



Ukulele Lady ²⁰¹

1925 by Gus Kahn & Richard Whiting

Gus Kahn's (1886-1941) lyrics catalog is one of the greatest ever, including It Had To Be You, I'll See You in My Dreams, Toot Toot Tootsie Goodbye, Stee by Stee, Yes Sir, That's My Baby, You Tell Me Your Dreams, Makin' Whoopee, Dream a Little Dream of Me, I'm Through with Love and many many others. Richard A. Whiting (1891-1938) created the tunes for Sleepy-Time Gal, Ain't We Got Fun, Breezin' Along With the Breeze, On the Good Ship Lollipop and many others.

C **C** **Ab7 G7 C**
 I SAW THE SPLENDOR OF THE MOONLIGHT, ON HONO — LU — LU B2Y

C **C** **Ab7 G7 C**
 THERE'S SOMETHING TENDER IN THE MOONLIGHT, ON HONO — LU — LU B2Y

Am **Em** **D7 (Db7) C**
 AND ALL THE BEACHES, ARE FULL OF PEACHES, WHO BRING THEIR UKES ALONG

C **D7 G7**
 AND IN THE GLIMMER OF THE MOONLIGHT, THEY LOVE TO SING THIS SONG ...

C Em Am G7 C Em Am C
C IF YOU LIKE 2 UKULELE LADY, UKULELE LADY LIKE—2 YOU

Dm G7 Dm G7 Dm G7 C
H IF YOU LIKE TO LINGER WHERE IT'S SHADY, UKULELE LADY LINGER TOO

C Em Am G7 C Em Am C
O IF YOU KISS 2 UKULELE LADY, WHILE YOU PROMISE EVER TO BE TRUE

Dm G7 Dm G7 Dm G7 C
R AND SHE SEE 2 ANOTHER UKULELE LADY FOOL 2 ROUND WITH YOU

F C
U MAYBE SHE'LL SIGH MAYBE SHE'LL CRY

D7 G G7
S MAYBE SHE'LL FIND SOMEBODY ELSE, BYE AND BYE

C Em Am G7 C Em Am C
 TO SING TO WHEN IT'S COOL 2ND SHADY, WHERE THE TRICKY WICKI WACKIES WOO

Dm G7 Dm G7 Dm G7 C
 IF YOU LIKE 2 UKULELE LADY, UKULELE LADY LIKE—2 YOU

C **C** **Ab7 G7 C**
 SHE USED TO SING TO ME BY MOONLIGHT, ON HONO — LU — LU B2Y

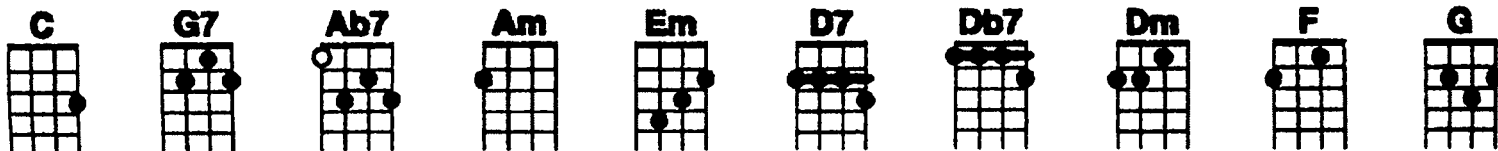
C **C** **Ab7 G7 C**
 FOND MEMM'YS CLING TO ME BY MOONLIGHT, ALTHOUGH I'M FAR 2 — W2Y

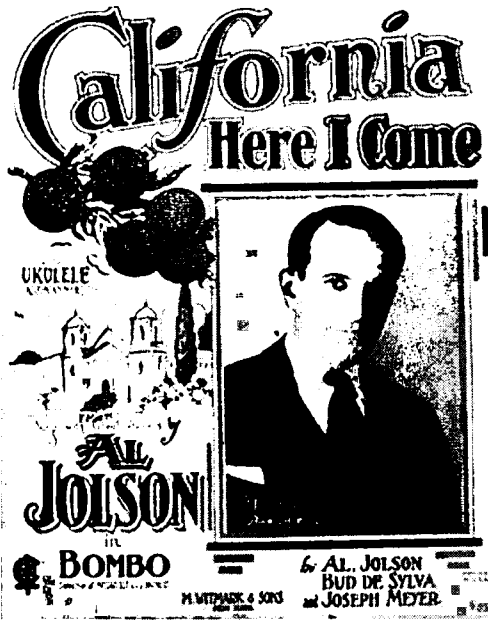
Am **Em** **D7 (Db7) C**
 SOMED2Y I'M GOING, WHERE EYES 2RE GLOWING, 2ND LIPS 2RE MADE TO KISS

C **D7 G7**
 TO SEE SOMEBODY IN THE MOONLIGHT, 2ND HEAR THE SONG I MISS ...

REPEAT CHORUS

UKULELE CLUB OF SANTA CRUZ • HAPA HOLE NIGHT • NOVEMBER 2005





by "Al Jolson" Bud Desylva & Joseph Meyer

Bud De Sylva and Joseph Meyer wrote "California, Here I Come," in 1924. Though Jolson is listed as a co-author, he probably did not have any part in the song's composition. Jolson negotiated \$5,000 from the publisher to have his name and picture on the sheet music cover; however, Jolson can certainly be credited as being the first to popularize the song. His 1946 Decca recording sold a million copies.

Opening Verse

When the wintry winds are blowing,
 And the snow is starting in to fall,
 Then my eyes turn westward, knowing
 That's the place I love the best of all.
 California, I've been blue,
 Since I've been away from you,
 I can't wait 'til I get going, even now
 I'm starting in to call, Oh...

Ukulele Club of Santa Cruz
 September 2005 Meeting
 Songs from Bill Tapia's Youth
 1908 - 1926
 and also at the February 2007
 Fire & Ice Meeting

C C+ F G7 (G+) C
 Cali-fornia, here I come, right back where I started from

C Cdim G7
 Where bowers of flowers bloom in the sun

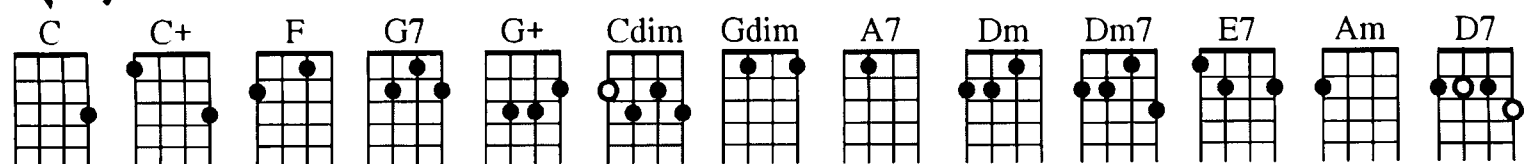
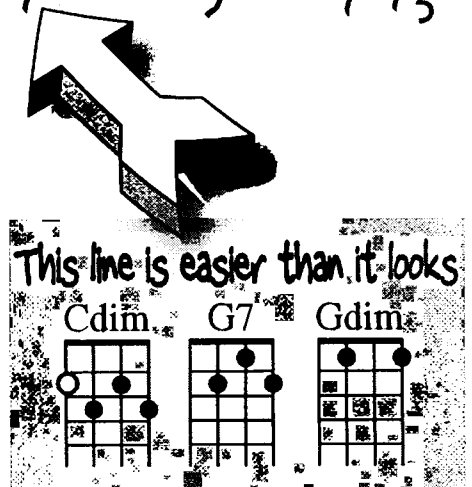
C Cdim G7 Gdim G7
 Each morning, at dawnin', birdies sing and every - thing

C C+ F
 A sun-kissed Miss said, "Don't be late"

G7 (G+) C A7
 That's why I can hardly wait

Dm (A7) Dm (Dm7) E7 Am
 O -- pen up that Golden Gate,

D7 G7 C (G7 or try a G+ for turn-around)
 Cali-fornia, here I come!



A
Ah-0000, ah-0000, ah-0000, ah-0000

Well, I went to a dance just the other night

E7 A
Everybody there was there

I said over and over and over again

E7 A
This dance is gonna be a drag

I said over and over and over again

E7 A
This dance is gonna be a drag

I said over and over and over again

E7 A
This dance is gonna be a drag

A
Ah-0000, ah-0000, ah-0000, ah-0000

E7 A
All at once it happened, the prettiest in the world

I said-a "Won't you come over and a-talk to me
E7 A
and be my girl?"

I said-a "Won't you come over and a-talk to me
E7 A
and be my girl?"

I said-a "Won't you come over and a-talk to me
E7 A
and be my girl?"

A
Ah-0000, ah-0000, ah-0000, ah-0000

E7 A
She said she was sorry, and I was a little bit late

E7 A
She would a-wait and a-wait and a-wait and a-wait
for her steady date

E7 A
She would a-wait and a-wait and a-wait and a-wait
for her steady date

E7 A
She would a-wait and a-wait and a-wait and a-wait
for her steady date

A
Ah-0000, ah-0000, ah-0000, ah-0000

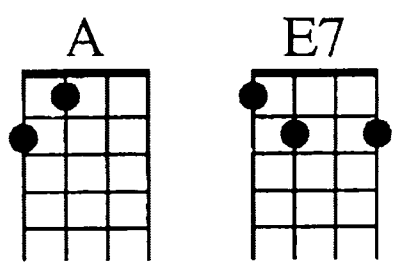
THE DAVE CLARK FIVE OVER AND OVER



by Robert James Byrd

The Dave Clark Five was one of the most successful 1960s British Invasion Bands. They ran neck-and-neck with the Beatles. In the three short years, they had eight top ten records between 1964 and 1967, 15 albums in the United States, and more appearances on the Ed Sullivan show than any other band.

Over and Over reached #1 on the US charts in October 1965



Ukulele Club of Santa Cruz
The British Invasion
January 2006

Born Under A Bad Sign

by Booker T. Jones & William Bell

...and as performed famously by **Albert King**



from his grave marker...

"I'll Play the Blues for You"

**ALBERT
NELSON
KING**

APRIL 23, 1923 -

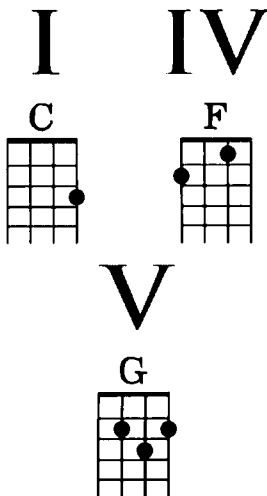
DECEMBER 21, 1992

Born under A Bad Sign in the Mississippi Delta, Albert King rose to greatness as a true giant of blues music

With his commanding presence, powerful voice, and stinging single-note guitar style

Albert King played the blues for the world

and forever changed the way the world would play the blues.



C
Born under a bad sign, been down since I began to crawl
G F C
If it wasn't for bad luck, you know I wouldn't have no luck at all

C
Hard luck and trouble is my only friend

C
I been on my own, ever since I was ten

C
Born under a bad sign, been down since I began to crawl

G F C
If it wasn't for bad luck, you know I wouldn't have no luck at all

C
I can't read, I didn't learn how to write

C
My whole life has been one big fight

C
Born under a bad sign, I been down since I began to crawl

G F
If it wasn't for bad luck, I said I wouldn't have no luck at all

G F
You know If it wasn't for bad luck, I wouldn't have no kind-a luck

G F C
If it wasn't for real bad luck, I wouldn't have no luck at all

C
You know wine and women is all I crave

C
A big legged woman is gonna carry me to my grave

C
Born under a bad sign, I been down since I began to crawl

G F C
If it wasn't for bad luck, I tell ya' I wouldn't have no luck at all

The Best Things In Life Are Free

written by B.G. DeSylva, Lew Brown, and Ray Henderson for the musical "Good News" which opened on September 6, 1927 in the 46th Street Theater in New York City. It played for 557 performances. A movie version was produced in 1930 and remade in 1947. A movie musical, "The Best Things in Life Are Free," based on the careers of the songwriters, was made in 1956

Ukulele Club of Santa Cruz Burning Uke III Play-a-Long

G7(+5) C Cmaj7 C Cmaj7 C6

The... moon belongs to ev'-ry-one,

C Edim (Cdim) Dm (Dm7) G7

The best things in life are free

Dm (Dm+7) Dm7 Dm6

The stars be-long to ev' - ry - one,

F Dm (Fdim) C (Csus2) C

They gleam there for you and me

C C9 C C9 C7

The flowers in spring,

F Dm F Dm Dm7

The robins that sing,

D7(sus4) D7

The sunbeams that shine,

Dm F G7

They're yours, they're mine

G7(+5) C Cmaj7 C A9

And... love can come to ev'-ry-one,

A7 (A7+5) A7 Dm(+7) Dm7 (Dm6) Dm7 C G7(+5) turn

be - cause the.... best things in life - are - free

Surfer Girl

Brian Wilson



Intro D // F#m // Bm // F#m // G // Em // A / (tacet)

D Bm G A
Little surfer, little one

Dmaj7 D7 G Gm6
Make my heart come all undone

D Bm G A D Bm G A
Do you love me, do you surfer girl surfer girl, my little surfer girl

D Bm G A
I have watched you on the shore

Dmaj7 D7 G Gm6

Standing by the ocean's roar

D Bm G A D Gmaj7 D D7
Do you love me do you surfer girl, surfer girl, surfer girl

G A Dmaj7 Bm
We could ride the surf together

G A D D7

While our love would grow

G A Dmaj7 Bm
In my woody I would take you

E7 A Bb

Everywhere I go... oh

Eb Cm Ab Bb
So I say from me to you

Ebmaj7 Eb7 Ab Abm6
I will make your dreams come true

Eb Cm Ab Bb (tacet)

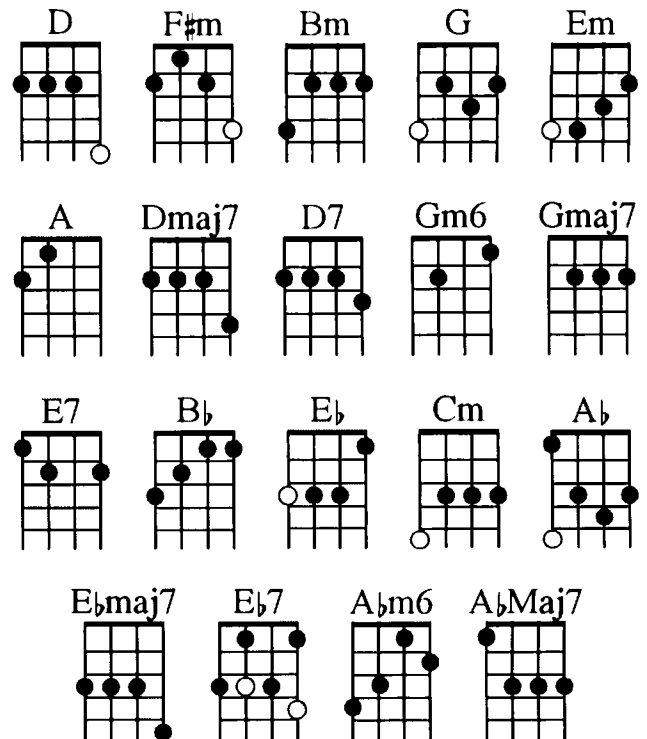
Do you love me do you surf - er

Eb Cm Ab(maj7) Bb

Girl, surfer girl, my little surfer girl

Outro

Eb // Cm // Ab(maj7) // Bb // Eb



Ukulele Club of Santa Cruz



September 22-24 2006

THE EVERLY BROTHERS

Intro C // Am // Dm // G7 // and repeat **207**



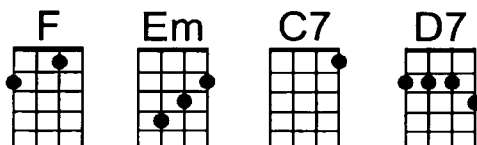
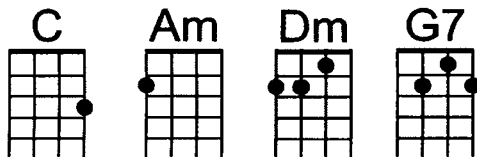
ALL I HAVE TO DO IS DREAM

by Felice and Boudleaux Bryant

The first version the Everly Brothers recorded was laid down in just two takes on March 6, 1958. The original featured Chet Atkins on guitar and Floyd Cramer on piano.



This song repeats this Chord Progression many times over



Ukulele Club of Santa Cruz · June 2006
Songs of The Everly Brothers

C Am Dm G7
When I want you in my arms
C Am Dm G7
When I want you and all your charms
C Am
Whenever I want you
F G7 C Am F G7
All I have to do is dream, dream, dream, dream, dream, dream

C Am Dm G7
When I feel blue in the night
C Am Dm G7
And I need you to hold me tight
C Am
Whenever I want you
F G7 C F C > C7
All I have to do is dream

F Em
I can make you mine, taste your lips of wine
Dm G7 C > C7
anytime night or day
F Em
Only trouble is... gee whiz
D7 G7
I'm dreaming my life away

C Am Dm G7
I need you so that I could die
C Am Dm G7
I love you so and that is why
C Am F G7 C F C
Whenever I want you all I have to do is dream

WON'T YOU COME HOME, BILL BAILEY?

1902 by Hughie Cannon, composer from Detroit (1877 - 1912) was a pianist for many vaudeville performers. His other great hit was "He Done Me Wrong", written in 1904 for the musical Frankie and Johnny.

G

Won't you come home, Bill Bailey won't you come home?

D7

She moans the whole day long

G

I'll do the cooking, darling, I'll pay the rent, I know I've done you wrong

'member that rainy evening that I drove you out

G7

C

with nothin' but a fine tooth comb?

E7 Am

C

G

E7

I - know I'm to blame, well, ain't that a shame?

A7

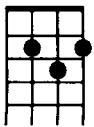
D7

G

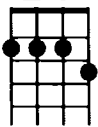
(turnaround A7 D7)

Bill Bailey, won't you please come home?

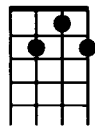
G



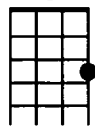
D7



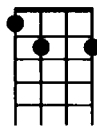
G7



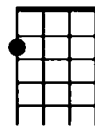
C



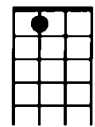
E7



Am



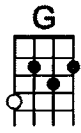
A7



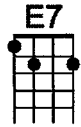
SONGS IN THE
PUBLIC DOMAIN
LAKELE CLUB OF SANTA CRUZ
NOVEMBER 2006

This song was an instant hit when first introduced in 1902. Often recorded, and in recent years most often associated with the great Louis Armstrong, the song has been somewhat "sanitized" as have other lasting hits from the era. A number of musical luminaries besides Armstrong kept this work vibrant and alive over the last century. Among them are Ella Fitzgerald and Della Reese, Jimmy Durante and Bobby Darin whose version was a million seller. Though the chorus stands well alone, the verses before the chorus are very unfamiliar, but add a dimension that makes the song make more sense overall. After all, with this additional information we can finally learn why Bill Bailey was gone, and why he needs to come home! Supposedly, the song is based on a "real" Bill Bailey who was a black vaudeville performer, member of the team of Bailey and Cowan. One night he was locked out of his house by a wife, who had reached her limit for his late night revelry with friends. It is said that Hughie Cannon (the composer) was one of these friends who partook of these nocturnal pleasures with him. Cannon bought a room for Bailey at a local hotel, and assured him that a night away from home would surely cause his wife to plead for his return!

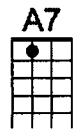
CHATTANOOGA CHOO CHOO 209



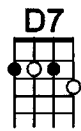
G
Pardon me boys, is that the Chattanooga choo choo?



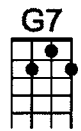
E7 A7
..... Track twenty-nine



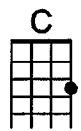
D7 G D7
.... Can you give me a shine?



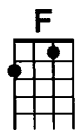
G
I can afford to board a Chattanooga choo choo



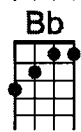
E7 A7 D7 G
I've got my fare and just a trifle to spare



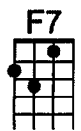
G7 C G7 C G7
You leave the Pennsylvania Station 'bout a quarter to four,



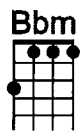
C G7 C G7
Read a magazine and then you're in Baltimore



F D7 C A7
Dinner in the diner, nothing could be finer



D7 G7
Than to have your ham an' eggs in Carolina



C G7 C G7
When you hear the whistle blowin' eight to the bar,

C G7 C
Then you know that Tennessee is not very far

F D7 C A7
Shovel all the coal in, gotta keep it rollin'

G7 C7
Woo, woo, Chattanooga there you are

F Bb F
There's gonna be a certain party at the station

G7 C7 F C7
Satin and lace I used to call "funny face."

F F7 Bb Bbm
She's gonna cry, until I tell her that I'll never roam

F Bb C F D7
So Chattanooga choo choo, won't you choo-choo me home?

F Bb C F C7 F
Chattanooga choo choo, won't you choo-choo me home?



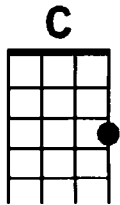
The song was written by the team of Mack Gordon and Harry Warren while traveling on the Southern Railway's "Birmingham Special" train. The song tells the story of travelling from New York City to Chattanooga. However, the inspiration for the song was a small, wood-burning steam locomotive of the 2-6-0 type which belonged to the Cincinnati Southern Railroad, which is now part of the Norfolk Southern Railway system. That train is now a museum artifact. From 1880, most trains bound for America's South passed through the southeastern Tennessee city of Chattanooga, often on to the super-hub of Atlanta. The Chattanooga Choo Choo did not refer to any particular train, though some have incorrectly asserted that it referred to Louisville and Nashville's Dixie Flyer or the Southern Railway's Crescent Limited. However, neither of these trains ever stopped in Chattanooga, and it should be further noted that it has never been possible to travel from New York to Chattanooga without changing trains at least twice.



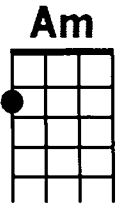
Wasted on the Way

Crosby Stills and Nash

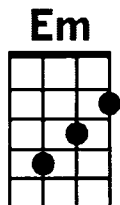
Ukulele club of Santa Cruz
Burning Uke III 2005



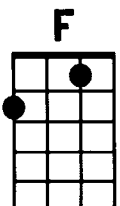
Look around me, I can see my life before me
Running rings around the way it used to be
I am older now, I have more than what I wanted
But I wish that I had started long before I did



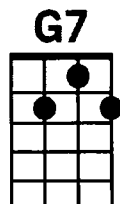
And there's so much time to make up everywhere you turn
Time we have wasted on the way



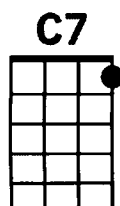
so much water moving underneath the bridge
Let the water come and carry us a-way



Oh, when you were young, did you question all the answers
Did you envy all the dancers who had all the nerve



Look around you now, you must go for what you wanted
Look at all my friends who did and got what they deserved

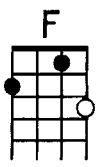


so much love to make up everywhere you turn
Love we have wasted on the way
so much water moving underneath the bridge
Let the water come and carry us a-way

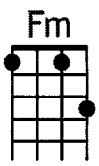
REPEAT Chorus and finish up with...

Let the water come and carry us a-way

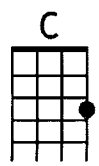
Here's a grand song written in 1918 - when Bill Tapia was 10 years old



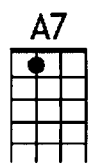
F Fm
After you've gone and left me cryin',



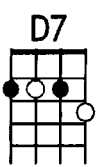
C A7
After you've gone there's no denyin',



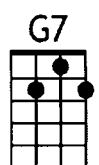
D7 G7
You'll feel blue, you'll feel sad,



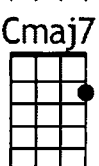
C Cmaj7 C7
You'll miss the dearest pal that you have ev - er had



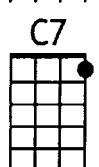
F Fm
There'll come a time now don't forget it



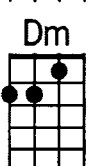
C A7
There'll come a time when you regret it
Dm A7 Dm Bbm7 (much better with a Bb7 or even a Bb9)



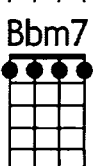
C E7 Am Cdim (or you can use a D7)
Some day when you grow lonely,



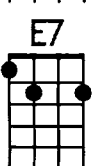
G7 C > Cmaj7 > C7
Your heart will break like mine and you will want me only,



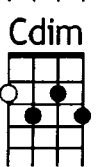
C Dm G7
Af-ter you've gone, after you've gone away



F Fm
After I'm gone, after we break up,



C A7
After I'm gone you're gonna wake up;



D7 G7
You will find you were blind

C Cmaj7 C7
To let somebody come along and change your mind

F Fm
After the years we've been together,

C A7
Through joy and tears, all kinds of weather,
Dm A7 Dm Bbm7 (much better with a Bb7 or even a Bb9)

C E7 Am Cdim (or you can use a D7)
Some day blue and down-hearted,

C Dm G7 C (turnaround with Cmaj7 > C7)
You'll long to be with me again, back where you started,

C Dm G7 C
Af-ter I'm gone, after I'm gone away

**Words & Music by
Henry Creamer &
Turner Layton**

Henry Creamer was born in Richmond Virginia on June 21, 1879 and Turner Layton was born in 1894. Their first big hit was After You've Gone and was first made popular by Sophie Tucker. In 1922 they wrote Way Down Yonder in New Orleans. Henry Creamer died on October 14, 1930 in New York City. Layton spent time performing in Britain in the thirties. His residence there was bombed during WWII. Layton died in 1978.

**Ukulele Club of Santa Cruz
September 2005 Meeting
Songs from Bill Tapia's Youth
1908 - 1926**

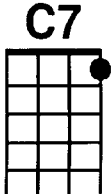


MUSTANG

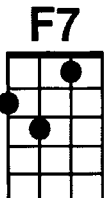
Wilson Pickett

Sally

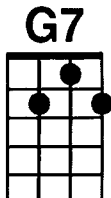
Located in a converted tobacco warehouse in Muscle Shoals, Alabama, Fame Studios was very influential in shaping soul music, and Pickett recorded some of his biggest hits there, including "Mustang Sally," "Funky Broadway," and what is perhaps the definitive version of "Land of 1000 Dances"



C7
MUSTANG SALLY... GUESS YOU BETTER SLOW YOUR MUSTANG DOWN



F7 MUSTANG SALLY, NOW BABY, GUESS YOU BETTER SLOW YOUR MUSTANG DOWN **C7**



G7 YOU BEEN RUNNIN' ALL OVER TOWN NOW
(G7 > F#7 >) F7

Tacit I GUESS I'LL HAVE TO PUT YOUR FLAT FEET BACK ON THE **C7** GROUND

LISTEN!

C7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride)

C7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride)

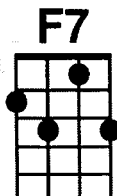
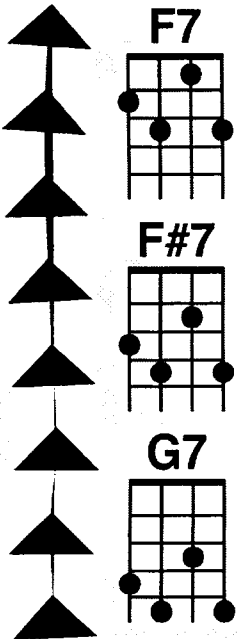
F7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride)

C7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride)

G7 ONE OF THESE EARLY MORNINGS
(G7 > F#7 >) F7

Tacit I'M GONNA BE WIPIN' YOUR WEEPIN' EYES **C7**

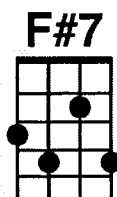
Try this
Walk Down



C7 I BOUGHT YOU A BRAND NEW MUSTANG, A 1965

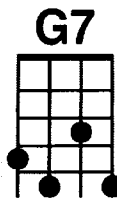
NOW YOUR COMIN' 'ROUND,, SIGNIFYIN' WOMAN

YOU DON'T WANNA LET ME RIDE



F7 MUSTANG SALLY, NOW BABY, GUESS YOU BETTER SLOW THAT MUSTANG DOWN **C7**

G7 YOU BEEN RUNNIN' ALL OVER TOWN
(G7 > F#7 >) F7



C7 I GOT TO PUT YOUR FLAT FEET BACK ON THE GROUND

SAY IT ONE TIME NOW!

C7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride)

C7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride)

F7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride)

C7 ALL YOU WANNA DO IS RIDE AROUND SALLY (ride Sally ride) ... FADE OUT

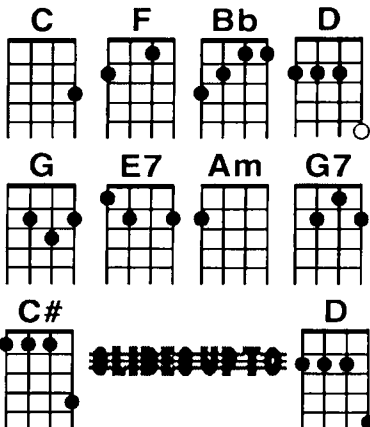
Casey Jones

THE GRATEFUL DEAD



The only known photograph of Casey Jones in the cab of an engine

On the night of April 29, 1900, Casey Jones and engine 382 with Sim Webb firing were listed out of Memphis on train #1 with six cars southbound for Canton. The scheduled departure time was 11:15. Records indicate he left at 12:50; one hour and thirty-five minutes late. A good engine, a good fireman, a light train and away late; the perfect setting for a record run. He made that record run too, if the oft quoted departure time of 12:50 is correct, for Casey went to Goodman on time for a meet with #2. It is figured he reached speeds in excess of 100 miles an hour! While Casey was rolling south, the stage was being set for his tragic wreck. Freights #72 and #83 were both in the passing track at Vaughan and there were more cars than the track would hold. Casey's Engine #382 crashed through the caboose and several cars and came to rest on the right side pointing back north. Casey was fatally wounded. He was carried one-half mile to the depot where he died lying on a baggage wagon.



The Chorus

^C DRIVING THAT TRAIN, ^F HIGH ON COCAINE
^C CASEY JONES YOU'D BETTER WATCH YOUR SPEED
^C TROUBLE AHEAD, ^F TROUBLE BEHIND
^C AND YOU KNOW THAT NOTION JUST CROSSED MY MIND

^C THIS OLD ENGINE MAKES IT ON TIME
^F LEAVES CENTRAL STATION 'BOUT A QUARTER TO NINE
^C HITS TROUBLE JUNCTION AT SEVENTEEN TO
^F AT A QUARTER TO TEN YOU KNOW IT'S DRIVIN' AGAIN

Chorus

^C TROUBLE AHEAD, ^(C# >) THE... ^D LADY IN RED
^F TAKE MY ADVICE, YOU'D BE ^G BETTER OFF DEAD
^C SWITCHMAN SLEEPING, ^D TRAIN HUNDRED AND TWO IS
^F ON THE WRONG TRACK AND HEADED FOR YOU

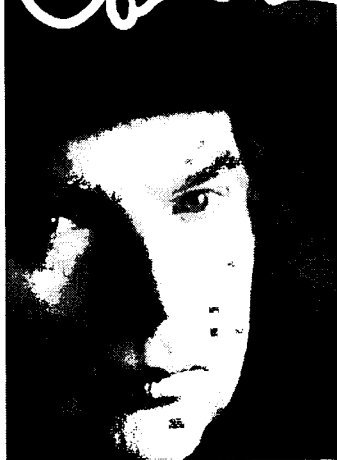
Chorus

^C TROUBLE WITH YOU IS THE TROUBLE WITH ME
^F YOU GOT TWO GOOD EYES BUT STILL DON'T SEE
^C COME ROUND THE BEND, ^D YOU KNOW IT'S THE END
^F THE FIREMAN SCREAMS AND THE ENGINE JUST GLEAMS

Chorus ~~Two~~ ~~Three~~ **Four Times**
...hey it's the dead!

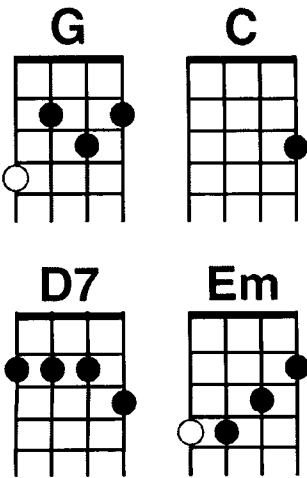
^{A7} AND YOU KNOW THAT NOTION ^{D7} JUST ^{G7} CROSSED ^C MY MIND

BROWN-EYED GIRL



Van Morrison

G C G D7
 hey, where did we go, days when the rains came?
 G C G D7
 Down in the hollow, playin' a new game
 G C G D7
 Laughing and a-running, hey hey, skippin' and a - jumpin'
 G C G D7 C
 In the misty morning fog with... our hearts a-thumping and you
 D7 G Em C D7 G D7
 My brown-eyed girl... you, my... brown-eyed girl
 G C G D7
 Whatever happened... to Tuesday and so slow?
 G C G D7
 Going down the old mine, with a... transistor radio
 G C G D7
 Standing in the sunlight laughing... hiding behind a rainbow's wall
 G C G D7 C
 Slipping and a-sliding, all along the waterfall with you
 D7 G Em C D7 G
 My brown-eyed girl... you, my... brown-eyed girl
 D7 G
 Do you remember when we used to sing....
 G C G D7
 Sha la la la la la la la la la te da
 G C G D7 G
 Sha la la la la la la la la la te da la te da
 G C G D7
 So hard to find my way, now that I'm all on my own
 G C G D7
 I saw you just the other day, my, how you have grown
 G C G D7
 Cast my memory back there, lord... sometimes I'm overcome thinking 'bout
 G C G D7 C
 Making love in the green grass, behind the stadium with you
 D7 G Em C D7 G
 My brown-eyed girl... you, my... brown-eyed girl
 D7 G
 Do you remember when we used to sing....
 G C G D7
 Sha la la la la la la la la la te da
 G C G D7
 Sha la la la la la la la la la te da
 G C G D7
 Sha la la la la la la la la la te da





Bill Tapia
turned 18
the year this
1926
hit was written



Ukulele Club of Santa Cruz
September 2005 Meeting
Songs from Bill Tapia's Youth
1908 - 1926

Gdim

C
Baby Face You've got the cutest little...

G7 (Cdim)

Baby Face There's not another one could

G7 **C** (Gm6) **A7**

Take your place, **Ba - by Face**

D7 **G7**

My poor heart is jumpin'

G7

You sure have started somethin'

C

Baby Face I'm up in heaven when I'm

E7 (Bm7) **E7** **Am** **C7**

In your fond em - brace,

F (Cdim) **C** **A7**

I didn't need a shove 'cause I just fell in love

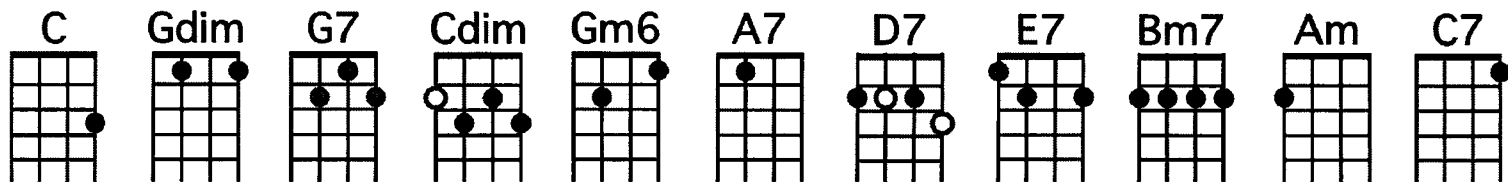
D7 **G7** **C** (G7 turn)

With your pretty **Baby Face**

Words by
Benny Davis

Music by
Harry Akst

Benny Davis - A vaudeville performer barely into his teens, lyricist Benny Davis composed hundreds of songs during the heyday of Tin Pan Alley. Though only "Baby Face" became a worldwide standard, hits like "Don't Break the Heart That Loves You," "There Goes My Heart," and "With These Hands" were covered many times by important vocalists up to the mid-'60s. Born in New York City in 1895, Davis was on the vaudeville circuit before 1910 and later toured as Blossom Seeley's accompanist. He began composing songs along the way and wrote several successful songs during the early '20s before his biggest success, "Baby Face," in 1926. He scored the Broadway show Sons o' Guns in 1929, and continued composing moderate period hits until the mid-'30s. Voted to the Songwriters Hall of Fame, Davis lived in Miami until his death in 1979.

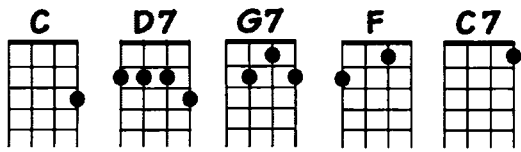


Hey, Good Lookin'



Words and music by

Hank Williams



Hey, Good Lookin' by Hank Williams (June 1951)
has been covered by

Ames Brothers	Dinah Washington	Willie Nelson
Anita Bryant	Don Helms	Leon Russell
Arto Sotavalta	Dwight Yoakam	Piano Red
Barbara Mandrell	Eddy Arnold	Ray Charles
Bill Black's Combo	Ernest Tubbs	Ray Price
Bobby Rydell	Floyd Cramer	Roger Miller
Boxcar Willie	Frankie Laine	Ronnie Hawkins
Bruce Springsteen	Freddy Fender	Roy Acuff
Buckwheat Zydeco	Gene Vincent	Roy Buchanan
Carl Perkins	George Clinton	Roy Clark
Charlie Rich	George Jones	Roy Orbison
Connie Francis	Hank Williams, Jr	Sleepy LaBeef
Connie Stevens	Helen Merrill	Spike Jones
Conway Twitty	Helen O'Connell	Tab Hunter
Loretta Lynn	Homer & Jethro	Tennessee Ernie Ford
Dean Martin	Jerry Lee Lewis	Helen O'Connell
Del Shannon	Jimmy Dale	Waylon Jennings
	Johnny Cash	

and many many others!

Ukulele Club of Santa Cruz
Hank Williams Night
December 2005

^C
Say hey, Good Lookin', whatcha got cookin'
^{D7} ^{G7} ^C ^{G7}
How's about cookin' somethin' up with me
^C
Hey, sweet baby, don't you think maybe
^{D7} ^{G7} ^C ^{C7}
We could find us a brand new reci- pe

^F ^C
I got a hot rod Ford and a two dollar bill
^F ^C
And I know a spot right over the hill
^F ^C
There's soda pop and the dancin's free
^{D7} ^{G7}
So if you wanna have fun come a- long with me

^C
Say Hey, Good Lookin', whatcha got cookin'
^{D7} ^{G7} ^C
How's about cookin' somethin' up with me

^C
I'm free and ready so we can go steady
^{D7} ^{G7} ^C ^{G7}
How's about savin' all your time for me

^C
No more lookin', I know I been taken
^{D7} ^{G7} ^C ^{C7}
How's about keepin' steady company

^F ^C
I'm gonna throw my date book over the fence
^F ^C
And find me one for five or ten cents

^F ^C
I'll keep it 'til it's covered with age
^{D7} ^{G7}
'Cause I'm writin' your name down on ev'ry page

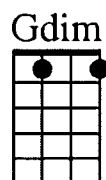
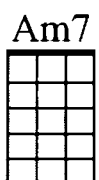
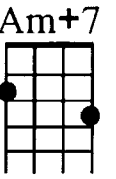
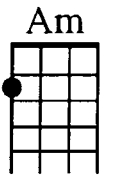
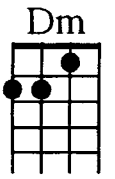
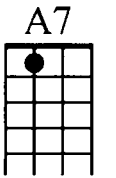
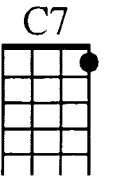
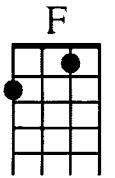
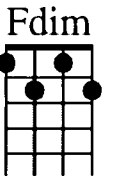
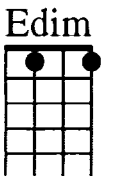
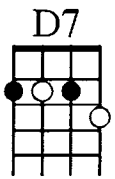
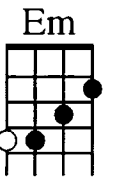
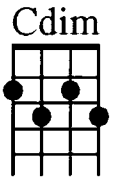
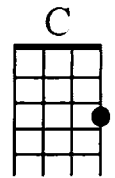
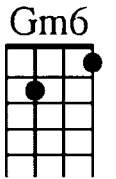
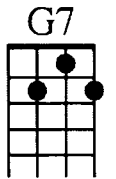
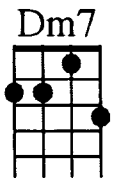
^C
Say Hey, Good Lookin', whatcha got cookin'
^{D7} ^{G7} ^C (turn ^{G7})
How's about cookin' somethin' up with me

AS TIME GOES BY

WORDS & MUSIC BY HERMAN HUPFIELD 1931



Ukulele



DM7 G7 GM6 G7
 YOU MUST REMEMBER THIS, A KISS IS STILL A KISS.
 C DM7 CDIM EM
 A SIGH IS JUST A SIGH;
 D7 G7
 THE FUNDAMENTAL THINGS APPLY,
 DM7 G7 C EDIM DM7 G7
 AS TIME GOES BY

DM7 G7 GM6 G7
 AND WHEN TWO LOVERS WOO, THEY STILL SAY I LOVE YOU,
 C DM7 CDIM EM
 ON THAT YOU CAN RELY;
 D7 G7
 NO MATTER WHAT THE FUTURE BRINGS
 DM7 G7 C FDIM C C7
 AS TIME GOES BY

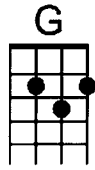
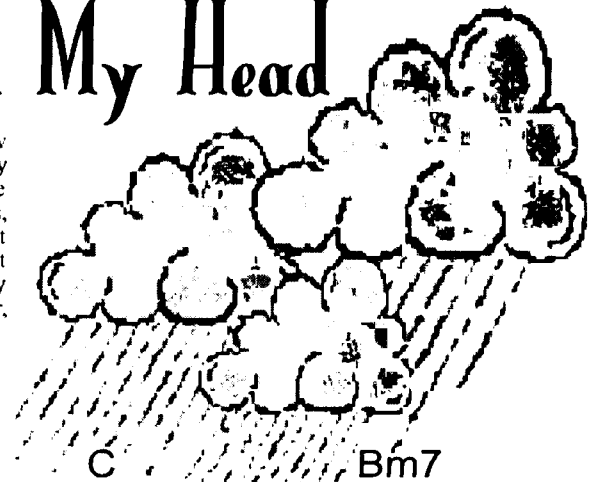
F A7
 MOONLIGHT AND LOVE SONGS NEVER OUT OF DATE,
 DM CDIM
 HEARTS FULL OF PASSION JEALOUSY AND HATE,
 AM AM+7 AM7 D7
 WOMAN NEEDS MAN, AND MAN MUST HAVE HIS MATE,
 G7 GDIM G7
 THAT NO ONE CAN DENY.

DM7 G7 GM6 G7
 IT'S STILL THE SAME OLD STORY, A FIGHT FOR LOVE AND GLORY,
 C DM7 CDIM EM
 A CASE OF DO OR DIE,
 D7 G7
 THE WORLD WILL ALWAYS WELCOME LOVERS
 DM7 G7 C FDIM C
 AS TIME GOES BY

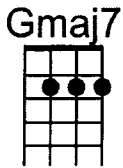
218 Raindrops Keep falling on My Head

burt bacharach
and hal david

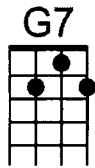
who also wrote (The Man Who Shot) Liberty Valance, I Just Don't Know What To Do With Myself, Only Love Can Break A Heart, Make It Easy On Yourself, Don't Make Me Over, Anyone Who Had A Heart, Blue On Blue, Walk On By, Wishin' And Hopin', Trains And Boats And Planes, What The World Needs Now Is Love, What's New Pussycat?, It's Not Unusual, My Little Red Book, Message to Michael, (what's it all about Alfie, The Look Of Love, I Say a Little Prayer, Do You Know The Way To San Jose, Tijuana Taxi., This Guy's In Love With You, Take A Letter, Maria and One Less Bell To Answer. Whew!



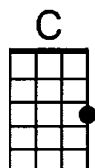
G Gmaj7
raindrops are fallin' on my head



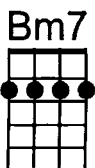
G7 C Bm7
and just like the guy whose feet are too big for his bed



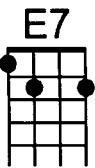
E7 Bm7
Nothin' seems to fit
E7 Am7 D7
those raindrops are fallin' on my head, and they keep fallin'



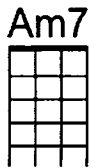
G Gmaj7
so, i just did me some talkin' to the sun



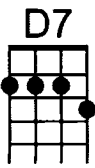
G7 C Bm7
and i said i didn't like the way he got things done
E7 Bm7
sleepin' on the job



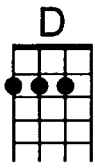
E7 Am7 D7
those raindrops are fallin' on my head, and they keep fallin'



D7 G Gmaj7
but there's one thing i know



C D D7 Bm7
the blues they send to meet me won't defeat me



E7 Am7 D7
it won't be long 'til happiness steps up to greet me

G Gmaj7
raindrops keep fallin' on my head

G7 C Bm7
but that doesn't mean my eyes will soon be turnin' red

E7 Bm7
cryin's not for me

E7 Am7 D7
'cause i'm never gonna stop the rain by complainin'

G Gmaj7 Am7 D7 G Gmaj7 Am7 D7 G
because i'm free, Nothin's worryin' me

Baby It's Cold Outside

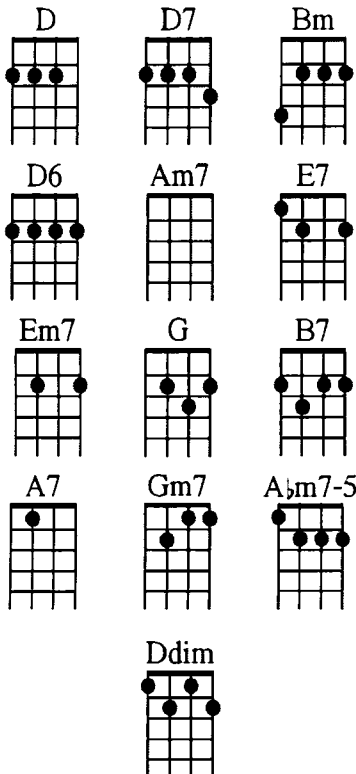
"Baby, It's Cold Outside" is a pop standard with words and music by Frank Loesser. Loesser wrote the duet in 1944 and premiered the song with his wife at their Navaro Hotel housewarming party. In at least one published version the tempo of the song is given as "Loesserando," a humorous reference to the composer's name.

