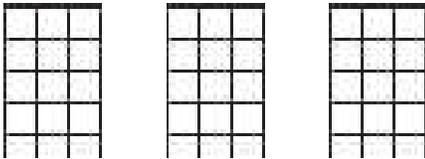
Performed by Cliff Edwards from the Walt Disney movie "Cinderella," 1950

Cdim



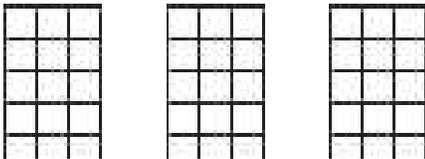
G Cdim G9 G  
A dream is a wish your heart makes

G9



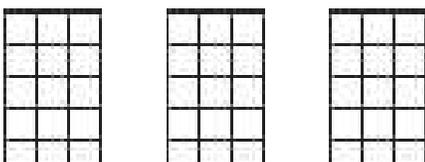
G B7 C C/B E7  
When you're fast asleep;

C/B



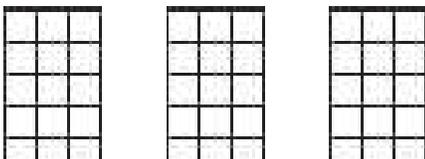
Am Fdim Am Am+7  
In dreams you will lose your heartaches,

Fdim



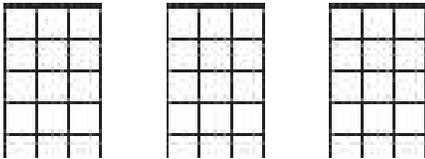
D7 Am7 G D+  
And whatever you wish for, you keep

Am+7



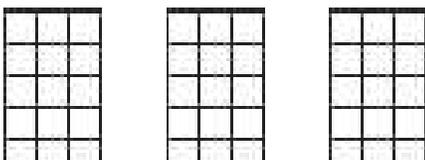
G Cdim G9 G  
Have faith in your dreams, and someday

Am7



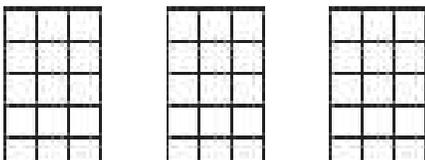
G B7 C C/B  
Your rainbow will come smiling through;

D+



Am7 F7  
No matter how your heart is grieving,

Bm7-5



G Bm7-5 E7  
If you keep on believing,

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

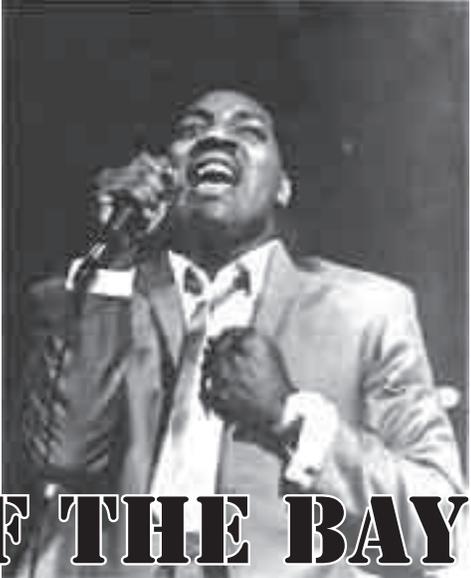
Chorus 1  
G E  
I'm sittin' on the dock of the bay,  
G E  
watching the tide roll a-way  
G A G E  
Oh, I'm just sittin' on the dock of the bay, wastin' time