In 1948, after years of informally performing the song at various parties, Loesser sold its rights to MGM, which inserted the song into its 1949 motion picture, Neptune's Daughter. The film featured two performances of the song: one by Ricardo Montalban and Esther Williams and the other by Red Skelton and Betty Garrett. These performances earned Loesser an Academy Award for Best Original Song.

The following duo versions were also released in 1949

- By Dinah Shore and Buddy Clark
- By Margaret Whiting and Johnny Mercer
- By Ella Fitzgerald and Louis Jordan
- By Pearl Bailey and "Hot Lips" Page
- By Don Cornell and Laura Leslie
- By Louis Armstrong and Velma Middleton.

"Baby, It's Cold Outside" has been recorded by numerous other artists over the years, including Sammy Davis, Jr. and Carmen McRae (1957); Ray Charles and Betty Carter (1961); Barry Manilow and K. T. Oslin (1990); Bobby Caldwell and Vanessa Williams (1998); Tom Jones and Cerys Matthews (1999); Ann-Margret and Brian Setzer (2002); Jessica Simpson and Nick Lachey (2004); Rod Stewart and Dolly Parton (2004); James Taylor and Natalie Cole (2004); Wheat (band) and Liz Phair (2004); and Alan Cumming and Liza Minnelli. On Saturday Night Live NBC on 10/11/1986, the song was featured as a duet sung by Sigourney Weaver and Buster Poindexter. It was also featured in the 1991 movie "For the Boys" sung by Bette Midler and James Caan. In 2003, it was featured in the holiday-themed film "Elf" sung by Zooey Deschanel and Leon Redbone. In 2006, the song was reissued on the album Christmas with Dino, this time as a duet by Dean Martin (posthumously) with Martina McBride, whose portion was recorded and mixed at the Los Angeles Capitol studio used by Martin for his 1959 version. Also in 2006, Sandor and Celina performed it at the Ukulele Club of Santa Cruz.



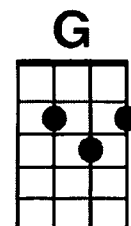
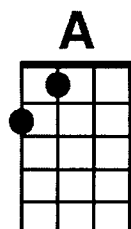
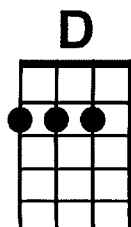
Ukulele Club of Santa Cruz
Fire and Ice Night
February 2007

I really can't stay... Baby It's cold outside
 I've got to go 'way... Baby It's cold outside
 This evening has been... Been hoping that you'd drop in
 So very nice... I'll hold your hands, they're just like ice
 My mother will start to worry... Beautiful, what's your hurry
 And father will be pacing the floor... Listen to the fireplace roar
 So really I'd better scurry... Beautiful, please don't hurry
 Well, maybe just a half a drink more... Put some records on while I pour
 The neighbors might think... Baby, It's bad out there
 Say, what's in this drink... No cabs to be had out there
 I wish I knew how... Your eyes are like starlight now
 To break this spell... I'll take your hat, your hair looks swell
 I ought to say no, no, no, sir... Mind if I move in closer
 At least I'm gonna say that I tried... What's the sense in hurting my pride
 I really can't stay... Baby don't hold out
 Ahh, but It's cold out-side
 I simply must go... Baby, It's cold outside
 The answer is no... Ooh baby, It's cold outside
 This welcome has been... I'm lucky that you dropped in
 So nice and warm... Look out the window at that storm
 My sister will be suspicious... Gosh, your lips look delicious
 My brother will be there at the door... Waves upon a tropical shore
 My maiden aunt's mind is vicious... My your lips are delicious
 Well, maybe just a half a drink more... Never such a blizzard before
 I've got to go home... Oh baby, you'll freeze out there
 Say, lend me your comb... It's up to your knees out there
 You've really been grand... I thrill when you touch my hand
 But don't you see... How can you do this thing to me?
 There's bound to be talk tomorrow... Think of my life long sorrow
 At least there will be plenty implied... If you caught pneumonia and died
 I really can't stay... Get over that old doubt
 Ahh, but It's cold... out.... side
 Where will you be goin'
 When the wind is blowin'
 And it's cold outside
 Baby It's cold.... so cold... out... side

BIG CITY

Merle Haggard

D G
 I'm tired of this dirty old city
 D A
 Entirely too much work and never enough play
 D G
 And I'm tired of these dirty old sidewalks
 D A D
 Think I'll walk off my steady job today



D G D
 Turn me loose, set me free, somewhere in the middle of Montana
 A
 And gimme all I've got comin' to me,
 D G D
 And keep your retirement and your so-called social security
 A D
 Big City turn me loose and set me free

D G
 Been working everyday since I was twenty
 D A
 Haven't got a thing to show for anything I've done
 D G
 There's folks who never work and they've got plenty
 D A D
 Think it's time some guys like me had some fun

D G D
 Turn me loose, set me free, somewhere in the middle of Montana
 A
 And gimme all I've got comin' to me,
 D G D
 And keep your retirement and your so-called social security
 A D
 Big City turn me loose and set me free



LAS VEGAS

by Doc Pomus & Mort Shuman
Ukulele Club of Santa Cruz • August 2006 • City Songs

G
Bright light city gonna set my soul, gonna set my soul on fire
Got a whole lot of money that's ready to burn, so get those stakes up higher

Em
There's a thousand pretty women waitin' out there
.....and they're all livin' devil may care
.....and I'm just the devil with love to spare

C G C G
Viva Las Vegas, Viva Las Vegas

G
How I wish that there were more than the twenty-four hours in the day
'Cause even if there were forty more, I wouldn't sleep a minute away

Em
Oh, there's black jack and poker and the roulette wheel
.....a fortune won and lost on ev'ry deal
.....all you need's a strong heart and a nerve of steel

C G C G
Viva Las Vegas, Viva Las Vegas

C
Viva Las Vegas with you neon flashin' and your one-arm bandits crashin'

G
.....all those hopes down the drain

C
Viva Las Vegas turnin' day into nighttime, turnin' night into daytime

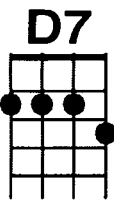
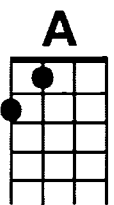
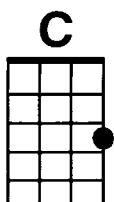
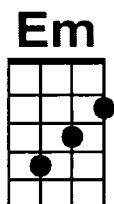
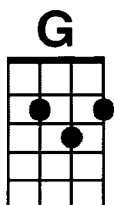
A D7
If you see it once... you'll never be the same again

G
I'm gonna keep on the run, I'm gonna have me some fun, if it costs me my very last dime
If I wind up broke up well, I'll always remember that I had a swingin' time

Em
I'm gonna give it ev'rything I've got
.....Lady luck please let the dice stay hot
.....Let me shoot a seven with ev'ry shot

C G C G C G
Viva Las Vegas, Viva Las Vegas, Viva Las Vegas

C D7 G
Viva, Viva Las Vegas



ON THE ROAD AGAIN



WILLIE NELSON

In 2004, Willie Nelson and his wife Annie became partners in the building of two Pacific Biodiesel Plants, one in Salem, Oregon, and the other at Carl's Corner, Texas. In 2005, Nelson and several other business partners formed Willie Nelson Biodiesel (also known as BioWillie), a company that is marketing Biodiesel biofuel to truck stops. The fuel is made from vegetable oils, mainly soybeans, and can be burned without modification in diesel engines.

^C On the road again, just can't wait to get on the road again ^{E7}

^{Dm} The life I love is makin' music with my friends

^F And I can't wait to get on the road again ^{G7} ^C

^C On the road again, goin' places that I've never been ^{E7}
^{Dm}

Seein' things that I may never see again,

^F I can't wait to get on the road again ^{G7} ^C

^F On the road again, like a band of gypsies we go down the highway ^C
^F ^C

We're the best of friends, insisting that the world be turnin' our way ^{G7} ^C

And our way.... is on the road again ^{E7}

Just can't wait to get on the road again ^{Dm}

The life I love is makin' music with my friends

^F And I can't wait to get on the road again ^{G7} ^C

^F On the road again, like a band of gypsies we go down the highway ^C
^F ^C

We're the best of friends, insisting that the world be turnin' our way ^{G7} ^C

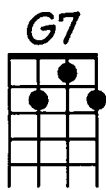
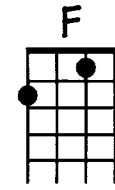
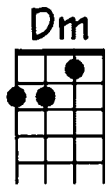
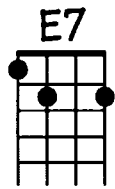
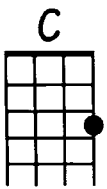
And our way.... is on the road again ^{E7}

Just can't wait to get on the road again ^{Dm}

The life I love is makin' music with my friends

^F And I can't wait to get on the road again ^{G7} ^C

^F And I can't wait to get on the road again ^{G7} ^C



"a little travelin music, Sam"
Ukulele Club of Santa Cruz
December 2006



Can't Buy Me Love

THE BEATLES
from "A Hard Day's Night" 1964

CAN'T BUY ME LOVE..... F#m Bm F#m Bm
LOVE.....

CAN'T BUY ME LOVE..... Em A7 (or A13)

I'LL BUY YOU A DIAMOND RING MY FRIEND, IF IT MAKES YOU FEEL ALRIGHT D7

I'LL GET YOU ANYTHING MY FRIEND, IF IT MAKES YOU FEEL ALRIGHT G7 D7

FOR I DON'T CARE TOO MUCH FOR MONEY, MONEY CAN'T BUY ME LOVE A7 G7 D7

I'LL GIVE YOU ALL I'VE GOT TO GIVE, IF YOU SAY YOU LOVE ME TOO D7

I MAY NOT HAVE A LOT TO GIVE, BUT WHAT I'VE GOT I'LL GIVE TO YOU G7 D7

I DON'T CARE TOO MUCH FOR MONEY, MONEY CAN'T BUY ME LOVE A7 G7 D7

CAN'T BUY ME LOVE F#m Bm D7 EVERYBODY TELLS ME SO

CAN'T BUY ME LOVE F#m Bm Em A7 (or A13)
NO, NO, NO, NO

SAY YOU DON'T NEED NO DIAMOND RINGS, AND I'LL BE SATISFIED D7

TELL ME THAT YOU WANT THE KIND OF THINGS, THAT MONEY JUST CAN'T BUY G7 D7

I DON'T CARE TOO MUCH FOR MONEY, (FOR) MONEY CAN'T BUY ME LOVE A7 G7 D7

D7	D7	D7	D7
G7	G7	D7	D7
A7	G7	D7	D7

CAN'T BUY ME LOVE F#m Bm D7 EVERYBODY TELLS ME SO

CAN'T BUY ME LOVE F#m Bm Em A7 (or A13)
NO, NO, NO, NO

SAY YOU DON'T NEED NO DIAMOND RINGS, AND I'LL BE SATISFIED D7

SAY YOU DON'T WANT THOSE KIND OF THINGS, THAT MONEY JUST CAN'T BUY G7 D7

I DON'T CARE TOO MUCH FOR MONEY, MONEY CAN'T BUY ME LOVE A7 G7 D7

CAN'T BUY ME LOVE F#m Bm D7 EVERYBODY TELLS ME SO

CAN'T BUY ME LOVE F#m Bm Em A7 (or A13)
NO, NO, NO, NO

D7
OH....



Bye Bye Love

by Felice and Boudleaux Bryant

F C F C F C
Bye bye love, Bye bye happiness, Hello loneliness

G7 C
I think I'm a gonna cry

F C F C F C
Bye bye love, Bye bye sweet caress, Hello emptiness

G7 C G7 C
I feel like I could die, Bye bye my love bye bye

The Everly Brothers

"Bye Bye Love," (which had been rejected by 30 other acts, including Elvis Presley) became an across-the-board smash, reaching #2 on the pop charts, and #1 on both the Country, and the R & B charts. The song, written by the songwriting husband and wife team of Felice and Boudleaux Bryant, became their first million-seller

C G7 C
There goes my baby, with someone new

G7 C
She sure looks happy; I sure am blue

F G7
She was my baby, 'til he stepped in

C C7
Goodbye to romance, that might have been

F C F C F C
Bye bye love, Bye bye happiness, Hello loneliness

G7 C
I think I'm a gonna cry

F C F C F C
Bye bye love, Bye bye sweet caress, Hello emptiness

G7 C G7 C
I feel like I could die, Bye bye my love bye bye

C G7 C
I'm through with romance, I'm through with love

G7 C
I'm through with counting the stars above

F G7
And here's the reason that I'm so free

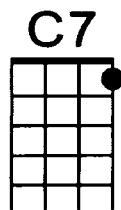
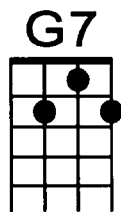
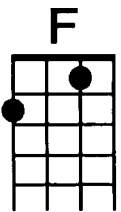
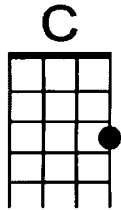
C C7
My lovin' baby is through with me

F C F C F C
Bye bye love, Bye bye happiness, Hello loneliness

G7 C
I think I'm-a gonna cry

F C F C F C
Bye bye love, Bye bye sweet caress, Hello emptiness

G7 C
I feel like I could die, Bye bye my love bye bye



HERE'S THE BOMPA BOMPS!!

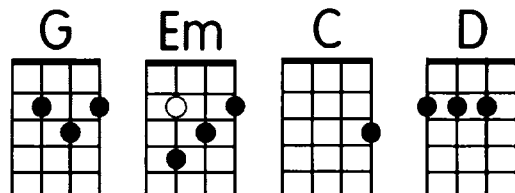
D
 Bomp baba bomp
 ba bomp ba bomp bomp
 baba bomp baba bomp
 da dang da dang dang
 da ding and dong ding

BLUE MOON



as recorded by **The Marceles** February 1961

The recording was done in two takes, which was lucky for the Marceles since they only had eight minutes left in the studio. An overzealous promo-man heard the Marceles master and played it for the famous WINS radio disc jockey Murray the K, who was so knocked out by it he reportedly played "Blue Moon" 26 times during his four-hour show



Ukulele Club of Santa Cruz
 DooWop Meeting August 2005

G Em C D
 Blue Moon, Blue moon Blue moon Dip da dip da dip
 G Em C D
 Blue Moon, Blue moon Blue moon Dip da dip da dip
 G Em C D
 Blue moon, Blue moon Blue moon Dip da dip da dip

REPEAT Bom bom bom-ba bom

G Em C
 Blue Moon
 D G Em C
 You saw me standing alone,
 D G Em C
 Without a dream in my heart,
 D
 Without a love of my own

REPEAT Bom bom bom-ba bom

G Em C
 Blue Moon
 D G Em C
 You knew just what I was there for
 D G Em C
 You heard me saying a prayer for,
 D G
 Someone I really could care for
 C G
 Wha wha wha wha aaa
 C G
 And then just suddenly appeared before me,
 C G
 The only one my arms would ever hold,
 C G
 I heard somebody whisper "Please adore me"
 Em D
 And when I looked the moon had turned to gold,
 D
 Oh Oh Ohhhhhhhhhh

G Em C
 Blue Moon
 D G Em C
 Now I'm no longer alone
 D G Em C
 Without a dream in my heart
 D
 Without a love of my own

REPEAT Bom bom bom-ba bom

G Em C D G Em C D G Em C D
 Ohhhhhh Oh Ohhhhhh Oh Ohhhhhh Oh Dip da dip da dip

REPEAT Bom bom bom-ba bom

G Em C D G Em C D G Em C D
 Ahhhhhh Ah Ahhhhhh Ah Ahhhhhh Ah Dip da dip da dip

REPEAT Bom bom bom-ba bom

D G
 Blue -- Moon



Bill Tapia was 17 years old when Sam M. Lewis and Joe Young with Harry Akst wrote this timeless number in 1925

Sam M. Lewis was born in 1885 in New York, and died in 1959 in his home town. Sam was actively writing from 1912 through the 1930's. Joe Young was born in 1889, also in New York City, and died there in 1939. During WW I, he entertained the troops. It is interesting to note that most composing teams consisted of a music writer and a lyricist. However, the team of Sam M. Lewis and Joe Young was rather unique. They were a team of lyricists, - who worked with various tune composers. Sam Lewis and Joe Young were a Tin Pan Alley powerhouse team, an astounding number of hit songs had their lyrics. Among their other famous early lyrics are

- Rockabye Your Baby With A Dixie Melody in 1918
- Five Foot Two, Eyes of Blue in 1924
- How Ya Gonna Keep 'Em Down on the Farm in 1919
- I'm Sitting on Top of the World in 1925

Harry Akst was born in 1894 in New York City and died in 1963 in Hollywood. Harry was a Tin Pan Alley composer, writing songs on demand. Over his lifetime, he worked with many different lyricists including Gus Kahn, Sam M. Lewis and Joe Young, and Al Jolson, with whom he toured during WW II. Some of his other hit songs were Baby Face in 1926 & Am I Blue? in 1929

F Dinah, Is there anyone finer, in the state of Carolina, **C7**

F If there is and you know her... Show her to me! **C7**

F Dinah, with her Dixie eyes blazin',

C7 How I love to sit and gaze into the eyes of Dinah Lee **F**

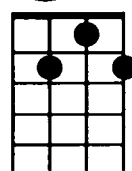
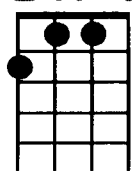
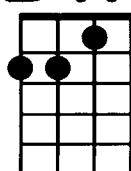
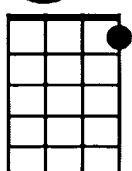
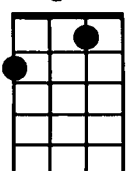
Dm (C#+) Dm Ev'ry night why do I shake with fright,

G7 C7 Dm G7 Because my Dinah might change her mind about me **C7**

F Dinah, if she wandered to China,

C7 I would hop an ocean liner, just to be with Dinah Lee **F**

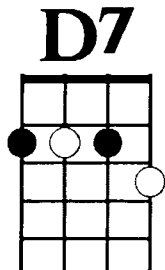
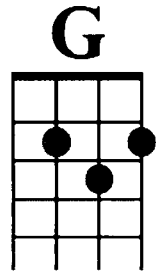
F C7 Dm C#+ G7 (turnaround with **C7**)



MY TOOT TOOT



G
 DON'T MESS WITH MY TOOT-TOOT
 G
 DON'T YOU MESS WITH MY TOOT-TOOT
 G D7
 YOU CAN HAVE THE OTHER WOMAN
 G
 BUT DON'T MESS WITH MY TOOT-TOOT
 G
 WHEN SHE WAS BORN IN HER BIRTH SUIT
 G
 THE DOCTOR SLAPPED HER BEHIND (WHACK!)
 G D7
 HE SAID "YOU'RE GONNA BE SPECIAL"
 G
 YOU SWEET LITTLE TOOT-TOOT



G
 NOW YOU CAN LOOK AS MUCH
 G
 BUT IF YOU MUCH AS TOUCH
 G D7
 YOU'RE GONNA HAVE YOURSELF A CASE
 G
 I'M GONNA BREAK YOUR FACE



BUCKWHEAT ZYDECO

G
 SO DON'T MESS WITH MY TOOT-TOOT
 G
 DON'T YOU MESS WITH MY TOOT-TOOT
 G D7
 YOU CAN HAVE THE OTHER WOMAN
 G
 BUT DON'T MESS WITH MY TOOT-TOOT

FAIS PAS CA! (DO THAT!)

INSTRUMENTAL

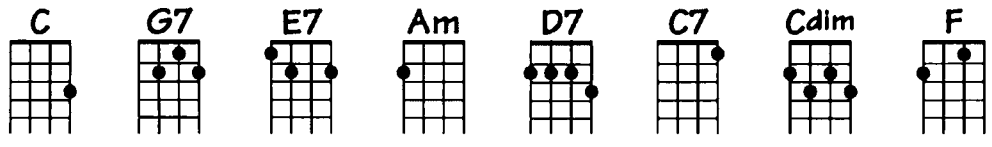
REPEAT ENTIRE SONG ONCE

OR TWICE... OR JUST DANCE ALL NIGHT!

FOR ME AND MY GAL

1917 MUSIC BY: GEORGE W. MEYER LYRICS BY: EDGAR LESLIE & H. RAY GOETZ

In 1917 America and the western world were deep into the first World War. But American composers were still producing the kind of songs that made the era's music so memorable. Songs about love, life and the pursuit of happiness. One of the greatest is For Me And My Gal. First recorded by the then popular vaudeville team of Van and Schenck, the song was an immediate smash hit. Other performers immediately jumped on the bandwagon, including the great Fanny Brice, Eddie Cantor, George Jessel, Sophie Tucker, Belle Baker and Al Jolson; quite a famous cast!



C (Dm7) G7 (Dm7) C
 The bells are ringing... for me and my gal

(Dm7) G7 (Dm7) C
 The birds are singing... for me and my gal

C (Dm7) E7 Am (Am7)
 Ev'rybody's been knowing, to a wedding they're go - ing,


(Am6) D7
 And for weeks they've been sewing,

G7 (Dm7) G7
 Ev'ry Susie and Sal

(Dm7) G7 (Dm7) C
 They're congregating... for me and my gal

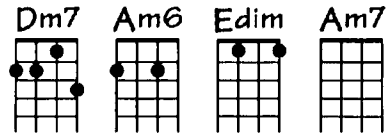
(Dm7) G7 E7 (Edim) E7
 The parson's waiting.... for me and my gal

C7
 And sometime... I'm gonna build a little home for two,

F Cdim 
 Or three or four or more,

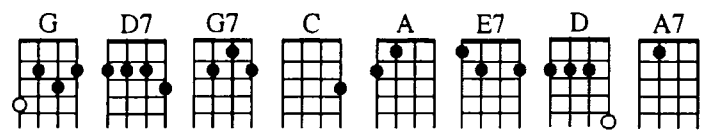
G7 C (turnaround with G7)
 In love land... for me and my gal

...and here are the optional chords



Me & Bobby McGee

by Kris Kristofferson



^G Busted flat in Baton Rouge, waitin' for a train, feelin' near as faded as my jeans
^{D7} Bobby thumbed a diesel down just before it rained, and rode us all the way into New Orleans
^G I pulled my harpoon out of my dirty red bandana, playin' soft while Bobby sang the blues
^C Windshield wipers slappin' time, I was holdin' Bobby's hand in mine, we sang every song that driver knew
^G Freedom's just another word for nothin' left to lose, nothin', it ain't nothin' honey, if it ain't free
^{D7} And feelin' good was easy, lord, oh, when he sang the blues, you know feelin' good was good enough for me
^G Good enough for me and my Bobby McGee

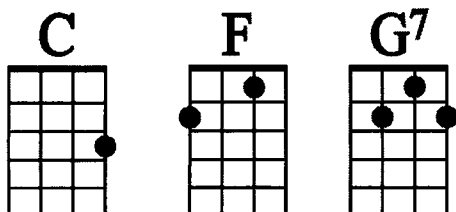
^A From the Kentucky coal mines to the California sun, Yeah Bobby shared the secrets of my soul
^{E7} Through all kinds of weather, through everything we done, yeah Bobby baby kept me from the cold
^A One day up near Salinas, lo-ord, I let him slip away, He's lookin' for that home and I hope he finds it
^D Well I'd trade all my tomorrows for one single yesterday, to be holdin' Bobby's body next to mine
^{A7} Freedom's just another word for nothin' left to lose, nothin', and that's all that Bobby left me
^D Well, feelin' good was easy, lo-o-ord, when he sang the blues, and feelin' good was good enough for me
^A Good enough for me and my Bobby McGee yeah

^A La da da, la da daa, la da daa da daa da daa La da da da daa dadada Bobby McGee-ah
^{E7} Laa li daa da daa daa, la da daa da daa Laa la laa la daada Bobby McGee-ah yeah
^A La di da, la dida LA dida LA di daa, la dida LA dida LA di daa Hey now Bobby now now Bobby McGee yeah
^{E7} Lolo LO lolo LO lo laa, lololo LO lolo LO lolo LO lolo LO la laa Hey now Bobby now now Bobby McGee yeah
^A Lord, I called him my lover, I called him my man I said I called him my lover, did the best I can
^{E7} C'mon, hey now Bobby now, hey now Bobby McGee, yeah Lolo lord, a lord, a lord, a lord, a lord, a lord, a lord oh
^A Hey, hey, hey, Bobby McGee



I Like It Like That

Chris Kenner & Allen Toussaint 1961



Ukulele Club of Santa Cruz
January 2007
5th Anniversary Celebration Night

C
Come on (Come on, let me show you where it's at)
G7
Come on (Come on, let me show you where it's at)
C
Come on (Come on, let me show you where it's at)
F G7 C
The name of the place is I like it like that!

C
Come on (Come on, let me show you where it's at)
G7
Come on (Come on, let me show you where it's at)
C
I wanna show you (Come on, let me show you where it's at)
F G7 C
The name of the place is I like it like that!

C
They got a little place, across the track
The name of the place is "I like it like that"
Now, you take Sally, and I'll take Sue
G7
And we're gonna' rock away all our blues

C
Come on (Come on, let me show you where it's at)
G7
Come on (Come on, let me show you where it's at)
C
Come on (Come on, let me show you where it's at)
F G7 C
The name of the place is I like it like that!

C
Now, the last time I was down there I lost my uke
They had some cat shoutin' the blues
The people was yellin' out for more
G7
And all they were sayin' was, 'Go man go'

C
Come on (Come on, let me show you where it's at)
G7
Come on (Come on, let me show you where it's at)
C
Come on (Come on, let me show you where it's at)
F G7 C
The name of the place is I like it like that!

GOOD VIBRATIONS

THE BEACH BOYS

Dm C
 I - I love the colorful clothes she wears
 Bb A
 And the way the sunlight plays upon her hair
 Dm C
 I... hear the sound of a gentle word
 Bb A C7
 On the wind that lifts her perfume through the air

Chorus

F
 I'm pickin' up good vibrations
 She's givin' me the excitations
(Ooo, bop-bop, good vibrations)
 I'm pickin' up good vibrations
(Ooo, bop-bop, excitations)
 She's givin' me the excitations
 G
 Good, good, good, good vibrations
(I'm pickin' up good vibrations)
(Ooo, bop-bop, good vibrations)
(She's givin' me the excitation)
(Bop-bop, excitation...)
 A
 Good, good, good, good vibrations
(I'm pickin' up good vibrations)
(Ooo, bop-bop, good vibrations)
(She's givin' me the excitation)
(Bop-bop, excitation...)

Dm C
 I close my eyes; she's somehow closer now
 Bb A
 Softly smile I know she must be kind
 Dm C
 When - I look through her eyes
 Bb A C7
 She goes with me to a blossom world.....

Repeat **Chorus** - and then end 2nd chorus with
 A A A A
 -tations ahhhhhhhh
 D
 I don't know where, but she sends me there
 A
 C7 *Oh, my my love love sensation*
Oh, my my heart elation

Very Slowly play E F#m B7 then speed up to
 E F#m B7
 Gotta keep those lovin'-good vibrations a-happ'nin' with her
 E F#m B7
 Gotta keep those lovin'-good vibrations a-happ'nin' with her
 E F#m B7
 Gotta keep those lovin'-good vibrations a-happ'nin' with her
 E F#m B7 E > E7
 Ahhhhhhhh!
 A D A D A D A D
 Good, good, good, good vibrations
I'm pickin' up good vibrations
Ooo, bop-bop, good vibrations
She's givin' me the excitation
Bop-bop, excitations
 G C G C G C G C
 Good, good, good, good vibrations
I'm pickin' up good vibrations
Ooo, bop-bop, good vibrations

F Held out
 F
 Na na na na na na na na na...
 G
 Na na na na na na na na na...
 A
 Na na na na na na na na na...
 G
 Na na na na na na na na na

Em A6 Am/D Cm G
 She was a working girl, North of England way
 Em A6 Am/D Cm G
 Now she's hit the big time, in the U.S.A.
 A A7 D D7
 And if she could only hear me, this is what I'd say.....

G Eb7
 Honey Pie, you are making me crazy,
 E7 A7 D7 G Eb7 > D7
 I'm in love but I'm lazy, So won't you please come home
 G Eb7
 Oh, Honey Pie, my position is tragic,
 E7 A7 D7 G > F# > F
 Come and show me the magic, of your Hollywood song
 Em C#m7b5 G G7
 You became a legend of the silver screen,
 C E7 Am D7
 and now the thought of meeting you, makes me weak in the knee

G Eb7
 Oh, Honey Pie, you are driving me frantic,
 E7 A7 D7 G
 Sail across the Atlantic to be where you belong
 Eb7 D7 G
 Honey Pie, come back to me

/ G / G / Eb7 / E7 / A7 / D7 //

(me)

G Eb7 D7
 (I like it like that)

G Eb7
 ...I like this kind of, hot kind of music,
 E7

Hot kind of music,
 A7

Play it to me,

D7 G F# F
 Play it to me, Hollywood blues

Em C#m7b5 G G7
 Will the wind that blew her boat across the sea
 C E7 Am D7
 Kindly send her sailing back to me (t- t-tee! Now...)

G Eb7
 Honey Pie, you are making me crazy,
 E7 A7 D7 G
 I'm in love, but I'm lazy so won't you please come home !
 Eb7 D7 G

(Come, come back to me Honey Pie) _____

/ G / Eb7 / E7 / A7 /

D7 G
 (Honey ple, Honey Pie)

/ Eb7 D7 / G /

Honey Pie

The Beatles

I HEARD IT THROUGH THE GRAPEVINE

NORMAN WHITFIELD AND BARRETT STRONG 1967

Dm // Dsus4 // Dm //// - repeat 5 times

Oo-oooh I bet you're wonderin' how I knew

'Bout your plans to make me blue

With some other guy you knew before

Between the two of us, guys you know I love you more

It took me by surprise I must say

When I found out yesterday

Don't you know that I heard it through the grape - vine

Not much longer would you be mine

Oh, I heard it through the grape - vine

Oh, I'm just about to lose my mind... honey, honey yeah

I heard it through the grapevine not much longer would you be mine baby

I know a man ain't supposed to cry

But these tears I can't hold inside

Losing you would end my life you see

Cause you mean that much to me

You could have told me yourself

That you loved someone else

Instead I heard it through the grape - vine

Not much longer would you be mine

Oh, I heard it through the grape - vine

And I'm just about to lose my mind... honey, honey yeah

I heard it through the grapevine not much longer would you be mine baby

People say believe half of what you see

Son, and none of what you hear

But I can't help but be confused

If it's true, please tell me dear

Do you plan to let me go

For the other guy you loved before?

Don't you know I heard it through the grape - vine

Not much longer would you be mine

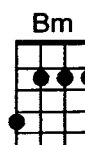
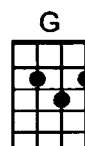
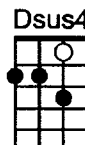
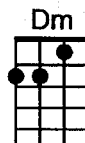
Baby, I heard it through the grape - vine

Oooh I'm just about to lose my mind... honey, honey yeah

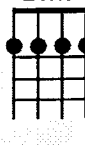
I heard it through the grapevine not much longer would you be mine baby

.....honey honey I know, you plan to let me go...

Dm // Dsus4 // Dm ////repeat and fade



or use an easier chord Bm7



MARVIN GAYE

"I Heard It Through the Grapevine" was his first Number One hit, and was the most successful single released by Motown in the 1960s. The Andantes did the background vocals and Motown's studio band, The Funk Brothers, played a voodoo-like instrumental track. It took Marvin Gaye two months to complete his recording of the song. His lead vocal was arranged just above his actual register, a trick used with David Ruffin on Temptations songs such as "Ain't Too Proud to Beg" in order to elicit a rawer vocal from the singer as he strained to hit the high notes. The trick worked, and Gaye's pained lead on "Grapevine", contrasted with the softer vocals of the Andantes. It stayed at the top of the Billboard Charts for seven weeks, from December 7, 1968 to January 18, 1969. Marvin Gaye's "Grapevine" was entered into the Grammy Hall of Fame in 1998. It was placed at #80 in Rolling Stone's "500 Greatest Songs of All Time."

Ukulele Club of Santa Cruz
R & B Night
February 2006

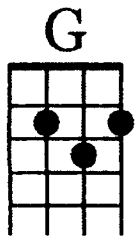


They were a considered, even in their day, to be a bit lightweight, and weren't composers of most of the music they recorded, but a whole lot of the tunes still stand up very well today. The British Invasion group Herman's Hermits were major stars in America, scoring eleven Top Ten hits from 1964 through 1967, by which time they'd sold 40,000,000 records worldwide!

Herman's Hermits

I'M INTO SOMETHING GOOD

By Gerry Goffin and Carol King

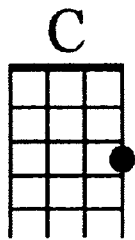


G C G C
Woke up this mornin' feelin' fine

G C G
Theres somethin' special on my mind

C G
Last night I met a new girl in the neighborhood

D7 C G C G C
Somethin' tells me I'm into somethin' good

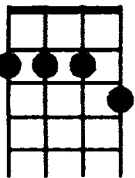


G C G C
She's the kind of girl who's not too shy

G C G
And I can tell I'm her kind of guy

C G
Well she danced close to me like I hoped she would

D7 C G C G C
and somethin' tells me I'm into somethin' good

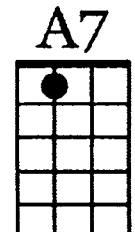


D7
We only talked for a minute or two

G
But we stuck close together, the whole night through

D7
Can this be fallin' in love

A7 D7
well she's everthing I been dreamin' of....



G C G C
When I walked her home and she held my hand

G C G
I knew it couldn't be just a one night stand

C G
So I asked to see her next week and she told me I could

D7 C G C G C
and somethin' tells me I'm into somethin' good



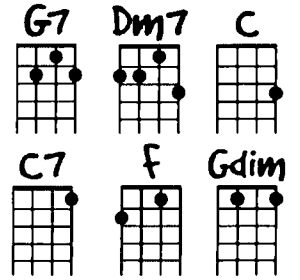
by Henry Creamer
and Turner Layton

Two of their most famous songs have sustained their popularity for over three quarters of a century. "After You've Gone" (1918) and "Way Down Yonder in New Orleans" (1922). The team broke up in 1924 when Layton relocated to England. Creamer teamed with legendary pianist James P. Johnson in 1930 for "If I Could Be with You (One hour tonight)" which was a big hit for Ruth Etting and then Louis Armstrong. The pair's vaudeville act, for which they wrote all of the material, toured the United States and Europe.

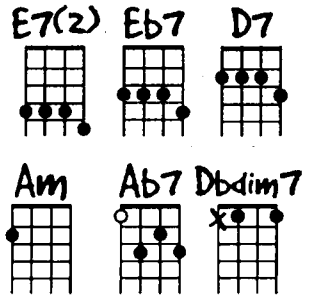


Way Down Yonder In New Orleans

This great New Orleans classic has been famously performed by
Louis Armstrong Louis Prima Freddy "Boom Boom" Cannon Al Jolson The Andrews Sisters
Pete Fountain Harry Connick Jr. Coleman Hawkins Professor Longhair Frank Sinatra
Bix Beiderbecke Les Young Merle Haggard Bing Crosby and many, many others...



Try out this "walk-down"



G7 (Dm7) **G7**
Way down yonder in New Orleans

C
In the land of dreamy scenes

G7 (Dm7) **G7** **C**
There's a garden of Eden... you know what I mean

G7 (Dm7) **G7**
Creole babies with flashin' eyes

C
Softly whisper their tender sighs

C7 **F** **C7** **F** (E7(2) > Eb7 > D7)
Then stop...won't you give your lady fair... a little smile

D7 **G7** **Gdim** **G7**
Stop..ya bet your life you'll linger there ...a little while

C **Am**
There is heaven right here on earth

C **Ab7**
With those beautiful queens

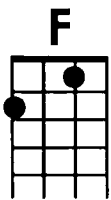
C (Dbdim7) (Dm7) **G7** **C**
Way down yon - der in New... Or - leans

DUKE OF EARL

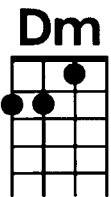
WRITTEN AND RECORDED IN 1961



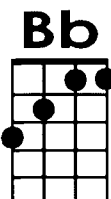
F Dm Bb C F
 DUKE DUKE DUKE DUKE OF EARL DUKE DUKE DUKE OF EARL DUKE DUKE DUKE OF EARL DUKE DUKE DUKE OF EARL
 F Dm Bb C F
 DUKE DUKE DUKE DUKE OF EARL DUKE DUKE DUKE OF EARL DUKE DUKE DUKE OF EARL DUKE DUKE DUKE OF EARL



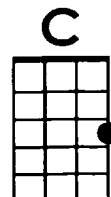
F Dm Bb C
 AS I... WALK THROUGH THIS WORLD NOTHING CAN STOP... THE DUKE OF EARL



F Dm Bb C
 AND YOU, YOU ARE MY GIRL AND NO ONE CAN HURT YOU - OH NO



F Dm Bb C
 YES-A I... KNOW I'M GONNA LOVE YOU - OH, OH - COME ON LET ME HOLD YOU DARLING, 'CAUSE I'M THE DUKE OF EARL.



G C
 SO, YEAH, YEAH, YEAH, YEAAAAAH

F Dm Bb C
 AND WHEN I HOLD YOU, YOU ARE MY DUCHESS, DUCHESS OF EARL.

F Dm Bb C
 WE'LL WALK THROUGH MY DUKEDOM, AND A PARADISE WE WILL SHARE

F Dm Bb C
 YES-A I... KNOW I'M GONNA LOVE YOU - OH, OH - NOTHIN' CAN STOP ME NOW 'CAUSE I'M THE DUKE OF EARL.

C
 SO, YEAH, YEAH, YEAH, YEAH

F Dm Bb C
 HOO OO OO OO OO HOO OO OO A A A AH

F Dm Bb C
 HOO OO OO OO OO HOO OO OO A A A AH

F Dm Bb C
 YEAH I.... KNOW I'M GONNA LOVE YOU - OH, OH - NOTHIN' CAN STOP ME NOW, 'CAUSE I'M THE DUKE OF EARL.

C
 SO, YEAH, YEAH, YEAH, YEAH

F Dm Bb C
 HOO OO OO OO OO HOO OO OO YA A A A

F Dm Bb C
 HOO OO OO OO OO HOO OO OO.....

First recorded by The Dukays for Nat Records. Vee Jay records bought it and had one of their members, Eugene Dixon, change his name to Gene Chandler and take credit for it. Vee Jay bought the master tapes to "Duke of Earl" and wanted to release it immediately, but Nat Records did not want the Dukays' name on the record (their song "Night Owl" was struggling to make the charts); so the producers offered Eugene Dixon a choice: Start a solo career with "Duke of Earl" and be replaced as lead singer of the Dukays by a man named Charles Davis, or stay with the Dukays and have Davis start HIS solo career with "Duke of Earl." Chandler chose option #2 with the blessings of the group and the rest is history. The song's "Duke" is Earl Edwards, the founder of The Dukays.



Don Ho 1930 - 2007

Five nights a week, Don Ho sits center stage behind his Hammond Organ, sings some of his favorite songs and "talk story" with his audience. He teaches the mainlanders how to make an "Aloha" sign. Holding up his right hand with thumb and pinky finger extended, he says, "This means Family in Hawaii," and jokes, "or at least it did when I was growing up. Nowadays to the kids, it just means hang loose."

What he does is easy to describe: He lounges at the organ, caressing the keys. He sings a song in a sleepy, intimate voice. He gets the audience singing and clapping and pretty soon he gets individual members of the audience on stage to be kissed and hugged and teased. But what the magic is, is harder to figure.

Don was born in the little Honolulu neighborhood of Kakaako of Hawaiian, Chinese, Portuguese, Dutch, German parentage but soon moved to Kaneohe. Don's climb to today's heady heights began in a cocktail lounge in the windward Oahu town of Kaneohe called Honey's, named after his mother. After returning from the Air Force, Don took over Honey's in Kaneohe, Hawaii. "When I took it over, the place was empty," says Ho. It was packed everyday during the war years. My dad said 'Son, why don't you go make music.' Ho gathered a couple of friends who knew how to play musical instruments and started a band. "I was terrible," says Ho. "So, I just played very softly." Needless to say, business boomed.

Playing and learning from the talented musicians he hired for shows, Ho created his own musical image. In 1962, Ho began playing at Duke's in Waikiki. "That's when things started happening for us with records, TV shows and everything," says Ho. These were the days of Don's greatest development as an entertainer and a star. Backing him were the sensational five Aliis, playing piano, drums, two guitars, xylophone and doubling on half a dozen other instruments. Don presided at the organ, a glass of scotch in his hand, a cigarette burning in the ashtray. (Not anymore. He quit drinking and smoking fifteen years ago) The music was outstanding; the humor was fast and snappy. Tourists came, but so did locals and, after a while, visiting Hollywood stars—any of whom might take to the stage. Raising his glass in salute, Don would urge the audience to "suck'em up," and they did. Those rowdy, rollicking years brought stardom to Don and made Duke's Hawaii's most popular nightclub. Don, the Aliis, Duke Kahanamoku, Kimo McVay, young singers like Robin Wilson, Angel Pablo, Sam Kapu and everybody else on stage had a ball every night. The audience felt it and shared it and kept coming back for more. During his years at Duke's, Don literally erupted on the national show biz scene, first and most suddenly in a two-week engagement at Hollywood's ultra-posh Cocoanut Grove in 1966. His opening night was a triumph, breaking all previous attendance records, and he went on to play to turn-away crowds nightly.

With such a "debut," other star turns naturally followed: return engagements at the Grove, feature spots at the Sands in Las Vegas, Harrah's at Lake Tahoe, the Palmer House in Chicago, the Americana Hotel's Royal Box in New York, TV guest appearances with Johnny Carson, Joey Bishop and Art Linkletter, and his own hour-long color TV special—not to mention a clutch of best-selling LP record albums for Reprise. From his home based in Hawaii, Don launched out to discover old and new fans all over the country.

Tiny Bubbles

C G
Tiny bubbles, in the wine

C
Make me happy, Make me feel fine

C7 F
Tiny bubbles make me warm all over

C G
With the feeling that I'm gonna love you

C C7
'Til the end of time

F
So here's to the golden moon

C
And here's to the silver sea

D7 G
And mostly here's a toast to you and me

C G
Tiny bubbles, in the wine

C
Make me happy, Make me feel fine

F
Tiny bubbles make me warm all over

C G
With the feeling that I'm gonna love you

C
'Til the end of time

C G
With the feeling that I'm gonna love you

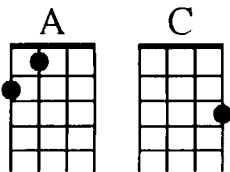
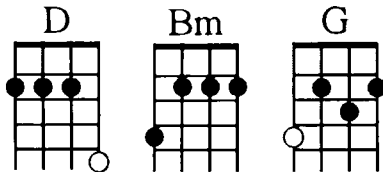
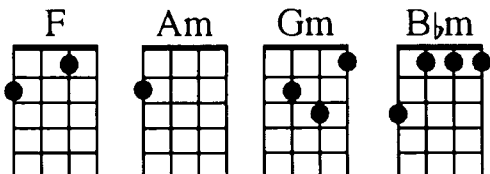
C
'Til the end of time

Dream a little Dream of me

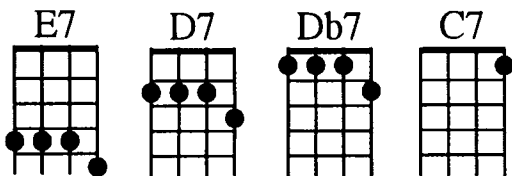


by Fabian Andre, Wilbur Schwandt & Gus Kahn

This song was written in 1931 and became a popular standard in depression-era America. Fabian Andre and Wilbur Schwandt composed the music and Gus Kahn wrote the lyrics. When she was 15, Michelle Phillips of The Mamas & The Papas met Fabian Andre, who co-wrote the music for the song. Several years later, when Phillips heard that Andre died in a fall in an elevator shaft, she remembered meeting him. They decided to record it with "Mama" Cass Elliot on lead vocals. It became her signature song, and she performed it until her death in 1974. Gus Kahn was a very successful lyricist in the '20s and '30s, writing hits like "Makin' Whoopie," "Ain't We Got Fun" and "It Had To Be You." He said "that young men and women don't know how to say 'I Love You' to each other, so we say it for them in 32 bars."



Here's a "Walk Down"



These chords are all the same shape and you can create beautiful sounds by "walking" between them

Ukulele Club of Santa Cruz



September 22-24 2006

F E7 Db7 C7
Stars shining bright above you
F Am D7
Night breezes seem to whisper "I love you"
Gm Bbm
Birds singing in the sycamore tree
F Db7 C7 C
Dream a little dream of me

F E7 Db7 C7
Say nightie-night and kiss me
F Am D7
Just hold me tight and tell me you'll miss me
Gm Bbm
While I'm alone as blue as can be
F Db7 C7 F A7
Dream a little dream of me

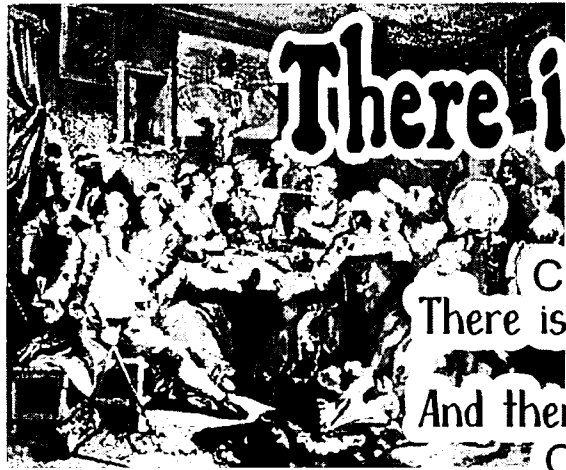
Chorus

D Bm G A
Stars fading, but I linger on dear
D Bm G A
Still craving your kiss
D Bm G A
I'm longing to linger till dawn dear
D Db7 C7
Just saying this.....

F E7 Db7 C7
Sweet dreams 'til sunbeams find you
F Am D7
Sweet dreams that leave all worries behind you
Gm Bbm
But in your dreams, whatever they be
F Db7 C7 F A7
Dream a little dream of me

Repeat Chorus

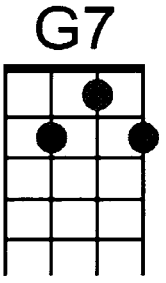
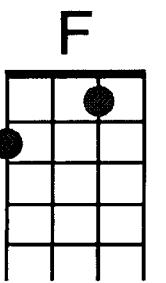
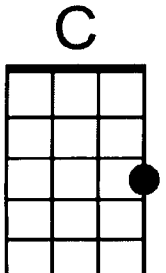
F E7 Db7 C7
Sweet dreams 'til sunbeams find you
F Am D7
Sweet dreams that leave all worries behind you
Gm Bbm
But in your dreams, whatever they be
F Db7 C7 F
Dream a little dream of me



There is a Tavern in the Town

1883 by William H. Hills

There is a tavern in the town, ...in the town,
 And there my dear love sits him down ...sits him down
 And drinks his wine 'mid laughter gay and free,
 And never, never thinks of me



Fare thee well, for I must leave thee,
 Do not let the parting grieve thee,
 And remember that the best of friends must part, must part
 Adieu, adieu, kind friends adieu ...adieu, adieu
 I can no longer stay with you ...stay with you
 I'll hang my harp on a weeping willow tree,
 And may the world go well with thee

Oh! dig my grave both wide and deep, ... wide and deep,
 Put tombstones at my head and feet ...head and feet
 And on my breast carve a turtle dove
 To signify I died of love

...and repeat the chorus

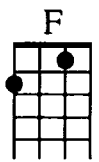
SONGS IN THE PUBLIC DOMAIN
 UKULELE CLUB OF SANTA CRUZ
 NOVEMBER 2006

There Is A Tavern In The Town first appeared in the 1883 edition of William H. Hill's Student Songs. Some sources attribute its origins to a traditional miners' song from Cornwall, U.K. This is no doubt the case in regard to certain turns of phrase in the text. The melody, however, from the very first measure identifies itself as a late nineteenth-century American "popular" tune. While the lyric is evidently the utterance of an abandoned female, the song itself was, historically speaking, more often sung by young males bonding with the aid of drink.

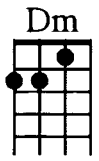


LOVE HURTS

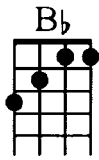
BY BOUDLEAUX & FELICE BRYANT
RECORDED BY EVERLY BROTHERS IN 1961



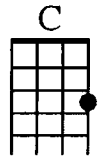
^F LOVE HURTS, ^{Dm} LOVE SCARS, ^{Bb} LOVE WOUNDS AND ^C MARS



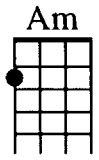
^F ANY HEART NOT ^{Dm} TOUGH NOR ^{Bb} STRONG ENOUGH ^C



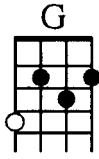
TO TAKE A LOT OF PAIN, TAKE A LOT OF PAIN



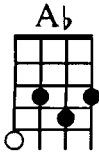
LOVE IS LIKE A CLOUD, HOLDS A LOT OF RAIN



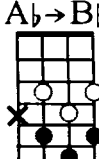
^F LOVE HURTS ^{Ab > Bb} LOVE HURTS ^F



^F I'M YOUNG, I KNOW, ^{Dm} BUT EVEN SO ^{Bb} ^C



I KNOW A THING OR TWO, I'VE LEARNED FROM YOU



I'VE REALLY LEARNED A LOT, REALLY LEARNED A LOT

LOVE IS LIKE A STOVE, BURNS YOU WHEN IT'S HOT

^F LOVE HURTS ^{Ab > Bb} LOVE HURTS ^F

^{Bb} SOME FOOLS RAVE ON ^{Am} HAPPINESS, ^{Bb} BLISSFULNESS, ^{Am} TOGETHERNESS ^{Bb} ^{Am} ^{Bb}

^G SOME FOOLS FOOL THEMSELVES I GUESS

BUT THEY'RE NOT FOOLING ME ^C

I KNOW IT ISN'T TRUE, KNOW IT ISN'T TRUE ^F ^{Dm}

LOVE IS JUST A LIE, MADE TO MAKE YOU BLUE ^{Bb} ^C

^F LOVE HURTS ^{Ab > Bb} LOVE HURTS ^F

Intro D /// B /// A /// G /// E7 // A // E7 // A

I'm gonna wait 'til the midnight hour
E7 A E7 A

That's when my love comes tumbling down
E7 A E7 A

I'm gonna wait 'til the midnight hour
E7 A E7 A

When there's no one else around
E7 A E7 A

I'm gonna take you girl and hold you
B7 A7

And do all things I told you
B7 A7

In the midnight hour ...Yes I am, whoa, yes I am
E7 A E7 A E7 A

.....One more thing I just wanna' say right here....
D /// B7 ///

I'm gonna wait 'til the stars come out
E7 A E7 A

To see that twinkle in your eyes
E7 A E7 A

I'm gonna wait 'til the midnight hour
E7 A E7 A

That's when my love begins to shine
E7 A E7 A

You're the only girl I know
B7 A7

That really loves me so
B7 A7

In the midnight hour oh yeah in the midnight hour
E7 A E7 A E7 A D /// B7 ///

I'm gonna wait.. wait 'til the midnight hour
E7 A E7 A

That's when my love comes tumbling down
E7 A E7 A

I'm gonna wait 'til the midnight hour
E7 A E7 A

That's when my love begins to shine
E7 A E7 A

E7 // A // E7 // A // E7 // A // E7 // A... and now just keep this going!

and take it out out with...

Just you and I... oh baby hah!just you and I

Nobody around baby.... just you and I

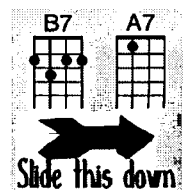
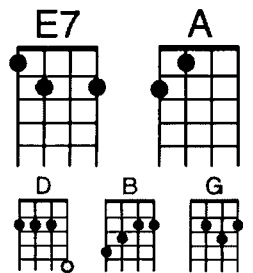
All Right, I'm gonna' hold you in my arms just you and I

Oh yeaaaaah.... the midnight hour.... oh baby...in the midni....

Wilson Pickett brought the gruff, throaty power of his gospel-trained voice to bear on some of the most incendiary soul music of the Sixties. Some of his best work, including "In the Midnight Hour" and "634-5789," was cut in the mid-Sixties at Stax studios in Memphis and released on Atlantic Records. Pickett also connected with the crew of house musicians at Muscle Shoals, where, beginning in 1966, he cut such memorable soul smashes as "Land of 1,000 Dances," "Mustang Sally" and "Funky Broadway." Pickett enjoyed a steady run of hits on Atlantic for ten years, from 1963 to 1973, leaving behind a legacy of some of the deepest, funkier R&B soul music ever to emerge from the South.

Nicknamed "the Wicked Pickett" for his boasting, uninhibited style, the gruff-throated singer came into his own during his 1965 sessions at Stax, arranged by Atlantic's Jerry Wexler. Pickett collaborated with Booker T. and the M.G.'s guitarist Steve Cropper on "In the Midnight Hour," one of the most enduring soul classics of all time.

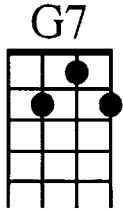
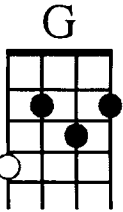
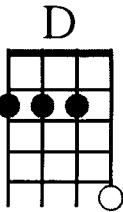
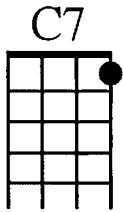
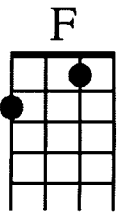
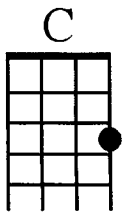
The great Wilson Pickett died January 19, 2006 at the age of 64



and if you don't know how this part goes
you'd best take another listen to
Mr. Wilson Pickett

Funny How Time Slips Away

Willie was laid-back before people knew what laid-back was. I think Willie has always been that way.
- Waylon Jennings



UKULELE CLUB OF SANTA CRUZ
WILLIE NELSON NIGHT
APRIL 2007

Well, hello there... my, it's been a long, long time

How am I doing? Oh, I guess that I'm doing fine

It's been so long now, and it seems now, that it was only yesterday

Gee, ain't it funny, how time slips away

How's your new love? I hope that he's doing fine

I heard you told him, that you'd love him 'til the end of time

Now that's the same thing, that you told me, it seems like just the other day

Gee, ain't it funny, how time slips away

Gotta go now... I guess I'll see you around,

I don't know when, though, never know when I'll be back in town

But remember, what I tell you, that in time you're gonna pay

And it's surprising, how time slips away

LITTLE BROWN GAL

by Don McDiarmid & Lee Wood 1935

One of the four songs commonly used by Matson ships and Waikiki hotels to teach the hula to tourists.

The commercialization of Hawaiian culture began most likely with American interest in the Hawaiian Islands engendered by the Spanish-American War and the imperialistic phase of the country, so evident at the turn of the century. By 1915, when a group of Hawaiian musicians, singers, and dancers — featuring George E. K. Awai's Royal Hawaiian Quartet — were headline acts at the Panama-Pacific International Exposition in San Francisco, a musical craze was born that was to sweep the United States and, later, Western Europe as well. The early Hawaiian musicians — Awai, Frank Ferrara, Pali Lua and the Bird of Paradise Trio, and Sol Hoopii, who played background music for many Paramount movies — inspired mainland music composers, the New York Tin Pan Alley people, to begin writing this sort of material for mass consumption. The results was a series of "phony" Hawaiian songs, many with nonsense lyrics like those of the Al Jolson hit, "Yaaka Hula Hickey Dula," or ones demeaning to the Hawaiian, such as Harry Owens' "Princess Poo-Poo-ly Has Plenty Papaya." Hawaiian musicians themselves, who came to the mainland to tour in vaudeville and theater, gradually incorporated these much-requested songs into their repertoires — as well as rearranging Hawaiian classics to the newly popular jazz beat that was sweeping America. As the first tourist hotels opened on Waikiki, this commercial "Hawaiian" music was the natural sound for the stage shows and dance bands that sprang up with the tourist industry. Ragtime, jazz, blues, foxtrot — all were used in creating songs with Hawaiian themes, but with English lyrics. These hapa haole songs, played live in Waikiki and across America by touring bands, were also broadcast throughout the world on the famous radio program, "Hawaii Calls," as well as being featured in films such as Bing Crosby's 1937 Waikiki Wedding, from which the hapa haole song "Sweet Lailani" won the Oscar for best song. This music, much of it commercially produced by non-Hawaiians, came to be defined as authentic Hawaiian music and was mistakenly assumed to represent and reflect the cultural identity of the people. This was true, sadly, even among Hawaiians themselves, many of whom took on the "false culture" and the impact of its negative images of Hawaiians as a part of their heritage. From 1930 and on into the 1960s this "Hawaiian sound," much of it created in Tin Pan Alley, flourished commercially both on the American mainland especially in the 1930s and 1940s) and in the lounges and supper clubs of Waikiki.

by George H. Lewis Winter
University of the Pacific 1988

Introduction

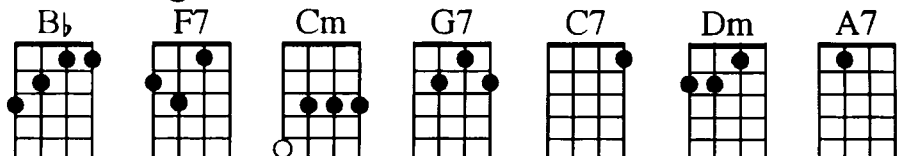
Bb F7 Bb
To the isles across the blue Pacific,
Bb F7 Bb
I've a constant longing to return
Cm G7 Cm
There's a reason that is quite specific
C7 F7
Someone for whom I yearn

(Bb) F7
It's not the islands fair that are calling to me
Bb
It's not the balmy air nor the tropical sea
G7 C7
It's just a little brown gal in a little grass skirt
F7 Bb
In a little grass shack in Hawaii

(Bb) F7
It isn't waikiki nor Kamehameha's folly
Bb
Not the beachboys free with their ho'omalimali
G7 C7
It's just a little brown gal in a little grass skirt
F7 Bb
In a little grass shack in Hawaii

C Dm A7
H Through that island wonderland
O Dm A7
R she's broken all the kane's hearts
S Dm A7
It's not hard to understand
Dm G7 Cm F7
For that wahine, is a gal apart

(Bb) F7
I'll be leaving soon, but the thrill I'll enjoy
Bb
Is not the island moon, nor the fish and the poi
G7 C7
It's just a little brown gal in a little grass skirt
F7 Bb
In a little grass shack in Hawaii



Sea of Heartbreak

by H. David & P. Hampton

^C All the lights, in the ^{Am} harbor, they don't shine on me ^F
^C I'm, like a lost ship, away from the sea ^{G7}

^C Sea of the Heartbreak, lost lover loneliness ^F
^C Memories of your caress, so divine
^F How I wish, you were mine, again my dear ^C
^{G7} I'm on a sea of tears, Sea of Heartbreak, ooooh ^C ^{G7}

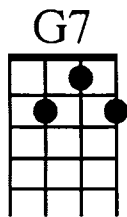
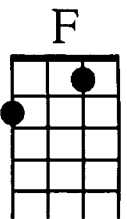
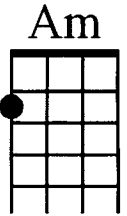
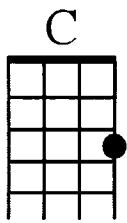
^C How, could you leave me, where did you go ^{Am} ^F ^{G7}
^C Why, did I lose you, I don't even know, I'm on the ^F ^{G7}

^C Sea of the Heartbreak, lost lover loneliness ^F
^C Memories of your caress, so divine
^F How I wish, you were mine, again my dear ^C
^{G7} I'm on a sea of tears, Sea of Heartbreak, ooooh ^C ^{G7}

^C Come, to my rescue, come back to me ^{Am} ^F ^{G7}
^C Please take me, take me and keep me, away from the sea ^{Am} ^F ^{G7}

^C Sea of the Heartbreak, lost lover loneliness ^F
^C Memories of your caress, so divine
^F How I wish, you were mine, again my dear ^C
^{G7} I'm on a sea of tears, Sea of Heartbreak, ooooh ^C ^{G7}

^C Sea of Heartbreak, ooooh ^{G7} Sea of Heartbreak, ooooh ^C ^{G7}
^C Sea of Heartbreak, ooooh ^{G7} Sea of Heartbreak, ooooh ^C ^{G7}
^C Sea of Heartbreak!



RED ROSES FOR A BLUE LADY

Words and Music by Sid Tepper and Roy Bennett

Tepper and Bennett between 1945 and 1970 had close to three hundred musical compositions published. In 1948 they wrote "Red Roses For A Blue Lady" first recorded by Guy Lombardo and His Royal Canadians and was a No.3 hit single for vocalist Vaughn Monroe. Other pop music artists who recorded their songs include Connie Francis and The Beatles but most significantly are forty-two songs recorded by Elvis Presley.



F **E7**
I want some Red Roses For A Blue Lady,
A7 **D7**

Mister Florist take my order please,

Gm **C7** **Am** **Dm**

We had a silly quarrel the other day,

G7 **C7** (**Cdim**) **C7**

Hope these pretty flowers chase the blues away

F **E7**
Wrap up some Red Roses For A Blue Lady,
A7 **D7**

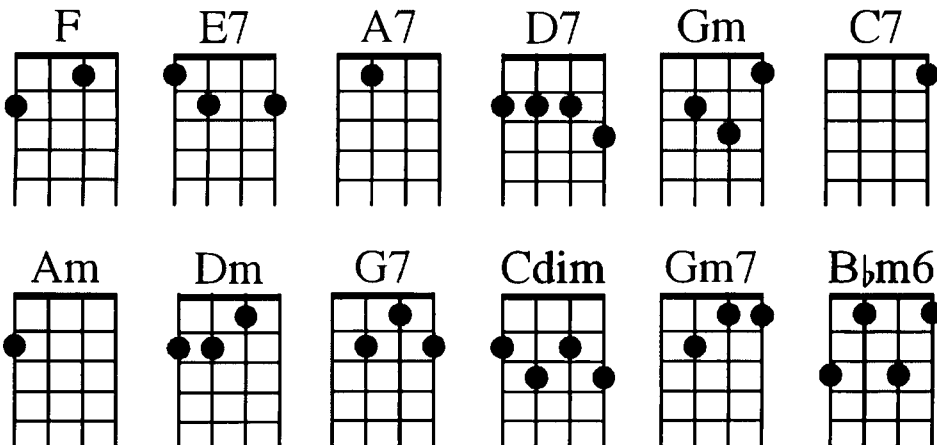
Send them to the sweetest gal in town

Gm7 (**Bbm6**) **F** **D7**

And if they do the trick, I'll hurry back to pick

Gm **C7** **F** (turn with **C7**)

Your best white orchid for her wedding gown



UKULELE CLUB OF SANTA CRUZ



RED & BLUE NIGHT
OCTOBER 2006



Am G
Baby, do you understand me now,
F E
Sometimes I feel a little mad
Am G
Well, don't you that know no one alive can always be an angel
F E
When things goes wrong, I seem to be bad
C Am
but, I'm just a soul whose intentions are good
F G Am
Oh Lord, please don't let me be misunderstood
Am IIII / G / C / G / Am IIII / G / C / G /

Am G
Baby, sometimes I'm so carefree,
F E
With a joy that's hard to hide,
Am G
And sometimes it seems that all I have do is worry,
F E
And then you're bound to see my other side
C Am
I'm just a soul whose intentions are good,
F G Am
Oh Lord, please don't let me be misunderstood
Am IIII / G / C / G / Am IIII / G / C / G /

PLEASE

F G F G
If I seem edgy, I want you to know,
F G C Am
That I never mean to take it out on you,
F G F G
Life has its problems, and I get my share,
F G E E7
and that's one thing I never mean to do, (cause I love you)

DON'T

Am G
Oh, oh oh baby, don't you know I'm human,
F E
Have thoughts like any other one
Am G
Sometimes I find myself long regretting,
F E
Some foolish thing, some simple thing I've done.

LET ME

C Am
I'm just a soul whose intentions are good,
F G Am
Oh Lord, please don't let me be misunderstood
C Am
Yes, I'm just a soul whose intentions are good,
F G Am
Oh Lord, please don't let me be misunderstood
C Am
Yes, I'm just a soul whose intentions are good,
F G Am
Oh Lord, please don't let me be misunderstood
C Am
Yes, I'm just a soul whose intentions are good,
F G Am
Oh Lord, please don't let me be misunderstood

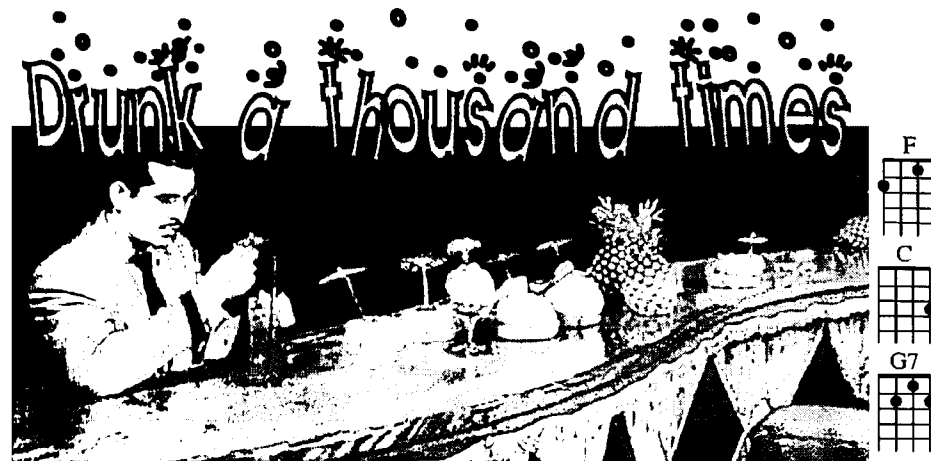
BE MISUNDERSTOOD

Intro C F C G7 (repeat)
 She seemed like somebody I could get to know
 Thought I was lucky I was next
 Her kiss was cheap perfume and cigarettes
 And lips warm from someone else's breath

And when her friends said that I was their favorite
 Didn't know there was a choice
 And when I asked who was talking in the background
 she said only listen to her voice

Chorus
 And now she says: why cant we be friends?
 And she says: trust is just a word
 And she says: she doesn't understand,
 And she's polished like a banister from so many hands,
 And I tell her:

I'd rather be drunk a thousand times, than sober one minute with her
 sober one minute with her



She says it's not really lying,
 If you never know the truth
 She says she'd swear on her mother dying
 While I'm showing her the proof

She tells me life's about forgiving
 Says she just wants one more chance
 She says, if you're making up the music,
 Then theres really no rules to the dance.

Repeat Chorus



Louis Prima

Boopin' & Boppin'



WHEN YOU'RE SMILING

FISHER, GOODWIN AND SHAY 1928

Bb

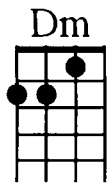
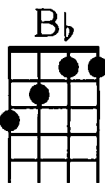
Dm

When your smiling, when your smiling

G7

Cm

The whole world smiles with you



Cm7

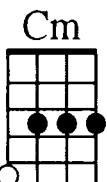
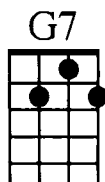
When your laughing, when your laughing

F7

F aug

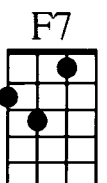
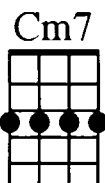
Bb

The sun comes shining through



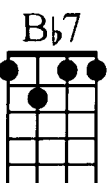
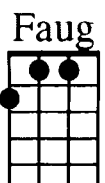
Bb7

But when you're crying



Eb

You bring on the rain

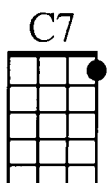
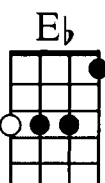


C7

So stop your sighing

F7

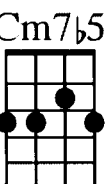
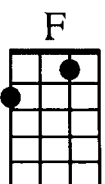
Be happy again



F

Bb

Keep on smiling



G7

'cause when your smiling

Cm

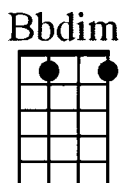
Cm7b5

Dm

Bb

the whole world smiles with you

turn around with (Bbdim) F7



Hot Time in the Old Town Tonight!

1886 Music by Joe Hayden Lyrics by Theo. A. Metz

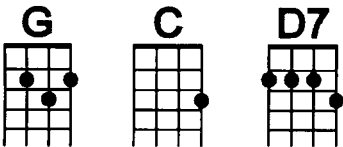
^G When you hear that the ^C preaching does ^G begin,
^G Bend down low, for to ^C drive away your ^G sin
^G And if you gets religion, you want to shout and sing
^{D7} There'll be a hot time in the old town tonight, my baby...

^G Please oh please, oh do not let me fall,
^G You're all mine, and I love you best of all,
Please make a gender choice here *and again here (can be different!)*

^G And you must be my ^C man ^G girl, or I'll have no ^C man ^G girl at all,
^{D7} There'll be a hot time in the old town tonight, my baby...

^G When you hear the bells go ding - a - ling
^G All join 'round, and sweetly you must sing
^G And when the verse is through, in the chorus all join in
^{D7} There'll be a hot time in the old town tonight!

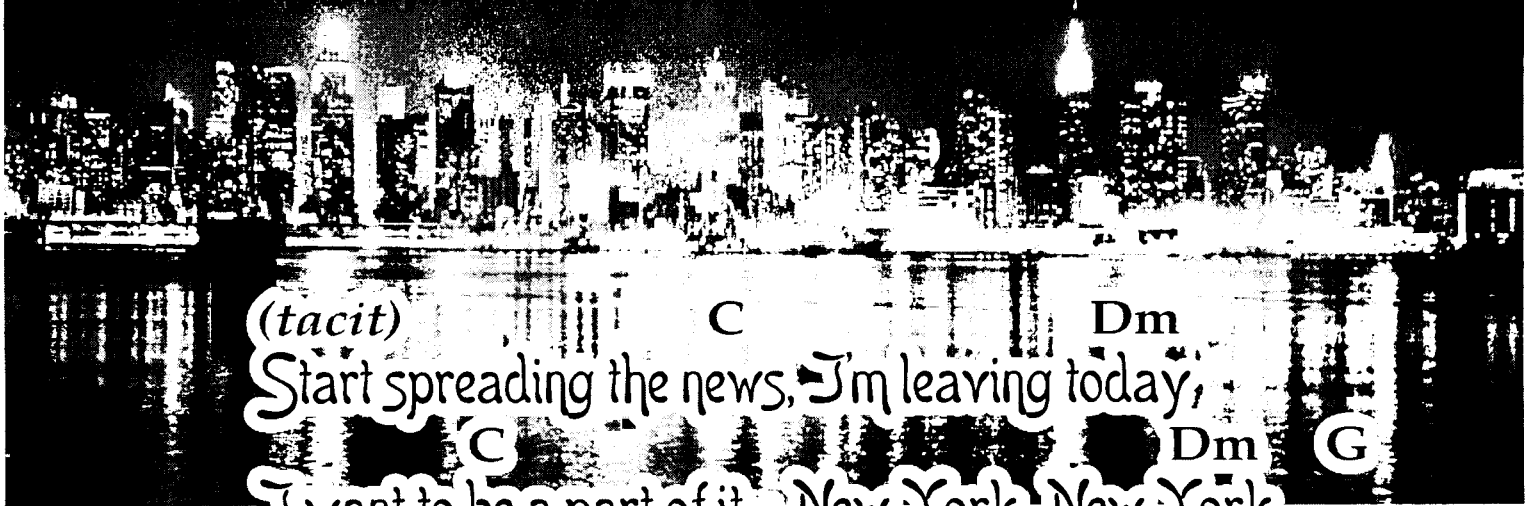
^{D7} Oh yeah... ^G a hot time in the old town tonight!



SONGS IN THE
 PUBLIC DOMAIN
 UKULELE CLUB OF SANTA CRUZ
 NOVEMBER 2006

There'll Be a Hot Time in the Old Town Tonight was a great favorite during the Spanish-American War in 1898, although it had actually been written twelve years earlier by Theodore Metz, band leader of the McIntyre and Heath Minstrels. Metz was inspired to write it when he saw a group of children putting out a fire in Old Town, Louisiana. The McIntyre and Heath Minstrels used it as a march for its street parades but it didn't catch on until Joe Hayden wrote some appropriate (ie non-racist) words for it and Teddy Roosevelt's Rough Riders adopted it as their personal anthem in Cuba. Jelly Roll Morton recalls it as one of the favorites of the little string groups in New Orleans which played at parties. It came into recorded jazz when Bessie Smith sang it on March 2, 1927, backed by a contingent from Fletcher Henderson's band.

NEW YORK, NEW YORK



(*tacit*) C Dm
Start spreading the news, I'm leaving today,
C Dm G
I want to be a part of it - New York, New York

(*tacit*) C Dm
These ragabond shoes, are longing to stray

C C7
Right through the very heart of it - New York, New York

F Fm C
I want to wake up in a city, that doesn't sleep
Em A7 Dm G

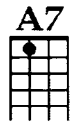
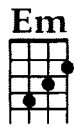
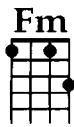
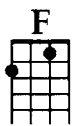
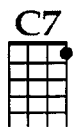
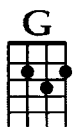
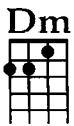
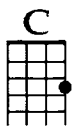
And find I'm king of the hill - top of the heap

(*tacit*) C Dm
These little town blues, are melting away

C C7
I'm gonna make a brand new start of it - in old New York

F Fm C A7
If I can make it there - I'll make it any - where

Dm G Dm G C (turn on G)
It's up to you - New York, New York

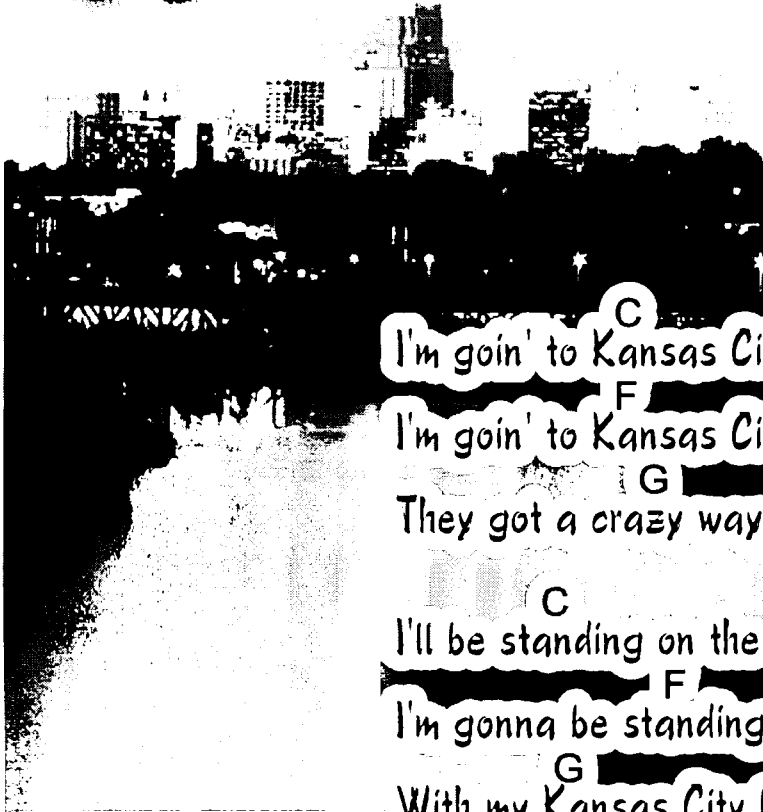


KANSAS CITY

by Jerry Leiber & Mike Stoller 1951

The origin of the song is a matter of some dispute. Although the song is usually credited to Jerry Leiber and Mike Stoller a recording of an identical song entitled "KC Loving" dates from around the same time and is credited to Little Willie Littlefield, who also recorded it. However, Jerry Leiber and Mike Stoller are one of the greatest song-writing teams in the history of rock 'n' roll. During the period of their most intense productivity, from the mid-'50s to the early '60s, they wrote, arranged and produced a series of pop classics for artists such as Elvis Presley ('Hound Dog', 'Jailhouse Rock'), The Coasters ('Charlie Brown', etc), Ben E King ('Stand By Me') and the Drifters ('There Goes My Baby'). In recent years their work has been showcased and celebrated in the internationally successful musical, Smokey Joe's Café.

Whistle Club of Santa Cruz • August 2006 • City Songs



I'm goin' to ^CKansas City, Kansas City, here I come
 I'm goin' to ^FKansas City, Kansas City, here I come ^C
 They got a crazy way of loving there and I'm goin' to get me some ^F ^C

I'll be standing on the corner - of Twelfth Street and Vine ^C
 I'm gonna be standing on the corner- of Twelfth Street and Vine ^F ^C
 With my Kansas City baby an a bottle of Kansas City wine ^G ^F ^C

Play it in ^C

or try it in ^D

or in ^G

or ^A

how about ^F

or even in ^E

Well, I might take a train, I might take a plane ^{C (tacit)} ^{C (tacit)}
 But if I have to walk I'm gonna get there just the same ^{C (tacit)} ^C
 I'm goin' to ^FKansas City, Kansas City, here I come ^C
 They got a crazy way of loving there and I'm goin' to get me some ^G ^F ^C
 The second verse is often omitted, but here it is for you to try.....

I'm gonna pack my clothes, leave at the break of dawn ^C
 I'm gonna pack my clothes, leave at the break of dawn ^F ^C
 Everybody will be sleeping , nobody will know where I've gone ^G ^F ^C
 Cause if I stay in town, I know I'm gonna die ^{C (tacit)} ^{C (tacit)}
 Gotta find a friendly city and that's the reason why ^{C (tacit)} ^C
 I'm goin' to ^FKansas City, Kansas City, here I come ^C
 They got a crazy way of loving there and I'm goin' to get me some ^G ^F ^C

IT'S A SIN TO TELL A LIE

BY BILLY MAYHEW 1933

BE SURE IT'S TRUE WHEN YOU SAY "I LOVE YOU",

IT'S A SIN TO TELL A LIE

MILLIONS OF HEARTS HAVE BEEN BROKEN,

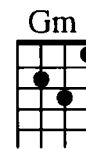
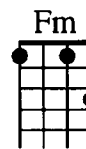
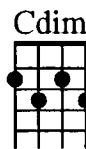
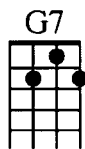
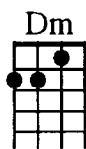
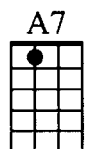
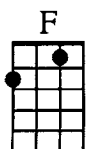
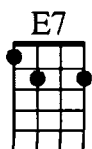
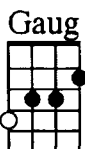
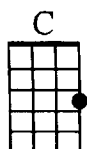
JUST BECAUSE THESE WORDS WERE SPoken

I LOVE YOU, YES, I DO, I LOVE YOU

IF YOU BREAK MY HEART I'LL DIE

So, BE SURE IT'S TRUE, WHEN YOU SAY... "I LOVE YOU"

IT'S A SIN TO TELL A LIE!



UKULELE CLUB OF SANTA CRUZ



RED & BLUE NIGHT
OCTOBER 2006

I'M BEGINNING TO SEE THE LIGHT

BY DON GEORGE, JOHNNY HODGES, DUKE ELLINGTON, & HARRY JAMES
CHARTED AS #1 IN 1945

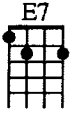
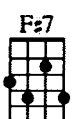
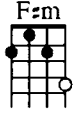
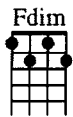


DUKE ELLINGTON

HARRY JAMES



253



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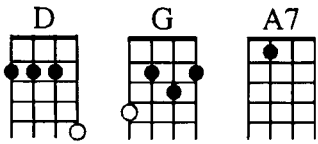
D6 Fdim D D6
I NEVER CARED MUCH FOR MOONLIT SKIES,
Dm6 G6 Dm6 Gm7
I NEVER WINK BACK AT FIRE FLIES,
D F#m B7
BUT NOW THAT THE STARS ARE IN YOUR EYES,
G A7 D A7
I'M BEGINNING TO SEE THE LIGHT

D6 Fdim D D6
I NEVER WENT IN FOR AFTERGLOW
Dm6 G6 Dm6 Gm7
OR CANDLELIGHT ON THE MISTLETOE,
D F#m B7
BUT NOW WHEN YOU TURN THE LAMP DOWN LOW,
G A7 D
I'M BEGINNING TO SEE THE LIGHT

F#7
USED TO RAMBLE THROUGH THE PARK
F7
SHADOW BOXING IN THE DARK
E7
THEN YOU CAME AND CAUSED A SPARK
Bb7 A7
THAT'S A FOUR—ALARM FIRE NOW

D6 Fdim D D6
I NEVER MADE LOVE BY LANTERN SHINE,
Dm6 G6 Dm6 Gm7
I NEVER SAW RAINBOWS IN MY WINE,
D F#m B7
BUT NOW THAT YOUR LIPS ARE BURNING MINE,
G A7 D
I'M BEGINNING TO SEE THE LIGHT

GOOD-HEARTED WOMAN



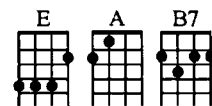
Willie Nelson once recalled "Waylon Jennings once asked me for some friendly advice on moving to Nashville, giving up a good job with a higher-than-average income to dig for some gold on Nashville's 16th Avenue concrete. Naturally I told him to stay where he was, and fortunately, he didn't listen."



by Willie Nelson & Waylon Jennings

D G
 A long time forgotten are dreams that just fell by the way
 A7 D
 The good life he promised, ain't what she's living today
 (D) G
 But she never complains of the bad times or bad things he's done, Lord
 A7 D
 She just talks about the good times they've had, and all the good times to come
 (D) G
 She's a good-hearted woman in love with a good-timin' man
 A7 D
 She loves him in spite of his ways, that she don't understand
 (D) G
 Through teardrops and laughter, they'll pass through this world hand-in-hand,
 A7 D
 A good-hearted woman loving a good-timing man
 D G
 He likes the bright lights, and night life, and good-timin' friends
 A7 D
 And when the party's all over, she'll welcome him back home again
 (D) G
 Lord knows, she don't understand him, but she does the best that she can
 A7 D
 This good-hearted woman; lovin' her good-timin' man
 (D) G
 She's a good-hearted woman in love with a good-timin' man
 A7 D
 She loves him in spite of his ways, that she don't understand
 (D) G
 Through teardrops and laughter, they'll pass through this world hand-in-hand,
 A7 D
 A good-hearted woman loving a good timing man

...and if ya' can do it - do one or two more Choruses up one key in **E**



UNCLE CLUB OF SANTA CRUZ
 WILLIE NELSON VIET
 APRIL 2001



Oh! You Beautiful Doll

1911 Music by Nat. D. Ayer Lyrics by Seymour Brown

Another of those immediate hits, as with many of the lasting hits from this period, Oh! You Beautiful Doll has enjoyed many revivals and performances in films by some of the greatest singers of the 20th century. Like many of our lasting hits, Judy Garland sang this one in the 1942 film, For Me And My Gal. It also was featured in the 1939 film biography, The Story of Vernon and Irene Castle starring Fred Astaire and Ginger Rogers.

F F7 D7 G7

Oh! You beautiful doll, you great big beautiful doll

C7

Let me put my arms about you,

F C7 F (Gm7) **Db7**

I could never live with - out you

F F7 D7 G7

Oh! You beautiful doll, You great big beautiful doll!

C7 F

If you ever leave me, how my heart will ache

Db

I want to hug you but I fear you'd break

F - A7 - Dm - Dm7 - G7 C F (C7 turn)

Oh! Oh! Oh! Oh! Oh! you beautiful doll!

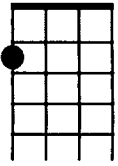
F F7 D7 G7 C7 Gm7 Db7 Db A7 Dm

SONGS IN THE PUBLIC DOMAIN
UKULELE CLUB OF SANTA CRUZ
NOVEMBER 2006

256 MAUI HAWAIIAN SUPA MAN

BY DEL BEAZLEY

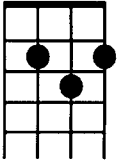
Am



Oh, tall is the tale of the mischievous one
Who fished out all the island and captured the sun

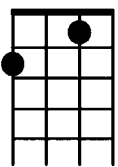
His deeds and tasks I will unmask so that you'll understand
That before there was a Clark Kent there was a Hawaiian Super Man

G



He fished out the islands with a magic hook
There would have been more, somebody looked

F



He pulled morning sky, the sun he entwined
Slowed down his flight so kapa could dry, yeah

Chorus

Am

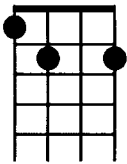
Mischievous, marvelous, magical Maui - Hero of this Land

The one the only, the ultimate Hawaiian Super Man

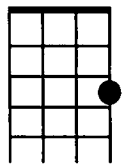
Maui, Maui, oh Maui, the Hawaiian Supa Man

Maui, Maui, oh Maui, the Hawaiian Supa Man

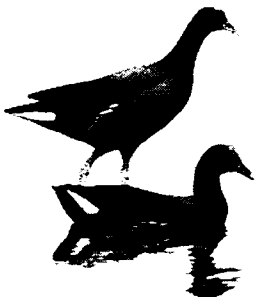
E7



C



Secret of fire was locked somewhere in time
So when the ahi died in the hale kuke, no way to be ignite
So off he goes in search of those who hold the information
So fire could be used by all the future generations



He found that alae held the fire connection

But his plan of deception fell short from perfection

Without a choice he had to get mean

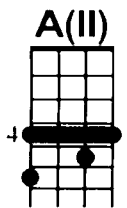
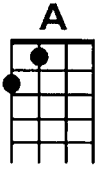
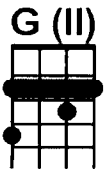
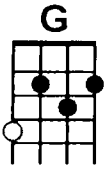
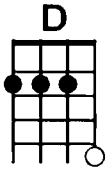
So he squeezed alae's throat until she screamed the secret

repeat Chorus

JOHNNY B. GOODE



CHUCK BERRY



Deep down in Louisiana, close to New Orleans,
Way back up in the woods among the evergreens,

There stood a log cabin made of earth and wood

Where lived a country boy named Johnny B. Goode

Who never ever learned to read or write so well,

But he could play the guitar just like a ringin' a bell

Go Go Go, Johnny, Go Go Go Go Johnny, Go Go Go

Go, Johnny, Go Go Go Go Johnny, Go Go Go.... Johnny B. Goode

He used to carry his guitar in a gunny sack,

Go sit beneath the tree by the railroad track

Old engineers would see him sittin' in the shade,

Strummin' with the rhythm that the drivers made

When people passed him by they would stop and say,

Oh my but that little country boy could play'

Go Go Go, Johnny, Go Go Go Go Johnny, Go Go Go

Go, Johnny, Go Go Go Go Johnny, Go Go Go.... Johnny B. Goode

His mother told him, 'someday you will be a man,

You will be the leader of a big ol' band

Many people comin' from miles around

Will hear you play your music when the sun go down

Maybe someday your name'll be in lights,

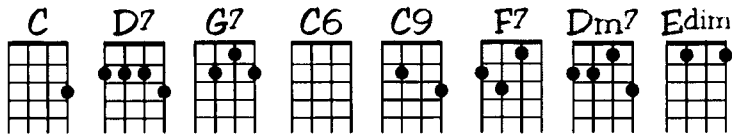
Sayin' 'Johnny B. Goode tonight'!

This was Al Jolson's ultimate goodbye song. A major hit from the show Bombo, this was a show stopper. The song has long been associated with Jolson as well as the age and image of the "flapper" during the roaring twenties. As with many of his top hits, this song appeared in both Jolson movies, The Jazz Singer and Rose Of Washington Square.

TOOT, TOOT, TOOTSIE
(Goo' Bye)

1922 By Gus Kahn, Ernie Erdman & Dan Russo

Toot, Toot, Tootsie!



...Goo' Bye



C D7
Toot, Toot, Tootsie, Good-Bye

G7 C6
Toot, Toot, Tootsie, don't cry,

C G7
The choo choo train that takes me, away from you...

C (Edim) (Dm7) G7
No words can tell how sad it makes me!

C D7
Kiss me, Tootsie, and then,

G7 C9
Do it over again,

F7
Watch for the mail - - I'll never fail,

C G7
If you don't get a letter then you'll know I'm in jail,

C D7
Tut, tut, Toot -sie don't cry

G7 C (G7 turnaround)
Toot, Toot, Tootsie Good -Bye!

The Verses

When some-bod-y says good-bye to me,
I'm sad as I can be,
Not so with this lov-ing Ro-me-o,
He seemed to take a lot of pleas-ure
say-ing bye-bye to his treas-ure:

Yes-ter-day I heard a lov-er sigh,
"Good-bye oh me, oh my"
Sev-en times he got a-board his train
And sev-en times he hur-ried back
to kiss his love a-gain and tell her:

 **SONGS IN THE
PUBLIC DOMAIN**
UKULELE CLUB OF SANTA CRUZ
NOVEMBER 2006

INTRO F // // // C // // // Bb // // // F // // //

I Think We're Alone Now

by Ritchie Cordell



Tommy James & the Shondells took this song to #4 on the Billboard Hot 100 in 1967, where it spent 17 weeks on the chart. Rock critic Lester Bangs called the single "the bubblegum apotheosis."

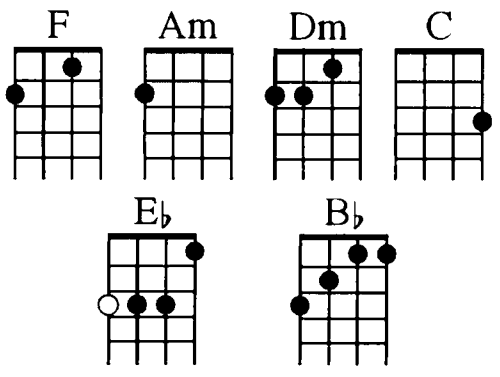
(F) Am
Children behave
Dm C
That's what they say when we're together
F Am
And watch how you play
Dm C
They don't understand , and so we're...

Am F
Runnin' just as fast as we can
Am F
Holdin' on to one another's hand
Eb
Tryin' to get away into the night
C
And then you put your arms around me as we tumble to the ground
F
And then you say...

(F) C
I think we're alone now
Bb F
There doesn't seem to be anyone around
(F) C
I think we're alone now
Bb F
The beating of our hearts is the only sound (HEARTBEAT AND CRICKETS)

(F) Am
Look at the way
Dm C
We gotta hide what we're doin'
F Am
'Cause what would they say
Dm C
If they ever knew, and so we're...

Am F
Runnin' just as fast as we can
Am F
Holdin' on to one another's hand
Eb
Tryin' to get away into the night
C
And then you put your arms around me as we tumble to the ground
F
And then you say...



(F) C
I think we're alone now
Bb F
There doesn't seem to be anyone around
(F) C
I think we're alone now
Bb F
The beating of our hearts is the only sound (HEARTBEAT AND CRICKETS)

Ukulele Club of Santa Cruz
"Falling in Love" Night
March 2007

(F) C
I think we're alone now
Bb F
There doesn't seem to be anyone around **REPEAT & FADE OUT**

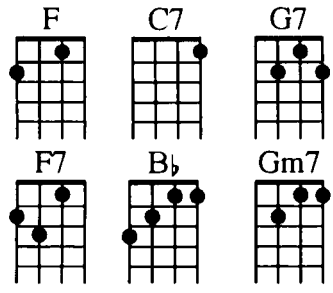
RAMBLIN' ROSE

by Noel Sherman and Joe Sherman (1962)



NAT KING COLE
1919-1965

Born Nathaniel Adams Coles in 1919 in Montgomery, Alabama. His mother, Perlina Coles, introduced her children to music early on and all four of her sons became professional musicians. As a small child, Cole could pump out "Yes, We Have No Bananas" on the piano and liked to stand in front of the radio with a ruler in his hand, pretending to conduct an orchestra. While attending High School, Cole became enamored of jazz music. The African American community on Chicago's southside was a center of jazz action in the 1930s. Cole and his older brother Eddie went as often as possible to hear jazz and be with jazz musicians. When admission to a performance could not be afforded, Cole would stand in alleys listening at the stage door.