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

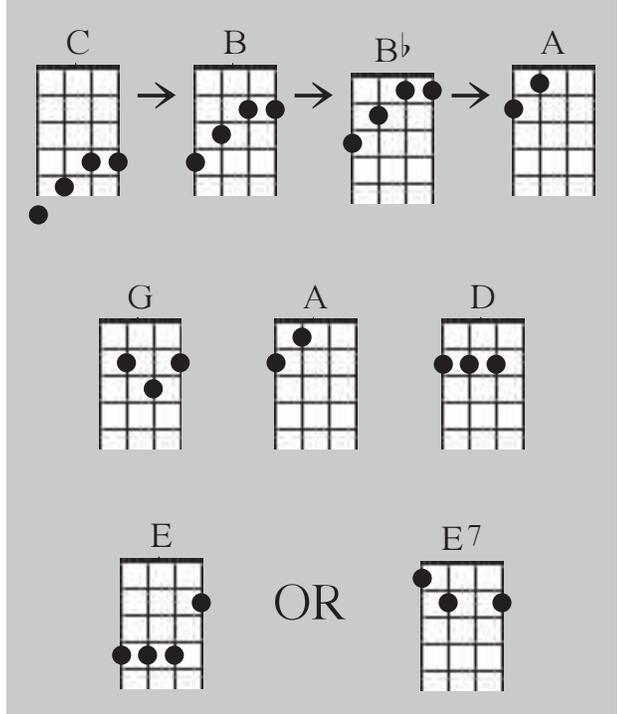
Bridge  
G D C  
Look like nothin's gonna change,  
G D C  
Ev'ry-thing still re-mains the same  
G D C G  
I can't do what ten people tell me to do  
F D  
So I guess I'll re-main the same, yes  
G B  
I'm sittin' here restin' my bones,  
C > B > Bb > A  
And this loneliness won't leave me alone, yes  
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**

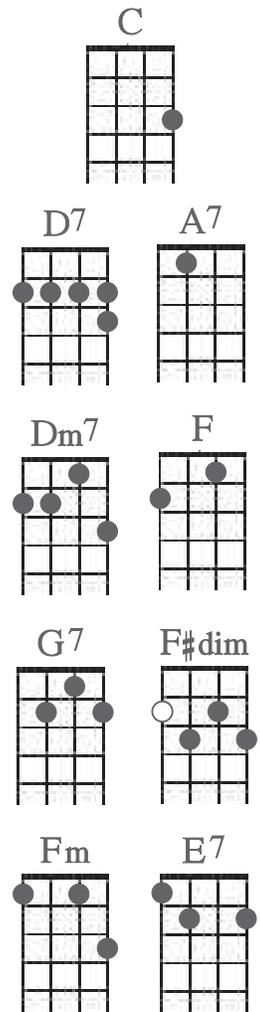
**F** **F#dim**  
**With the moon big and shiny,**

**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 <sup>D</sup> <sup>D7</sup>  
I worshipped money, I bathed in greed <sup>G</sup> <sup>D</sup>  
And then a vision flashed 'fore my eyes <sup>G</sup> <sup>D</sup> <sup>Bm</sup>  
of a flamin' ukulele in the sky <sup>D</sup> <sup>A7</sup> <sup>D</sup>

## Chorus

That flamin' ukulele in the sky....Lord, Lord <sup>D</sup>  
That flamin' ukulele in the sky <sup>G</sup> <sup>D</sup>  
It had four sweet golden strings <sup>Bm</sup>  
and the sound of angel wings <sup>D</sup> <sup>Bm</sup>  
That flamin' ukulele in the sky <sup>D</sup> <sup>A7</sup> <sup>D</sup>

I was a preacher, I fell from grace <sup>D</sup> <sup>D7</sup>  
I got caught naked at "Mabel's Place" <sup>G</sup> <sup>D</sup>  
I asked forgiveness, and God's reply <sup>G</sup> <sup>D</sup> <sup>Bm</sup>  
was that flamin' ukulele in the sky <sup>D</sup> <sup>A7</sup> <sup>D</sup>

## Chorus

Chorus Solo in D D / G D / Bm / D Bm / D A7 D

I was a lawyer, had all the luck <sup>D</sup> <sup>D7</sup>  
I bent the truth hard to make a buck <sup>G</sup> <sup>D</sup>  
But now it's my turn to testify <sup>G</sup> <sup>D</sup> <sup>Bm</sup>  
'bout that flamin' ukulele in the sky <sup>D</sup> <sup>A7</sup> <sup>Bb7</sup> *modulate*