F C7 F
RAMBLIN' ROSE, RAMBLIN' ROSE

G7 C7
WHY YOU RAMBLE, NO ONE KNOWS

F7 Bb
WILD AND WINDBLOWN

F
THAT'S HOW YOU'VE GROWN

Gm7 C7 F Bb F
WHO CAN CLING TO, A RAMBLIN' ROSE

C7 F
RAMBLE ON, RAMBLE ON

G7 C7
WHEN YOUR RAMBLIN' DAYS ARE GONE

F7 Bb
WHO WILL LOVE YOU

F
WITH A LOVE TRUE

Gm7 C7 F Bb F
WHEN YOUR RAMBLIN' DAYS ARE GONE

F C7 F
RAMBLIN' ROSE, RAMBLIN' ROSE

G7 C7
WHY I WANT YOU, HEAVEN KNOWS

F Bb F
THO' I LOVE YOU, WITH A LOVE TRUE

Gm7 C7 F Bb F
WHO CAN CLING TO A RAMBLIN' ROSE

...one more time - everybody now!

F C7 F
RAMBLIN' ROSE, RAMBLIN' ROSE

G7 C7
WHY I WANT YOU, HEAVEN KNOWS

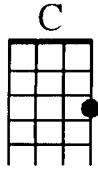
F Bb F
THO' I LOVE YOU, WITH A LOVE TRUE

Gm7 C7 Tacit F Bb F
WHO CAN CLING TO... A RAMBLIN' ROSE

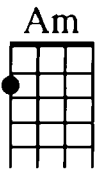
"a little travelin music, Sam"
 Ukulele Club of Santa Cruz
 December 2006

Enjoy Yourself (It's Later Than You Think) 261

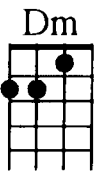
Words + Music by Carl Sigman + Herb Magidson



C Am C Am C Am Dm
 You work and work for years and years... You're always on the go
 Dm(7) G7 Dm(7) G7 Dm(7) G7 C
 You never take a minute off, too busy makin' dough

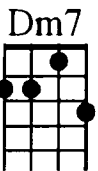


C Am C Am C7 F
 Someday, you say, you'll have your fun... When you're a millionaire --
 F Fm C A Dm(7) G7 C G7
 Imagine all the fun you'll have in your old rockin' chair

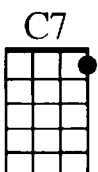


CHORUS

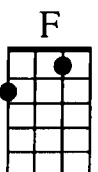
C Am7 Dm(7)
 Enjoy yourself... It's later than you think!



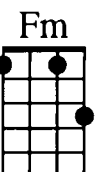
G7 Dm(7) G7 C
 Enjoy yourself, while you're still in the pink



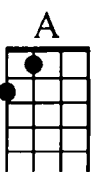
C C7 F
 The years go by as quickly as a wink --
 Dm(7) F C Am Dm(7) G7 C
 Enjoy yourself, enjoy yourself, it's later than you think



C Am C Am C Am Dm
 You're gonna take that ocean trip, no matter, come what may
 Dm(7) G7 Dm(7) G7 Dm(7) G7 C

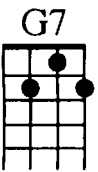


C Am C Am C7 F
 You've got your reservations but you just can't get away
 Next year, for sure, you'll see the world, you'll really get around --
 F Fm C A Dm(7) G7 C G7
 But how far can you travel when you're six-feet under ground?

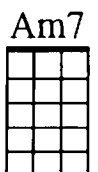


REPEAT CHORUS

C Am C Am C Am Dm
 You never go to nightclubs and you just don't care to dance
 Dm(7) G7 Dm(7) G7 Dm(7) G7 C



C Am C Am C7 F
 You don't have time for silly things like moonlight and romance
 You only think of dollar bills tied neatly in a stack



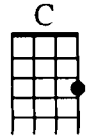
F Fm C A Dm(7) G7 C G7
 But when you kiss a dollar bill, it doesn't kiss you back

REPEAT CHORUS

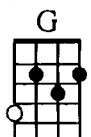
I Want To Hold Your Hand



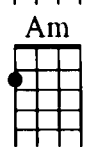
This was the first Beatles song to catch on in America. In 1963, the Beatles became stars in England, but couldn't break through in the US. They couldn't get a major label to distribute their singles in America, so songs like "Love Me Do" and "She Loves You" were issued on small labels and flopped, even though they were hits in England. In February 1964, America finally took notice of The Beatles and bought this single in droves, giving them this, their first US hit. It sold more copies in its first 10 days of release in the US than any other British single before or since. The Beatles celebrated madly when they found out they were #1 in America. They came to America for the first time in February 1964, a week after this hit #1, and having the top single gave them a huge boost.. John Lennon and Paul McCartney wrote this in Jane Asher's basement. Asher was an actress who became Paul's first high-profile girlfriend. After appearing in several movies, TV shows and stage productions, Asher became an authority on baking, and has her own business selling party cakes and supplying baking and decorating equipment. She and Paul broke up in 1968.



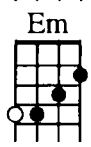
(C) C G Am Em
Oh, yeah, I'll tell you something... I think you'll understand,
C G Am E(7)



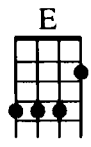
Then I say that something... I want to hold your hand!
F G7 C Am F G7 C
I want to hold your hand! I want to hold your hand!



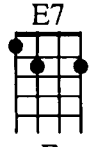
(C) C G Am Em
Oh, please, say to me... you'll let me be your man,
C G Am E(7)



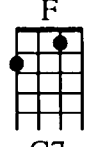
And please, say to me... you'll let me hold your hand
F G7 C Am F G7 C
Now let me hold your hand, I want to hold your hand!



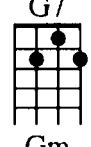
Gm C7 F Dm
...and when I touch you I feel happy inside,



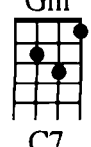
Gm C F G
...It's such a feeling that my love I can't hide,
F G F G
I can't hide... I can't hide!



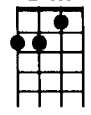
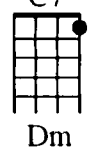
C G Am Em
Yeah you, got that something... I think you'll understand
C G Am E(7)



When I feel that something... I want to hold your hand!
F G C Am
I want to hold your hand!



F G F//// C
I want to hold your hand!



WILD THING



A D E7 D
 Wild Thing, you make my
 A D E7 D
 heart sing
 A D E7 D
 everything...groovy you make
 A D E7
 Wild Thing yeah,yeah,yeah,yeah

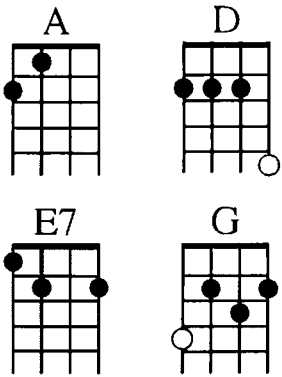
G /// A / (stop)
 Wild Thing, I think I love you
 G /// A / (stop)
 but I wanna know for sure
 G /// A / (stop)
 come on and hold me tight
 G /// A / (stop) D ////
 Oh you move me

A D E7 D
 Wild Thing, you make my
 A D E7 D
 heart sing
 A D E7 D
 everything...groovy you make
 A D E7
 Wild Thing yeah,yeah,yeah,yeah

G /// A / (stop)
 Wild thing, I think I need you
 G /// A / (stop)
 But I gotta know for sure
 G /// A / (stop)
 Come on and squeeze me tight
 G /// A / (stop) D ////
 Oh I need it

A D E7 D
 Wild Thing, you make my
 A D E7 D
 heart sing
 A D E7 D
 everything...groovy you make
 A
 Wild Thing yeah,yeah,yeah,yeah

THE TROGGS





King of the Road

Roger Miller

Poverty in America

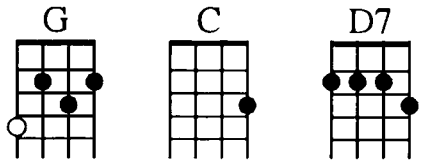
- 37 million Americans lived in poverty in 2005
- 12.6 percent of Americans are living in poverty today. This figure includes 7.7 million families.
- Today, 12.9 million children under the age of 18 are living in poverty. That's 17.6 percent of all children in America.
- 24.9 percent of African Americans are living in poverty, making the poverty rate among African Americans nearly twice the national rate
- 21.8 percent of Hispanics live in poverty
- 25.3 percent of American Indians and Alaska Natives live in poverty
- Women are nearly 27 percent more likely to live in poverty than men. Women make 77 cents for every dollar made by men.
- Between 2004 and 2005, the number of Americans without any health insurance rose by 1.3 million. 46.6 million Americans do not have health care coverage. 8.3 million children under the age of 18 were uninsured in 2005. The proportion of people who receive health insurance from their employer continued to drop between 2004 and 2005, from 59.8 percent to 59.5 percent, the lowest levels in a decade.
- The number of people receiving assistance through government health insurance programs continues to rise. In 2005, 27.3 percent of Americans received some sort of government-sponsored health insurance, an increase from 27.2 in 2004.

G C D7 G
Trailer for sale or rent, rooms to let, fifty cents,
C D7
No phone, no pool, no pets, I ain't got no cigarettes, ah but...
G C D7 G
Two hours of pushing broom buys a eight by twelve four-bit room,
C D7 G
I'm a man of means by no means, King of the Road

G C D7 G
Third box car midnight train, destination Bangor, Maine,
C D7
Old worn out suit and shoes, I don't pay no union dues, I smoke...
G C D7 G
Old stogies I have found, short, but not too big around,
C D7 G
I'm a man of means by no means, King of the Road

G C
I know every engineer on every train,
D7 G
All of their children and all of their names
C
And every handout in every town
D7
And ev'ry lock that ain't locked when no one's around, I sing ...

G C D7 G
Trailer for sale or rent, rooms to let, fifty cents,
C D7
No phone, no pool, no pets, I ain't got no cigarettes, ah but...
G C D7 G
Two hours of pushing broom buys a eight by twelve four-bit room,
C D7 G
I'm a man of means by no means, King of the Road



"a little travelin music, Sam"
Ukulele Club of Santa Cruz
December 2006

Twilight Time

Morty Nevins
& Al Nevins

G B+ B7 265
Heavenly shades of night are falling; it's twilight time
Em G7
Out of the mist your voice is calling, it's twilight time
C Cm G/D E7
When purple colored curtains mark the end of day,
A A7 Am7 D7
I hear you, my dear, at twilight time

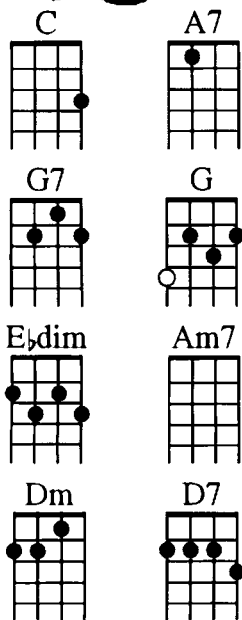
G B+ B7
Deepening shadows gather splendor, as day is done
Em G7
Fingers of night will soon surrender the setting sun
C Cm G/D E7
I count the moments, darling till you're here with me,
A D7 G (Gsus4) G
Together, at last at twilight time

B B7
Here in the after glow of day
Em Cdim Em Cdim Em
We keep our rendezvous, beneath the blue
A A7
Here in the sweet and same old way
D7 C Bm Bbm D7
I fall in love again,I.....did.....then

G B+ B7
Deep in the dark your kiss will thrill me, like days of old,
Em G7
Lighting the spark of love that fills me, with dreams untold
C Cm G/D E7
Each day I pray for evening, just to be with you,
A A7 Am7 D7
Together at last at twilight time

G B+ B7
Deep in the dark your kiss will thrill me; like days of old,
Em G7
Lighting the spark of love that fills me, with dreams untold.
C Cm G/D E7
Each day I pray for evening, just to be with you,
A D7 G F E7
Together at last at twilight time
A D7 G
..together at last at twilight time

LET IT SNOW



"Let It Snow" was written by lyricist Sammy Cahn and composer Jule Styne in 1945 and first recorded by Vaughn Monroe, became a huge popular hit, reaching #1 on the Billboard music chart the following year.

Because of its seasonal lyrics, "Let It Snow" is often regarded as a Christmas song. Yet despite its cheery, holiday feel, it is actually just a wonderful winter love song that never mentions any holiday. One of the best-selling songs of all time, "Let It Snow" has been covered countless times, with recordings by such wildly varied artists as the following: Herb Alpert & the Tijuana Brass, Ed Ames, Boyz II Men, Chicago, Patey Cline, Judy Collins, Ray Conniff Singers, Bing Crosby, Doris Day, Gloria Estefan, Kenny G, Vince Gill, Chris Isaak, The Manhattan Transfer, Dean Martin, Johnny Mathis, Martina McBride, Jo Dee Messina, Aaron Neville, Leon Redbone, Marie Osmond, Cliff Richard, Carly Simon, Jessica Simpson, Frank Sinatra, Twisted Sister, Jaci Velasquez and Andy Williams.

Frank Sinatra's performance of the song was the 25,000,000th download from Apple's online music service "iTunes".

UKULELE CLUB OF SANTA CRUZ
Fire and Ice Night
February 2007

OH, the ^CWeather ^{G7}outside ^Cis ^CFrightful,
But the ^CFire ^(Ebdim)is ^{G7}so ^Cdelightful,
And ^{Dm}since ^{Dm}we've ^{A7}no ^{A7}place ^{A7}to ^{A7}go,
Let ^{G7}it ^{G7}snow, ^{G7}Let ^{G7}it ^{G7}snow, ^CLet ^Cit ^Csnow

It ^Cdoesn't ^{G7}show ^Csigns ^Cof ^Cstopping,
And ^CI ^(Ebdim)brought ^{G7}some ^{G7}corn ^{G7}for ^{G7}popping;
The ^{Dm}lights ^{Dm}are ^{A7}turned ^{A7}way ^{A7}down ^{A7}low,
Let ^{G7}it ^{G7}snow, ^{G7}Let ^{G7}it ^{G7}snow, ^CLet ^Cit ^Csnow

When ^Gwe ^Gfinally ^Gkiss ^Ggood ^Gnight,
How ^{Am7}I'll ^{D7}hate ^Ggoing ^Gout ^Gin ^Gthe ^Gstorm;

But ^Gif ^Gyou ^Greally ^Ghold ^Gme ^Gtight,
All ^{A7}the ^{D7}way ^{G7}home ^{G7}I'll ^{G7}be ^{G7}warm

The ^Cfire ^{G7}is ^Cslowly ^Cdying,
And, ^Cmy ^(Ebdim)dear, ^{G7}we're ^{G7}still ^{G7}good-bye-ing,
But ^{Dm}as ^{A7}long ^{A7}as ^{A7}you ^{A7}love ^{A7}me ^{A7}so,
Let ^{G7}it ^{G7}snow, ^{G7}Let ^{G7}it ^{G7}snow, ^CLet ^Cit ^Csnow

with a final aloha from the Ukulele Club of Santa Cruz to our dear friend Pam...



I'll Remember You

Intro: C Em Dm G7

C Em
I'll remember you
F G7 C A7
Long after this endless summer has gone
Dm Fm
I'll be lonely, oh so lonely
Dm G7 C Em Dm G7
Living only to remember you

C Em
I'll remember you
F G7 C A7
Your voice as soft as the warm summer breeze
Dm Fm
Your sweet laughter, mornings after
Dm G7 C C7
Ever after, I'll remember you

F Dm G7 (F#7) G7
To your arms someday, I'll return to stay ... 'til then....

C Em
I will remember, too
F G7 C A7
Every bright star we made wishes upon

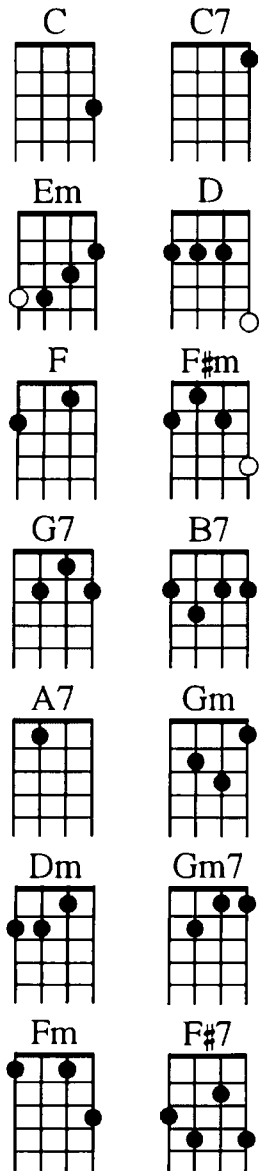
Dm Fm
Love me always, promise always
Dm G7 C C7
Ooo-ooooh, you'll remember too

F Dm G7 (F#7) G7 A7
To your arms someday, I'll return to stay ... 'til then....

D F#m
I will remember too
G A7 D B7
Every bright star we made wishes upon

Em Gm
Love me always, promise always
Em A7 D
Ooo-ooooh, you'll remember too

A7 D
I'll remember you
A7 D Gm7 D
I'll remem - ber you



Land of 1000 Dances

WILSON PICKETT

Am / C /
 1, 2, 3! 1, 2, 3
 C /// /////
 Ow! Uh! Alright! Uh!

C
 You got to know how to pony...like Bony Maronie
 Mashed potato ...do the alligator
 Put your hands on your hips (yeah) ...let your backbone slip
 Do the Watusi ...like my little Lucy

Uh - Na na na na na, na na na na na na na na na na, na na na na
 - I NEED SOMEONE TO HELP ME SAY IT ONE TIME!

Na na na na na, na na na na na na na na na na, na na na na



IF YOU'VE GOT A SAXOPHONE WITH YOU DO A 16 MEASURE C SOLO HERE!
 ...BUT IF YOU DIDN'T BRING A SAX THEN DO IT ON THE UKE!!

C /// /////
 Uh! You know I feel alright Huh I feel pretty good ya'll

C
 Uh - Na na na na na, na na na na na na na na na na, na na na na
 - COME ON YA'LL LET'S SAY IT ONE MORE TIME!

Na na na na na, na na na na na na na na na na, na na na na

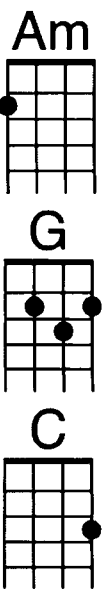
C
 Ohhh - Dance everybody, with Long Tall Sally
 Twistin' with Lucy, doin' the Watusi
 Roll over on your back, I like it like that
 Do that jerk, watch me work ya'll

C
 Uh - Na na na na na, na na na na na na na na na na, na na na na
 - COME ON ALL YOU UKERS LET'S SAY IT AGAIN!

Na na na na na, na na na na na na na na na na, na na na na

C /// /////
 Wow! Do it Wow! Do it Just watch me do it

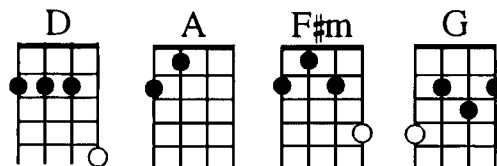
Oh help me... oh help me...
 Oh help me... oh help me... AND FADE ... OR BETTER YET, KEEP IT GOIN' TIL THE DANCING STOPS!



INTO THE MYSTIC

VAN MORRISON

D We were born before the wind, also younger than the sun
 A 'Ere the bonny boat was won, as we sailed into the mystic
 D Hark, now, hear the sailor's cry, smell the sea and feel the sky
 A Let your soul and spirit fly, into the mystic
 F#m G D When that foghorn blows, I will be comin' home
 F#m G A When that foghorn blows, I wanna hear it, I don't have to fear it
 D I wanna rock your gypsy soul, just like way back in the days of old
 A and magnificently we will float, onto the mystic
 F#m G D When that foghorn blows, you know I will be comin' home
 F#m G A and when that foghorn whistle blows, I've gotta hear it, I don't have to fear it
 D And I wanna rock your gypsy soul, just like way back in the days of old
 A and together we will float, into the mystic
 F#m G D When that foghorn blows, you know I will be comin' home
 F#m G A and when that foghorn whistle blows, I've gotta hear it, I don't have to fear it
 D And I wanna rock your gypsy soul, just like way back in the days of old
 A and together we will float, into the mystic
 A D ... too late to stop now ...

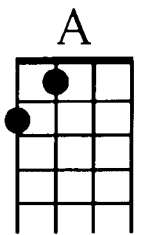
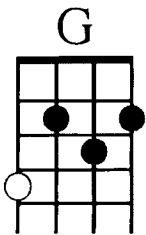
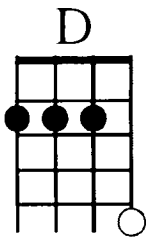


MOMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS²⁷¹



CHORUS

^D Mommas don't let your babies grow up to be ^G cowboys
^A Don't let 'em pick guitars and drive them old trucks
^D Make 'em be doctors and lawyers and such
^D Mommas don't let your babies grow up to be ^G cowboys
^A They'll never stay home and they're always alone
^D Even with someone they love



^D Cowboys ain't easy to love and they're harder to hold ^G
^A And they'd rather give you a song, than diamonds and gold ^D
^D Lone Star belt buckles and old faded Levis
And each night begins a new day ^G
And if you don't understand him, and he don't die young, ^A
he'll probably just ride away ^D

CHORUS

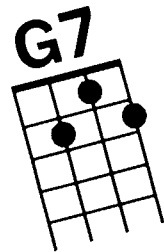
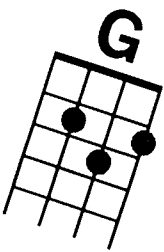
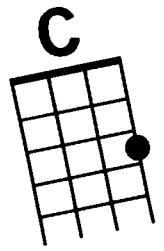
^D Cowboys like smoky old poolrooms and clear mountain mornin's ^G
^A Little warm puppies, and children, and girls of the night ^D
^D And them that don't know him won't like him
And them that do sometimes won't know how to take him ^G
He's ain't wrong he's just different, but his pride won't let him ^A
Do things to make you think he's right ^D

CHORUS TWICE



UKULELE CLUB OF SANTA CRUZ
WILLIE NELSON NIGHT
APRIL 2007

HAIL! HAIL! THE GANG'S ALL HERE!



SONGS IN THE
PUBLIC DOMAIN
UKULELE CLUB OF SANTA CRUZ
NOVEMBER 2006

C **G** **C**
Hail! Hail! the gang's all here,
G7
What the hell do we care, what the hell do we care,
C **G** **C**
Hail! Hail! we're full of cheer,
G7 **C**
What the hell do we care now!

C **G** **C**
Hail, hail, the gang's all here,
G7
Never mind the weather, here we are together;
C **G** **C**
Hail, hail, the gang's all here,
G7 **C**
and we're sure glad that you're here, too!

C **G** **C**
Hail, hail, the gang's all here,
G7
We're a bunch of live ones, not a single dead one;
C **G** **C**
Hail, hail, the gang's all here,
G7 **C**
Sure am glad that I'm here, too!

C **G** **C**
Hail! Hail! the Uke Club's here
G7
We play our ukes together, but we're not getting better!
C **G** **C**
Hail! Hail! The Uke Club's here
G7 **C**
And next time we'll be here too!

C **G** **C**
Hail! Hail! the gang's all here,
G7
What the hell do we care, what the hell do we care
C **G** **C**
Hail! Hail! ..drinking Bocci's beer,

G7 **C**
So! - What the hell do we care now!

INTRO Em G D C
Em G C



The River Bruce Springsteen 1979

Em G
I come from down in the valley
D C
Where mister when you're young
Em G C G
They bring you up to do like your daddy done
C
Me and Mary we met in high school
G D Em
When she was just seventeen
Am G C
We'd drive out of this valley down to where the fields were green
Em C
We'd go down to the river
D G
And into the river we'd dive
Em C D C
Oh down to the river we'd ride
Em G
Then I got Mary pregnant
D C
And man that was all she wrote
Em G C G
And for my nineteenth birthday I got a union card and a wedding coat
C
We went down to the courthouse
G D Em
And the judge put it all to rest
Am
No wedding day smiles, no walk down the aisle
G C
No flowers, no wedding dress
Em C
That night we went down to the river
D G
And into the river we'd dive
Em C D C
Oh down to the river we did ride

BREAK

Em G D C
Em G C G
C C G . . D . . Em
Am Am G C

Em G D C
I got a job working construction for the Johnstown Company
Em G C G
But lately there ain't been much work on account of the economy
C
Now all them things that seemed so important
G D Em
Well mister they vanished right into the air
Am
Now I just act like I don't remember
G C
Mary acts like she don't care
Em G
But I remember us riding in my brother's car
D C
Her body tan and wet down at the reservoir
Em G
At night on them banks I'd lie awake
C G
And pull her close just to feel each breath she'd take
C
Now those memories come back to haunt me
G D Em
They haunt me like a curse
Am
Is a dream a lie if it don't come true
G C
Or is it something worse,
Em C
That sends me down to the river
D G
Though I know the river is dry
Em C D C
That sends me down to the river tonight
Em C
Down to the river
D G
My baby and I
Em C D C
Oh down to the river we ride

FADE OUT

Em C D G
Em C D C



Louis Jordan

Effervescent saxophonist Louis Jordan was one of the chief architects and prime progenitors of the R&B idiom. His pioneering use of jumping shuffle rhythms in a small combo context was copied far and wide during the 1940s.

Jordan's sensational hit-laden run with Decca Records contained a raft of seminal performances, featuring inevitably infectious backing by his band, the Tympany Five, and Jordan's own searing alto sax and street corner jive-loaded sense of humor. Jordan was one of the first black entertainers to sell appreciably in the pop sector; his Decca duet mates included Bing Crosby, Louis Armstrong, and Ella Fitzgerald.

From 1942 to 1951, Jordan scored an astonishing 57 R&B chart hits (all on Decca), beginning with the humorous blues "I'm Gonna Leave You on the Outskirts of Town" and finishing with "Weak Minded Blues." In between, he drew up what amounted to an easily followed blueprint for the development of R&B (and for that matter, rock & roll -- the accessibly swinging shuffles of Bill Haley & the Comets were directly descended from Jordan; Haley often pointed to his Decca labelmate as profoundly influencing his approach).

"G.I. Jive," "Caldonia," "Buzz Me," "Choo Choo Ch' Boogie," "Ain't That Just like a Woman," "Ain't Nobody Here but Us Chickens," "Boogie Woogie Blue Plate," "Beans and Cornbread," "Saturday Night Fish Fry," and "Blue Light Boogie" -- every one of those classics topped the R&B lists, and there were plenty more that did precisely the same thing. Black audiences coast-to-coast were breathlessly jitterbugging to Jordan's jumping jive (and one suspects, more than a few whites kicked up their heels to those same platters as well).

Ray Charles had long cited Jordan as a primary influence (he lovingly covered Jordan's "Don't Let the Sun Catch You Crying" and "Early in the Morning"), and paid him back by signing Jordan to the Genius' Tangerine label.

His profile continues to rise posthumously, in large part due to the recent acclaimed Broadway musical *Five Guys Named Moe*, based on Jordan's bubbly, romping repertoire and charismatic persona.

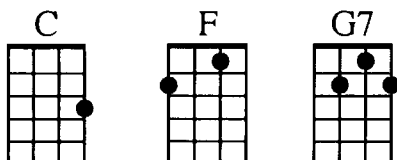
Let the Good Times Roll

C
Come on baby let the good times roll
Come on baby let me thrill your soul
F
Come on baby let the good times roll
G7 C
Roll all night long.

C
Come on baby yes this is this...
This is the something I just can't miss.
F
Come on baby let the good times roll
G7 C
Roll all night long.

C
Come on baby while the thrill is on...
Come on baby lets have some fun
F
Come on baby let the good times roll
G7 C
Roll all night long.

C
Come on baby just close the door.
Come on baby lets rock some more...
F
Come on baby let the good times roll
G7 C
Roll all night long.



F C
Feels so good...
G7 C
When your home...
F C
Come on baby...
F G7
Rock me all night long.

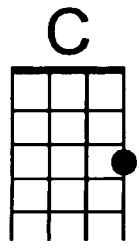
C
Come on baby let the good times roll
Come on baby let me thrill your soul
F
Come on baby let the good times roll
G7 C
Roll all night long.

F C
Feels so good...
G7 C
When your home...
F C
Come on baby...
F G7
Rock me all night long.

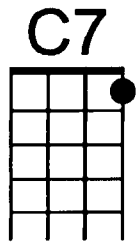
C
Come on baby let the good times roll
Come on baby let me thrill your soul
F
Come on baby let the good times roll
G7 C
Roll all night long.

Night Life

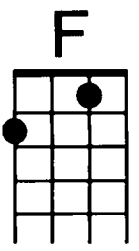
by Willie Nelson, W. Breeland, P. Buskirk



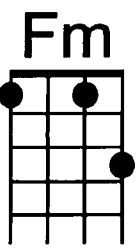
When the evenin' sun goes down



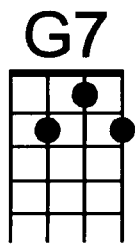
You will find me hangin' 'round



The night life ain't no good life

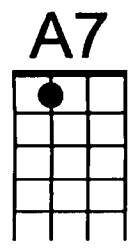


But it's my life!



Many people just like me,

Dreamin' of old used-to-be



and the night life ain't no good life,

But it's my life!

Listen to the blues, they're playin'.....

Listen to what the blues are sayin'.....

Mine is just another scene,

From the world of broken dreams

and the night life ain't no good life

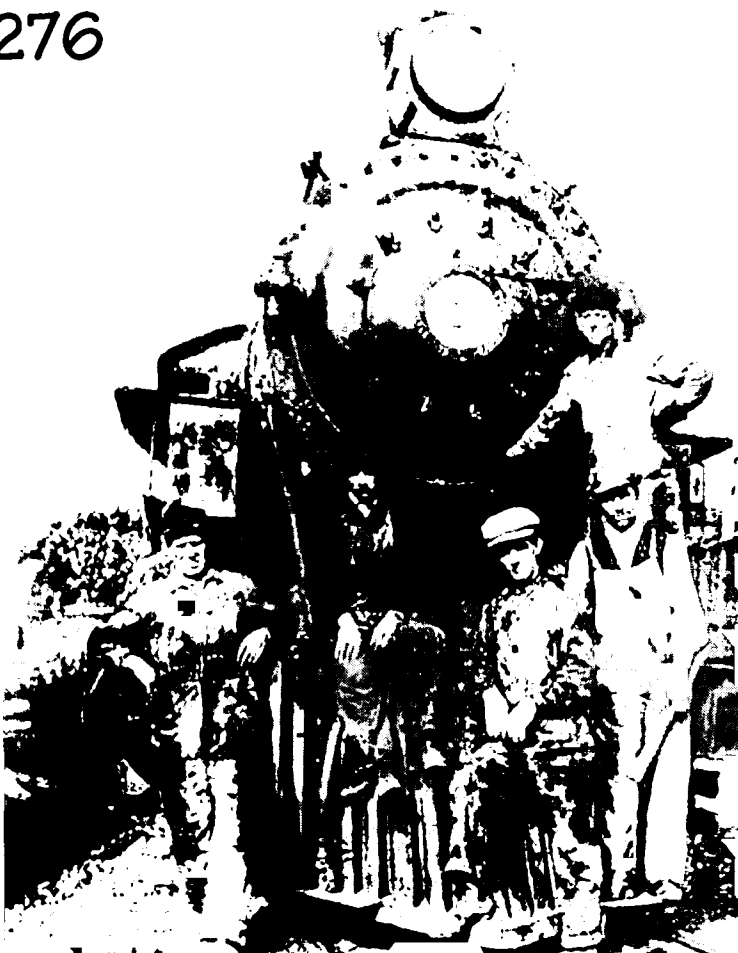
But it's my life!

Oh, the night life ain't no good life,

But its my ----- life!

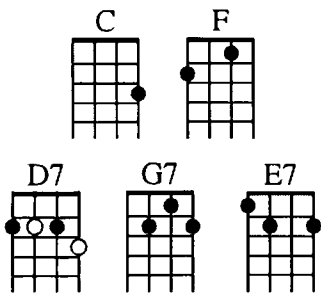


UKULELE CLUB OF SANTA CRUZ
WILLIE NELSON NIGHT
APRIL 2007



I'VE BEEN WORKING ON THE RAILROAD

For sheer engineering gee-whiz, the American transcontinental railroad of the 19th century ranks with the Great Wall of China, the Pyramids of Giza and the Panama Canal. Today's traveler cannot drink in a single sweeping view of the sinuous line of steel stretching from Omaha to Sacramento, but in its entirety it is still a marvel for the ages. The project needed many thousands of workers. Nearly everything was done by muscle power. The transcontinental railroad was the last great building project to be done mostly by hand. Handcarts moved the dirt from cuts and to fills. Horses and mules, black powder and nitroglycerine helped, but it was mostly men with sledges and drills, mauls and picks who did the job, working under the burning sun, through choking snows and never-ending rain, and in tunnels blasting their way through unyielding granite at inches a day.



UKULELE CLUB OF SANTA CRUZ
JULY 2006 TRAIN SONGS

C
I've been working on the railroad
F C
All the livelong day

I've been working on the railroad
D7 G7
Just to pass the time away

C
Can't you hear the whistle blowing
F E7

Rise up so early in the morn
F

C
Can't you hear the captain shouting
F G7 C
Dinah, blow your horn

C
Dinah, won't you blow
F

Dinah, won't you blow
G7

C
Dinah, won't you blow your horn
C

Dinah, won't you blow
F

Dinah, won't you blow
G7

C
Dinah, won't you blow your horn

C
Someone's in the kitchen with Dinah
G7

Someone's in the kitchen I know
C F

Someone's in the kitchen with Dinah
G7 C

Strumming on the old banjo, and singing

Fee, fi, fiddy eye o
G7

Fee, fi, fiddy eye o - o - o - o
C F

Fee, fi, fiddy eye ooooo - ~~H~~

G7
Strumming on my old banjo

~~U~~ke!



SUMMERTIME

GEORGE GERSHWIN

Ukulele Club of Santa Cruz



September 22-24 2006

and also at the
UKULELE CLUB OF SANTA CRUZ
Fire and Ice Night
February 2007

EM AM7 EM AM7 EM AM7 EM
Summertime, and the livin' is easy

AM7 B7 C7 B7
Fish are jumpin' and the cotton is high

EM AM7 EM AM7 EM AM7 EM
Your daddy's rich, and your mamma's good lookin'

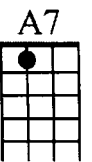
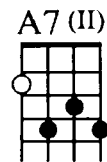
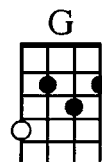
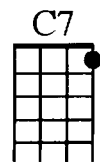
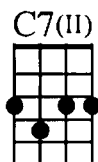
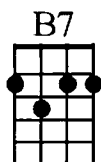
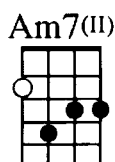
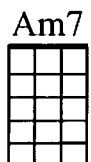
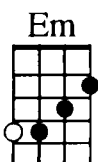
G A7 B7 EM AM7 EM
So hush little baby, don't you cry

EM AM7 EM AM7 EM AM7 EM
One of these mornings, you're gonna rise up singing

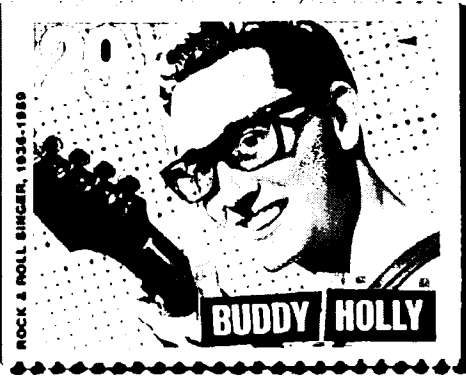
AM7 B7 C7 B7
Then you'll spread your wings and you'll take to the sky

EM AM7 EM AM7 EM AM7 EM
But till that morning, there's a nothin' can harm you

G A7 B7 EM AM7 EM
With daddy and mommy standing by



It's So Easy



by Buddy Holly & Norman Petty

Written by Buddy Holly and Norman Petty and recorded at Petty Studios in Clovis, New Mexico during the Summer of 1958. Petty was Holly's producer and manager. This was the last single Holly recorded with The Crickets. In the last few months of his life, he moved to New York and began recording with more elaborate production techniques, including string sections. Buddy Holly was known for his innovative guitar riffs, but he didn't play lead guitar on this one. A session guitarist named Tommy Allsup did. Allsup also played in Holly's band on his last tour. Many of Holly's fans consider this one of his best songs, but it was never released as a single. Linda Ronstadt had a hit with this in 1977. Her version went to #5 on the US charts.

C G7 F G7
It's so easy to fall in love,

C F G7 C
It's so easy to fall in love

C G7 F G7
People tell me love's for fools,

C F G7 C
So here I go, breaking all of the rules

C F
It seems so easy (Seems so easy, Seems so easy)

C
Oh woh woh so doggone easy (doggone easy, doggone easy)

F
Umm-hmm, it seems so easy, (Seems so easy, Seems so easy, Seems so easy)

D7 G7
Where you're concerned, my heart has learned

C G7 F G7
It's so easy to fall in love,

C F G7 C
It's so easy to fall in love

C G7 F G7
It's so easy to fall in love,

C F G7 C
It's so easy to fall in love

C G7 F G7
Look into your heart and see

C F G7 C
What your love book set apart for me

C F
It seems so easy (Seems so easy, Seems so easy)

C
Umm-hmm so doggone easy (doggone easy, doggone easy)

F
Umm-hmm, it seems so easy, (Seems so easy, Seems so easy, Seems so easy)

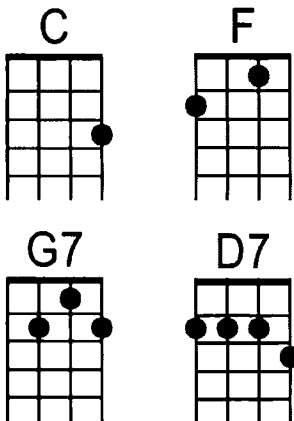
D7 G7
Where you're concerned, my heart has learned

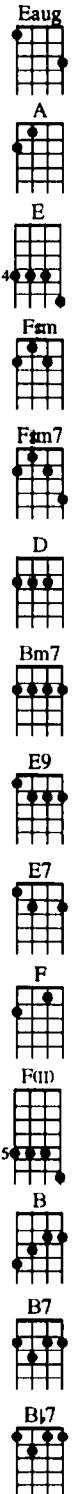
C G7 F G7
It's so easy to fall in love,

C F G7 C
It's so easy to fall in love

C G7 F G7
It's so easy to fall in love,

C F G7 C
It's so easy to fall in love





Oh! Darling

The Beatles

E+ A E
 Oh.... darling, please believe me
 F#m +(7) D
 I'll never do you no harm
 Bm7 (E9) E7
 Believe me when I tell you
 Bm7 E7 A D A E7 E+
 I'll never do you no harm

 E+ A E
 Oh.... darling if you leave me
 F#m +(7) D
 I'll never make it alone
 Bm7 (E9) E7
 Believe me when I beg you
 Bm7 E7 A D A A7
 Don't ever leave me alone

 D F
 When you told me you didn't need me anymore
 A A7
 Well you know I nearly broke down and cried
 B B7
 When you told me you didn't need me anymore
 E F(II) E E+
 Well you know I nearly broke down and died....

E+ A E
 Oh darling if you leave me
 F#m +(7) D
 I'll never make it alone
 Bm7 (E9) E7
 Believe me when I tell you
 Bm7 E7 A D A A7
 I'll never do you no harm (Spoken) ...believe me, darling

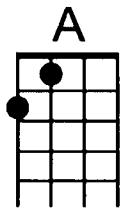
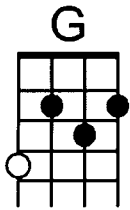
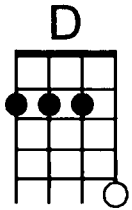
 A7 D F
 When you told me you didn't need me anymore
 A A7
 Well you know I nearly broke down and cried
 B B7
 When you told me you didn't need me anymore
 E F(II) E E+
 Well you know I nearly broke down and died....

 E+ A E
 Oh darling please believe me
 F#m +(7) D
 I'll never let you down (.....oh believe me darling)
 Bm7 E7
 Believe me when I tell you
 Bm7 E7 A //// // D //// // A / Bb7 / A7 /
 I'll never do you no harm



Leaving On a Jet Plane

by John Denver



All my bags are packed, I'm ready to go
I'm standing here outside your door
I hate to wake you up to say goodbye
But the dawn is breakin' it's early morn
The taxi's waitin' he's blowin' his horn
Already I'm so lonesome I could die

So kiss me and smile for me
Tell me that you'll wait for me
Hold me like you'll never let me go
'cause I'm leavin' on a jet plane
Don't know when I'll be back again
Oh, babe, I hate to go...

There's so many times I've let you down
So many times I've played around
I tell you now, they don't mean a thing
Every place I go, I'll think of you
Every song I sing, I'll sing for you
When I come back I'll bring your wedding ring

CHORUS

Now the time has come for me to leave you
One more time, let me kiss you
Then close your eyes, I'll be on my way
Dream about the days to come
When I won't have to leave alone
About the times I won't have to say...

CHORUS

"a little travelin music, Sam"
Ukulele Club of Santa Cruz
December 2006

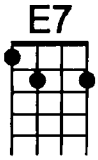




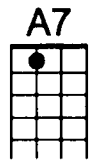
LOVE ME TWO TIMES

The Doors

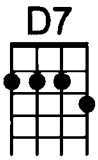
Love me two times baby, love me twice today



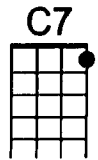
Love me two times girl, I'm goin' away



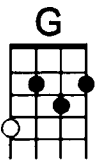
Love me two times girl



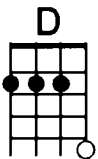
One for tomorrow, one just for today



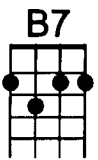
Love me two times..... I'm goin' away



Love me one time, could not speak



Love me one time, Yeah, my knees got weak



Love me two times girl

Last me, all through the week

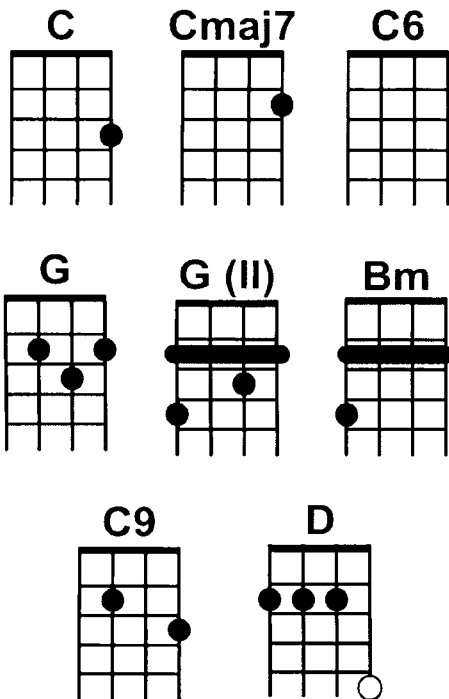


Love me two times..... I'm goin' away



You Didn't Have to Be So Nice

John Sebastian & Steve Boone



Intro

C // Cmaj7 // C6 // Cmaj7 //
 C // Cmaj7 // C6 // Cmaj7 // G |||| ||||
 C // Cmaj7 // C6 // Cmaj7 // G |||| D ||||

G Bm C
 You didn't have to be so nice
 (C) C9 G
 I would have liked you anyway
 (G) Bm C
 If you had just looked once or twice
 (C) C9
 And gone upon your quiet way

C Cmaj7 C6 Cmaj7 G
 Today I said the time was right for me to follow you
 C Cmaj7 C6 Cmaj7 G D
 I knew I'd find you in a day or two... and it's true

G Bm C
 You came upon a quiet day
 (C) C9 G
 You simply seemed to take your place
 (G) Bm C
 I knew that it would be that way
 (C) C9
 The minute that I saw your face

C Cmaj7 C6 Cmaj7 G
 Today I said the time was right for me to follow you
 C Cmaj7 C6 Cmaj7 G D
 I knew I'd find you in a day or two... and it's true

G Bm C
 And when we've had a few more days
 ...when we've had a few more days

C C9 G
 I wonder if I'll get to say
 ...wonder if I'll get to say

(G) Bm C
 You didn't have to be so nice
 ...be so nice

(C) C9
 I would have liked you anyway
 ...would have liked...

C Cmaj7 C6 Cmaj7 G
 Today I said the time was right for me to follow you
 C Cmaj7 C6 Cmaj7 G D
 I knew I would find you in a day or two... and it's true

G Bm C
 You didn't have to be so nice
 ...didn't have to be so nice
 (C) C9 G
 I would have liked you anyway

...would have liked you anyway

(G) Bm C
 If you had just looked once or twice
 ...once or twice

(C) C9
 And gone upon your quiet way
 ... quiet way

Outro

C // Cmaj7 // C6 // Cmaj7 // G |||| ||||

repeat to fade ...

Ukulele Club of Santa Cruz



September 22-24 2006

^D PLEASE ALLOW ME TO INTRODUCE MYSELF
^G I'M A MAN OF WEALTH AND ^D TASTE
^C I'VE BEEN AROUND FOR A LONG, LONG YEAR
^G STOLEN MANY A MAN'S SOUL AND ^D FAITH

^D I WAS AROUND WHEN JESUS CHRIST HAD HIS ^C MOMENT OF DOUBT AND PAIN
^C MADE DAMN SURE THAT PILATE WASHED HIS HANDS AND ^G SEALED HIS ^D FATE

^A PLEASED TO MEET YOU, HOPE YOU GUESS MY ^D NAME
^C BUT WHAT'S PUZZLING YOU, IS THE ^G NATURE OF MY ^D GAME

^D I STUCK AROUND ST. PETERSBURG
^G WHEN I SAW IT WAS TIME FOR A ^D CHANGE
^C I KILLED THE TZAR AND HIS ^D MINISTERS
^G ANASTASIA SCREAMED IN ^D VAIN

^C I RODE A TANK, HELD A GEN'RAL'S RANK
^G WHEN THE BLITZKRIEG RAGED AND THE ^D BODIES STANK

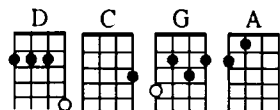
^A PLEASED TO MEET YOU, HOPE YOU GUESS MY ^D NAME
^C BUT WHAT'S PUZZLING YOU, IS THE ^G NATURE OF MY ^D GAME

^D I WATCHED WITH GLEE WHILE YOUR ^C KINGS AND QUEENS
^G FOUGHT FOR TEN DECADES FOR THE ^D GODS THEY MADE

^C I SHOUTED OUT "WHO KILLED THE ^D KENNEDYS?"
^G WHEN AFTER ALL IT WAS YOU AND ^D ME

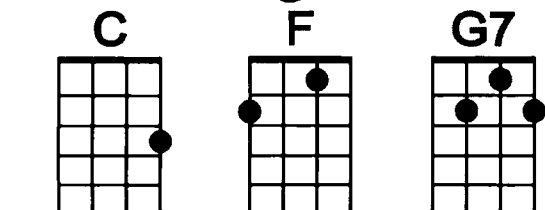
sympathy for

THE ROLLING STONES



^C LET ME PLEASE INTRODUCE MYSELF
^G I AM A MAN OF WEALTH AND ^D TASTE
^C AND I LAY TRAPS FOR TROUBADOURS
^G WHO GET KILLED BEFORE THEY REACH ^D BOMBAY
^A PLEASED TO MEET YOU, HOPE YOU GUESS MY ^D NAME
^C BUT WHAT'S CONFUSING YOU, IS JUST THE ^G NATURE OF MY ^D GAME
^D JUST AS EVERY COP IS A ^C GRIMINAL
^G AND ALL THE SINNERS ^D SAINTS
^C AS HEADS IS TAILS, JUST CALL ME ^D LUCIFER
^G 'CAUSE I'M IN NEED OF SOME ^D RESTRAINT
^C SO IF YOU MEET ME, HAVE SOME ^D COURTESY
^G HAVE SOME SYMPATHY AND SOME ^D TASTE
^C USE ALL YOUR WELL-LEARNED ^D POLITESSE
^G OR I'LL LAY YOUR SOUL TO ^D WASTE
^A PLEASED TO MEET YOU, HOPE YOU GUESS MY ^D NAME
^C BUT WHAT'S PUZZLING YOU, IS THE ^G NATURE OF MY ^D GAME





UKULELE CLUB OF SANTA CRUZ
THAT RAINY APRIL 2006

^C
It ain't gonna' rain no more no more
^F
It ain't gonna' rain no more
^{G7}
How in the hell can the old folks tell?
^C
That it ain't gonna' rain no more

^C
We had a cat down on our farm
^F
It ate a ball of yarn
^{G7}
When those little cats were born
^C
They all had sweaters on!

^C
It ain't gonna' rain no more no more
^F
It ain't gonna' rain no more
^{G7}
How in the hell can the old folks tell?
^C
That it ain't gonna' rain no more

^C
We had a goat down on our farm
^F
It ate up old tin cans
^{G7}
When those little goats were born
^C
They came in Ford sedans!

^C
It ain't gonna' rain no more no more
^F
It ain't gonna' rain no more
^{G7}
How in the hell can the old folks tell?
^C
That it ain't gonna' rain no more

^C
Some people say that fleas are black
^F
But I know that ain't so
^{G7}
'Cause Mary had a little lamb
^C
Whose fleece was white as snow!

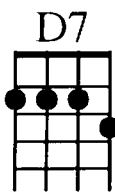
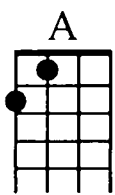
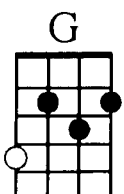
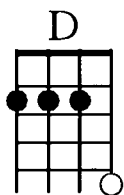
^C
It ain't gonna' rain no more no more
^F
It ain't gonna' rain no more
^{G7}
How in the hell can the old folks tell?
^C
That it ain't gonna' rain no more

SAVE THE LAST DANCE FOR ME

by Doc Pomus and Mort Shuman
(It was rumored that they were helped by a very young Phil Spector)



THE DRIFTERS
1960



You can dance... every dance with the ^D **guy** who gives you the eye
 Let ^A **him** hold you tight
 her

You can smile... every smile for the ^D **man** who held your hand
 girl

'Neath the pale moonlight
^{D7} ^G But don't forget who's taking you home

And in whose arms you're 'gonna be
^A ^D So darling, Save the last dance for me

Oh I know... that the music's fine, like sparkling wine
^A Go and have your fun

Laugh and sing... but while we're apart
^D Don't give your heart to anyone

^{D7} ^G But don't forget who's taking you home

And in whose arms you're 'gonna be
^A ^D So darling, Save the last dance for me

^(D) ^A Baby don't you know I love you so
^D Can't you feel it when we touch
^A I will never never let you go
^D I love you oh so much

You can dance... ^D go and carry on 'til the night is gone
 and it's time to go
^A If ^{he} asks... if you're all alone, can ^{he} take you home?
 she

You must tell ^D **him** ^{no}
 her

^{D7} ^G 'Cause don't forget who's taking you home

And in whose arms you're 'gonna be
^A ^D So darling, Save the last dance for me

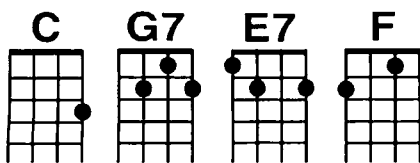
^{D7} ^G 'Cause don't forget who's taking you home
^D And in whose arms you're 'gonna be
^A ^D So darling, Save the last dance for me
^A ^D Save the last dance for me
^A ^D Mmmm, Save the last dance for me



FREIGHT TRAIN

Elizabeth Cotton

Born in Chapel Hill, North Carolina on January 5, 1895. One of four children, at about the age of eight she started playing her brother's banjo and, guitar. She saved money and finally got her own guitar which she named 'Stella'. "Where I lived the freight train would keep me awake at night. I started writing about what it was doing there." She wrote "Freight Train" with 'Stella' when she was twelve years old in 1907



C G7
FREIGHT TRAIN, FREIGHT TRAIN, GOIN' SO FAST,
C
FREIGHT TRAIN, FREIGHT TRAIN, GOIN' SO FAST,
E7 F
PLEASE DON'T TELL WHAT TRAIN I'm ON
C G7 C
SO THEY WON'T KNOW WHERE I'm GONE

C G7
FREIGHT TRAIN, FREIGHT TRAIN, GOIN' ROUND THE BEND,
C
FREIGHT TRAIN, FREIGHT TRAIN, COMIN' BACK AGAIN,
E7 F
ONE OF THESE DAYS, TURN THAT TRAIN AROUND
C G7 C
AND GO BACK TO MY HOMETOWN

C G7
ONE MORE PLACE I'D LIKE TO BE,
C
ONE MORE PLACE I'D LIKE TO SEE,
E7 F
TO WATCH THEM OLD BLUE RIDGE MOUNTAINS CLIMB,
C G7 C
WHEN I RIDE OLD NUMBER NINE

C G7
WHEN I DIE LORD, BURY ME DEEP,
C
DOWN AT THE END OF CHESTNUT STREET,
E7 F
WHERE I CAN HEAR OLD NUMBER NINE
C G7 C
AS SHE COMES DOWN THE LINE

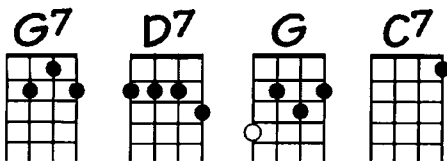
C G7
FREIGHT TRAIN, FREIGHT TRAIN, GOIN' SO FAST,
C
FREIGHT TRAIN, FREIGHT TRAIN, GOIN' SO FAST,
E7 F
PLEASE DON'T TELL WHAT TRAIN I'm ON
C G7 C
SO THEY WON'T KNOW WHERE I'm GONE

ROCK AROUND THE CLOCK



BILL HALEY & THE COMETS

In 1954, bandleader Bill Haley and His Comets recorded a landmark rock and roll song, "(We're Gonna) Rock Around the Clock," which held down the Number One spot for eight weeks and went on to sell 22 million copies worldwide. In Britain, "Rock Around the Clock" has re-entered the charts seven times, most recently in 1974. If only for the impact of "Rock Around the Clock," in which Haley adapted a black R&B song to a more streamlined rock and roll beat, Haley would deserve a place in the Rock and Roll Hall of Fame. Yet his impact in the early days of rock and roll went well beyond that. Two years earlier he'd put out "Crazy, Man, Crazy," an original song that became the first rock and roll record to make Billboard's pop chart. At their first session for Decca, they cut "Rock Around the Clock" (which had originally been recorded in 1952 by Sunny Dae). Little attention was paid to Haley's version upon its initial release in the spring of 1954. The group followed it with their cover version of Big Joe Turner's "Shake, Rattle and Roll," which cracked the Top Ten in July 1954 and sold a million copies. "Rock Around the Clock" got its second lease on life by being chosen for the soundtrack to The Blackboard Jungle, a 1955 movie about high-school delinquency that generated controversy in the press and pandemonium among the young. In effect, "Rock Around the Clock" became an anthem for rebellious Fifties youth. A 1956 movie named after the song, which featured nine lip-synched performances by Haley, made him a star here and abroad. Haley, who performed on the revival circuit throughout the Sixties and Seventies, saw his signature song become a U.S. hit for the second time when "Rock Around the Clock" appeared on the 1974 soundtrack for American Graffiti. It is estimated that Haley and His Comets have sold 60 million records worldwide. He died of a heart attack in 1981.



Ukulele Club of Santa Cruz
January 2007
5th Anniversary Celebration Night

G7

One, two, three o' clock , four o' clock, rock...

Five, six, seven o' clock, eight o' clock, rock...

Nine, ten, eleven o' clock, twelve o' clock, rock...

D7

We're gonna rock around the clock tonight

G

Put your glad rags on and join me, hon',

G7

We'll have some fun when the clock strikes one,

C7

We're gonna rock around the rock tonight,

G

We're gonna rock, rock, rock, 'til broad day light,

D7

C7

G

We're gonna rock, gonna rock around the clock tonight

G

When the clock strikes two, and three, and four,

G7

If the band slows down we'll yell for more,

C7

We're gonna rock around the rock tonight,

G

We're gonna rock, rock, rock, 'til broad day light,

D7

C7

G

We're gonna rock, gonna rock around the clock tonight

G

When the chimes ring five, and six, and seven,

G7

We'll be rockin' up in seventh heav'n,

C7

We're gonna rock around the rock tonight,

G

We're gonna rock, rock, rock, 'til broad day light,

D7

C7

G

We're gonna rock, gonna rock around the clock tonight

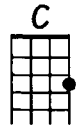
MAKIN'

WHOOPEE

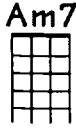
The music was written by Walter Donaldson and the words by Gus Kahn, and is from of the Broadway Musical "Whoopie!" (1928). In "The Fabulous Baker Boys", Michelle Pfeiffer sings it - stretched out on a piano!

Ukulele Club of Santa Cruz

 September 22-24 2006

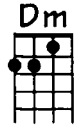


C Am7 Dm(7) G7
 ANOTHER BRIDE, ANOTHER JUNE

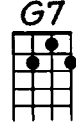


C C7 F Fm
 ANOTHER SUNNY HONEYMOON

C Am7 Dm(7) G7
 ANOTHER SEASON, ANOTHER REASON

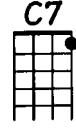


C (Cdim) Dm(7) G7
 FOR MAKIN' WHOOPEE



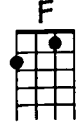
C Am7 Dm(7) G7
 YOU GET SOME SHOES, A LITTLE RICE

C C7 F Fm
 THE GROOM'S SO NERVOUS HE ANSWERS TWICE



C Am7 Dm(7) G7
 IT'S REALLY THRILLIN' THAT HE'S SO WILLIN'

C F Fm(7) C
 FOR MAKIN' WHOOPEE

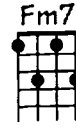


C7 Dm
 PICTURE A LITTLE LOVE NEST

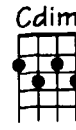


Dm(7) C
 DOWN WHERE THE ROSES CLING

C7 Dm
 PICTURE THAT SAME SWEET LOVE NEST



Dm(7) G7
 AND SEE WHAT A YEAR WILL BRING



C Am7 Dm(7) G7
 HE'S DOIN' DISHES AND BABY CLOTHES



C C7 F Fm
 HE'S SO AMBITIOUS, HE EVEN SEWS

C Am7 Dm(7) G7
 JUST DON'T FORGET, FOLKS, THAT'S WHAT YOU GET, FOLKS,

C (Cdim) Dm(7) G7
 FOR MAKIN' WHOOPEE

C Am7 Dm(7) G7

ANOTHER YEAR OR MAYBE LESS

C C7 F Fm

WHAT'S THIS I HEAR? WELL, CAN'T YOU GUESS?

C Am7 Dm(7) G7

SHE FEELS NEGLECTED AND HE'S SUSPECTED

C (Cdim) Dm(7) G7

OF MAKIN' WHOOPEE

C Am7 Dm(7) G7

SHE SITS ALONE 'MOST EVERY NIGHT

C C7 F Fm

HE DOESN'T PHONE HER, HE DOESN'T WRITE

C Am7 Dm(7) G7

HE SAYS HE'S "BUSY" BUT SHE SAYS "IS HE?"

C F Fm(7) C

HE'S MAKIN' WHOOPEE!

C7 Dm
 HE DOESN'T MAKE MUCH MONEY

Dm(7) C
 ONLY FIVE-THOUSAND PER

C7 Dm
 SOME JUDGE WHO THINKS HE'S FUNNY

Dm(7) G7 (Tacit)
 TOLD HIM HE GOT TO PAY SIX TO HER!

C Am7 Dm(7) G7

HE SAYS: "NOW JUDGE, SUPPOSE I FAIL"

C C7 F Fm

THE JUDGE SAYS: "BUDGE RIGHT INTO JAIL!"

C Am7 Dm(7) G7

YOU'D BETTER KEEP HER I THINK IT'S CHEAPER

C (Cdim) Dm(7) C

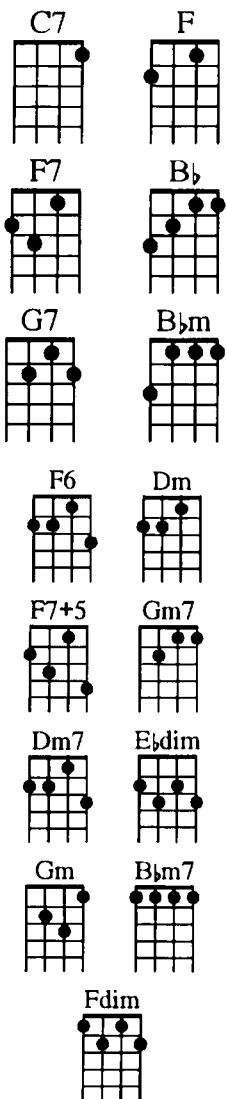
THAN MAKIN' WHOOPEE



When The Red, Red Robin Comes Bob, Bob Bobbin' Along

WORDS & MUSIC BY HARRY WOODS, 1926

(C7) F (F6)
 WHEN THE RED, RED ROBIN COMES
 C7 F (Dm) C7
 BOB, BOB BOBBIN' ALONG, A - LONG,
 F
 THERE'LL BE NO MORE SOBBIN' WHEN
 C7 F F7 (F7+5)
 HE STARTS THROBBIN' HIS OLD, SWEET SONG
 Bb (Gm7)
 WAKE UP... WAKE UP, YOU SLEEPY HEAD
 F (Dm7)
 GET UP... GET UP, GET OUT OF BED.
 G7 (Dm7) G7
 CHEER UP... CHEER UP.. THE SUN IS RED
 C7 (Ebdim) (Gm7) C7
 LIVE... LOVE... LAUGH.. AND BE HAPPY!
 F
 WHAT IF I'VE BEEN BLUE,
 C7 F (Dm) C7
 NOW I'M WALK - IN' THROUGH FIELDS OF FLOWERS
 F
 RAIN MAY GLISTEN, BUT
 C7 F F7 (F7+5)
 STILL I LISTEN FOR HOURS... AND HOURS
 Bb (Gm)
 I'M JUST A KID AGAIN,
 Bbm (Bbm7)
 DO - IN' WHAT I DID AGAIN,
 F G7 (this is actually a Fdim)
 SING - IN' A SONG
 C7 F (F6)
 WHEN THE RED, RED ROBIN COMES
 C7 F turn with C7
 BOB, BOB BOBBIN' ALONG



UKULELE CLUB OF SANTA CRUZ



RED & BLUE NIGHT
 OCTOBER 2006

It Had to Be You

Words & Music by Gus Kahn & Isham Jones 1924

D+ G D7(#5) G E7 (Dm7-5) E7

It had to be you, It had to be you

E7(sus4) A7 (A9) A7 (A9) A7

I wandered a - round and finally found the somebody who

A7 D (> DM7 > D7) D#dim Em (> B+ > G)

Could make me be true, could make be be blue

Em7 A7 Em7 A7 (A9) D (D#7-5) D7

And even be glad just to be sad thinkin' of you

D+ G D7(#5) G E7 (Dm7-5) E7

Some others I've seen might never be mean

E7(sus4) A7 (A9) A7 (A9) A7

Might e - ven be cross, or try to be boss, but they wouldn't do

Em7 CM7 F7

For nobody else gives me the thrill

(D#dim) G (B7) Em

With all your faults dear, I love you still

(Em-5) D7 (D7sus2) D7

It had to be you, wonderful you,

D7(or better 9) G (turnaround w/ Am7 D#7-5 D)

It had to be you (end with Cm6 G6)

D7#5



Dm7-5



E7sus4



A9



D



DM7



D7



D#dim



B+



D#7-5



D#7-5



B7



Em-5



D7sus2



D9



Cm6



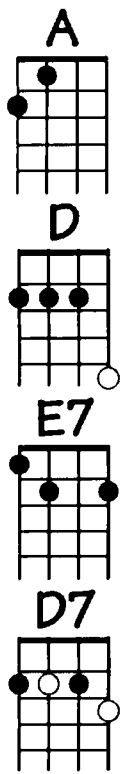
G6



Tell Everybody I Know



Keb Mo'



A
It's no secret, I don't care, gonna shout it out everywhere
D A
I love my baby, up, down, high, or low
E7 D7 A
Well I love my baby, gonna tell everybody I know

A
In the evening in my bed, I hear voices in my head,
D A
They say, "never, never ever let her go"
E7 D7 A
Well I love my baby, gonna tell everybody I know

E7 D A
Other women don't mean a thing to me
E7 D E7
You can pick 'em all up, drop 'em all in the sea
A
And if I got no money, no she don't care

D A
Open up her pocketbook and pay my fare
E7 D7 A
I know she loves me, hot, cold, fast, or slow
Well I love my baby, gonna tell everybody I know

✦ Here's a fine spot for playin' a little blues...

E7 D A
Other women don't mean a thing to me
E7 D E7
You can pick 'em all up, drop 'em all in the sea
A
And if I got no money, no she don't care

D A
Open up her pocketbook and pay my fare
E7 D7 A
I know she loves me, up, down, high, or low
Well I love my baby, gonna tell everybody I know
E7 D7 A
Well I love my baby, gonna tell everybody I know
E7 D7 A
Well I love my baby, gonna tell everybody I know

I got something to say that might cause you pain,

If I catch you talking to that boy again,

I'm gonna let you down.... and leave you flat

Because I told you before.... Oh, you can't do that

You Can't Do That

The Beatles - Hard Day's Night

Ukulele Club of Santa Cruz
Burning Uke III Play-a-Long

G7

Well it's the second time I caught you talking to him,

Do I have to tell you one more time I think it's a sin

I think I'll let you down (*let you down*) and leave you flat (*gonna let you down and leave you flat*)

Because I told you before... Oh, you can't do that

Everybody's gree - een 'cause I'm the one who won your love,
But if they'd see - een You talking that way... they'd laugh in my face

G7

So, please listen to me if you wanna stay mine,

I can't help my feelings I'll go out of my mind

I'm gonna let you down (*let you down*) and leave you flat (*gonna let you down and leave you flat*)

Because I told you before... Oh, you can't do that

Chord Solo (with lotsa' "You can't do that")

/ G7 / G7 / G7 / G7 / C7 / C7 /
/ G7 / G7 / D7 / C7 / G7 / G7 /

Everybody's gree - een 'cause I'm the one who won your love,
But if they'd see - een You talking that way... they'd laugh in my face

G7

So, please listen to me if you wanna stay mine,

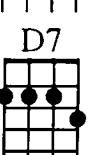
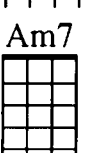
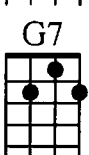
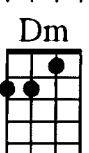
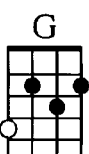
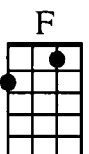
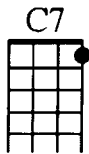
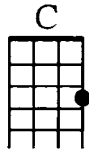
I can't help my feelings I'll go out of my mind

I'm gonna let you down (*let you down*) and leave you flat (*gonna let you down and leave you flat*)

Because I told you before... Oh, you can't do that

RED SAILS IN THE SUNSET

Words & Music by Jimmy Kennedy & Hugh Williams 1935



Red sails in the sunset, way out on the sea,

Oh, carry my loved one... home safely to me

She sailed at the dawning, all day I've been blue

Red sails in the sunset... I'm trusting in you

Swift wings you must borrow,

Make straight for the shore

We marry tomorrow,

And she goes sailing no more

Red sails in the sunset... way out on the sea,

Oh carry my loved one... home safely to me

UKULELE CLUB OF SANTA CRUZ



RED & BLUE NIGHT
OCTOBER 2006

Same Song in 3 Different Keys!
... So give 'em all a try!

Words & Music by Matty Malneck, Gus Kahn & Jerry Livingston, 1931
Performed in the movie "Some Like It Hot" by Marilyn Monroe

I'M THROUGH WITH LOVE



D Bm Em A
I'm through with love, I'll never fall again,
D Bm G Em
Said "Adieu" to love, don't ever call again,
D B Em G A D A
For I must have you or no one, and so I'm through with love

D Bm Em A
I've locked my heart, I'll keep my feelings there,
D Bm G Em
I've stopped my heart with icy, frigid air,
D B Em G A D
And I mean to care for no one, because I'm through with love!

F#m D F#m D
Why did you leave me? To think you could care!
F#m D F#m D
You didn't need me, you had your share
A F#m D E
of slaves around you, to hound you and swear
G Em A A7
With deep emotion... devotion to you

D Bm Em A
Goodbye to spring, and all it meant to me
D Bm G Em
It can never bring the thing it used to be
D B Em G A D A
For I must have you or no one, and so I'm through with love!

D Bm Em A
Goodbye to spring, and all it meant to me
D Bm G Em
It can never bring the thing that used to be,
D B Em G A F#m B
For I must have you or no one, and so I'm through with love...
G A F#m B
and so I'm through with... Baby, I'm done with...
G A D
Baby I'm through with love

G Em Am D
I'm through with love, I'll never fall again,
G Em C Am
Said "Adieu" to love, don't ever call again,
G E Am C D G D
For I must have you or no one, and so I'm through with love

G Em Am D
I've locked my heart, I'll keep my feelings there,
G Em C Am
I've stopped my heart with icy, frigid air,
G E Am C D G
And I mean to care for no one, because I'm through with love!

Bm G Bm G
Why did you leave me? To think you could care!
Bm G Bm G
You didn't need me, you had your share
D Bm G A
of slaves around you, to hound you and swear
C Am D D7
With deep emotion... devotion to you

G Em Am D
Goodbye to spring, and all it meant to me
G Em C Am
It can never bring the thing it used to be
G E Am C D G D
For I must have you or no one, and so I'm through with love!

G Em Am D
Goodbye to spring, and all it meant to me
G Em C Am
It can never bring the thing that used to be,
G E Am C D Bm E
For I must have you or no one, and so I'm through with love...
C D Bm E
and so I'm through with... Baby, I'm done with...
C D G
Baby I'm through with love

Bb Gm Cm F
I'm through with love, I'll never fall again,
Bb Gm Eb Cm
Said "Adieu" to love, don't ever call again,
Bb G Cm Eb F Bb F
For I must have you or no one, and so I'm through with love

Bb Gm Cm F
I've locked my heart, I'll keep my feelings there,
Bb Gm Eb Cm
I've stopped my heart with icy, frigid air,
Bb G Cm Eb F Bb
And I mean to care for no one, because I'm through with love!

Dm Bb Dm Bb
Why did you leave me? To think you could care!
Dm Bb Dm Bb
You didn't need me, you had your share
F Dm Bb C
of slaves around you, to hound you and swear
Eb Cm F F7
With deep emotion... devotion to you

Bb Gm Cm F
Goodbye to spring, and all it meant to me
Bb Gm Eb Cm
It can never bring the thing it used to be
Bb G Cm Eb F Bb F
For I must have you or no one, and so I'm through with love!

Bb Gm Cm F
Goodbye to spring, and all it meant to me
Bb Gm Eb Cm
It can never bring the thing that used to be,
Bb G Cm Eb F Dm G
For I must have you or no one, and so I'm through with love...
Eb F Dm G
and so I'm through with... Baby, I'm done with...
Eb F Bb
Baby I'm through with love

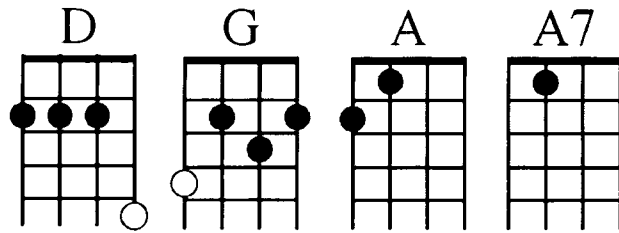
HAL WALLIS PRESENTS



COLLECTOR'S EDITION

ROCK-A-HULA BABY

by Fred Wise - Ben Weisman - Dolores Fuller



In the romantic comedy film "Blue Hawaii" (1961) Elvis plays the part of Chad Gates who returns to Hawaii from serving in the army two years. His parents want him to work in their pineapple plantation, but he wants to make a go of it on his own. His mom is played by Angela Lansbury. He works with his girlfriend, Maile Duval (Joan Blackman, who also appeared in Elvis' tenth movie, "Kid Galahad"), as a tourist guide leading five girls around, and gets to sing and dance with Hawaiian women in grass skirts. He gets thrown in jail for fighting and fired from his new job, but everything works out and he gets married in the end. Scenery is beautiful and music enjoyable. The songs include "Blue Hawaii", "Almost Always True", "Rock-A-Hula Baby", "Beach Boy Blues", "Hawaiian Sunset", "Moonlight Swim", "No More", "Slicin' Sand", "Hawaiian Wedding Song", "Island of Love", and one of Elvis' most popular love songs, "Can't Help Falling in Love". Later Elvis used this song as a finale in his concerts.

30TH ANNIVERSARY
ELVIS' DEATH
(He's Dead??)
UKULELE CLUB
OF SANTA CRUZ

D
 The way she moves her hips, to her fingertips
 G D
 I feel I'm heaven bound
 A
 And when she starts to sway, I've gotta say
 A7 D
 She really move the grass around

• CHORUS

D G
 Rock a - hula baby
 D
 Rock a - hula baby

I got a Hula Lu from Hono - lu
 A7 D
 That rock-a-hula baby of mine

D
 Although I love to kiss my little hula miss
 G D
 I never get the chance
 A
 I wanna hold her tight, all through the night
 A7 D
 But all she wants to do is dance

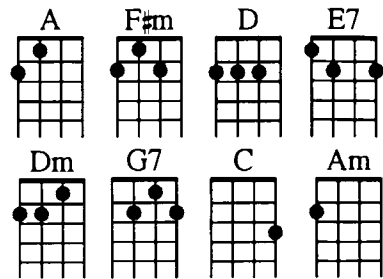
• REPEAT CHORUS and then end with a Big Elvis ending...

G A7 D A7 D
 ... Ah well that rock-a..... a-hula baby..... of mi - iii - ine



Pretty Woman

Roy Orbison



A F#m A F#m
 Pretty woman walking down the street Pretty woman the kind I'd like to meet
 D E7
 A F#m A F#m
 Pretty woman I don't believe you, you're not the truth No one could look as good as you **Mercy!**
 Pretty woman won't you pardon me Pretty woman I couldn't help but see
 D E7
 Pretty woman That you look lovely as can be Are you lonely just like me? **Rttowrr...**
 Dm G7 C Am Dm G7 C
 Pretty woman stop a while Pretty woman talk a while Pretty woman give your smile to me
 Dm G7 C Am Dm G7 C A
 Pretty woman, yeah yeah yeah Pretty woman look my way Pretty woman say you'll stay with me-e
 F#m Dm E7 A F#m Dm E7
 'Cause I need you I'll treat you right Come with me baby Be mine toni -i -i -ght
 A F#m A F#m
 Pretty woman don't walk on by Pretty woman don't make me cry
 D E7
 Pretty woman Don't walk away, hey.... OK... if that's the way it must be, OK
 I guess I'll go on home, it's late There'll be tomorrow night, but wait....

What do I see? Is she walking back to me? Yes, she's walking back to me! Oh, oh, pretty woman ^A

ONE OF US

AS PERFORMED BY JOAN OSBORNE

UKULELE CLUB OF SANTA CRUZ BURNING UKE !!! PLAY-A-LONG

Intro (repeat at least twice)

F#m // D add9 // A // E/A //

F#m D add9 A E/A

If god had a name, what would it be

F#m D add9

And would you call it to his face

A E/A F#m D add9

If you were faced with him in all his glory

A E/A F#m D add9 A E/A

What would you ask if you had just one question

F#m D add9 A E/A

And yeah, yeah, god is great

F#m D add9 A E/A

yeah, yeah, god is good

F#m D add9 A E/A

yeah, yeah, yeah, yeah, yeah

F#m D add9 A E/A

What if god was one of us

F#m D add9 A E/A

Just a slob like one of us

F#m D add9 A

Just a stranger on the bus

A E/A F#m D add9 A E/A

Trying to make his way home

F#m D add9 A E/A

If god had a face, what would it look like

F#m D add9

And would you want to see

A E/A F#m D add9

If seeing meant that you would have to believe

A E/A F#m D add9 A E/A

In things like heaven and in jesus and the saints and all the prophets

F#m D add9 A E/A

And yeah, yeah, god is great

F#m D add9 A E/A

yeah, yeah, god is good

F#m D add9 A E/A

yeah, yeah, yeah, yeah, yeah

F#m D add9 A E/A

What if god was one of us

F#m D add9 A E/A

Just a slob like one of us

F#m D add9 A

Just a stranger on the bus

A E/A F#m D add9

Trying to make his way home

A E/A F#m D add9

He's trying to make his way home

A E/A F#m D add9

Back up to heaven all alone

A E/A F#m D add9

Nobody calling on the phone

A E/A D add9

'cept for the pope maybe in Rome

D add9 //// E/A //// D add9 //// E/A //// D add9 //// E/A ////

F#m // D add9 // A // E/A // Repeat this line 4X

F#m D add9 A E/A

And yeah, yeah, god is great

F#m D add9 A E/A

yeah, yeah, god is good

F#m D add9 A E/A

yeah, yeah, yeah, yeah, yeah

F#m D add9 A E/A

What if god was one of us

F#m D add9 A E/A

Just a slob like one of us

F#m D add9 A

Just a stranger on the bus

A E/A F#m D add9

Trying to make his way home

A E/A F#m D add9

Just trying to make his way home

A E/A F#m D add9 A

Like a holy rolling stone

A E/A F#m D add9

Back up to heaven all alone

A E/A F#m

Just trying to make his way home

F#m //// //// //// (3 measures)

A F#m

Nobody calling on the phone

D add9

'cept for the pope maybe in Rome

Other Keys

Gm Eb add9 Bb F/Bb

Bm G add9 D A/D

Dm Bb add9 F C/F

Joan's playing Key (w/ capo on 2)

Em C add9 G D/G

Joan's Singing Key

F#m D add9 A E/A

Gm Eb add9 Bb F/Bb

Am F add9 C G/C

GUITAR Shapes F#m: 244222 D add9: 200230

A: x02220 E/A: x02100

I Left My Heart in

San Francisco

by George Cory &
Douglass Cross
(1954)



Introduction (spoken)

Dm Cmaj7 F Cmaj7
The loveliness of Paris seems somehow sadly gay

Dm Am Cdim Gdim G7
The glory that was Rome is ' of ' another day

Dm Cmaj7 Am7
i've been terribly alone and forgotten in Manhattan

F Cmaj7 Cdim > Fdim > Gdim G7
i'm going home to my city by - - the - - bay

(G7) C > Cmaj7 > C6 Am Dm
i left my heart..... in San Francisco

G Dm G7 Cmaj7
High on a hill, it calls to me

G7 Cmaj7
To be where little cable cars

Am Em (B7) Em
Climb halfway to the stars

C D7 G7 Gdim G7
The morning fog may chill the air.....i don't care

(G7) C > Cmaj7 > C6 Am Dm
My love waits there..... in San Francisco

(Dm) G7 Dm G7 Dm A7
Above the blue and windy sea

Dm C Cmaj7 Am
When i come home to you... San Francisco

F G7 C (turn on G7)
Your golden sun will shine for me

Here are a couple of nice "walk downs"

from Cdim to Fdim to Gdim

and from C to Cmaj7 to C6

Intro

C Am
 DA DA DA DA DA DUM DUM DA
 C Am
 DA DA DA DA DA DUM DUM DA

*from Me
 to*



THE BEATLES

Verse 1

C Am
 IF THERE'S ANYTHING THAT YOU WANT,
 C G7
 IF THERE'S ANYTHING I CAN DO
 F Am C G7 C
 JUST CALL ON ME AND I'LL SEND IT ALONG WITH LOVE FROM ME TO YOU

Verse 2

C Am
 IF THERE'S ANYTHING THAT YOU WANT,
 C G7
 LIKE A HEART THAT'S OH, SO TRUE,
 F Am C G7 C
 JUST CALL ON ME AND I'LL SEND IT ALONG WITH LOVE FROM ME TO YOU

Bridge

Gm C
 I GOT ARMS THAT LONG TO HOLD YOU
 F
 AND KEEP YOU BY MY SIDE
 D7
 I GOT LIPS THAT LONG TO KISS YOU
 G G+
 AND KEEP YOU SATISFIED

Repeat Verse 1

C Am FROM ME
 C G7 TO YOU
 F Am C G7 C
 JUST CALL ON ME AND I'LL SEND IT ALONG WITH LOVE FROM ME TO YOU

Repeat Bridge

Repeat Verse 1 and then end with-

Am Am(maj7) C Am
 TO YOU TO YOU TO YOU TO YOU

C 	Am 	G7
F 	Gm 	D7
G 	Gaug 	Am maj7

White Sandy Beach

by Willie Dan

Intro F Bb Bbm F C7

F
I saw you in my dream, we were walking hand in hand
Bb Bbm F C7
On a white sandy beach of Hawai'i

F
We were playing in the sun, we were having so much fun
Bb Bbm F
On a white sandy beach of Hawai'i

C7 Bb C7
The sound of the ocean soothes my restless soul
C7 Bb C7
The sound of the ocean rocks me all night long

F
Those hot long summer days, lying there in the sun
Bb Bbm F
On a white sandy beach of Hawai'i

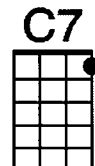
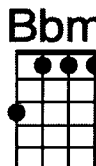
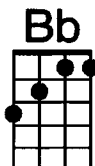
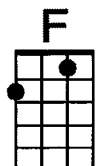
C7 Bb C7
The sound of the ocean soothes my restless soul
C7 Bb C7
The sound of the ocean rocks me all night long

F
Last night in my dream,

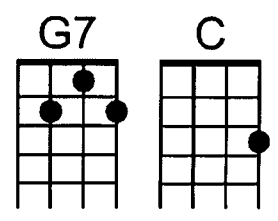
I saw your face again

Bb Bbm
We were there... in the sun...

F
On a white... sandy beach... of..... Hawai'i



C G7
 Take a SHORT DRIVE, JUST a COUPLE OF MILES SOUTH OF BYRON BAY
 C
 DOWN IN SUFFOLK PARK, WHEN THE NIGHT GETS DARK, ALL THE PEOPLE SING AND PLAY
 G7
 THEY COME TOGETHER, DOESN'T MATTER, IF YOU'RE OLD OR YOUNG
 C
 THEY PARTY THE NIGHT AWAY TO a UKULELE SONG



C G7 C
 AND IT'S A-LO-O-O-O-O-O-O HA - AY
 G7 C
EVERY THING'S ALRIGHT
 G7 C
 AND IT'S A-LO-O-O-O-O-O-O HA - AY
 G7 C
UKULELES IN THE NIGHT



C G7
 IT DOESN'T MATTER, IF YOU'RE SHATTERED FROM a BROKEN HEART
 C
 YOU'LL BE HULA HIGH LIKE a CLEAR BLUE SKY WHEN THE MUSIC STARTS
 G7
 EVERYBODY, ONE BIG FAMILY, WE ALL BELONG
 C
 PLAYING TOGETHER, ANY KIND OF WEATHER, UKULELE SONG

June 2007
 of Byron Bay Australia
 North Coast Ukulele Collective
 by Dan Jerkin of the
 Ukulele Club of Santa Cruz
 brought from Australia to the

C G7 C
 AND IT'S A-LO-O-O-O-O-O-O HA - AY
 G7 C
EVERY THING'S ALRIGHT
 G7 C
 AND IT'S A-LO-O-O-O-O-O-O HA - AY
 G7 C
UKULELES IN THE NIGHT



C G7
 SO IF YOU'RE DOWN, AND UNDER THE GROUND, NOT HAVING ANY FUN
 C
 THERE'S a WAY TO save THE WORLD, YOURSELF AND EVERYONE
 G7
 INSTEAD OF a NUKE, GIVE EVERYONE a UKE, NOT GUNS AND BOMBS
 C
 WE CAN CHANGE EVERYTHING, IF WE DANCE AND SING a UKULELE SONG

C G7 C
 AND IT'S A-LO-O-O-O-O-O-O HA - AY
 G7 C
EVERY THING'S ALRIGHT
 G7 C
 AND IT'S A-LO-O-O-O-O-O-O HA - AY
 G7 C
UKULELES IN THE NIGHT

By Hanley & Oliver
Ukuleles
in the
Night



The Wreck of The Old 97

Ukulele Club of Santa Cruz July 2006 Train Songs

A D
Well, they gave him his orders at Monroe, Virginia

A E7
Sayin', Steve, you're way behind time

A D
This is not 38, it is old 97

A E7 A
You must put her into Spencer on time

A D
Well the engineer said to his black, greasy fireman

A E7
Shovel on a little more coal

A D
And when we cross that White Oak Mountain

A E7 A
You can watch Old 97 roll

A D
It's a mighty hard road from Lynchburg to Danville

A E7
A line with a three-mile grade

A D
It was on that grade that he lost his airbrake

A E7 A
You can see what a jump she made

A D
He was goin' down the grade making 90 miles an hour

A E7
When his whistle broke into a scream

A D
He was found in the wreck with his hand on the throttle

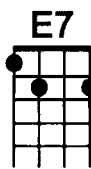
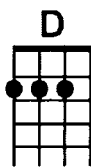
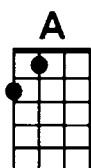
A E7 A
He was scalded to death by the steam

A D
Now listen ladies, you must take a warning

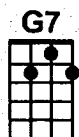
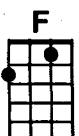
A E7
From this time and now on,

A D
Never speak harsh words to your true lovin' husband

A E7 A
He may leave you and never return



or
you
can
try it
with



The Old 97, a Southern Railway train enroute to Spencer, N.C., derailed at Stillhouse Trestle near Danville, Virginia, on September 27, 1903. It occurred when the train's engineer forced the train to go to breakneck speeds to make its stop at Spencer on time (Old 97 had a perfect reputation for never being late). Joseph "Steve" Broady had been with the Southern Railroad as an engineer for only a short time on that fateful Sunday in 1903. The train was going down a three-mile grade, approaching the curved Stillhouse trestle. Speed of the train was actually about 35mph, which increased as the train neared the trestle. Engineer Broady could not slow the train due to the speed and sudden loss of braking power. He reversed the engine, locking the wheels. The flange on the engine wheel broke, projected over the rails and struck railroad ties as the train vaulted to its demise, and into the annals of history forever. The 500-foot long trestle was severely damaged as the locomotive pulling two mail cars, one baggage car, and an express car vaulted off the trestle. The train plunged 75 feet to the rocky creek bed. Eleven people were killed including the engine crew and a number of Railway Post Office clerks in the mail car right behind the engine, but seven survived "the wreck of old 97." About 100 yellow canaries fluttered in and around the wreckage. They gained freedom from six cages that had been in the baggage car.

The train wreck served as an inspiration for songwriters and balladeers. A 1920s recording of the song, "Wreck of the Old 97" by Vernon Dalhart, is sometimes cited as the first million-seller in the American record industry, as well as the first song to inspire a major copyright lawsuit.

Ya' Gotta Go Down ...to go Up

Intro

Eb6 Bb7 Eb6
In this big ol' universe we live in
Eb6 Bb7 Eb6
Mother nature has some sets of rules
Dbm6 C7 Cm6
Archimedes found one sitting in his bathtub

B7 Bb7
Plato postulated molecules
Eb6 Bb7 Eb6
Galileo dropped his balls at Pisa
Eb6 Bb7 Eb6
Hero built an engine based on steam
Dbm6 C7

And Sir Isaac had to grapple
Cm6 B7
Before he felt the apple
Eb6 Bb7 > A7 > Bb7
that taught laws of earthly gravity

Eb6 Bb7 Eb6
But in the corporate world some things are different
Eb6 Bb7 Eb6
There are rules that make no sense nor give a clue
Dbm6 C7

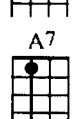
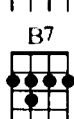
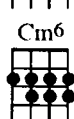
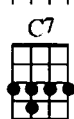
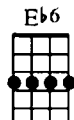
So if you wanna climb the ladder
Cm6 B7

These words could really matter
Eb6 Bb7
Listen while I tell you something true....



Pops Bayless of Shorty Long

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1. Eb6
Ya gotta go down to go up
C7
Ya gotta go down to go up
Cm6 B7
If ya wanna get that big promotion
Eb6 C7
You gotta learn to make that oscillating motion
Cm6 Bb7 Eb > E > F
Ya gotta go down to go up

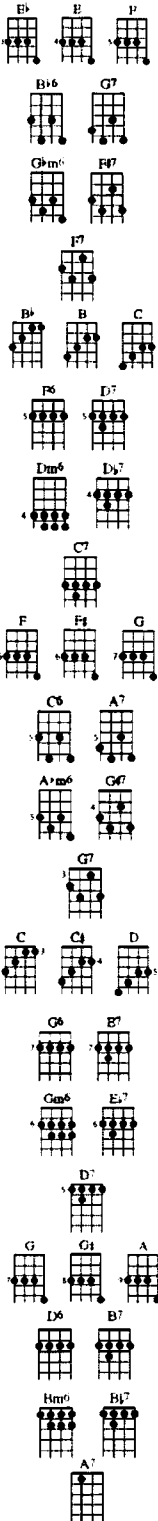
2. Bb6 / Bb6 / G7 / G7 / Gbm6 / F#7 / Bb6 / G7 / Gbm6 , F7 /
Modulate Bb > B > C

3. F6
Ya gotta go down to go up
D7
Ya gotta go down to go up
Dm6 Db7
If you want to get in on the wheelin' and dealin'
F6 D7
Then get out those kneepads ...and get to kneelin'
Dm6 C7 F > F# > G
Ya gotta go down to go up

4. C6 / C6 / A7 / A7 / Am6 / Ab7 / C6 / A7 / Am6 , G7 /
Modulate C > C# > D

5. G6 / G6 / E7 / E7 / Em6 / Eb7 / G6 / E7 / Em6 , D7 /
Modulate G > Ab > A

6. D6 / D6 / B7 / B7 / Bm6 / Bb7 / D6 / B7 / Bm6 , A7 /
End with Bm6 , A7 / Bm6 , A7 / D6 /



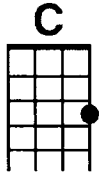
304 My Baby Thinks He's a Train

By Asleep at the Wheel's Leroy Preston

^C
It's three a.m. in the morning, the train whistle is blowin'
^F It sounds like some lonesome song got in my soul, in my soul ^C
^{G7} My baby spent the bank and he won't be back no more ^C

^C
My baby thinks he's a train, he makes his whistle stop, then he's gone again.
^F Sometimes it's hard on a poor girl's brain, a poor girl's brain ^C
^{G7} I'm tellin' you, boys, my baby thinks he's a train ^C

CHORUS ^F
Locomotion's the way he moves
^C
He drags me 'round just like an old caboose
^F
I'm tellin' you, girls, that man's insane
^C
My baby thinks he's a train

^C

^C Choo choo rages on, train sound, it's the noise that you hear when my baby hits town
^F With his long hair flyin', man, he's hard to take ^C
^{G7} What you s'posed to do when your baby thinks he's a train? ^C
^C
He eats money like a train eats coal, he burns it up and leaves you in the smoke
^F If you wanna catch a ride, you wait 'til he unwinds ^C
^{G7} He's just like a train, he always gives some tramp a ride ^C

CHORUS
Again!

i feel good

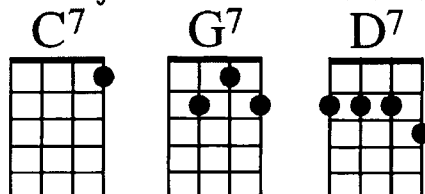


James Brown 1933-2006

Soul Brother Number One, the Godfather of Soul, the Hardest Working Man in Show Business, - these titles describe just one man. James Brown is arguably the most influential African-American musician in popular music in the past half-century and one of the most dynamic, exhilarating performers of our time.

James Brown, with his impassioned vocals born of gospel and the complex rhythms of his beat, was at the forefront of not one, but two major musical revolutions. In the 1960s he turned R&B into soul and a decade later reinvented his own invention when he turned soul into funk. His mesmerizing onstage performances were unforgettable. The blood curling screams, the flying splits, the dropping to the knee, the one-legged skate made him a star attraction and became his lifetime trademarks, along with the name of his band: James Brown and the Famous Flames.

Over a 30-year period, James Brown amassed an amazing total of 98 entries on Billboard's top 40 R&B singles chart, a record still unsurpassed by any other artist. Seventeen of them reached number one. When the music industry decided to create a Rock 'n' Roll Hall of Fame, Brown was one of the first 10 musicians inducted. He is the recipient of the American Music Awards Award of Merit and a Grammy Lifetime Achievement Award.