Chorus in Eb Eb / Ab Eb / Cm / Eb Cm / Eb Bb7 Eb

So when you falter along lifes road <sup>Eb</sup> <sup>Eb7</sup>  
And start to stumble beneath the load <sup>Ab7</sup> <sup>Eb</sup>  
Your sweat and toil will sanctify <sup>Ab</sup> <sup>Eb</sup> <sup>Cm</sup>  
that flamin' ukulele in the sky <sup>Eb</sup> <sup>Bb7</sup> <sup>Ab</sup> <sup>Eb</sup>

# 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

The guilty undertaker sighs,  
The lonesome organ grinder cries,  
The silver saxophones say  
I should refuse you  
The cracked bells and washed-out horns  
Blow into my face with scorn,  
But it's not that way,  
I wasn't born to lose you  
I want you, I want you,  
I want you so bad,  
Honey, I want you

Well, I return to the Queen of Spades  
And talk with my chambermaid.  
She knows that I'm not afraid  
To look at her.  
She is good to me  
And there's nothing she doesn't see.  
She knows where I'd like to be  
But it doesn't matter.  
I want you, I want you,  
I want you so bad,  
Honey, I want you

The drunken politician leaps  
Upon the street where mothers weep  
And the saviors who are fast asleep,  
They wait for you.  
And I wait for them to interrupt  
Me drinkin' from my broken cup  
And ask me to  
Open up the gate for you  
I want you, I want you,  
I want you so bad,  
Honey, I want you

Now your dancing child with his Chinese suit,  
He spoke to me, I took his flute.  
No, I wasn't very cute to him,  
Was I?  
But I did it, though, because he lied  
Because he took you for a ride  
And because time was on his side  
And because I . . .  
I want you, I want you,  
I want you so bad,  
Honey, I want you

Now all my fathers, they've gone down  
True love they've been without it.  
But all their daughters put me down  
'Cause I don't think about it

I want you, I want you,  
I want you so bad,  
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)

A 	A6 	Amaj7 
E7 	Bm 	Bm7 
Bm7-5 	E7sus4 	A9 
F#m7 	D 	Am 
D7 	G 	Gm 
C7 	Fmaj7 	F 
Cdim 	Dm 	C#m7-5 
F#m 	F#7 	Dm6 

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]

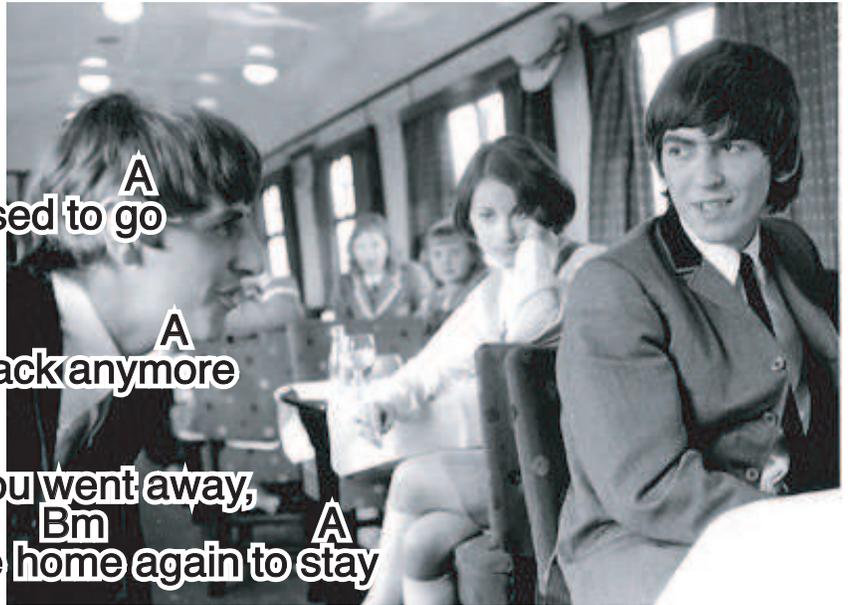
[Am] Still my gui[G]tar gently [D] weeps [E7]