Ukulele Club of Santa Cruz
January 2007
5th Anniversary Celebration Night

G⁷

I feel good, I knew that I would

C⁷G⁷

I feel good, I knew that would

D⁷

So good

C⁷

So good

Tacit G⁷

I got you

G⁷

I feel nice, like sugar and spice

C⁷G⁷

I feel nice, like sugar and spice

D⁷

So nice

C⁷

So nice

Tacit G⁷

I got you

C⁷

When I hold you in my arms,

G⁷

I know that I can't do no wrong

C⁷

And when I hold you in my arms,

D⁷

my love won't do you no harm

G⁷

I feel good, I knew that I would

C⁷G⁷

I feel good, I knew that would

D⁷

So good

C⁷

So good

Tacit G⁷

I got you Owww!

If I Had a Hammer



Martin Luther King Jr.
January 15, 1929-April 4, 1968

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."
I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."

This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing.

Land where my fathers died, land of the Pilgrim's pride,

From every mountainside, let freedom ring!

And if America is to be a great nation, this must become true.

And so let freedom ring from the prodigious hilltops of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous slopes of California.

But not only that:

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi.

From every mountainside, let freedom ring.

And when this happens, when we allow freedom ring, when we let it ring from every village 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 Negro spiritual:

Free at last! Free at last!

Thank God Almighty, we are free at last!

Introduction C // Am // F // G7 // C // Am // F // G7 //

If I had a hammer, I'd hammer in the morning
I'd hammer in the evening, all over this land
I'd hammer out danger, I'd hammer out warning
I'd hammer out love between my brothers and my sisters
all over this land

If I had a uke, I'd play it in the morning
I'd play it in the evening, all over this land
I'd uke out danger, I'd uke out a warning

I'd uke out love between my brothers and my sisters
all over this land

If I had a song, I'd sing in the morning
I'd sing in the evening, all over this land
I'd sing out danger, I'd sing out warning
I'd sing out love between my brothers and my sisters
all over this land

I got a hammer and I got a uke!
and I got a song to sing all over this land
It's a hammer of justice, it's a uke of freedom
It's a song about love between my brothers and my sisters
all over this land... all over this land!

...what's so funny 'bout peace love and understanding?



Nick Lowe

Intro - // G C //

C G C G C
As I walk through this wicked world

C Em A D C
Searching for light in the darkness of insanity

C G C G C Em A D C
I ask myself is all hope lost, is there only pain and hatred and misery?
G GMaj7 G7 C

And each time I feel like this inside, there's one thing I wanna know
G D Em

What's So Funny 'bout Peace, Love, and Understanding?
A G D Em C

Oh, What's So Funny 'bout Peace, Love, and Understanding?

C G C G C
As I walk on through troubled times

C Em A D C
My spirit gets so down-hearted sometimes

C G C G C
So where are the strong? And who are the trusted?

C Em A D C
And where is the harmony, sweet harmony?

G GMaj7 G7 C
Cause each time I feel it slippin' away just makes me want to cry,
G D Em

What's So Funny 'bout Peace, Love, and Understanding?
A G D Em

Oh, What's So Funny 'bout Peace, Love, and Understanding?
A G D Em G

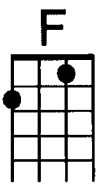
Oh, What's So Funny 'bout Peace, Love, and Understanding?

CREEDENCE CLEARWATER REVIVAL

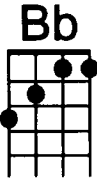


WHO'LL STOP THE RAIN?

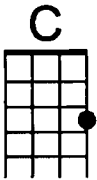
Intro F /// F/E /// Dm/F /// F/E /// F /// ///



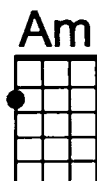
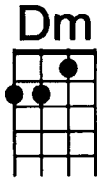
F Bb F
LONG AS I REMEMBER, THE RAIN BEEN COMIN' DOWN
CLOUDS OF MYSTERY POURIN' CONFUSION ON THE GROUND



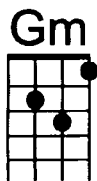
Bb F Bb F
GOOD MEN THROUGH THE AGES, TRYIN' TO FIND THE SUN
AND I WONDER, STILL I WONDER
Dm F
WHO'LL STOP THE RAIN?



F Bb F
I WENT DOWN VIRGINIA SEEKIN' SHELTER FROM THE STORM
Am Bb F
CAUGHT UP IN THE FABLE, I WATCHED A TOWER GROW
Bb F Bb F
FIVE YEAR PLANS AND NEW DEALS, WRAPPED IN GOLDEN CHAINS
Bb C
AND I WONDER, STILL I WONDER
Dm F
WHO'LL STOP THE RAIN?

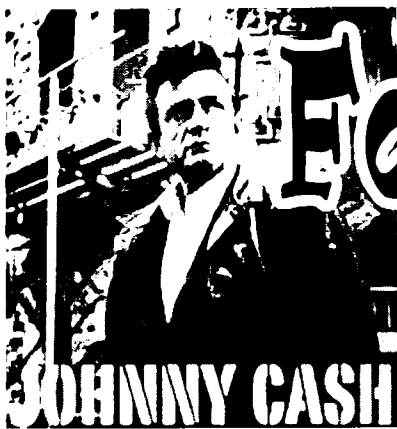


(Solo Bb /// F /// C /// Gm /// Bb /// Dm /// F /// ///)

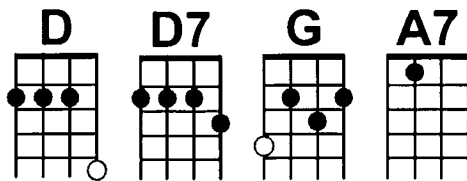


F Bb F
HEARD THE SINGERS PLAYIN', HOW WE CHEERED FOR MORE
Am Bb F
THE CROWD HAD RUSHED TOGETHER TRYIN' TO KEEP WARM
Bb F Bb F
STILL THE RAIN KEPT POURIN', FALLIN' ON MY HEAD
Bb C
AND I WONDER, STILL I WONDER
Dm F
WHO'LL STOP THE RAIN?...

(Outro F /// F/E /// Dm/F /// F/E /// x3)



Folsom Prison Blues



Ukulele Club of Santa Cruz



September 22-24 2006

D
 I hear the train a-comin'; it's rollin' 'round the bend,
D7
 And I ain't seen the sunshine since I don't know when,
G **D**
 I'm stuck at Folsom Prison and time keeps draggin' on
A7 **D**
 But that train keeps a-rollin' on down to San Antone

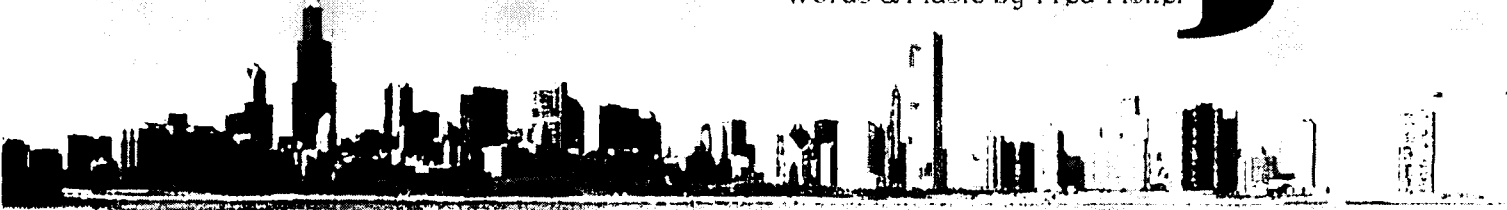
D
 When I was just a baby, my momma told me, "Son,
D7
 Always be a good boy; don't ever play with guns"
G **D**
 But I shot a man in Reno, just to watch him die
A7 **D**
 When I hear that whistle blowin', I hang my head and cry

D
 I bet there's rich folk eatin' in a fancy dining car
D7
 They're prob'ly drinkin' coffee and smokin' big cigars,
G **D**
 But I know I had it comin', I know I can't be free,
A7 **D**
 But those people keep a-movin', and that's what tortures me

D
 Well if they freed me from this prison, if that railroad train was mine,
D7
 I bet I'd move it all a little farther down the line,
G **D**
 Far from Folsom Prison, that's where I want to stay,
A7 **D**
 And I'd let that lonesome whistle... blow my blues away

Chicago

Words & Music by Fred Fisher



C (Cmaj7 C6) C (Cmaj7 C6) Dm G7 Dm G7
 Chi - ca - go, Chi - ca - go, that toddlin' town,

Dm G7 Dm G7 C
 Chi - ca - go, Chi - ca - go, I'll show you around

C A7 (Gdim)
 Bet your bottom dollar you'll lose the blues

Dm G7 Dm G7
 In Chi - ca - go... Chi - ca - go

Dm G7 Dm G7 C Gdim Dm G7
 The town that Billy Sunday could not shut down

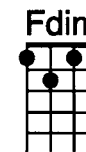
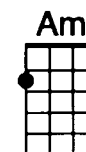
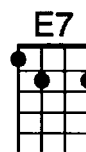
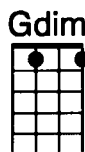
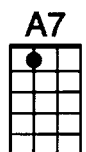
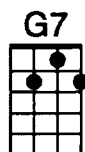
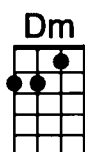
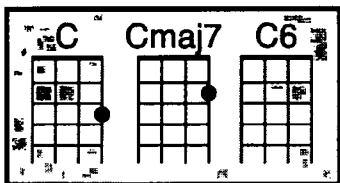
C (Cmaj7 C6) C (Cmaj7 C6) Dm G7 Dm G7
 On State Street, that great street, I just want to say

Dm G7 E7 Am A7
 They do things they don't do on Broadwaysay,

Dm G7 (or try an Fdim)
 They have the time, the time of their life

C6 Cmaj7 C
 I saw a man, he danced with his wife

Dm G7 Dm G7 C (turn on Gdim Dm G7)
 In Chi - ca - go, Chi - ca - go... my home town

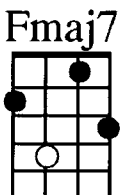
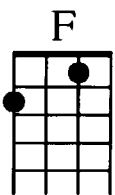
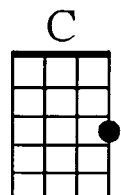
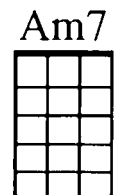
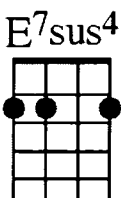
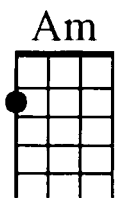
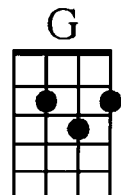
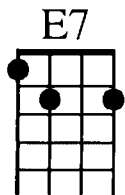


Ukulele Club of Santa Cruz
 August 2006 • City Songs

California Dreamin'



(E7) Am Am7 F
 All the leaves are brown (all the leaves are brown)
 G E7sus4 E7
 And the sky is gray (and the sky is gray)
 F C E7 Am
 I've been for a walk (I've been for a walk)
 F E7sus4 E7
 On a winter's day (on a winter's day)
 (E7) Am Am7 F
 I'd be safe and warm (I'd be safe and warm)
 G E7sus4 E7
 If I was in LA (if I was in LA)
 (E7) Am Am7 F
 California dreamin' California dreamin'
 G E7sus4 E7
 On such a winter's day
 (E7) Am Am7 F
 Stopped in to a church
 G E7sus4 E7
 I passed along the way
 F C E7 Am
 Well I got down on my knees got down on my knees
 F E7sus4 E7
 And I pretend to pray I pretend to pray
 (E7) Am Am7 F
 You know the preacher likes the cold preacher likes the cold
 G E7sus4 E7
 He knows I'm gonna stay knows I'm gonna stay
 (E7) Am Am7 F
 California dreamin' California dreamin'
 G E7sus4 E7
 On such a winter's day
 (E7) Am Am7 F
 All the leaves are brown all the leaves are brown
 G E7sus4 E7
 And the sky is gray and the sky is gray
 F C E7 Am
 I've been for a walk I've been for a walk
 F E7sus4 E7
 On a winter's day on a winter's day
 (E7) Am Am7 F
 If I didn't tell her if I didn't tell her
 G E7sus4 E7
 I could leave today I could leave today
 (E7) Am Am7 F
 California dreamin' California dreamin'
 G Am Am7 F
 On such a winter's day California dreamin'
 G Am Am7 F
 On such a winter's day California dreamin'
 G Fmaj7 Am
 On such a winter's day



SEE YOU IN SEPTEMBER

by Sid Wayne & Sherman Edwards 1952

Intro

Bm7 E7
I'll be alone each and every night
Bm7 E7
While you're away, don't forget to write
Em7 A7
Bye-bye, so long, farewell
Em7 A7 [Tacit]
Bye-bye, so long

Em7 A7 F#m7 B7
See you... in September
Em7 A7 F#m7 B7
See you... when the summer's through

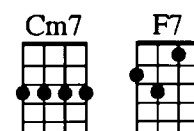
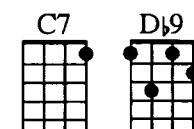
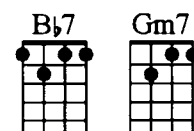
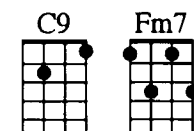
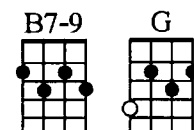
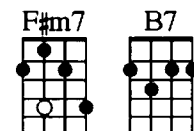
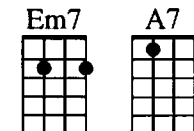
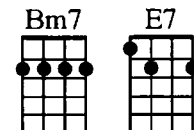
Em7
Here we are (*bye, baby, goodbye*)
A7 F#m7 B7
Saying goodbye at the station (*bye, baby, goodbye*)
Em7 E7
Summer vacation (*bye, baby bye, baby*)
Em7 A7 [Tacit]
Is taking you away (*bye, baby, goodbye*)

Em7 A7 F#m7 B7-9
Have a good time... but remember
Em7 A7 F#m7 B7
There is danger... in the summer moon above
G C9 F#m7 B7
Will I see you... in September
Em7 A7 [tacit]
Or lose you
Bm7
To a summer love

(Bm7) E7
(counting the days 'til I'll be with you)
Bm7 E7
(Counting the hours and the minutes, too)
Em7 A7
Bye, baby, goodbye
Em7 A7
Bye, baby, goodbye
Em7 A7
Bye, baby, goodbye (*bye-bye, so long, farewell*)

• Key change to Bb

Fm7 Bb7 Fm7 Bb7 [Tacit]
Bye, baby, goodbye (*bye-bye, so long, farewell*)
Fm7 Bb7 Gm7 C7
Have a good time... but remember
Fm7 Bb7 Gm7 C7
There is danger... in the summer moon above
Ab Db9 Gm7 C7
Will I see you... in September
Fm7 Bb7 [Tacit]
Or lose you...
Cm7 F7
to a summer love (*I'll be alone each and every night*)
Cm7 F7
(*While you're away, don't forget to write*)
Repeat to fade -
Cm7 F7
See you (*bye-bye, so long, farewell*)
Cm7 F7
In September (*bye-bye, so long, farewell*)



Three of these greats recorded Blue Suede Shoes - Carl Perkins, who wrote the song in 1956, Jerry Lee Lewis and Elvis Presley (the fourth in the picture is Johnny Cash) This was the first song to hit the US Pop, Country, and R+B charts at the same time. Perkins recorded this in Memphis for Sam Phillips at Sun Records, as he was driving to make his first national appearance to promote it (on the Perry Como Show), he got into an accident that seriously injured him and killed his brother. Perkins never fully recovered, either emotionally or career-wise. With Perkins unable to touring and promote it, Elvis' cover version became a massive hit. Presley's copy was done at RCA studios in Nashville.



Blue Suede Shoes

Carl Perkins 1956

A
Well it's a one for the money, Two for the show Three to get ready .. Now go cat go!

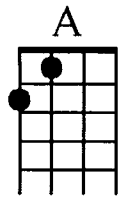
D A
But don't you, step on my blue suede shoes

E7 D A
You can do anything, but lay off of my blue suede shoes

A
Well you can knock me down... Step in my face..
Slander my name all over the place! and do anything that you want to do,
But ah ah honey lay off of my shoes

D A
and don't you step on my blue suede shoes

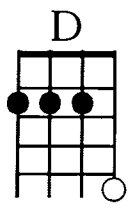
E7 D A
you can do anything but lay off of my blue suede shoes



A
Well, you can burn my house... steal my car...
Drink my liquor from an old fruit jar! and do anything that you want to do,
But ah ah honey lay off of my shoes

D A
and don't you, step on my blue suede shoes

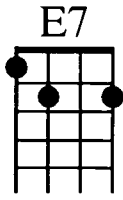
E7 D A
you can do anything but lay off of my blue suede shoes



A
Well it's a one for the money, Two for the show Three to get ready .. Now go cat go!

D A
But don't you, step on my blue suede shoes

E7 D A
You can do anything but lay off of my blue suede shoes



A
Blue blue... Blue suede shoes

A
Blue blue... Blue suede shoes

D
Blue blue... Blue suede shoes

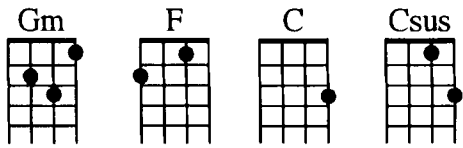
A
Blue blue... Blue suede shoes

E7 D A
You can do anything but lay off of my blue suede shoes

UKULELE CLUB OF SANTA CRUZ



RED & BLUE NIGHT
OCTOBER 2006



Gm

Darkness darkness be my pillow

F C Csus Gm

Take my hand and let me sleep

Gm

In the coolness of your shadow

F C Csus Gm

In the silence of your deep

C Gm

Darkness darkness hide my yearning

C Gm

For the things I cannot see

F C Csus Gm

Keep my mind from constant turning

F C Csus Gm

Toward the things I cannot be

F C Csus Gm

Ah yes, the things I cannot see

Gm

Darkness darkness long and lonesome

F C Csus Gm

Is the day that brings me here

Gm

I have felt the edge of of sadness

F C Csus Gm

I have known the depths of fear

C Gm

Darkness darkness be my blanket

C Gm

Cover me with endless night

F C Csus Gm

Take away the pain of knowing

F C Csus Gm

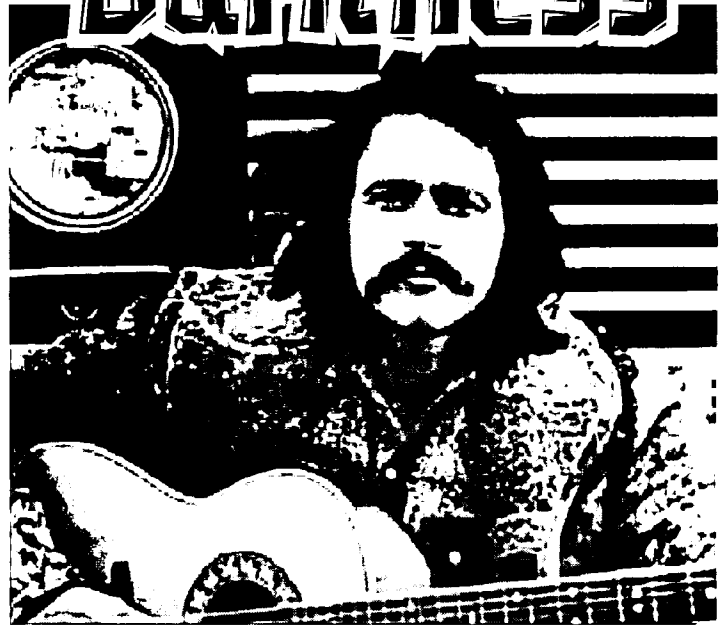
Fill the emptiness of fright

F C Csus Gm

Ah yes, the emptiness of fright

Darkness

Darkness



Jesse Colin Young

Ukulele Club of Santa Cruz
Burning Uke III Play-a-Long 2005

SOLO

Gm

Darkness darkness be my pillow

F C Csus Gm

Take my hand and let me sleep

Gm

In the coolness of your shadow

F C Csus Gm

In the silence of your deep

C Gm

Darkness darkness hide my yearning

C Gm

For the things I cannot see

F C Csus Gm

Keep my mind from constant turning

F C Csus Gm

Toward the things I cannot see

F C Csus Gm

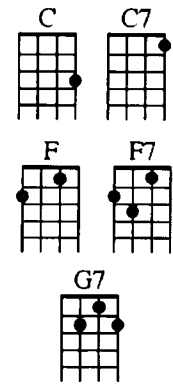
Toward the things I cannot see



Blue Moon of Kentucky

Bill Monroe

When young Bill Monroe dubbed his band the Blue Grass Boys in 1938 in honor of his home state, he didn't know he'd coined a term that would forever denote a specific musical style. Although many of its innovators hail from Kentucky, bluegrass music draws on a variety of influences including European folk music, old Appalachian mountain songs, blues and gospel. Born and raised in western Kentucky, Monroe remains the original architect of bluegrass, having influenced thousands of musicians in his seven decade career.



UKULELE CLUB OF SANTA CRUZ



RED & BLUE NIGHT
OCTOBER 2006

C F
 Blue moon of Kentucky, keep on shining
 C G7
 Shine on the one that's gone and proved untrue
 C F
 Blue moon of Kentucky, keep on shining
 C G7 C C7
 Shine on the one that's gone and left me blue

 F F7
 It was on a moonlit night,
 C C7
 The stars were shining bright
 F F7
 And they whispered from on high,
 C G7
 "Your love has said goodbye"
 C F
 Blue moon of Kentucky, keep on shining
 C G7 C
 Shine on the one that's gone and said goodbye

CUPID

♥ **SAM COOKE** ♥



G ♪ Cupid, Draw back your bow

C ♪ And let your arrow go

G D7 Straight to my lovers heart for me.... G D7 nobody but me

G ♪ Cupid, please hear my cry

C ♪ And let your arrow fly

G D7 Straight to my lover's heart for me - e - e... C7 / / / G /

G Now... I don't mean to bother you, but I'm in distress D7

G There's danger of me losing all of my happiness C

G For I love a girl who doesn't know I exist D7

C ♪ And this you can fix, so...

♥♥♥ **CHORUS** ♥♥♥

G D7 Now... ♪ Cupid, if your arrow makes her love strong for me G

I promise I will love her until eternity C

I know, between the two of us, her heart we can steal D7

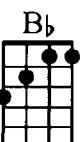
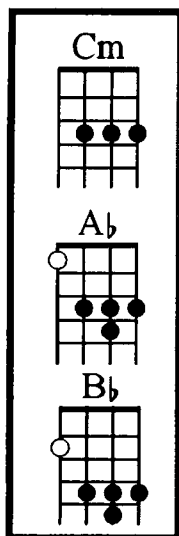
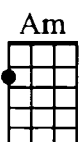
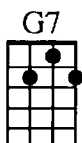
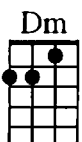
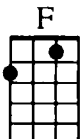
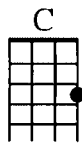
C7 ♪ Help me if you will, so...

♥♥♥ **CHORUS** ♥♥♥

G Now... ♪ Cupid... don't you hear me... calling you?
I need you... ♪ Cupid... help me! ... and fade



Fool On the Hill



Ukulele club of Santa Cruz
Burning Uke III Play-a-Long 2005
and again at
May 2006

C Day after day alone on a hill

The man with the foolish grin is keeping perfectly still

But nobody wants to know him,

They can see that he's just a fool

And he never gives an answer

CHORUS

But the fool on the hill

sees the sun going down

And the eyes in his head

see the world spinning 'round

Well on the way head in a cloud, the

man of thousand voices talking perfectly loud,

But nobody ever hears him,

or the sound he appears to make

And he never seems to notice

CHORUS

C Day after day alone on a hill

The man with the foolish grin is keeping perfectly still

And nobody seems to like him,

They can tell what he wants to do

And he never shows his feelings

CHORUS

C Day after day alone on a hill

The man with the foolish grin is keeping perfectly still

He never listens to them

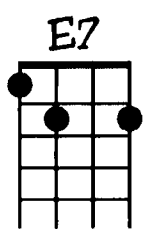
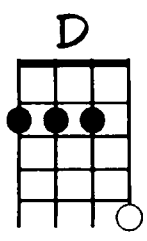
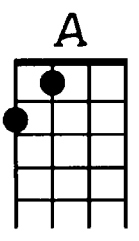
He knows that they're the fools

They don't like him



LAY DOWN SALLY

ERIC CLAPTON



A7
There is nothing that is wrong
D
With wanting you to stay here with me
A7
I know you got somewhere to go, but,
D
Why don't you make yourself at home and stay with me
E7
Don't you ever leave

- CHORUS

A7 D
Lay down Sally, and rest here in my arms
E7 A
Don't you think you want someone to talk to
A7 D
Lay down Sally, No need to leave so soon
E7 A7
I've been trying all night long just to talk to you

A7
The sun ain't nearly on the rise
D
We still got the moon and stars above
A7
Underneath the velvet skies, love is all that matters
D E7
Won't you stay with me? Don't you ever leave

- REPEAT CHORUS

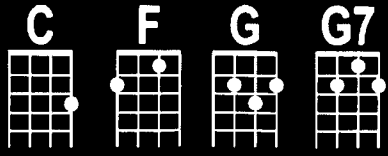
A7
I long to see the morning light
D
Coloring in your face so dreamily
A7
So don't you go and say goodbye
D E7
Cause you can make yourself right home
D E7
And stay with me, Don't you ever leave

- CHORUS A FEW MORE TIMES



Sam Cooke Bring It On Home to Me

Uncle Chl of Sulu Cruz
I&I N14 - Ichlun 20CC



Intro C // G // F // G7 // C // F // C // G7 //

If you ever change your mind
About leavin', leavin' me behind, whoaa
Bring it to me, bring your sweet lovin'
Bring it on home to me
Yeah (yeah) yeah (yeah) yeah (yeah)

I know I laughed when you left
But now I know, I only hurt myself, baby
Bring it to me, bring your sweet lovin'
Bring it on home to me
Yeah (yeah) yeah (yeah) yeah (yeah)

I'll give you jewelry, and money too
That ain't all, that ain't all I'd do for you, if you'd
Bring it to me, bring your sweet lovin'
Bring it on home to me
Yeah (yeah) yeah (yeah) yeah (yeah)

You know I'll always be your slave
Till I'm buried, buried in my grave. oh honey
Bring it to me, bring your sweet lovin'
Bring it on home to me
Yeah (yeah) yeah (yeah) yeah (yeah)

I think I try to treat you right
But you stayed out, stayed out late at night, but I forgive you
Bring it to me, bring your sweet lovin'
Bring it on home to me
Yeah (yeah) yeah (yeah) yeah (yeah)
Yeah (yeah) yeah (yeah) yeah (yeah) ...fade

Considered by many to be the definitive R&B soul singer, Sam Cooke blended sensuality and spirituality, sophistication and soul, movie-idol looks and gospel-singer poise. A versatile singer who never really settled on a style, Cooke tackled everything from sophisticated balladry and lighthearted pop to finger-popping rock and roll and raw, raspy rhythm & blues.

1957 "You Send Me," becomes the #1 song in the country. It was the first of 29 Top Forty hits!
1959 Sam Cooke's "Only Sixteen," and "Everybody Likes to Cha Cha Cha," reach the charts. He hits #2 on the R&B chart with "Young Blood"

1960 "Chain Gang" hits #2 on both the pop and R&B charts, his second million-selling single
1961 Sam hits #17 with "Cupid"

1962 He hits #1 on the R&B charts with "Twistin the Night Away." Then, one of the great double-sided 45s of the rock and roll era, "Bring It On Home to Me" backed with "Having a Party," is released. Both are huge R&B hits (#2 and #4, respectively)

1963 "Another Saturday Night" goes to #10
December 11, 1964 Sam Cooke is shot to death at the age of 33 in South Los Angeles. Over 200,000 fans show up to pay their respects.

1965 Another epic single, "Shake" b/w "A Change Is Gonna Come" is released posthumously. The latter, a civil-rights song, is considered his greatest composition.

January 1986 Sam Cooke is inducted into the Rock and Roll Hall of Fame at it's very first induction ceremony



Can't Help Falling in Love

by George David Weiss (1961)
 who also wrote
 • Lullaby of Birdland (1952)
 • What A Wonderful World (1967)
 • The Lion Sleeps Tonight (1961)

ELVIS

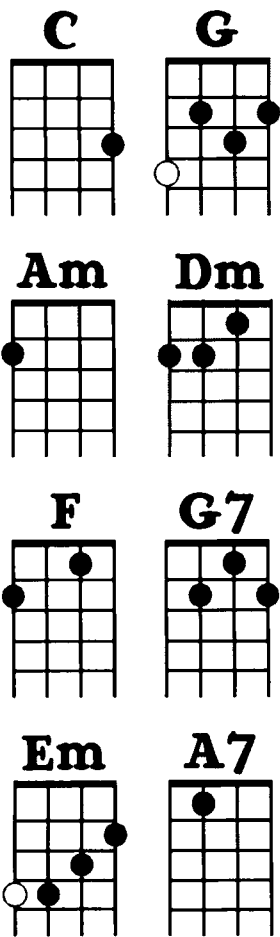
C G Am F C G G7
Wise men say, only fools rush in
F G Am Dm C G C
But I can't help falling in love with you
C G Am F C G G7
Shall I stay? Would it be a sin?
F G Am Dm C G C
If I can't help falling in love with you

Em Am Em Am
Like a river flows... Surely to the sea
Em Am Em A7 Dm G
Darling so it goes, some things are meant to be.....

C G Am F C G G7
Take my hand, take my whole life too
F G Am Dm C G C
For I can't help falling in love with you

Em Am Em Am
Like a river flows... Surely to the sea
Em Am Em A7 Dm G
Darling so it goes, some things are meant to be.....

C G Am F C G G7
Take my hand, take my whole life too
F G Am Dm C G C
For I can't help falling in love with you
F G Am Dm C G C
For I can't help falling in love with you



Ukulele Club of Santa Cruz



September 22-24 2006

and also at
 Ukulele Club of Santa Cruz
 "Falling in Love" Night
 March 2007



AM I BLUE

WORDS BY GRANT CLARKE
MUSIC BY HARRY JEST - 1929

(C7) F C7 (or better yet, try a C9 here)

Am I blue? Am I blue?

F (A7 D7) G7 (Db7 C7) F (F6 Cdim) C7

Ain't these tears in these eyes tell - in' you?

F C7 (or better yet, try a C9 here)

Am I blue? You'd be too..

F (A7 D7) G7 (Db7 C7) F (Bb Bbm) F

If each plan with your man done fell through

Am E7

Was a time, I was his only one,

(Dm6) E7 Am (F#dim Gm7)

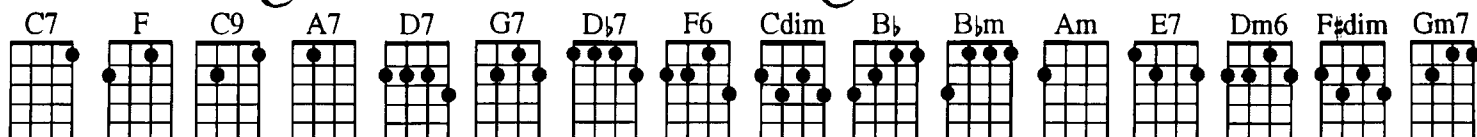
But now I'm the sad and lone-ly one,

C7 F C7 (or better yet, try a C9 here)

Was I gay? 'til to-day,

F (A7 D7) G7 (Db7 C7) F (return with C7)

Now he's gone and we're through, Am I blue?

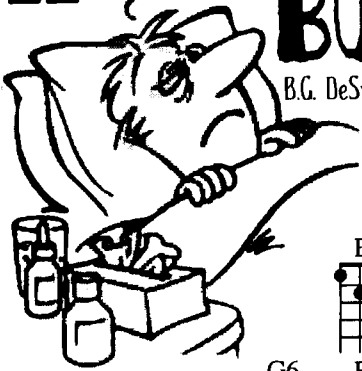


BUTTON UP YOUR OVERCOAT

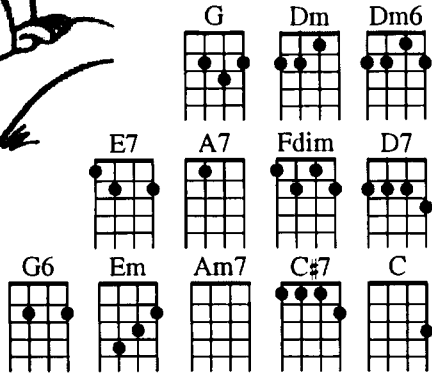
B.G. DeSilva - Lew Brown - Ray Henderson

Recorded by Ruth Etting in 1929

The record sold over a million copies.



Ukulele Club
of Santa Cruz
That Rainy April 2006



G Dm(6) E7
Button up your over - coat,

A7
When the wind is free,
D7 (Fdim) D7
Take good care of yourself,
G(6) D7
You belong to mel

G Dm(6) E7
Oh, eat an apple every day,
A7
Get to bed by three,
D7 (Fdim) D7
Take good care of yourself,
G(6)
You belong to mel

C
Be careful crossing streets, ooh-ooh,
G
Don't eat meats, ooh-ooh,
Em A7
Cut out sweets, ooh-ooh,
D7 Am7 (C#7) D7
You'll get a pain and ruin your tum - tum!

G Dm(6) E7
Keep away from bootleg hooch
A7
When you're on a spree,
D7 (Fdim) D7
Take good care of yourself,
G(6)
You belong to mel

C
Don't step on hornet's tails, ooh-ooh!
G
Or on nails, ooh-ooh!
Em A7
Or third rails, ooh-ooh!
D7 Am7 (C#7) D7
You'll get a pain and ruin your tum - tum!

G Dm(6) E7
Oh, button up your over - coat,
A7
When the wind is free,
D7 (Fdim) D7
Take good care of yourself,
G(6) D7
You belong to mel

G Dm(6) E7
Oh, wear your flannel underwear,
A7
When you climb a tree,
(Fdim) D7 (Fdim) D7
Take good care of yourself,
G(6)
You belong to mel

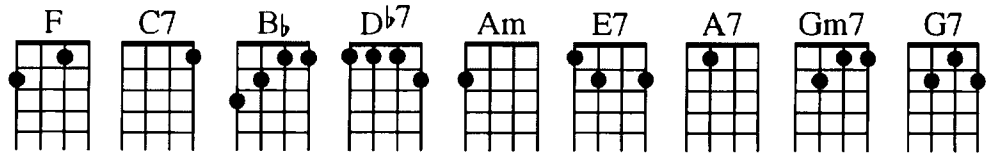
C
Steer clear of frozen ponds, ooh-ooh,
G
Peroxide blondes, ooh-ooh,
Em A7
Stocks and bonds, ooh-ooh,
D7 Am7 (C#7) D7
You'll get a pain, ruin your bank - roll!

G Dm(6) E7
Keep the spoon out of your cup,
A7
When you're drinking tea,
D7 (Fdim) D7
Take good care of yourself,
G(6)
You belong to mel



AIN'T WE GOT FUN

Words by Gus Kahn & Raymond B. Egan Music by Richard A. Whiting - 1921



F

C7

EV'RY MORNING, EV'RY EVENING, AIN'T WE GOT FUN

F

NOT MUCH MONEY, OH BUT HONEY, AIN'T WE GOT FUN

Bb

(Db7)

F

THE RENT'S UN-PAID DEAR... WE HAVEN'T A BUS

Am

E7

Am

C7

BUT SMILES WERE MADE DEAR,? FOR PEOPLE LIKE US

F

C7

IN THE WINTER IN THE SUMMER, DON'T WE HAVE FUN

F

TIMES ARE BUM AND GETTING BUMMER, STILL WE HAVE FUN

Bb

A7

Gm7

E7

F

C7

THERE'S NOTHING SURE, THE RICH GET RICH AND THE POOR GET CHILDREN

F

G7

C7

F

IN THE MEANTIME, IN BETWEEN TIME, AIN'T WE GOT FUN

Ev'ry morning Ev'ry evening Don't we got fun,
Twins and cares dear, come in pairs dear, Don't we have fun
We've only started, As mommer and pop, Are we downhearted,
I'll say that we're not.
Landlords mad and getting madder, Ain't we got fun,
Times are bad and getting badder, Still we have fun
There's nothing surer, The rich get rich and the poor get laid off
In the meantime, In between time, Ain't we got fun

Night or daytime, It's all playtime, Ain't we got fun,
Hot or cold days, Any old days, Ain't we got fun
If wifie wishes, To go to a play,
Don't wash the dishes, Just throw them away
Street car seats are awful narrow, Ain't we got fun
They won't smash up our Pierce Arrow, We ain't got none
They've cut my wages, (But my) income tax will be so much smaller,
When I'm paid off, I'll be laid off, Ain't we got fun



Blue Eyes

Cryin' in the Rain

by Fred Rose

Fred Rose was born in Evansville, Indiana on August 24, 1897. In his teens, Rose moved to Chicago where he became a singer and pianist and songwriter. His first success came with "Red Hot Mama", written for Sophie Tucker. Rose moved to Nashville where he had a 15-minute radio show called "Freddie Rose's Song Shop", however the program was short-lived and Rose moved to New York to try his luck on Tin Pan Alley.

In New York in the 1930's, he was introduced to Gene Autry, who was then at the height of his career. Rose and Autry began collaborating on songs and some of the hits produced included "Be Honest With Me" and "Tears on My Pillow".

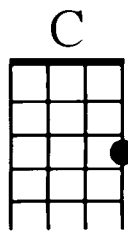
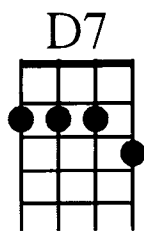
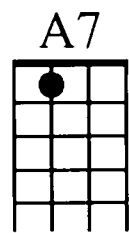
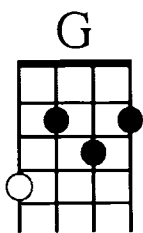
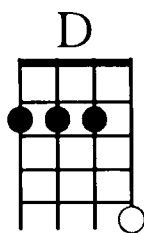
In 1942, Roy Acuff, a Grand Ole Opry star, decided to set up a music publishing company in Nashville and asked Rose to be his partner. Rose accepted and Acuff-Rose, the first publishing company in Nashville was born with the goal "that no man, or girl, that entered our door would be cheated out of a song, or one penny of anything that they've got coming." Acuff-Rose would publish and promote the songs of country music legends such as Hank Williams.

As a songwriter, Rose collaborated with various composers and lyricists, such as Hy Heath, Edward G. Nelson, Steve Nelson, Walter Hirsch and Gene Autry, the Rose catalog includes such hits as "Deed I Do", "Honest and Truly", "Don't Bring Me Posies", "Roly Poly", "Take These Chains from My Heart", "I'll Never Stand in Your Way", "Hang Your Head in Shame", "Crazy Heart", "No One Will Ever Know", "Blue Eyes Crying in the Rain", "Just Like Me", "You Know How Talk Gets Around", "Texarkana Baby", "Kaw-Liga", "Before You Call", "Setting the Woods on Fire" and "Worried Over You".

Fred Rose died in Nashville on December 1, 1954. In 1961, he was elected into the Country Music Hall of Fame as a charter member.



ORVILLE CLUB OF SANTA CRUZ
WILLIE NELSON NIGHT
APRIL 2007



D **G** **D**
In the twilight glow I see,
A7 **D**
Blue eyes cryin' in the rain
D **G** **D**
When we kissed good-bye and parted
A7 **D** > **D7**

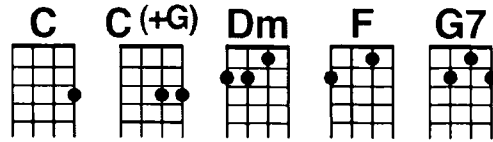
I knew we'd never meet again

G **C** **G**
Love is like a dying ember
D **A7**
Only memories remain
D **G** **D**
And through the ages I'll remember
A7 **D** > **D7**
Blue eyes crying in the rain

G **C** **G**
Someday when we meet up yonder
D **A7**
We'll stroll hand in hand again
D **G** **D**
In the land that knows no parting
A7 **D**
Blue eyes crying in the rain

Gentle On My Mind

John Hartford



Ukulele Club of Santa Cruz
 Burning Uke III Play-a-Long 2005
 and again at May 2006 meeting

It's knowing that your door is always open,
 And your path is free to walk,
 That makes me tend to leave my sleeping bag
 Rolled up and stashed behind your couch
 And it's knowing I'm not shackled by forgotten words and bonds
 And the ink stains that have dried upon some line,
 That keeps you in the backroads
 By the rivers of my mem'ry
 That keeps you ever gentle on my mind

It's not clinging to the rocks and ivy
 Planted on the columns now that binds me,
 Or something that somebody said
 Because they thought we fit together walkin'
 It's just knowing that the world will not be cursing
 Or forgiving when I walk along some railroad track
 And find, that you are moving on the backroads
 By the rivers of my mem'ry
 And for hours you're just gentle on my mind

Though the wheat fields and the clothes lines
 And the junkyards and the highways come between us
 And some other woman's cryin' to her mother
 'cause she turned and I was gone
 I still might run in silence, tears of joy might stain my face
 And the summer sun might burn me 'til I'm blind
 But not to where I cannot see
 You walkin' on the back roads
 By the rivers flowin' gentle on my mind

I dip my cup of soup back
 From a gurglin' cracklin' cauldron in some train yard
 My beard a rustlin' coal pile
 And a dirty hat pulled low across my face
 Through cupped hands 'round a tin can
 I pretend to hold you to my breast and find
 That you're waitin' on the back roads
 By the rivers of my memories
 Ever smilin', ever gentle on my mind



DON'T WORRY, BE HAPPY

BOBBY McFERRIN

C Here's a LITTLE SONG I WROTE Dm YOU MIGHT WANT TO SING IT NOTE FOR NOTE DON'T WORRY.... BE HAPPY
 C IN EVERY LIFE WE HAVE SOME TROUBLE Dm WHEN YOU WORRY YOU MAKE IT DOUBLE DON'T WORRY.... BE HAPPY

CHORUS

C Dm
 OO OO OO OO OO OO OO OO OO OO OO OO (DON'T WORRY)
 OO OO OO OO OO F OO OO OO (BE HAPPY) OO OO OO OO C (DON'T WORRY.... BE HAPPY)
 C Dm
 OO OO OO OO OO OO OO OO OO OO OO OO (DON'T WORRY)
 OO OO OO OO OO F OO OO OO (BE HAPPY) OO OO OO OO C (DON'T WORRY.... BE HAPPY)

C AIN'T GOT NO PLACE TO LAY YOUR HEAD Dm SOMEBODY CAME AND TOOK YOUR BED DON'T WORRY.... BE HAPPY
 C THE LANDLORD SAY YOUR RENT IS LATE Dm HE MAY HAVE TO LITIGATE DON'T WORRY.... BE HAPPY (LOOK AT ME I AM HAPPY)

Repeat CHORUS

C AIN'T GOT NO CASH, AIN'T GOT NO STYLE Dm AIN'T GOT NO GAL TO MAKE YOU SMILE DON'T WORRY.... BE HAPPY
 C CAUSE WHEN YOU WORRY YOUR FACE WILL FROWN Dm AND THAT WILL BRING EVERYBODY DOWN SO DON'T WORRY.... BE HAPPY (DON'T WORRY, BE HAPPY NOW)

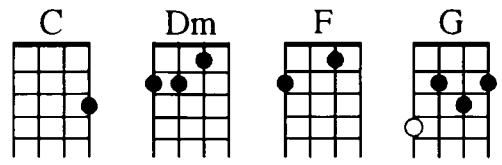
Repeat CHORUS

C NOW THERE, THIS SONG I WROTE Dm I HOPE YOU LEARNED IT NOTE FOR NOTE ..LIKE GOOD LITTLE CHILDREN DON'T WORRY.... BE HAPPY LISTEN TO WHAT I SAY
 C IN YOUR LIFE EXPECT SOME TROUBLE Dm BUT WHEN YOU WORRY YOU MAKE IT DOUBLE DON'T WORRY.... BE HAPPY (BE HAPPY NOW!)

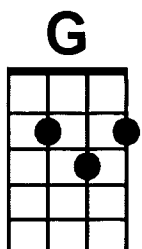
Repeat CHORUS

-AND HERE'S A LITTLE TALKING OVER THE CHORUS PATTERN TO FINISH WITH!

DON'T WORRY, DON'T DO IT, BE HAPPY
 PUT A SMILE ON YOUR FACE
 DON'T BRING EVERYBODY DOWN LIKE THIS
 DON'T WORRY, IT WILL SOON PASS, WHATEVER IT IS
 DON'T WORRY, BE HAPPY (I'M NOT WORRIED)



Pearly Shells

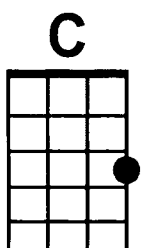


G
Pearly shells (*pearly shells*), from the ocean (*from the ocean*)

C **A7** **D7**
Shining in the sun (*shining in the sun*), covering the shore (*covering the shore*)

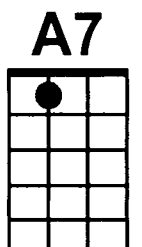
G **C**
When I see them (*when I see them*), my heart tells me that I love you

G **D7** **G**
More than all those little pearly shells



D7 **C** **G**
For every grain of sand upon the beach, I've got a kiss for you

D7 **A7** **D7**
And I've got more left over, for each star that twinkles in the blue



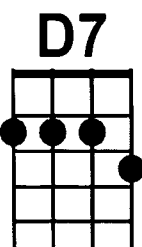
G **C**
Pūpū (*a`o`Ewa*) i ka nu`a (*nā kānaka*), E la-we mai (*a e`ike*)

A7 **D7**
I ka mea hou (*o ka`āina*), Ahe`āina (*ua kaulana*)

C **D7**
Mai nā kūpuna mai. Alohula Pu`uloa he ala hele no

G **D7**
Ka`ahupāhau, (*Ka`ahupāhau*), Alohula Pu`uloa he ala hele no

G
Ka`ahupāhau, Ka`ahupāhau



G
Pearly shells (*pearly shells*), from the ocean (*from the ocean*)

C **A7** **D7**
Shining in the sun (*shining in the sun*), covering the shore (*covering the shore*)

G **C**
When I see them (*when I see them*), my heart tells me that I love you

G **D7** **G**
More than all those little pearly shells

G **D7**
More than all those little pearly shells

G **D7** **G** **C** **G**
More than all those little pearly shells



Ukulele Club of Santa Cruz
as led by The Victor Ohana Band

August 2006

THE SENSATIONAL BASE BALL SONG

TAKE ME OUT TO THE BALL GAME

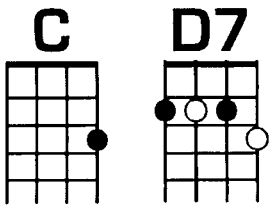
WORDS BY JACK NORWORTH
MUSIC BY ALBERT VON TILZER



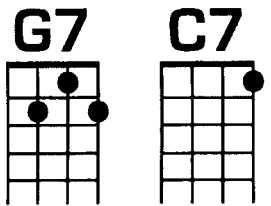
This song was written in 1908
The year that Bill Tapia was born!

Words by Jack Norworth • Music by Albert Von Tilzer

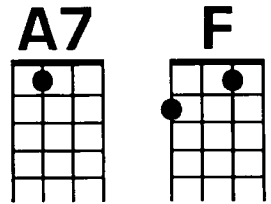
Jack Norworth's 1908 American Music classic composition was written on some scrap paper on a train ride to Manhattan. Norworth then provided those paper-scrap lyrics to Albert Von Tilzer who composed the music, which in turn was published by the York Music Company, and before the year 1908 was over, a hit song was born. Jack Norworth was a very successful vaudeville entertainer & songwriter and he spent about fifteen minutes writing this classic which is sung during the seventh inning stretch at every ballpark in the country. On the 50th anniversary of his song, Major League Baseball presented Jack Norworth, who attended his first Major League ballgame on June 27, 1940 (Brooklyn Dodgers 5 vs. Chicago Cubs 4), with a lifetime Major League Ballpark pass.



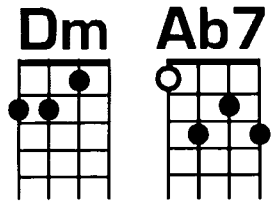
C **D7** **C** **G7**
Take me out to the ball game,



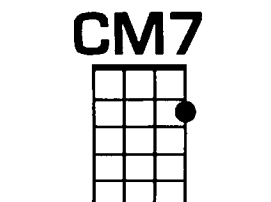
C **G7**
Take me out with the crowd



A7 **Dm**
Buy me some peanuts and cracker jack,



D7 **G7**
I don't care if I never get back



C **G7**
Let me root, root, root for the home team,

C7 **F**
If they don't win it's a shame,

F **(Ab7)** **C** **(CM7)** **C7)** **A7**
For it's one, two, three strikes, you're out,

D7 **G7** **C** (turn with **G7**)
At the old ball game

LOVELY HULA HANDS



as led by The Victor Ohana Band
at the Ukulele Club of Santa Cruz
August 2006

R. ALEX ANDERSON

Intro Vamp G7 C7 F / G7 C7 F

Lovely hula hands, graceful as a bird in motion, gliding like the gulls o'er the ocean

Lovely hula hands, kou-li-ma-na-ni e

Lovely hula hands, telling of the rain in the valley, and the swirling wind on the pali

Lovely hula hands, kou-li-ma-na-ni e

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

Every little move expresses so I'll understand..... all the tender meaning

Of your hula hands, fingertips that say, Aloha

Say to me again, "I love you" Lovely hula hands, kou-li-ma-na-ni e

Lovely hula hands, graceful as a bird in motion, gliding like the gulls o'er the ocean

Lovely hula hands, kou-li-ma-na-ni e

Lovely hula hands, telling of the rain in the valley, and the swirling wind on the pali

Lovely hula hands, kou-li-ma-na-ni e

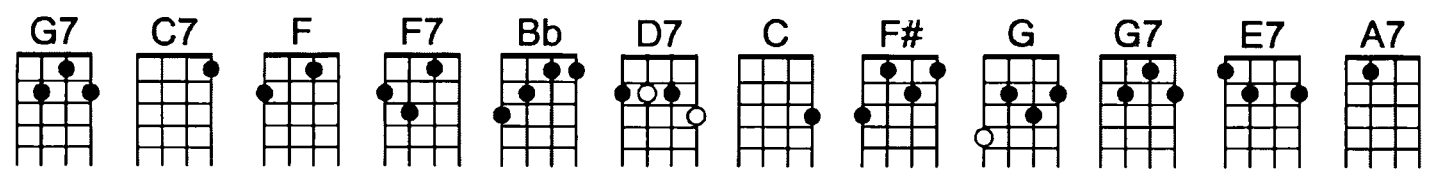
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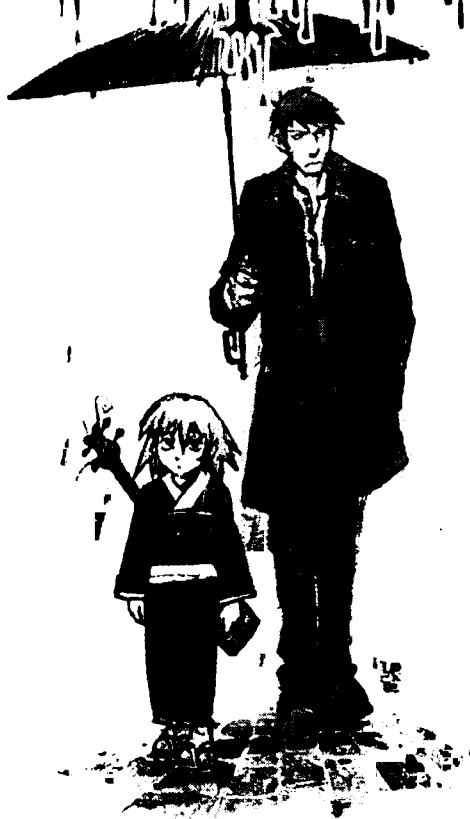
Of your hula hands, fingertips that say, Aloha

Say to me again, "I love you" Lovely hula hands, kou-li-ma-na-ni e.

Ending Vamp A7 D7 G / A7 D7 G



April Showers

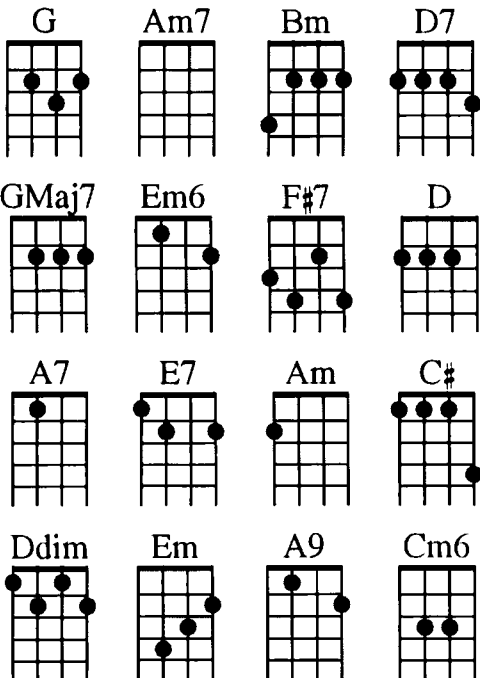


1921 Music by Louis Silvers Lyrics by B.G. De Sylva

G Am7 Bm D7 G GMaj7 D7
 Life is not a highway strewn with flowers;
 G Am7 Bm D7 G
 Still it holds a goodly share of bliss;
 Bm Em6 Bm (F#7) Bm E7
 When the sun gives way to April showers,
 D A7 D7
 Here's the point that you should never miss...

Chorus

(D7) D7 G
 Though A-pril showers, may come your way,
 D7 G
 They bring the flow-ers, that bloom in May,
 E7 Am
 So if it's raining, have no regrets,
 Em6
 Because it isn't raining rain, you know,
 D7 (C# Am Ddim) D7
 It's rain-ing vi - o - lets
 (D7) D7 G
 And where you see clouds, up-on the hills,
 E7 Am
 You soon will see crowds, of daf-fo-dils
 Cm6
 So keep on looking for a bluebird,
 G Em A9
 And listening for his song
 Am Am7 D7 G (turn Em6 D7)
 When ever April showers come a-long



G Am7 Bm D7 G GMaj7 D7
 I have learned to smile when skies are gloo-my
 G Am7 Bm D7 G
 Smile although my heart's about to break
 Bm Em6 Bm (F#7) Bm E7
 When I know that trouble's coming to me
 D A7 D7
 Here's the happy attitude I take...

Repeat Chorus

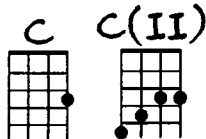
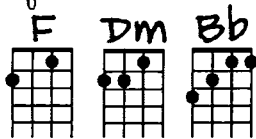
Little Darlin'



written and recorded
first week of February 1957
by **The Gladiolas**
from Lancaster, South Carolina
and then



recorded and taken to the charts
third week of February 1957
by **The Diamonds**
from Toronto Canada



Ukulele Club of Santa Cruz
DecWop Night August 2005

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Intro F - Dm - Bb - C

F Ahhhhh Ya ya ya ya, ya ya ya ya, i-yi yi aah

Little darling oh little darling

oh-oh where are-are you?

My lover I was wrong-a

To-oo try to love two

Ahh upa upa upa upa

Knowing well-a that my love-a

wa-us just for-or you

ah aah.... Only you

Spoken over playing (F - Dm - Bb - C)

My dear, I need you

To call my own,

And never do wrong.

and to hold in mine (F - Dm - Bb - C)

Your little hand

I'll know too soon

That I'll.... (F - Bb - F)

...please hold my hand

My dear I was wrong-a

To-oo try to love two

Ahh upa upa upa upa

Knowing well-a that my love-a

wa-us just for-or you

ah aah... Only you -oo-oo ooh-ooh-ooh-ooh

^C
Came in last night at half past ten
^C
That baby of mine wouldn't let me in
^F
So move it on over (move it on over!)
^C
Move it on over (move it on over!)
^{G7}
Move over little dog 'cause the big dog's moving in ^C

^C
She's changed the lock on our front door
^C
My door key don't fit no more
^F
So get it on over (move it on over!)
^C
Scoot it on over (move it on over!)
^{G7}
Move over skinny dog 'cause the fat dog's moving in ^C

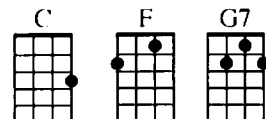
^C
This dog house here is mighty small
^C
But it's better than no house at all
^F
So ease it on over (move it on over!)
^C
Drag it on over (move it on over!)
^{G7}
Move over old dog 'cause a new dog's moving in ^C

^C
She told me not to play around
^C
But I done let the deal go down
^F
So pack it on over (move it on over!)
^C
Tote it on over (move it on over!)
^{G7}
Move over nice dog 'cause a mad dog's moving in ^C

In 1946, Williams recorded two singles for Sterling Records, "Never Again" and "Honky Tonkin", both of which were successful. He then signed with MGM and released "Move It On Over", a massive country hit.

Move it on Over

Hank Williams



^C
She warned me once, she warned me twice
^C
But I don't take no one's advice
^F
So scratch it on over (move it on over!)
^C
Shake it on over (move it on over!)
^{G7}
Move over short dog 'cause the tall dog's moving in ^C

^C
She'll crawl back to me on her knees
^C
I'll be busy scratching fleas
^F
So slide it on over (move it on over!)
^C
Sneak it on over (move it on over!)
^{G7}
Move over good dog 'cause a mad dog's moving in ^C

^C
Remember pup, before you whine
^C
That side's yours and this side's mine
^F
So shove it on over (move it on over!)
^C
Sweep it on over (move it on over!)
^{G7}
Move over cold dog 'cause a hot dog's moving in ^C

Mysterious Language Of Mardi Gras Indians

Mardi Gras is difficult for those outside of New Orleans' unique culture to understand. Its traditions come from New Orleans' colonial history and secret societies. Modern events, like the Zulu parade, satirize the city's racist history. Zulu was organized by African-Americans in 1909 to mock the stereotypes Whites held toward Blacks. Still today, members of the Zulu Social Aid and Pleasure Club masquerade in black-face makeup and throw coconuts from floats on Fat Tuesday. This is just one in a long series of puzzling events a tourist may experience during the Mardi Gras season in New Orleans.

One cultural phenomenon that is mysterious even to New Orleans locals, and unknown to most outsiders, is the Mardi Gras Indians. The Black Indians have masqueraded at least as long as the Zulus, but their customs, and even much of their musical dialogue, has remained a mystery. The world outside of the Crescent City first heard the language of the Mardi Gras Indians when a popular vocal trio from New Orleans, The Dixie Cups, concluded a string of hits from their album "Chapel of Love" with "Iko Iko" in the spring of 1965. "Iko Iko" was described as "an old Mardi Gras chant that most New Orleans kids had heard all their lives." Sisters Rosa and Barbara Hawkins, and cousin Joan Marie Johnson, chanted the catchy verses during the recording of "Chapel of Love."

The song had actually been a local hit for "Sugar Boy" Crawford during New Orleans' Mardi Gras Carnival in 1954 as "Jock-A-Mo." Crawford commented, "'Jockamo -A-Mo' came from two songs that I used to hear the Mardi Gras Indians sing. When I was growing up I lived near the Battle Field where the Indians paraded on Mardi Gras Day." The version by the Dixie Cups remains a commercial success to this day. It features percussion performed on metal chairs and a Coca-Cola bottle similar to the Indians' style. The complex rhythm has been part of the Mardi Gras Indians' heritage for well over 100 years.

While the exact meaning of the words is not known, the rhythms of the Mardi Gras Indians come from Africa and the Caribbean. Slaves performed the elaborate African rhythms at weekly gatherings, a tradition that continued into the Twentieth Century at New Orleans' famous Congo Square. The origins of the chanted phrases, however, are not known. Phrases like "Jockomo-Fee-Nah-Ney" may have been defiant secret dialogue used to tell slave masters or chain gang bosses to "Go to Hell." There are more than thirty known Mardi Gras Indian tribes in New Orleans.

The most historic, like Yellow Pocahontas and Creole Wild West, are legendary in New Orleans lore. Some believe that Creole Wild West was established soon after Buffalo Bill's Wild West Show toured New Orleans in the 1880s. Each tribe is lead by a "Big Chief" and its ranks usually include a "Flag Boy," "Spy Boy," and "Wild Man." Some of New Orleans' biggest names in music have led Indian groups. Donald Harrison has been Big Chief of Creole Wild West, Cherokee Braves, White Eagles and Guardians of the Flame. Champion Jack Dupree was the "Spy Boy" for Yellow Pocahontas in the 1920s. Recording history was made in 1976 when the Neville Brothers, including Art Neville and his band The Meters, decided to record their

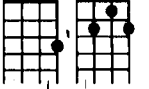
uncle George Landry, also known as Big Chief Jolly, and his Mardi Gras Indian tribe, The Wild Tchoupitoulas. Like most traditional groups in New Orleans, the Mardi Gras Indians celebrate by parading. Neighborhood processions are common by the Black Indians on Mardi Gras Day. But the large gatherings of Mardi Gras Indians actually occur on "Super Sunday," the Sunday nearest St. Joseph's Day, March 19th. The connection to this date is unknown, but St. Joseph's Day represents benevolence to New Orleans' historic population of poor Italian immigrants and may have similar meaning to the Black Indians. The Indians are most known for their complex and hypnotic percussion played on tambourines as they parade, but groups like the Flaming Arrows and Young Keepers of the Flame are combining traditional Second Line Jazz and modern influences such as Hip-Hop. As the Indians began to record in the 1970s, now-legendary Chiefs, such as Bo Dollis of the Wild Magnolias and Monk Boudreaux of the Golden Eagles, infused other African-American styles, like funk and brass band music, as they recorded with musicians like Willie Tee and the ReBirth Brass Band. New Orleans benefits from a Billion dollars of new money in its economy -- the equivalent of four Super Bowls -- each year during Carnival. Mardi Gras goes from all over the nation and the world invade the city in the days before Fat Tuesday and leave their small fortunes behind almost overnight, and yet many of New Orleans' African-American populations remain among the poorest in the nation. This leaves the Mardi Gras Indians to deal with subjects common in Louisiana, such as imprisonment in the notorious Angola Penitentiary, as well as drug addiction and the premature deaths of young Black men.

Originally a Mardi Gras Indian song, the version "everyone" is familiar with was popularized by "Jockamo" James Crawford 1950 in New Orleans and later recorded by another New Orleans group - The DixieCups

Originally a Mardi Gras Indian song, the version "everyone" is familiar with was popularized by "Jockamo" James Crawford 1950 in New Orleans and later recorded by another New Orleans group - The DixieCups

335

C G7



Iko Iko



Start this out with a strong rythm solo ...

C G7
My grandma and your grandma, were sittin by the fire,

G7 C
My grandma told your grandma, I'm going to set your flag on fire

CHORUS

C G7
Talkin boat hey now, hey now Iko! Iko! an de'

G7 C
Jackomo fe no nan e', Jackomo fee nan e'

C G7
Look at my King all dressed in red Iko! Iko! an de'

G7 C
I bet you 5 dollars, he kill you dead! Jackomo fee nan e'

CHORUS

C G7
My flagboy and your flagboy, sittin by the fire,

G7 C
My flagboy told your flagboy, I'm going to set your flag on fire

CHORUS

C G7
See that gay all dressed in green, Iko! Iko! an de'

G7 C
He's not a man, he's a lovin machine! Jackomo fee nan e'

CHORUS

and here's a good place for a nice rowdy instrumental solo

CHORUS and fade out...

CHORUS

F
I don't know
C7
I don't know

F Bb
I don't know where I'm a gonna go
F C7 F
When the vol-cano blow

OPEN WITH CHORUS 2 TIMES

F Bb F C7 F
Ground she's movin' under me
C7 F C7 F
Tidal waves out on the sea
Bb F C7 F
Sulphur smoke up in the sky
C7 F C7 F
Pretty soon we learn to fly

CHORUS

F Bb F C7 F
Now, My girl quickly say to me
C7 F C7 F
Mon you better watch your feet
Bb F C7 F
Lava come down soft and hot
C7 F C7 F
You better lava me now or lava me not

CHORUS

VOLCANO

JIMMY BUFFETT

F Bb F C7 F
No time to count what I'm worth
C7 F C7 F
'Cause I just left the planet earth
Bb F C7 F
Where I go I hope there's rum
C7 F C7 F
Not to worry mon, soon come

CHORUS 2 TIMES

F Bb F
But I don't want to land in New York City
C7 F
Don't want to land in Mexi-co
Bb F
Don't want to land on no Three Mile Island
C7 F
Don't want to see my skin aglow
F Bb F
Don't want to land in Commanche Sky park
C7 F
Or in Nashville, Tennessee
F Bb F
Don't want to land in no San Juan airport
C7 F
Or the Yukon Territory
F Bb F
Don't want to land no San Diego
C7 F
Don't want to land in no Buzzards Bay
F Bb F
Don't want to land on no Eye-Yatullah
C7 F
I got nothing more to say

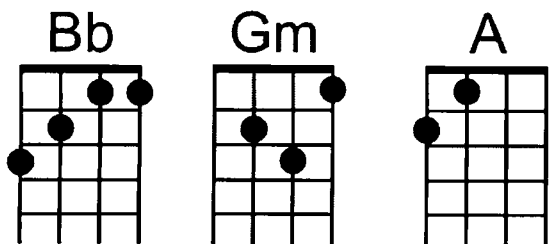
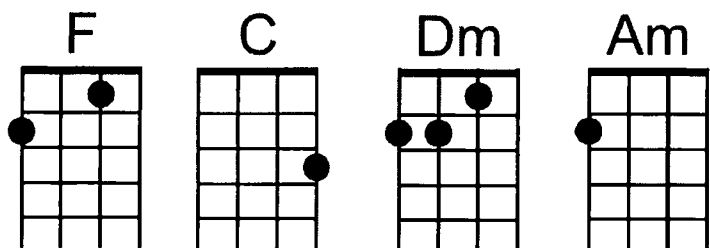
END WITH CHORUS 2 TIMES



LET IT BE ME

The Everly Brothers

This is a reworking of a French song recorded in 1955 by Gilbert Becaud called "Je T'Appartiens." The Everly Brothers version was one of the first pop songs to use a string section. 8 violins and a cello were used. It was also the first Everly Brothers song to ever use strings. Just before this became a hit, The Everly Brothers left their original label, Cadence Records, and signed with Warner Brothers for a \$100,000 bonus, which was huge at the time. This was the first Everly Brothers song they did not record in Nashville. It was done in New York. Three other versions have entered the US top 40: Betty Everett & Jerry Butler in 1964, Glen Campbell & Bobbie Gentry in 1969, and Willie Nelson in 1982. Bob Dylan recorded this on his 1970 album *Self Portrait*. Ron Cornelius, who played guitar on the album, was asked why Dylan recorded it. He replied: "No one would be being truthful with you to tell you what was ever in Bob Dylan's mind... No Way."



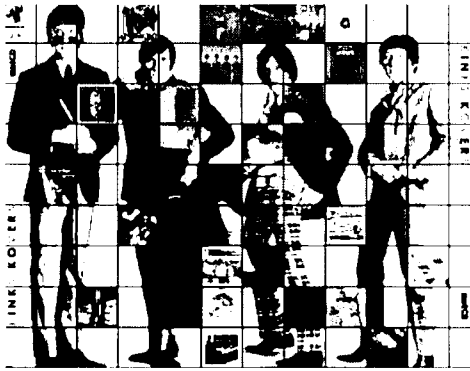
F C
I bless the day I found you
Dm Am
I want to stay around you
Bb F
And so I beg you
Bb F
Let it be me

F C
Don't take this heaven from one
Dm Am
If you must cling to someone
Bb F
Now and forever
Bb F
Let it be me

Bb Am
Each time we meet love
Bb F
I find complete love
Gm Am
Without your sweet love
Bb A C
What would life be

F C
So never leave me lonely
Dm Am
Tell me you love me only
Bb F
And that you'll always
Bb F
Let it be me

A WELL RESPECTED MAN



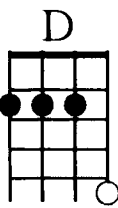
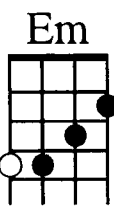
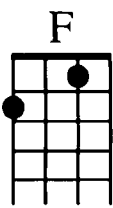
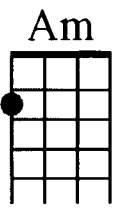
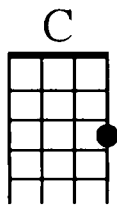
THE KINKS

(G) C Am C Am
 'Cause he gets up in the morning and he goes to work at nine
 C Am C Am Am
 And he comes back home at five thirty, gets the same train every time
 C Am C Am
 'Cause his world is built on punctuality, it never fails
 C Am C Am
 'Cause he's oh so good, and he's oh so fine
 C Am C Am
 And he's oh so healthy in his body and his mind
 F Em
 He's a well respected man about town
 F D G
 Doing the best things so conservatively

C Am C Am
 And his mother goes to meetings while his father pulls the maid
 C Am C Am
 And she stirs the tea with councilors while discussing foreign trade
 C Am C Am
 And she passes looks as well as bills at every suave young man
 C Am C Am
 'Cause he's oh so good, and he's oh so fine
 C Am C Am
 And he's oh so healthy in his body and his mind
 F Em
 He's a well respected man about town
 F D G
 Doing the best things so conservatively

C Am C Am
 And he likes his own backyard and he likes his fags the best
 C Am C Am
 'Cause he's better than the rest and his arm sweat smells the best
 C Am C Am
 And he hopes to grab his father's loot when Pater passes on
 C Am C Am
 'Cause he's oh so good, and he's oh so fine
 C Am C Am
 And he's oh so healthy in his body and his mind
 F Em
 He's a well respected man about town
 F D G
 Doing the best things so conservatively

C Am C Am
 And he plays the stocks and shares, and he goes to a regatta
 C Am C Am
 He adores the girl next door, 'cause he's dying to get at her
 C Am C Am
 But his mother knows the best about the matrimonial stakes
 C Am C Am
 'Cause he's oh so good, and he's oh so fine
 C Am C Am
 And he's oh so healthy in his body and his mind
 F Em
 He's a well respected man about town
 F D G
 Doing the best things so conservatively



PRETTY LITTLE ANGEL EYES



performed by *Curtis Lee & The Halos*
 Lyrics by Curtis Lee • Music Written by C Lee and T'Boyce
 Produced by Phil Spector (1961)

Tacit F Tacit F
Pretty little angel eyes Pretty little angel eyes
 F Tacit F Tacit
Pretty little angel Pretty little angel
 F
Pretty little pretty little pretty little angel
 F Dm Bb C7
(Ba-bom) oooooo-oo, oooooo-oo (ha-ha-ha-ha)
 F Dm Bb C7
Oooooo-oo, pretty, pretty, pretty little angel eyes...

F Dm Bb C7
Angel eyes, I really love you so
 F Dm Bb C7
Angel eyes, I'll never let you go
 F Dm Bb C7 F
Because I love you, my darlin' angel eyes
 Bb C7
Pretty, pretty, pretty little angel eyes

F Dm Bb C7
Angel eyes, you are so good to me
 F Dm Bb C7
And when I'm in your arms you'd be so heavenly
 F Dm Bb C7 F
You know I love you, my darlin' angel eyes
 Bb F
Angel eyes bom-bom-bom-bom

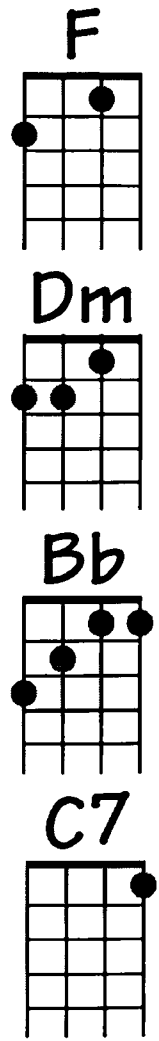
Bb
I know you were sent from heaven a-bo-ove
 F
To rule my life with your wonderful lo-ove
 Bb
I know we'll be hap-py for e-ter-ni-ty
 C7 Tacit C7 Tacit

F Dm Bb C7
Angel eyes, I really love you so
 F Dm Bb C7
Angel eyes, I'll never let you go
 F Dm Bb C7 F Bb F
Because I love you, my darlin' angel eyes angel eyes

Tacit F Tacit F
Pretty little angel eyes pretty little angel eyes
 F Tacit F Tacit
Pretty little angel pretty little angel
 F
Pretty little pretty little pretty little angel

AND NOW A LITTLE UKULELE INSTRUMENTAL !!
 Bb |||| |||| F |||| |||| Bb |||| ||||
 LAY LOTS A GOOD DOO-WOP OVER THESE CHORDS THEN...
 C7 |||| |||| ||
 FOLLOW UP WITH - *pretty, pretty, pretty Angel eyes*








F Dm Bb C7
Angel eyes, I really love you so
 F Dm Bb C7
Angel eyes, I'll never let you go
 F Dm Bb C7 F
Because I love you My darlin' angel eyes
 Bb C7
Pretty, pretty, pretty little angel eyes
 F Dm Bb C7
Oooooo-oo oooooo-oo (ha-ha-ha-ha)
 F Dm Bb C7 **FADE OUT WITH F - Dm - Bb - C7**
Oooooo-oo oo oo oooooo Oo-oo-oo-oo . . .
 C7











I'll Be Seeing You

Words & Music by Irving Kahal & Sammy Fain, 1938
Recorded by Frank Sinatra, 1944 (#1)







Ukulele Club of Santa Cruz
Burning Uke III Play-a-Long

 D
 F#
 F#7
 Em
 B+
 Em7
 Em6







I'll be seeing you in all the old familiar places

 Em
 B+
 Em7
 Em6
 A-9
 D6
 Fdim
 D6








That this heart of mine embraces all day through

 Bm
 Bm7
 Em
 B+
 Em7
 Em6





In that small cafe, the park across the way,

 A7
 Gdim
 D
 D6
 A7
 A-9





The children's carousel, the chestnut trees, the wishing well

 D
 F#
 F#7
 Em
 B+
 Em7
 Em6









I'll be seeing you in ev'ry lovely summer's day,

 Em
 B+
 Em7
 Em6











In ev'ry-thing that's bright and gay,

 Am
 Am+7
 Am7
 B7

I'll always think of you that way;








 Em
 B+
 F#
 F#7
 Bm
 Bm7
 F#7
 B7

I'll find you in the morning sun, and when the night is new,












 Em
 B+
 Em7
 Em7-5
 A-9
 A7
 D
 D6
 Em7
 A7

I'll be looking at the moon, but I'll be see-ing you

Instrumental break - Play through shaded portion (without singing) and then...

 Em
 B+
 F#
 F#7
 Bm
 Bm7
 F#7
 B7

I'll find you in the morning sun, and when the night is new,

 Em
 B+
 Em7
 Em7-5
 A-9
 A7
 D
 Bm
 Gdim
 A7
 D6

I'll be looking at the moon, but I'll be see-ing you

Goodnight Sweetheart Goodnight

by The Spaniels

In the spring of 1954, the group recorded a song written by their lead singer, James "Pookie" Hudson. Pookie describes how he used to hang out at his girlfriend Bonnie Jane Davis' house into the wee hours of the evening. Around Midnight, her mother would eventually tell Pookie to go home saying "your Momma might not care about you being out at twelve o'clock at night but she didn't mean you to be here!" On his way home from those visits, Pookie penned the now famous *Goodnight Sweetheart Goodnight*

Pookie says that the group really didn't want to do the song - they thought it was just a "little silly song" sort of like a nurse rhyme but the group relented. Thank goodness for that! Upon its release by Vee Jay, the group had a big hit reaching number 5 on the national R&B charts. It was covered by other groups as well at the time, many of which also had major success with it including the McGuire Sisters whose version went to number 7 on the national charts!



D G
doo doo doo doo doo

Chorus

G Em C D
Goodnight, sweetheart, well, it's time to go,

D G
doo doo doo doo doo

G Em C D
Goodnight, sweetheart, well, it's time to go,

D G
dum dum dum dum

G Am C
I hate to leave you, but I really must say, ho-o

G D G
Goodnight, sweetheart, Goodnight

D G
doo doo doo doo doo

REPEAT Chorus

C G
Well, it's three o'clock in the morning,

C G
Baby, I just can't get right,

C
Well, I hate to leave you, baby,

G Em D
Don't mean maybe, because I love you so

D G
doo doo doo doo, doo doo doo, doo doo doo, doo

REPEAT Chorus

C G
Mother oh and your father,

C G
Might hear if I stay here too long

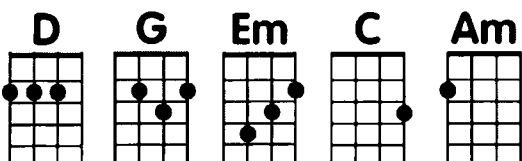
C
One kiss and we'll part,

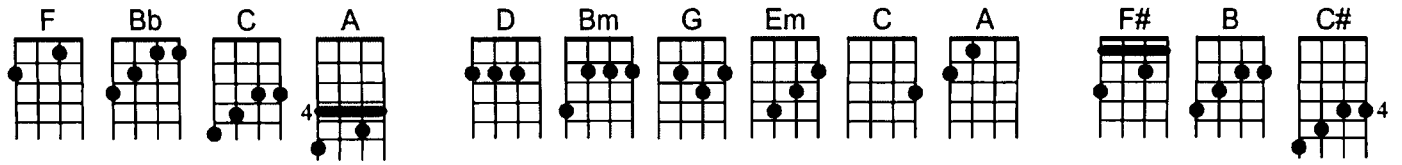
G
And I'll be going,

G Em D
You know I hate to go

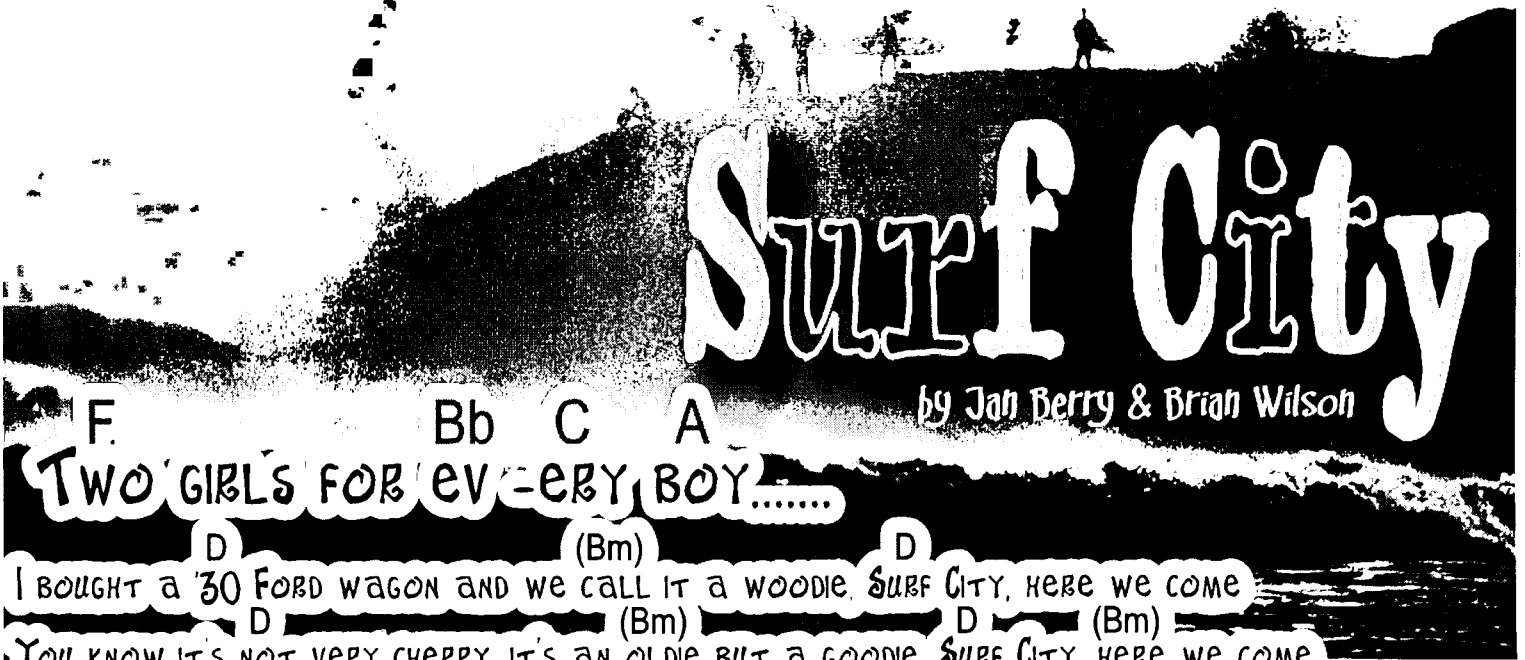
D G
doo doo doo doo doo doo doo doo doo doo doo

REPEAT Chorus





Ukulele Club of Santa Cruz • August 2006 • City Songs • Photo courtesy of Bob Barbour of the Ukulele Club of Santa Cruz ©2006



SURF CITY

by Jan Berry & Brian Wilson

F Bb C A
TWO GIRLS FOR EVERY BOY.....

I BOUGHT A '30 FORD WAGON AND WE CALL IT A WOODY. SURF CITY, HERE WE COME
 YOU KNOW IT'S NOT VERY CHERRY, IT'S AN OLDIE BUT A GOODIE, SURF CITY, HERE WE COME
 WELL, IT AIN'T GOT A BACK SEAT OR A REAR WINDOW, BUT IT STILL GETS ME WHERE I WANNA GO

AND WE'RE GONN TO SURF CITY, 'CAUSE IT'S TWO TO ONE, YOU KNOW WE'RE GONN TO SURF CITY, GONNA HAVE SOME FUN
 YOU KNOW WE'RE GONN TO SURF CITY, 'CAUSE IT'S TWO TO ONE, YOU KNOW WE'RE GONN TO SURF CITY, GONNA HAVE SOME FUN, NOW
 TWO GIRLS FOR EV - ERY BOY

YOU KNOW THEY NEVER ROLL THE STREETS UP 'CAUSE THERE'S ALWAYS SOMETHIN' GONN, SURF CITY, HERE WE COME
 YOU KNOW THEY'RE EITHER OUT SURFIN' OR THEY GOT A PARTY GROWIN, SURF CITY, HERE WE COME
 YEAH, AND THERE'S TWO SWINGIN' HONEYS FOR EVERY GUY, AND ALL YOU GOTTA DO IS JUST WINK YOUR EYE
 • REPEAT CHORUS

AND IF MY WOODY BREAKS DOWN ON ME SOMEWHERE ON THE SURF ROUTE, SURF CITY, HERE WE COME
 I'LL STRAP MY BOARD TO MY BACK AND HITCH A RIDE IN MY WETSUIT, SURF CITY, HERE WE COME
 AND WHEN I GET TO SURF CITY I'LL BE SHOOTIN' THE CURL, AND CHECKIN' OUT THE PARTIES FOR A SURFER GIRL
 • REPEAT CHORUS AND, IF YOU CAN PLAY THESE CHORDS, END IT WITH THAT FAMOUS LINE...

F Bb C A F# B C# F#
 TWO GIRLS FOR EVER - Y BOY..... TWO GIRLS FOR EVER - Y BOY AHH OOOH AHH OOOH

THE EVERLY BROTHERS

Intro C // Am // Dm // G7 // and repeat **343**



ALL I HAVE TO DO IS DREAM

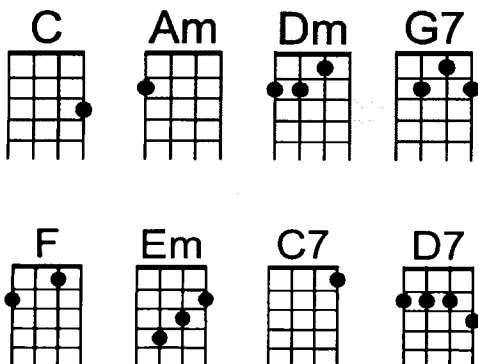
by Felice and Boudleaux Bryant

The first version the Everly Brothers recorded was laid down in just two takes on March 6, 1958

The original featured Chet Atkins on guitar and Floyd Cramer on piano



This song repeats this Chord Progression many times over



Ukulele Club of Santa Cruz · June 2006
Songs of The Everly Brothers

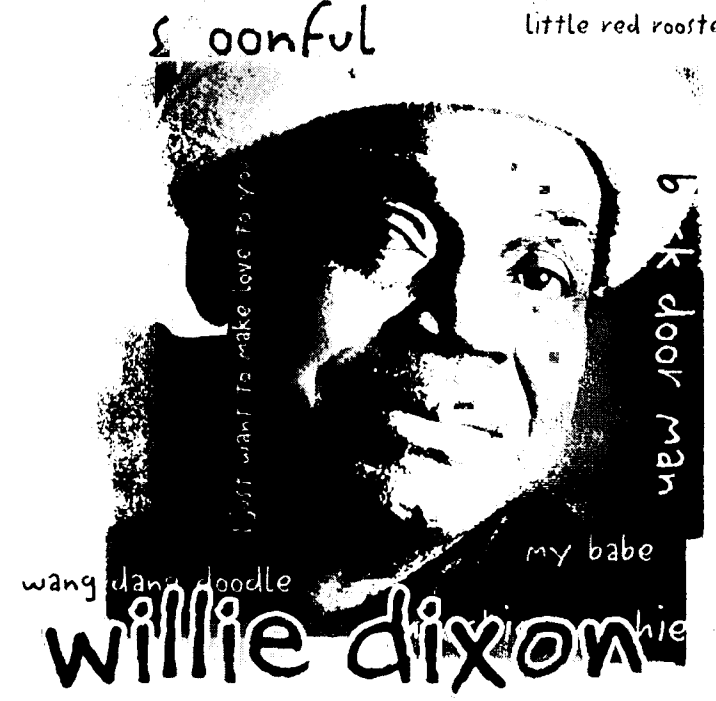
C Am Dm G7
When I want you in my arms
C Am Dm G7
When I want you and all your charms
C Am
Whenever I want you
F G7 C Am F G7
All I have to do is dream, dream, dream, dream, dream, dream

C Am Dm G7
When I feel blue in the night
C Am Dm G7
And I need you to hold me tight
C Am
Whenever I want you
F G7 C F C > C7
All I have to do is dream

F Em
I can make you mine, taste your lips of wine
Dm G7 C > C7
anytime night or day
F Em
Only trouble is... gee whiz
D7 G7
I'm dreaming my life away

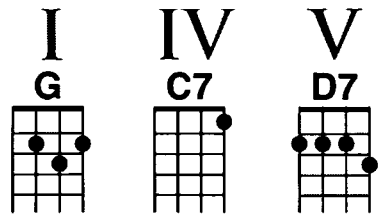
C Am Dm G7
I need you so that I could die
C Am Dm G7
I love you so and that is why
C Am F G7 C F C
Whenever I want you all I have to do is dream

344 hoochie coochie man



"the Blues are the roots and the other musics are the fruits"
 ... Willie Dixon

Willie Dixon is the Blues ... and was certainly the single most important presence on the postwar Chicago scene. What distinguished Willie Dixon from most other Delta bluesmen of his day was his ability to read, write, compose, and arrange music -- talents that were to destine him for legendary status among the bluesmakers. Dixon was born in Vicksburg, Mississippi, in 1915 and was influenced as a child by his mother -- a writer of religious poetry -- and the local gospel scene. But it was boxing, not music, that brought Dixon to Chicago in 1936. He was an upstart professional fighter who for a time sparred with the great Joe Louis. Dixon played upright bass with several Chicago bands through 1948, when he signed with Chess Records. Dixon remained with Chess through the 1960's, where he contributed such blues standards as Hoochie Coochie Man, I Just Want To Make Love To You, Evil, Spoonful, I Ain't Superstitious, Little Red Rooster, Back Door Man, I Can't Quit You Baby, You Shook Me, The Seventh Son, and Wang Dang Doodle. Dixon died in Burbank, California, in 1992.



ukulele club of santa cruz
 The "early blues" meeting
 June 2005

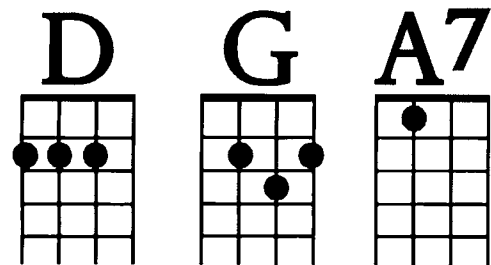
G
 Gypsy woman told my momma, before I was born
 G
 You got a boy-child comin', gonna be a son-of-a-gun
 G
 Gonna make these pretty women, jump and shout
 G
 And the world will only know, a-what it's all about
 G C7
 Y'know I'm here
 G
 Everybody knows I'm here
 D7 C7
 And I'm the hoochie-coochie man
 G
 Everybody knows I'm here
 an
 G
 On that seventh hour, on the seventh day,
 G
 on the seventh month, the seventh doctor said:
 G
 "He's born for good luck", and I know you see;
 G
 Got seven hundred dollars, and don't you mess with me
 G C7
 Y'know I'm here
 G
 Everybody knows I'm here
 D7 C7
 Well I'm the hoochie-coochie man
 G
 Everybody knows I'm here
 G
 Gypsy woman told my momma said 'Oooh, what a boy,
 G
 he gonna make so many woman, jump and shout for joy"
 G C7
 Y'know I'm here
 G
 Everybody knows I'm here
 D7 C7
 And I'm the hoochie-coochie man
 G
 Everybody knows I'm here

• Repeat First Verse and then close it out...

Walking to New Orleans



Fats Domino



Ukulele Club of Santa Cruz
October 2006
Music of New Orleans

This time I'm walking to New Orleans
I'm walking to New Orleans
I'm gonna' need two pair of shoes
when I get through walking these blues
when I get back to New Orleans

I've got my suitcase in my hand
Now ain't that a shame
I'm leaving here today
Yes, I'm going back home to stay
Yes, I'm walking to New Orleans

You used to be my my honey
'Til you spent all my money
No use for you to cry
I'll see you by and by
'cause I'm walking to New Orleans

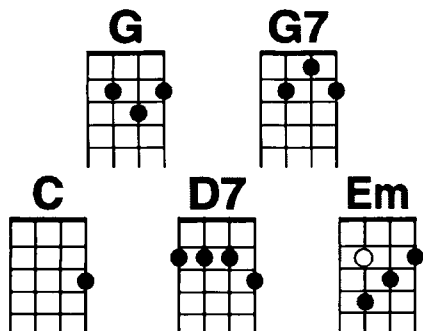
I've got no time for talking
I've got to keep a'walking
New Orleans is my home
That's the reason why I'm goin'
Yes, I'm walking to New Orleans
I'm walking to New Orleans
I'm walking to New Orleans

September 1948

Hank Williams



I Saw the Light



Ukulele Club of Santa Cruz
Hank Williams Night
December 2005

G G7
I wandered so aimless, life filled with sin
C G
I wouldn't let my dear savior in
G (Em)
Then Jesus came like a stranger in the night
G D7 G
Praise the Lord I saw the light

G G7
C I saw the light, I saw the light
C G
O No more darkness, no more night
R G (Em)
U Now I'm so happy, no sorrow in sight
S G D7 G
Praise the Lord, I saw the light

G G7
C Just like a blind man, I wandered along
G
Worries and fears, I claimed for my own
G (Em)
Then like the blind man, that God gave back his sight
G D7 G
Praise the Lord, I saw the light

CHORUS

G G7
I was a fool to wander and stray,
C G
For straight is the gate and narrow is the way
G (Em)
Now, I have traded the wrong for the right
G D7 G
Praise the Lord, I saw the light

CHORUS

Am E7 Am Am7
Is there anybody going to listen to my story

Dm C E7
all about the girl who came to stay?

Am E7 Am Am7
she's the kind of girl you want so much it makes you sorry

Dm Am
still, you don't regret a single day

C Em Dm G7

Ah, girl

C Em Dm G7

girl, girl

Am E7 Am Am7
when I think of all the times I've tried so hard to leave her

Dm C E7
she will turn to me and start to cry

Am E7 Am Am7
And she promises the earth to me and I believe her,

Dm Am
after all this time I don't know why

C Em Dm G7

Ah, girl

C Em Dm G7

girl, girl

Dm A Dm A
she's the kind of girl who puts you down when friends are there, you feel a fool

Dm A Dm F
when you say she's looking good she acts as if it's understood, she's cool, ool, ool, ool

C Em Dm G7

Ah, girl

C Em Dm G7

girl, girl

Am E7 Am Am7
was she told when she was young that pain would lead to pleasure?

Dm C E7
Did she understand it when they said

Am E7 Am Am7
That a man must break his back to earn his day of leisure?

Dm Am
Will she still believe it when he's dead?