{Solo to the end...like Eric did!}

# Photograph

Ringo Starr and George Harrison

122



D  
Ev'ry time I see your face,  
G D  
it reminds me of the places we used to go  
D  
but all I got is a photograph  
G D  
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)



# 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

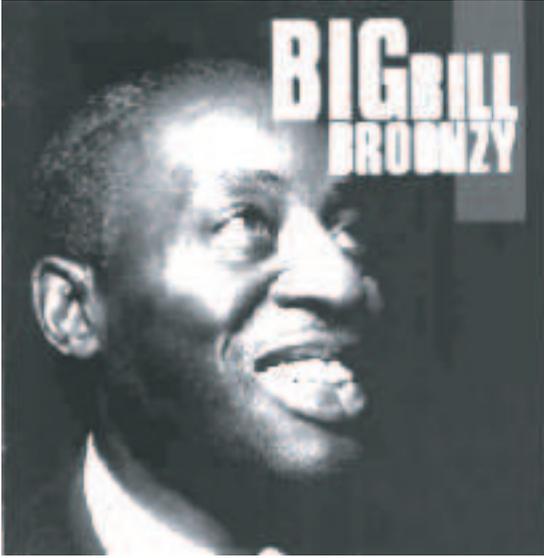
While weeping atlas cedars, they just want to grow, grow and grow

B B/A G7

Beware of darkness (beware of darkness)

# Key To The Highway

by "Big Bill" Broonzy

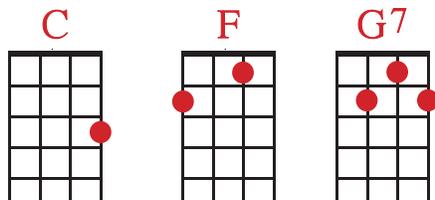


Born  
William Lee Conley Broonzy  
June 26, 1893  
Scott, MS.  
Died  
August 15, 1958  
Chicago, IL.

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

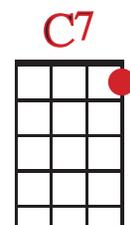
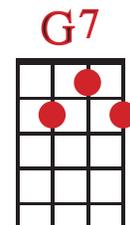
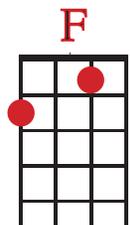
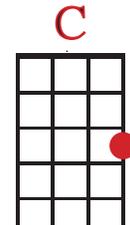
F  
I can't stop wanting you;

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

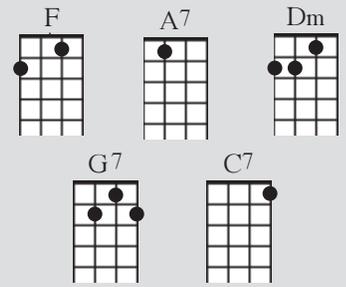
F A7 Dm A7

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

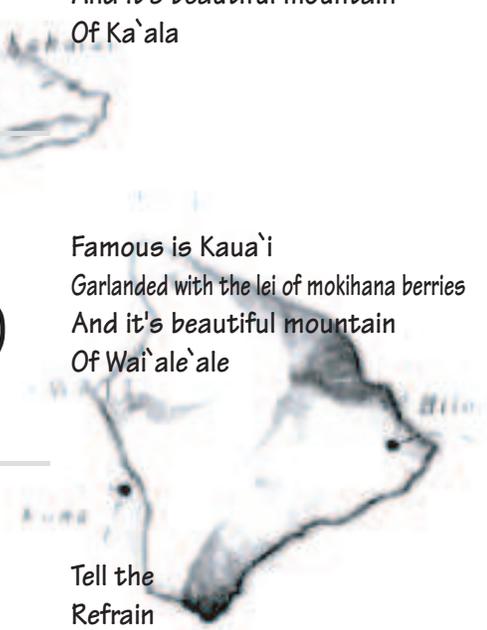
Honored is Hawai`i  
Garlanded with the lei of lehua  
And it's beautiful mountain  
Of Mauna Kea

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

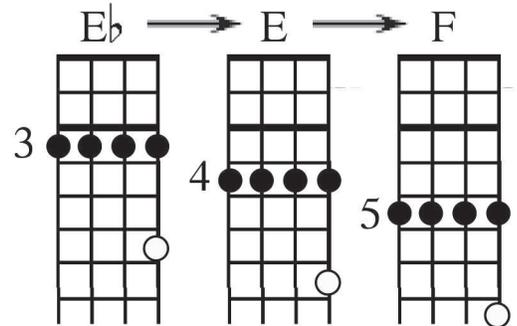
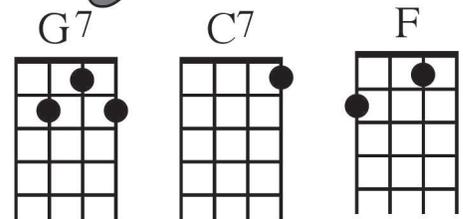
Ana ka puana  
C7

My Yellow Ginger lei

F G7 - C7 - F - G7 - C7 then "F bar" 3rd 4th 5th  
Makes me love you



# My Yellow Ginger lei



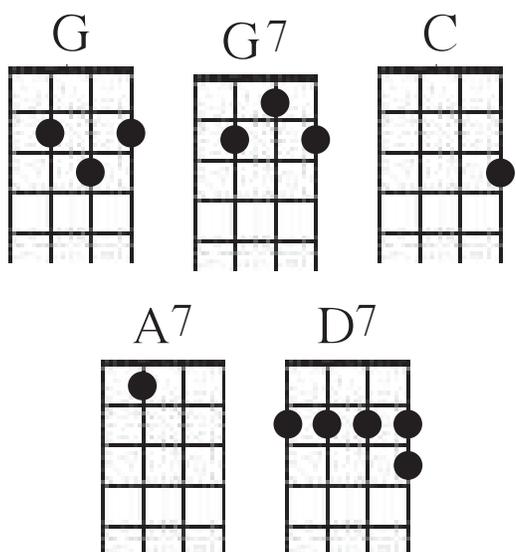
Ukulele Club of Santa Cruz July 2004  
suggested and led by Julie Hendriks

# 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*  
 Where the sea is dark and cold  
 (Cdim) Dm G7  
*My love has gone*  
 And our dreams grow old

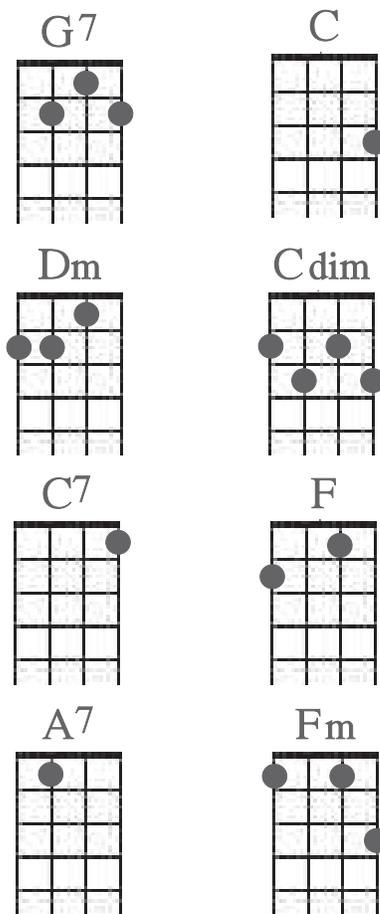
NC G7  
*There'll be no tears*  
 There'll be no regretting  
 (Cdim) Dm G7  
*Will you re - mem - ber me*  
 Will you forget

C7 F  
*I'll send a thousand flowers*  
 When the trade winds blow  
 Fm C  
*I'll send my lonely heart*  
 A7 Dm  
*For I love you so*

C G7  
*Someday I know*  
 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

INTRO Bb C F Bb F C  
 Bb C F Bb F C  
 F Bb  
 Your mama's yapping in the backseat  
 C F  
 Tell her to push over and move them big feet  
 Bb 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  
 C F  
 Tell her she wins if she'll just shut up  
 Bb C F Bb F  
 But it's the last time that she's gonna be riding with me

CHORUS  
 Bb C  
 (You can tell her) there's a hot sun beating on the black top  
 C F  
 She keeps talking she'll be walking that last block  
 Dm C  
 She can take a subway back to the ghetto tonight  
 F Bb  
 Well I got some beer and the highway's free  
 C F  
 And I got you and baby you've got me  
 Bb C F Bb F C  
 Hey, hey, hey, what you say Sherry Darling  
 F Bb  
 Now there's girls melting on the beach  
 C F  
 And they're so fine but so out of reach  
 Bb C F C  
 Cause I'm stuck in traffic down here on 53rd Street  
 F Bb  
 Now Sherry my love for you is real  
 C F  
 But I didn't count on this package deal  
 Bb C F Bb F C  
 And baby this car just ain't big enough for her and me

# SHERRY DARLING



Ukulele Club of Santa Cruz

CHORUS  
 SOLO  
 (C) F Bb C  
 F Bb C F Bb  
 C F Bb C  
 F Bb C F Bb  
 F  
 Sherry Darling  
 Bb C  
 Well let there be sunlight let there be rain  
 C F  
 Let the brokenhearted love again  
 Dm C  
 Sherry we could run with our arms open wide before the tide  
 F Bb  
 To all the girls down at Sacred Heart  
 C F  
 And all you hungries back in the park  
 Bb C F Dm  
 Say hey, hey, what you say Sherry Darling woh-oh-oh  
 Bb C F Dm  
 Hey hey hey, what you say Sherry Darling Oh come on  
 Bb C F Bb F  
 Hey hey hey, what you say Sherry Darling

# 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    Cdim    G7    )



# ...and I Love Her

Lennon/McCartney

Intro

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

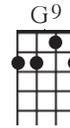
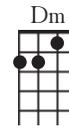
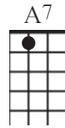
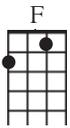
I know this love of mine will never die ...and I love her

Ending

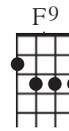
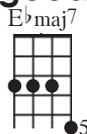
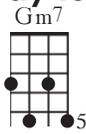
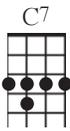
Gm F Gm D

# All the Way

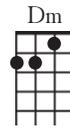
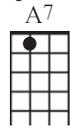
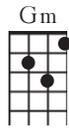
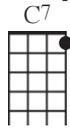
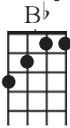
by Sammy Cahn and Jimmy Van Heusen (b. Edward Chester Babcock)  
as performed by Frank Sinatra - from the Film The Joker Is Wild (1957)



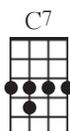
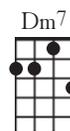
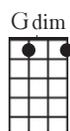
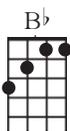
When somebody loves you, it's no good unless she loves you all the way



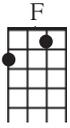
Happy to be near you When you need someone to cheer you all the way



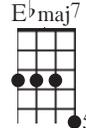
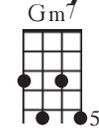
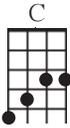
Taller than the tallest tree is That's how it's got to feel



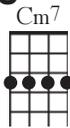
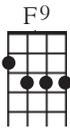
Deeper than the deep blue sea is That's how deep it goes if it's real



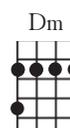
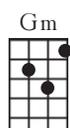
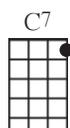
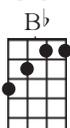
When somebody needs you it's no good unless she needs you all the way



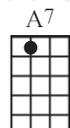
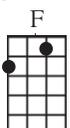
Through the good or lean years And for all the in-between years



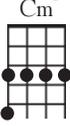
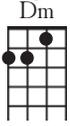
Come what may



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

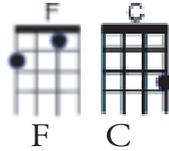




# Blue Hawaiian Moonlight

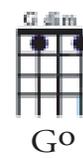


NONE



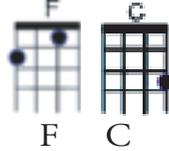
(NC)

Blue Hawaiian moonlight, shining over the sea



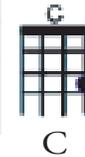
Take me to your island, where I'm longing to be

NONE



(NC)

Blue Hawaiian moonlight, you're the one I adore



Spread your magic lovelight, guide my ship to the shore

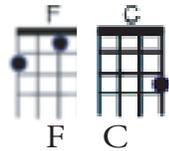


When the night is falling, I'm in deep reverie



I can hear her calling, "Oh, please come back to me"

NONE



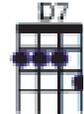
(NC)

You know how I'm yearning, make my dreams all come true



Blue Hawaiian moonlight, I'm depending on you

Tag:



D7

G7

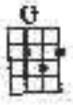
D7G7(Fm)

C

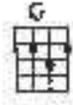
Blue Hawaiian moonlight, I'm depend---ing on you

# Blue

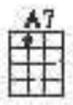
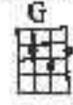
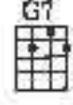
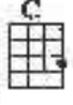
# Hawaii

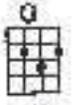
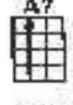
Intro    

Per - fume in the air and nice flow-ers ev-'ry-

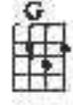
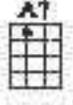
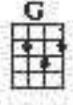
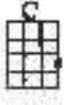
where,  and  white  shad-ows we could share  at Wai - ki - ki. \_\_\_\_\_ A

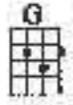
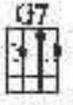
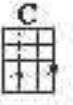
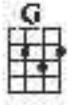
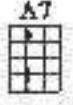
 sky  full of  stars  and  soft  far-a-way gui-tars, it seems to be -

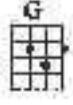
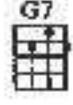
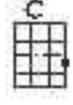
 on-ly a  rev-er-se. \_\_\_\_\_ **Refrain**  Night  and you  and blue Ha-

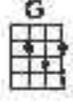
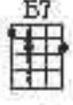
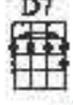
 wa - il,  the night  is heav-en-ly  and you are

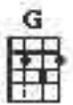
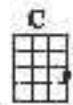
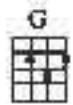
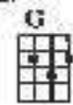
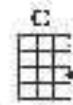
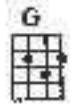
 heav-en to me. \_\_\_\_\_  Love-ly you  and blue Ha-

 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-

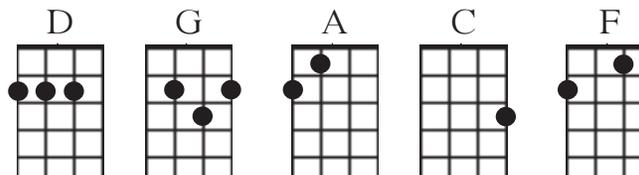
 wa - il  and mine  could all come true  this mag-ic'

   night of nights with you. **2.**    night of nights with you.

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GEORGE HARRISON

# ANY ROAD (WILL TAKE YOU THERE)



".....give me plenty of that geetar!"

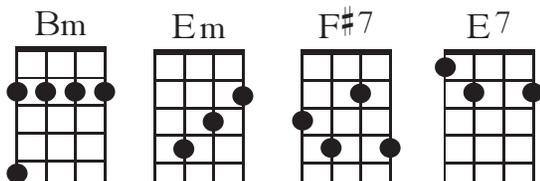
Intro  
 D /// G // D// A// D// A// D//  
 D /// G // D// A// D// A// D//  
 D G D A D A D  
 Well I've been travelin' on a boat, in a plane, in a car, on a bike, with the bus, on a train  
 D G D A D A D  
 Travelin' there, travelin' here, everywhere, in every gear  
 G D A D C G A  
 But ah, Lord, 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'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'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 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  
 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'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'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'll take you there  
 F C G D  
 And if you don't know where you're goin', any road'll take you there  
 F C G D  
 .....If you don't know where you're goin'..... any road'll take you there

George Harrison

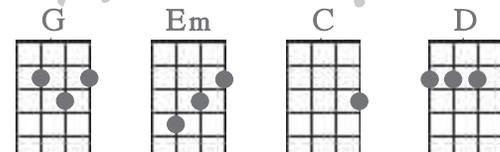


<sup>G</sup> I WAS WORKING IN THE LAB LATE ONE NIGHT  
<sup>Em</sup> WHEN MY EYES BEHELD AN EERIE SIGHT  
<sup>C</sup> FOR MY MONSTER FROM THE SLAB BEGAN TO RISE  
<sup>D</sup> AND SUDDENLY, TO MY SURPRISE



<sup>G</sup> HE DID THE MASH HE DID THE MONSTER MASH  
<sup>Em</sup> THE MONSTER MASH IT WAS A GRAVEYARD SMASH  
<sup>C</sup> HE DID THE MASH IT CAUGHT ON IN A FLASH  
<sup>D</sup> THE MONSTER MASH IT'S CALLED THE MONSTER MASH

<sup>G</sup> FROM MY LABORATORY IN THE CASTLE EAST  
<sup>Em</sup> TO THE MASTER BEDROOM WHERE THE VAMPIRES FEAST  
<sup>C</sup> THE GHOULS ALL CAME FROM THEIR HUMBLE ABODE  
<sup>D</sup> TO GET A JOLT FROM MY ELECTRODE



UKULELE CLUB OF SANTA CRUZ HALOWEEN 2002  
 AND REPRISED HALOWEEN 2004

<sup>G</sup> AND DO THE MASH AND DO THE MONSTER MASH  
<sup>Em</sup> THE MONSTER MASH AND DO MY GRAVEYARD SMASH  
<sup>C</sup> TO DO THE MASH THEY CAUGHT ON IN A FLASH  
<sup>D</sup> THE MONSTER MASH IT'S CALLED THE MONSTER MASH

<sup>C</sup> THE ZOMBIES WERE HAVING FUN SHOOP-WHA-OOO  
<sup>D</sup> THE PARTY HAD JUST BEGUN SHOOP-WHA-OOO  
<sup>C</sup> THE GUESTS INCLUDED WOLFMAN SHOOP-WHA-OOO  
<sup>D</sup> DRACULA AND HIS GANG

# MORE OF THE MONSTER MASH

UKULELE CLUB OF SANTA CRUZ HALOWEEN 2002  
AND REPRISED HALOWEEN 2004

## MASH



**G**  
IT'S NOW THE MASH IT'S NOW THE MONSTER MASH

**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 LID AND SHOOK HIS FIST, AND SAID

**D**  
"WHAT EVER HAPPENED TO MY TRANSYLVANIA TAVIST?"

**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

**DD**  
THEN YOU CAN MASH THEN YOU CAN MONSTER MASH

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# 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*

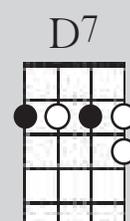
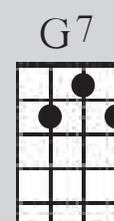
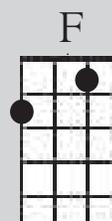
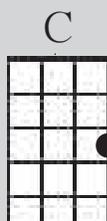
*Come and sleep here tonight*

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 Skipka 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.



Lomi lomi i'a means to massage the fish.

# 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

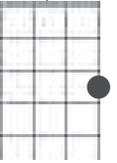
C F C  
 Oh deep in my heart (I know that)

F G Am C F C G C F C G7  
 I do believe We shall overcome some-day

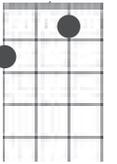
# We Shall Overcome

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

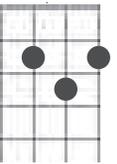
C



F



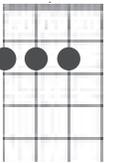
G



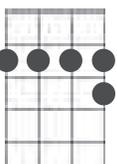
Am



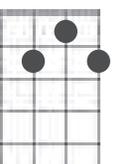
D



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