C Em Dm G7

Ah, girl

C Em Dm G7

girl, girl

Instrumental | Am E7 | Am Am7 | Dm | C E7 |
| Am E7 | Am Am7 | Dm | Am |

C Em Dm G7

Ah, girl

C Em Dm G7

girl, girl

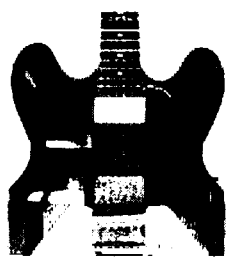
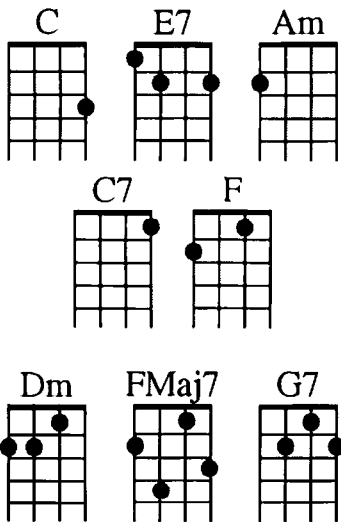
Fade out

A Kind of a Hush



Herman's Hermits

Herman's Hermits took it to #4 on the Billboard Hot 100 and #6 in the United World Chart in 1967, eclipsing a cover version which had been released by Gary and the Hornets that had garnered regional success in the United States. Nine years later, the song was a worldwide smash for The Carpenters.



UKulele Club of Santa Cruz
British Invasion Revisited
November 2007

There's a kind of hush C E7
 All over the world tonight Am C7
 All over the world you can hear the sounds F G7
 Of lovers in love - you know what I mean C G7
 Just the two of us C E7
 And nobody else in sight Am C7
 There's nobody else and I'm feeling good F G7
 Just holding you tight C C7
 So listen very carefully F Dm
 Closer now and you will see F(maj7) Dm
 What I mean - it isn't a dream C C7
 The only sound that you will hear F Dm
 Is when I whisper in your ear F(maj7) Dm
 I love you... forever and ever G7

There's a kind of hush C E7
 All over the world tonight Am C7
 All over the world you can hear the sounds F G7
 Of lovers in love C C7
 So listen very carefully F Dm
 Closer now and you will see F(maj7) Dm
 What I mean - it isn't a dream C C7
 The only sound that you will hear F Dm
 Is when I whisper in your ear F(maj7) Dm
 I love you... forever and ever G7

There's a kind of hush C E7
 All over the world tonight Am C7
 All over the world people just like us F G7
 Are falling in love C G7
 Yeah, they're falling in love - hush C G7
 They're falling in love - hush C



The SAINT LOUIS BLUES

The First Successful Blues Published
The Most Widely Known
Ragtime Composition

By **W. C. HANDY**

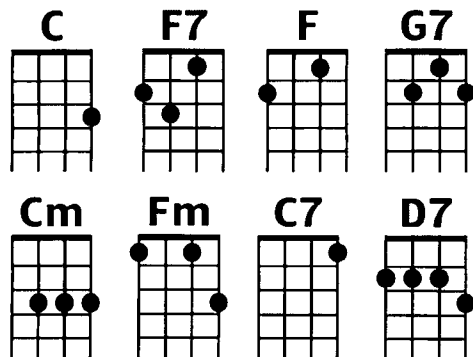
Published by
PACE & HANDY MUSIC CO
MEMPHIS, TENN.

Undoubtedly the most long lived and popular blues song ever written is William Christopher Handy's immortal classic, "St. Louis Blues," which has almost taken on a life of its own since it was written over ninety years ago in 1914. It has been played and enjoyed the world over; its longevity shows no sign of slowing down. Amazingly, "St. Louis Blues" has been recorded more than any other American written song. The first audio recording of St. Louis Blues was by Al Bernard in July 1918. The list of groups that had top twenty hits with "St. Louis Blues" reads like a Who's Who of American pop and jazz musicians and vocalists. In 1925, Bessie Smith teamed with Louis Armstrong for a number 3 ranking and Louis did almost as well solo in 1930. "St. Louis Blues" was always a favorite with vocalists, so it's no surprise that Rudy Vallee, Cab Calloway, the Mills Brothers and the Boswell Sisters all had top selling recordings of the song. Jazz legend Benny Goodman had a successful turn with it in 1939.

St. Louis Blues has been recorded by...

- | | | |
|-----------------------------|----------------------------|--|
| The Boswell Sisters | The Mills Brothers | Furry Lewis |
| The Dorsey Brothers | Louis Armstrong | Liberace |
| Cliff "Ukulele Ike" Edwards | Chet Atkins | Guy Lombardo |
| Duke Ellington | Pearl Bailey | Duane Eddy |
| Ferrante & Teicher | LaVern Baker | Ramsey Lewis |
| Ella Fitzgerald | Tex Benecke | Herbie Mann |
| Stephane Grappelli | Charlie Barnet | Big Joe Turner |
| Dizzy Gillespie | Count Basie | Rudy Vallee |
| Benny Goodman | Chuck Berry | Fats Waller |
| Erskine Hawkins | Pat Boone | Ethel Waters |
| Billie Holiday | Theresa Brewer | Doc Watson |
| Al Hirt | Big Bill Broozny | Lawrence Welk |
| Lena Horne | Charles Brown | Josh White |
| The Ink Spots | Dave Brubeck | Paul Whiteman |
| The Isley Brothers | Ruth Brown | Margaret Whiting |
| Etta James | Charlie Byrd | Bob Wills & His
Texas Playboys |
| Harry James Orchestra | Nat King Cole | George Wetting |
| Quincy Jones | Perry Como | Jackie Wilson |
| Stan Kenton | Larry Coryell | Jimmy Witherspoon |
| King Curtis | Natalie Cole | Stevie Wonder |
| Eartha Kitt | Papa John Creach | Jack Teagarden |
| Gene Krupa | Bing Crosby | George Thorogood
& The Destroyers |
| Leadbelly | Eddie Condon | Glenn Miller Orchestra |
| Brenda Lee | Deep Purple | Felix Mendelssohn
& the Hawaiian Serenaders |
| Peggy Lee | Bessie Smith | Hugh Montenegro |
| Django Reinhardt | Dinah Shore | Roy Orbison |
| Sun Ra | Bobby Short | Les Paul & Mary Ford |
| Paul Robeson | Sons of the Pioneers | Louis Prima |
| Sonny Rollins | Otis Spann | Jimmy Reed |
| Jimmy Rushing | Maxine Sullivan | |
| Pete Seeger | Ralph Sutton | |
| Artie Shaw Orchestra | Art Tatum | |
| Doc Severinsen | Clarence "Gatemouth" Brown | |

...plus dozens of others!



UKULELE CLUB OF SANTA CRUZ
THE "EARLY BLUES" MEETING JUNE 2005
OUR "ST. LOUIS BLUES" WAS ARRANGED AND LED BY
JAYME KELLY CURTIS

C F7 C
I hate to see that evening sun go down

F F7 C
Hate to see that evening sun go down

G7
Cause the man I love

(F7) G7 C
He done left - this - town

C F7 C
Feeling tomorrow like I feel today

F F7 C
Feel tomorrow like I feel today

G7
I'll pack my bags

(F7) G7 C
And make my get - a - way

Cm Fm G7
St. Louis Woman with her diamond rings

G7 Cm
Pulls that man around by her apron strings

Cm Fm G7
I weren't for powder, and for store bought hair

G7 Cm D7 G7
The man I love he wouldn't gone no where, no where

C C7
I got the St. Louis Blues just as blue as I can be

F7 C
That man got a heart like a rock east in the sea

G7 C
Or else he wouldn't have gone so far from me

C C7
Now a black headed woman makes a good man leave town

F7 C > C7 > C
And a red headed woman makes a good man leave town

G7 C
But a blonde headed woman makes a good man slap his papa down

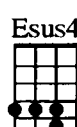
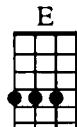
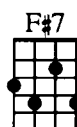
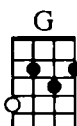
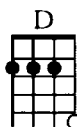
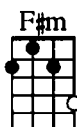
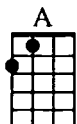
C C7
I got the St. Louis Blues just as blue as I can be

F7 C
That man got a heart like a rock east in the sea

G7 C
Or else he wouldn't have gone so far from me

For No One

The Beatles



A **A/G#**
Your day breaks, your mind aches
F#m **F#m/E** **D** **G**
You find that all her words of kindness linger on

A
When she no longer needs you
A **A/G#**
She wakes up, she makes up
F#m **F#m/E** **D** **G**
She takes her time and doesn't feel she has to hurry

A
She no longer needs you

• **CHORUS**

Bm **F#7**
And in her eyes you see nothing
Bm **F#7**
No sign of love behind the tears cried for no one
Bm **Esus4** **E**
A love that should have lasted years

A **A/G#**
You want her, you need her
F#m **F#m/E** **D** **G**
And yet you don't believe her when she said her love is dead

A
You think she needs you

• **CHORUS**

A **A/G#**
You stay home, she goes out
F#m **F#m/E** **D** **G**
She says that long ago she knew someone but now he's gone

A
She doesn't need him

A **A/G#**
Your day breaks, your mind aches
F#m **F#m/E** **D**
There will be times when all the things she said

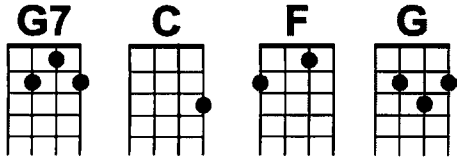
G
will fill your head

A
you won't forget her

• **CHORUS**

Hank Williams wrote songs compulsively, and his producer/music publisher, Fred Rose, helped him isolate and refine those that held promise. The result was an unbroken string of hits that included *Honky Tonkin'*, *I'm So Lonesome I Could Cry*, *Mansion on the Hill*, *Cold, Cold Heart*, *I Can't Help It (If I'm Still in Love with You)*, *Honky Tonk Blues*, *Jambalaya*, *Your Cheatin' Heart*, and *You Win Again*. He was a recording artist for six years, and, during that time, recorded just 66 songs under his own name (together with a few more as part of a husband-and-wife act, Hank & Audrey, and a more still under his moralistic alter-ego, Luke the Drifter). Of the 66 songs recorded under his own name, an astonishing 37 were hits. More than once, he cut three songs that became hits and standards in a single afternoon!

Ukulele Club of Santa Cruz
 Hank Williams Night
 December 2005



I Can't Help It

If I'm Still In Love With You



Words and music by Hank Williams

(G7) C G7 C
 Today I passed you on the street
 C7 F C
 And my heart fell at your feet
 G7 C
 I can't help it if I'm still in love with you
 G7 C G7 C
 Somebody else stood by your side
 C7 F C
 And he looked so satis- fied
 G C C7
 I can't help it if I'm still in love with you
 F C
 A picture from the past came slowly stealing
 G7 C C7
 As I brushed your arm and walked so close to you
 F C
 Then suddenly I got that old time feeling
 G C
 I can't help it if I'm still in love with you

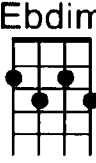
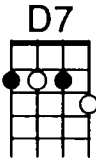
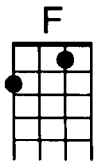
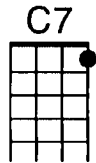
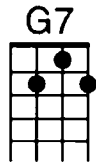
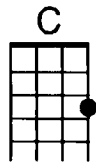
Now Do the Verse below as an Instrumental

G7 C G7 C
 Today I passed you on the street
 C7 F C
 And my heart fell at your feet
 G7 C
 I can't help it if I'm still in love with you
 G7 C G7 C
 Somebody else stood by your side
 C7 F C
 And he looked so satis- fied
 G C C7
 I can't help it if I'm still in love with you
 F C
 It's hard to know another's lips will kiss you
 G7 C C7
 And hold you just the way I used to do
 F C
 Oh, heaven only knows how much I miss you
 G C
 I can't help it if I'm still in love with you

There's a Tear in My Beer



1951 Hank Williams



(G7) C
There's a tear in my beer 'cause I'm cryin' for you, dear
You are on my lonely mind

Into these last nine beers I have shed a million tears,
You are on my lonely mind

I'm gonna keep drinkin', until I'm petrified

And then, maybe, these tears will leave my eyes

There's a tear in my beer 'cause I'm crying' for you, dear
You are on my lonely mind

C
Last night I walked the floor, and the night before
You are on my lonely mind

It seems my life is through, and I'm so doggone blue
You are on my lonely mind

I'm gonna keep drinkin' 'til I can't move a toe
and, then, maybe, my heart won't hurt me so

There's a tear in my beer 'cause I'm cryin' for you, dear
You are on my lonely mind

C
Lord I've tried and I've tried, but my tears I can't hide
You are on my lonely mind

All these blues that I've found have really got me down
You are on my lonely mind

I'm a gonna keep drinkin' 'til I can't even think
cause in the last week, I ain't slept a wink

C
There's a tear in my beer 'cause I'm crying' for you, dear
You are on my lonely mind

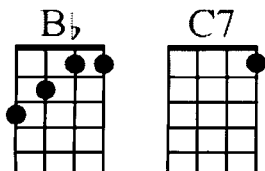
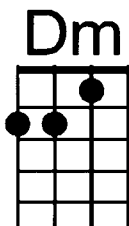
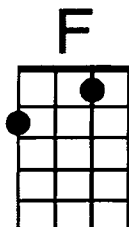


Everly Brothers

Released August 1959

The Everly Brothers have had a total of 26 Billboard Top 40 singles. In 1986 they were among the first 10 artists inducted into the Rock and Roll Hall of Fame, and they were inducted into the Country Music Hall of Fame in 2001.

Their pioneering contribution to the genre has been recognized by the Rockabilly Hall of Fame. The Everly Brothers have a star on the Hollywood Walk of Fame.



To play along with the original recording place a Capo on the first fret (key of F#)

Ukulele Club of Santa Cruz
June 2006
The Everly Brothers

I Kissed You

Intro F /// Dm /// F /// Dm ///

F Dm F Dm
Ne-ver felt like this until I kissed ya'
F Dm F Dm
Ho-ow did I exist until I kissed ya'
F Bb C7
Never had you on my mind, now you're there all the time
F Dm F Dm
Ne-ver knew what I missed 'til I kissed ya' uh-huh
F Dm
I kissed ya', oh yeah

F Dm F Dm
Thi-ings have really changed since I kissed ya' uh-huh
F Dm F Dm
My life's _ not the same now that I kissed ya' oh yeah
F Bb C7
Mm-m, you got a way about ya', now I can't live without ya'
F Dm F Dm
Ne-ver knew what I missed 'til I kissed ya' uh-huh
F Dm
I kissed ya' oh yeah

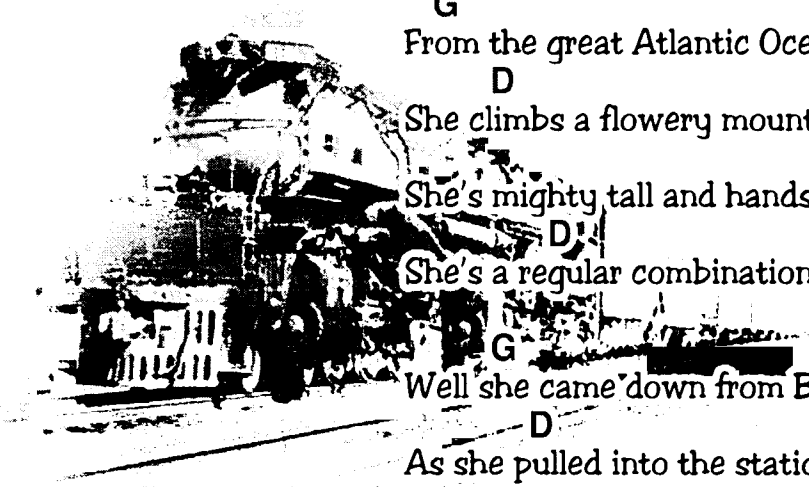
Dm F
You don't re-al-ize what you do to me
Dm F
And I didn't re-al-ize what a kiss could be

F Bb C7
Mm-m, you got a way about ya', now I can't live without ya'
F Dm F Dm
Ne-ver knew what I missed 'til I kissed ya' uh-huh
F Dm
I kissed ya' oh yeah

Dm F
You don't re-al-ize what you do to me
Dm F
And I didn't re-al-ize what a kiss could be

F Bb C7
Mm-m, you got a way about ya', now I can't live without ya'
F Dm F Dm
Ne-ver knew what I missed 'til I kissed ya' uh-huh
F Dm F Dm
I kissed ya' oh yeah I kissed ya' uh-huh ... fade out

WABASH CANNONBALL

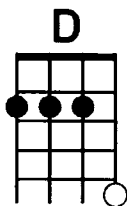
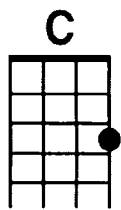
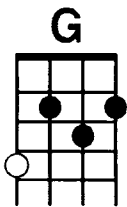


G C
 From the great Atlantic Ocean to the wide Pacific shore
 D G
 She climbs a flowery mountains o'er the hills and by the shore
 C
 She's mighty tall and handsome, she's known quite well by all
 D G
 She's a regular combination, on the Wabash Cannonball
 G C
 Well she came down from Birmingham one cold December day
 D G
 As she pulled into the station you could hear all the people say
 C
 Now there's a gal from Tennessee, she's long and she's tall
 D G
 She came down from Birmingham, on the Wabash Cannonball



CHORUS

G C
 Listen to the jingle, the rumble and the roar
 D G
 As she glides along the woodland, over hills and by the shore
 C
 Hear the mighty rush of the engine, hear the lonesome hobo's call
 D G
 Traveling through the jungle on the Wabash Cannonball



G C
 Oh the Eastern states are dandy, so the Western people say
 D G
 From New York to St. Louis, and Chicago by the way
 C
 To the lakes of Minnesota where the rippling waters fall
 D G
 No chances to be taken on the Wabash Cannonball



CHORUS

G C
 I have rode the I.C. Limited, also the Royal Blue
 D G
 Across the Eastern counties on Elkhorn Number Two
 C
 I have rode these highball trains from coast to coast that's all
 D G
 But I have found no equal to the Wabash Cannonball



CHORUS

"Maybe our forefathers couldn't keep their language together when they were taken away from Africa, but this - the blues - was a language we invented to let people know we had something to say. And we've been saying it pretty strong ever since."

.....B.B. King

The Thrill is Gone



His reign as 'King of the Blues' has been as long as that of any monarch on earth. Yet B.B. King continues to wear his crown well. At nearly 80 - Born September 16, 1925, - he is still light on his feet, singing and playing the blues with relentless passion. For more than half a century, Riley B. King has defined the blues for a worldwide audience. Since he started recording in the 1940s, he has released over fifty albums, many of them classics.

B.B.'s first big break came in 1948 when he performed on Sonny Boy Williamson's radio program on KWEM out of West Memphis. This led to steady engagements at the Sixteenth Avenue Grill in West Memphis, and later to a ten-minute spot on black-staffed and managed Memphis radio station WDIA. "King's Spot," became so popular, it was expanded and became the "Sepia Swing Club."

Soon B.B. needed a catchy radio name. What started out as Beale Street Blues Boy was shortened to Blues Boy King, and eventually B.B. King.

In 1956, B.B. and his band played an astonishing 342 one-night stands. From the chitlin circuit with its small-town cafes, juke joints, and country dance halls to rock palaces, symphony concert halls, universities, resort hotels and amphitheaters, nationally and internationally, B.B. has become the most renowned blues musician of the past 40 years.

B.B. was inducted into the Blues Foundation Hall of Fame in 1984 and into the Rock and Roll Hall of Fame in 1987.

B.B. continues to tour extensively, averaging over 250 concerts per year around the world.

B.B.'s most popular crossover hit, the 1970's "The Thrill Is Gone," went to #15 on the pop charts.

I Cm IV Fm Ab7 G7
slide this down to.....

Cm
Thrill is gone, the thrill is gone away

Fm
The thrill is gone, baby
Cm

The thrill is gone away
Ab7and slide it down to G7
You know you done me wrong, baby

Cm
And you'll be sorry some day

Cm
The thrill is gone, it's gone away from me
Fm

The thrill is gone, baby
Cm

The thrill is gone away from me
Ab7and slide it down to G7
Although I'll still live on

Cm
But so lonely I'll be

Cm
The thrill is gone, It's gone away for good
Fm

Oh the thrill is gone, baby
Cm

It's gone away for good
Ab7and slide it down to G7
Some day I know I'll be over it all baby

Cm
Like I know I know a good man should

Cm
You know I'm free free now baby, I'm free from your spell
Fm

Oh I'm free, free, free now
Cm

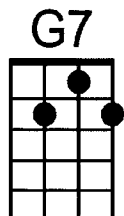
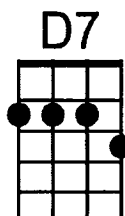
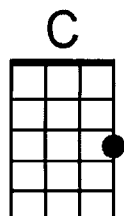
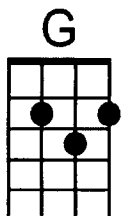
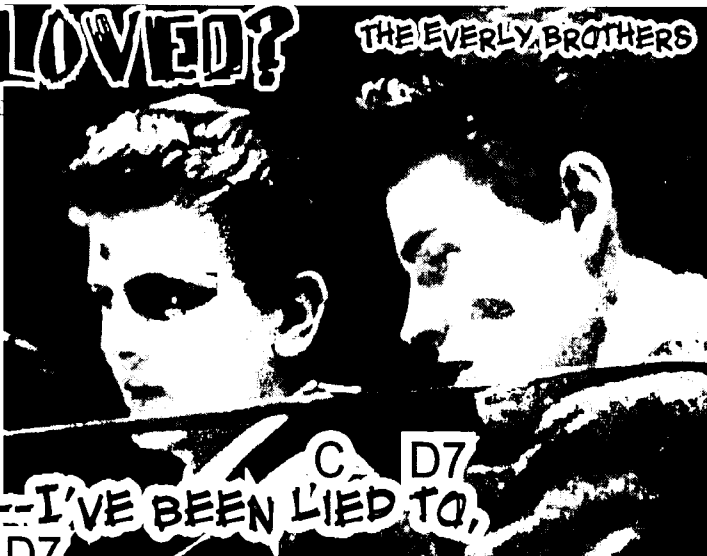
I'm free from your spell
Ab7and slide it down to G7
And now that its all over

Cm
All I can do is wish you well

WHEN WILL I BE LOVED?

THE EVERLY BROTHERS

UKULELE CLUB OF SANTA CRUZ JUNE 2006 THE EVERLY BROTHERS



To play along with the original recording, use a Capo on the 4th Fret (Key of B)

G C D7 G
 I---I'VE BEEN MADE BLUE, I---I'VE BEEN LIED TO,
 G C D7 G C D7
 WHE--EN WILL I BE LOVED?

G C D7 G C D7
 I---I'VE BEEN TURNED DOWN, I---I'VE BEEN PUSHED 'ROUND,
 G C D7 G G7
 WHE--EN WILL I BE LOVED?

C D7 C G
 WHEN I MEET A NEW GIRL, THAT I WANT FOR MINE
 C D7 C D7
 SHE ALWAYS BREAKS MY HEART IN TWO, IT HAPPENS EVERY TIME

G C D7 G C D7
 I---I'VE BEEN CHEAT-ED, BE---EN MIS-TREAT-ED
 G C D7 G G7
 WHE--EN WILL I BE LOVED?

C D7 C G
 WHEN I MEET A NEW GIRL, THAT I WANT FOR MINE
 C D7 C D7
 SHE ALWAYS BREAKS MY HEART IN TWO, IT HAPPENS EVERY TIME

G C D7 G C D7
 I---I'VE BEEN CHEAT-ED, BE---EN MIS-TREAT-ED
 G C D7 G //// ////
 WHE--EN WILL I BE LOVED?
 G C D7 G //// ////
 WHE--EN WILL I BE LOVED? ...and fade out

Wang Dang Doodle

WRITTEN BY WILLIE DIXON

AS PERFORMED BY



KOKO TAYLOR

IN 1969

AND ALSO BY



HOWLIN' WOLF

IN 1959

One major chord all
the way through
You might try it
out in E or Eb
...but they all work

Ukulele Club of Santa Cruz
The "Early Blues" Meeting
June 2005
and led by one of our own Blues Divas
"Celina"

Tell Automatic Slim,
Tell Razor Totin' Jim,
Tell Butcher Knife Totin' Annie,
Tell Fast Talkin' Fanny
We gonna pitch a ball,
Down to that union hall
We gonna romp and tromp 'til midnight
We gonna fuss and fight 'til daylight
We gonna pitch a wang dang doodle all night long
All night long, all night long, all night long, all night long

Tell Kudo-Crawling Red,
Tell Abyssinian Ed,
Tell ol' Pistol Pete,
Everybody gonna' meet
Tonight we need no rest,
We really gonna throw a mess
We're gonna break out all the windows
Gonna kick down all the doors
We're gonna pitch a wang dang doodle all nite long
All night long, all night long, all night long, all night long

Tell Fats and Washboard Sam
That everybody gonna jam
Tell Shaky and Boxcar Joe
We got sawdust on the floor
Tell Peg and Caroline Dye
We gonna have a hell of a time
And when the fish scent fills the air
There'll be snuff juice everywhere
We're gonna pitch a wang dang doodle all nite long
All night long, all night long, all night long . . . FADe

Why Do Fools Fall in Love? 1956

Frankie Lymon and The Teenagers



At age 13 Frankie Lymon 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. The 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. 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 the song. Frankie Lymon 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, Lymon was a lot like Michael Jackson. Frankie Lyman died of a heroin overdose at age 26.

Intro

F Dm Bb C7 F Dm Bb C7 F Dm Bb C7
 Oo - wah, Oo - wah, Oo - wah, Oo - wah, Oo - wah, Oo - wah

F
 Why do fools ... fall in love?

Verse

F Dm Bb C7 F Dm
 Why do birds sing so gay

Bb C7 F Dm
 and lovers await the break of day?

Bb C7 F Dm Bb C7
 Why do they fall in love?

F Dm Bb C7 F Dm
 Why.... does the rain, fall from up above?

Bb C7 F Dm
 Why do fools fall in love?

Bb C7 F
 Why do they fall in love?

Bb (Bb7) F F7
 Love is a losing game, and love can be a shame,

Bb (Bb7) C7 C
 I know of a fool you see, for that fool is me

F Dm Bb C7 F Dm Bb C7 F Dm Bb
 Tell me why... ah ha hi ah ha hi

C7 F C7
 Tell me why

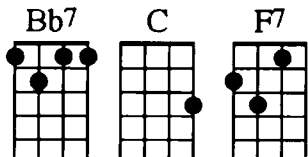
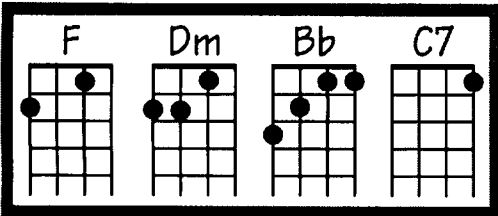
... sing through *Verse* again and then end with...

Bb (Bb7) F F7
 Why does my heart skip with crazy beats

Bb (Bb7) C7 C
 for I know... it will it will reach defeat

F Dm Bb C7 F Dm Bb C7 F Dm Bb
 Tell me why... ah ha hi ah ha hi

C7 F F C7 F (E) F
 Tell me why, Why.... do fools..... fall in love?



Ukulele Club of Santa Cruz September 2004
 and as a GREATEST HIT on DooWop Night
 August 2005

Bill Tapia was 5 years old when this song was written in

1913

AL JOLSON'S TERRIFIC WINTER GARDEN HIT
YOU MADE ME LOVE YOU
 I DIDN'T WANT TO DO IT



WORDS BY
 JOE MCCARTHY

MUSIC BY
 JIMMY MONACO

Music by Jimmy Monaco
 Words by Joseph McCarthy

Bb 	Dm(7)
Dbm7 	Cm7
F 	F7
G 	C7
Cm 	D
Ab 	C

Ukulele Club of Santa Cruz
 September 2005 Meeting
 Songs from Bill Tapia's Youth
 1908 - 1926

Bb Dm(7) (Dbm7)

You made me love - you

Cm7 (F)

I didn't want to do it

Cm7 (F)

I didn't want to do it

F F7

You made me want you

Bb (tacet)

Bb (tacet)

And all the time you knew it, I guess you always knew it

G

You made me happy sometimes

C7 | | | C7 | | | C7 | | | C7 | | | C7

You made me glad, ...but there were times, baby

F (tacet)

F

You made me feel so bad

Bb Dm(7) (Dbm7)

You made me cry, - for

Cm7 (F)

I didn't want to tell you

Cm7 (F)

I didn't want to tell you

F Cm

D | | D | | D | | D

I want some love that's true, yes I do, indeed I do, you know I do

G (Ab)

Give me, give me

G (Ab)

Give me, give me

G (Ab) G

What I cry for

C

You know you've got the kind of kisses, - that I'd die for

Bb

Cm F

Bb (turn around with F or try F+)

You know you made me love you

HERE'S ANOTHER WAY TO DO THIS!

Dm7 	Dbm7 	Cm7
---------	----------	---------

SLIDE IT ON DOWN - EASY!

AND HERE'S HOW TO DO THIS!

G 	Ab 	G
-------	--------	-------

SLIDE UP & DOWN - ALSO EASY!

C7

Chimes of Freedom Bob Dylan

Ukulele Club of Santa Cruz Burning Uke III Play-a-Long 2005

G D G C G
 Far between sundown's finish an' midnight's broken toll
 C G D G C G
 We ducked inside the doorway as thunder went crashing
 G D G C G
 As majestic bells of bolts struck shadows in the sounds
 G C G D G C G
 Seeming to be the chimes of freedom flashing
 D G G
 Flashing for the warriors whose strength is not to fight
 C G Am D
 Flashing for the refugees of the unarmed road of flight
 G D G C
 An' for each an' ev'ry underdog soldier in the night
 G D G C G
 An' we gazed upon the chimes of freedom flashing

G D G C G
 Through the city's melted furnace, unexpectedly we watched
 C G D G C G
 With faces hidden as the walls were tightening
 D G C G
 As the echo of the wedding bells before the blowin' rain
 C G D G C G
 Dissolved into the bells of the lightning
 D G C G
 Tolling for the rebel, tolling for the rake
 C G Am D
 Tolling for the luckless, the abandoned an' forsaken
 G D G C G
 Tolling for the outcast, burnin' constantly at stake
 D G C G
 An' we gazed upon the chimes of freedom flashing

G D G C G
 Through the mad mystic hammering of the wild ripping hail
 C G D G C G
 The sky cracked its poems in naked wonder
 D G C G
 That the clinging of the church bells blew far into the breeze
 C G D G C G
 Leaving only bells of lightning and its thunder
 D G C G
 Striking for the gentle, striking for the kind
 C G Am D
 Striking for the guardians and protectors of the mind
 G D G C
 And the poet and the painter far behind his rightful time
 G D G C G
 And we gazed upon the chimes of freedom flashing

G D G C G
 An the wild cathedral evening the rain unraveled tales
 C G D G C G
 For the disrobed faceless forms of no position
 D G C G
 Tolling for the tongues with no place to bring their thoughts
 C G D G C G
 All down in taken-for-granted situations
 D G C G
 Tolling for the deaf an' blind, tolling for the mute
 C G Am D
 and the mistreated, mateless mother, the mistitled prostitute
 G D G C
 For the misdemeanor outlaw, chained an' cheated by pursuit
 G D G C G
 And we gazed upon the chimes of freedom flashing

G D G C G
 Even though a cloud's white curtain in a far-off comer flashed
 C G D G C G
 An' the hypnotic splattered mist was slowly lifting
 D G C G
 Electric light still struck like arrows, fired but for the ones
 C G D G C G
 Condemned to drift or else be kept from drifting
 D G C G
 Tolling for the searching ones, on their speechless, seeking trail
 C G Am D
 For the lonesome hearted lovers with too personal a tale
 G D G C
 And for each unharmed gentle soul misplaced inside a jail
 G D G C G
 And we gazed upon the chimes of freedom flashing

G D G C G
 Starry-eyed and laughing as I recall when we were caught
 C G D G C G
 Trapped by no track of hours for they hanged suspended
 D G C G
 As we listened one last time an' we watched with one last look
 C G D G C G
 Spellbound an' swallowed 'til the tolling ended
 D G C G
 Tolling for the aching ones whose wounds cannot be nursed
 C G Am D
 For the countless confused, accused, misused, strung-out ones an' worse
 G D G C
 An' for every hung-up person in the whole wide universe
 G D G C G
 An' we gazed upon the chimes of freedom flashing



Crying

Roy Orbison

I was all right for a while I could smile for a while

C+

But then I saw you last night you held my hand so tight

F

Fm

C

as you stopped to say Hello, Oh you wished me well

G7

C

Em

you couldn't tell that I'd been cry-y-ing over you

C

Em

cry-y-ing over you

F

G7

F

G7

Then you said so long left me standing all alone

C

C+

F

C

alone and crying crying cry-y-ing It's hard to understand

G7

C

but the touch of you hand can start me crying

C

I thought that I was over you but it's true so true

C+

I love you even more than I did before

F

Fm

C

But darling what can I do For you don't love me

G7

C

Em

and I'll al - ways be cry-y-ing over you

F

G7

F

G7

Yes now your gone and from this moment on

C

C+

F

Fm

I'll be crying crying crying cry-ing

C

Am

F

G7

C

G7

C

F

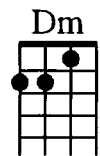
C

G7

C

Yeah cry - ing cry - ing o - woah - ver you

Everybody Loves My Baby

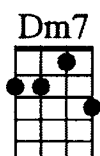


Dm (Dm#7) (Dm7) (Dm6)
Everybody Loves my baby But my baby don't love nobody



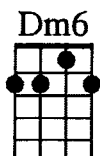
G7 C7 F A7

but me, No-body but me



Dm (Dm#7) (Dm7) (Dm6)
Every-body Wants my baby But my baby don't want no-body

but me Thats plain to see

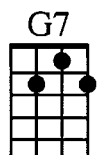


F7

She's got a form like venus, I ain't talking Greek

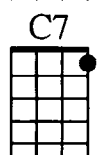
Bb G7 C7 A7

No one can come between us, She's my sheba, I'm her Sheik (That's why)



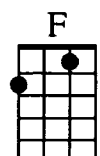
Dm (Dm#7) (Dm7) (Dm6)

Everybody Loves my baby But my baby don't love nobody



G7 C7 F A7

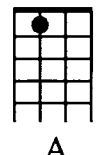
but me, No-body but me



Dm (Dm#7) (Dm7) (Dm6)
Everybody Loves my baby But my baby don't love nobody

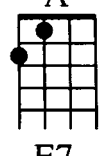
G7 C7 F A7

but me, No-body but me



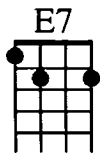
Dm (Dm#7) (Dm7) (Dm6)

Every-body Wants my baby But my baby don't want no-body



A E7 A C7

but me Thats plain to see

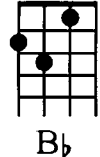


F7

When my baby kisses me Upon my rosy cheek

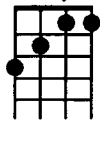
Bb G7 C7 A7

I just let those kisses be, Don't wash my face for weeks (That's why)



Dm (Dm#7) (Dm7) (Dm6)

Everybody Loves my baby But my baby don't love nobody



G7 C7 F (turn with A7)

but me, No-body but me

Freedom



Dm
Freedom, Freedom (4 times)

Dm
Sometimes I feel like I'm a motherless child

Gm Dm
Sometimes I feel like I'm a motherless child

Dm
Sometimes I feel like I'm a motherless child

Am A
a long long long....way.....

A7 Dm
way-ayye from my home.... Yeah!

Dm
Freedom, Freedom (4 times)

Dm
Sometimes I feel like I'm almost gone

Gm Dm
Sometimes I feel like I'm almost gone

Dm
Sometimes I feel like I'm almost gone

Am A
Yeah, a long long long....way.....

A7 Dm
way-ayye from my home.... Yeah!

Dm
Clap your hands, Clap your hands (4 times)

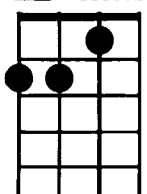
Dm
Yeah, Yeah (8 times)

Dm
When I need my brother, I say Brother! (brother)
Brother! (brother) Brother! (brother)...

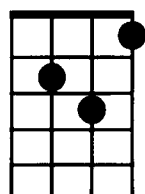
Mother (mother) Mother (mother)...

Yeah...Yeah... Yeah...Yeah.....to fade

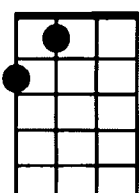
Dm



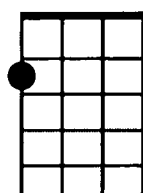
Gm



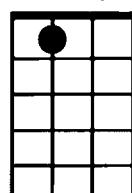
A



Am



A7



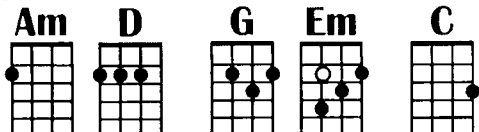
He's So Fine



The Chiffons
written by Ronnie Mack

In 1961, the New York vocal group the Tokens had a million-seller "The Lion Sleeps Tonight". It led to a ten record deal with Capitol Records—not for recording, but for producing! The Tokens set up their own office in New York City and produced nine records. They all flopped. There was only one more record left in their deal. Meanwhile, a young songwriter named Ronnie Mack who lived in the housing projects in the Bronx overheard a quartet of girls singing in his high school lunchroom. He liked their voices and asked them if they'd record a demo of some of his tunes. They thought it was a great idea so they went and sang for an hour. The Studio cost: \$25.

"The girls graduated from high school and all got day jobs." They were working as phone operators". Mack went knocking on music publishers' doors, carrying his book full of songs and his demos. The Tokens had an office at 1697 Broadway. One day, this fellow named Ronnie Mack—I don't know how he heard of us—came up to our office. He came up with a notebook with all these amazing songs in it. They had the most incredible lyrics; not intellectual lyrics, but just the things that people speak of in everyday language. 'He's So Fine' was one of the songs." And he had this group, the Chiffons. So we took them in studio and recorded 'He's So Fine' It didn't open with 'Doo-lang, doo-lang' at first. It was just in the background. But the engineer, a guy named Johnny Cue said, "Why don't you start the song like that? We thought it was a terrific record and brought it to Capitol, as the last song of our deal. The president of Capitol turned it down. He said, 'We don't like the record. It's too trite, it's too simple.' So our deal with Capitol records was over. We took 'He's So Fine' to ten record companies. Ten companies turned it down. The eleventh was a little company called Laurie Records. We played it and they locked the doors and said, 'You're not getting out of here. We want that record.' Of course, we'd already been turned down by ten companies- if they had offered us eighty cents, we'd have given them the record. The record was released in February 1963. Two months later, it was #1 in America. The brilliant 25-year-old composer, Ronnie Mack, died of Hodgkins disease shortly after "He's So Fine" became a hit. He was already in the hospital when he received his gold record. The Tokens were the musicians on the record.



Ukulele Club of Santa Cruz
DooWop Night August 2005

Am D Am D
do-lang-do-lang-do-lang do-lang-do-lang

He's so fine do-lang-do-lang-do-lang

Wish he were mine do-lang-do-lang-do-lang

That handsome boy over there do-lang-do-lang-do-lang

The one with the wavy hair do-lang-do-lang-do-lang

I don't know how I'm gonna do it do-lang-do-lang-do-lang

But I'm gonna make him mine do-lang-do-lang-do-lang

He's the envy of all the girls do-lang-do-lang-do-lang

It's just a matter of time do-lang-do-lang

He's a soft spoken guy do-lang-do-lang-do-lang

Also seems kinda shy do-lang-do-lang-do-lang

Makes me wonder if I do-lang-do-lang-do-lang

Should even give him a try do-lang-do-lang-do-lang

But then I know he can't shy do-lang-do-lang-do-lang

He can't shy away forever do-lang-do-lang-do-lang

And I'm gonna make him mine do-lang-do-lang-do-lang

If it takes me forever do-lang-do-lang

He's so fine oh yeah Gotta be mine oh yeah

Sooner or later oh yeah I hope it's not later oh yeah

We got to get together oh yeah The sooner the better oh yeah

I just can't wait, I just can't wait To be held in his arms

If I were a queen do-lang-do-lang-do-lang

And he asked me to leave my throne do-lang-do-lang-do-lang

I'd do anything that he asked do-lang-do-lang-do-lang

Anything to make him my own do-lang-do-lang-do-lang

For he's so fine So fine

So fine so fine he's so fine so fine so fine so fine he's so fine so fine

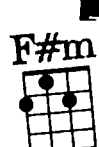
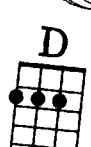
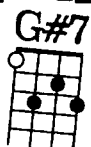
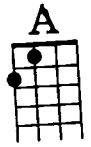
oh yeah he's so fine he's so fine so fine uh-huh he's so fine he's so fine....

I'M

SO

TIRED

The Beatles



Ukulele Club of Santa Cruz
Burning Uke III Play-a-Long 2005

A G#7 D E7 A F#m D E7
I'M SO TIRED / HAVEN'T SLEPT A WINK I'M SO-O TIRED MY MIND IS ON THE BLINK

A E+ F#m Dm Tacit
I WONDER SHOULD I GET UP AND FIX MYSELF A DRINK NO NO NO

A G#7 D E7 A F#m D E7
I'M SO TIRED / DON'T KNOW WHAT TO DO I'M SO TIRED MY MIND IS SET ON YOU

A E+ F#m Dm
I WONDER SHOULD I CALL YOU BUT I KNOW WHAT YOU WOULD DO...

A
YOU SAY I'M PUTTING YOU ON BUT IT'S NO JOKE IT'S DOING ME HARM YOU KNOW

E7
I CAN'T SLEEP I CAN'T STOP MY BRAIN YOU KNOW IT'S THREE WEEKS I'M GOING INSANE

D
YOU KNOW I'D GIVE YOU EVERYTHING I'VE GOT FOR A LITTLE PEACE OF MIND

A G#7 D E7 A F#m D E7
I'M SO TIRED I'M FEELING SO UPSET ALTHOUGH I'M SO TIRED I'LL HAVE ANOTHER CIGARETTE

A E+ F#m Dm
AND CURSE SIR WALTER RALEIGH HE WAS SUCH A STUPID GET

A
YOU SAY I'M PUTTING YOU ON BUT IT'S NO JOKE IT'S DOING ME HARM YOU KNOW

E7
I CAN'T SLEEP I CAN'T STOP MY BRAIN YOU KNOW IT'S THREE WEEKS I'M GOING INSANE!

D
YOU KNOW I'D GIVE YOU EVERYTHING I'VE GOT FOR A LITTLE PEACE OF MIND

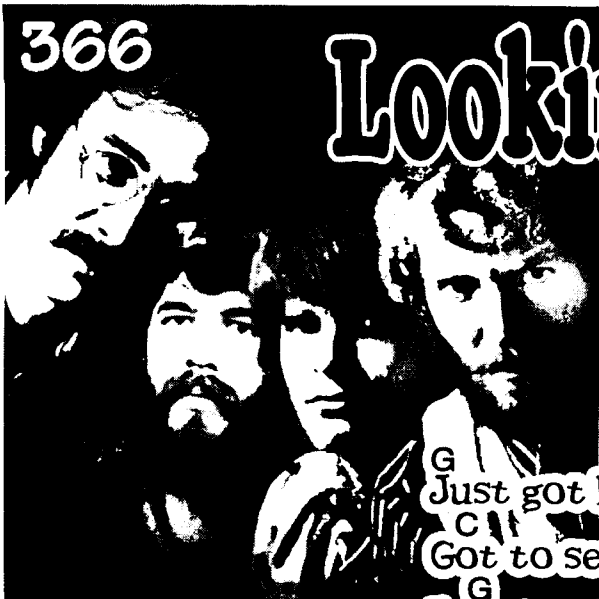
D A
GIVE YOU EVERYTHING I'VE GOT FOR A LITTLE PEACE OF MIND

D A
GIVE YOU EVERYTHING I'VE GOT FOR A LITTLE PEACE OF MIND

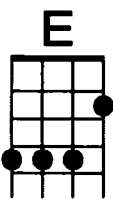
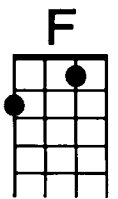
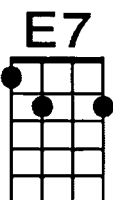
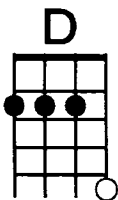
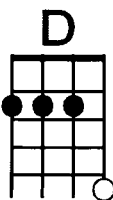
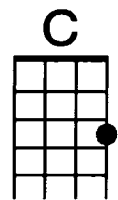
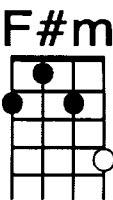
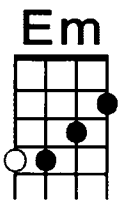
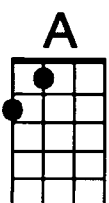
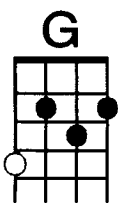


Lookin' Out My Back Door

Creedence Clearwater Revival



Just got home from Illinois, lock the front door oh boy
 Got to set down take a rest on the porch
 Imagination sets in, pretty soon I'm singin'
 Doot doot doot lookin out my back door



There's a giant doin cart wheels, a statue wearing high heels
 Look at all the happy creatures dancing on the lawn

A dinosaur victrola listenin to Buck Owens,
 doot doot doot lookin out my back door

Tambourines and elephants are playin in the band

Won't you take a ride on the flyin spoon doot doo doo

Wond'rous apparition, provided by magician,
 doot doot doot lookin out my back door

Tambourines and elephants are playin in the band

Won't you take a ride on the flyin spoon doot doo doo

Bother me tomorrow, today I'll buy no sorrows,
 doot doot doot lookin out my back door

Instrumental Break - and a Key Change from "G" to "A" -

G /// F /// D /// /// A /// F#m /// E(7) /// ///

Forward troubles Illinois. Lock the front door oh boy

Look at all the happy creatures dancin on and on

Bother me tomorrow, today I'll buy no sorrows,

doot doot doot lookin out my back door

doot doot doot lookin out my back door

LOVESICK BLUES



AS RECORDED BY
HANK WILLIAMS 1948

Words and music by
Irving Mills and Cliff Friend
Emmett Miller's 1928 version of
"Lovesick Blues" became "the
direct inspiration for the 1948
performance that 25-year-old
Hank Williams rode to fame."

C
I got a feelin' called the blu-oo-uhs, Oh Lawd
G7
Sincz my baby said good - bye
And I don't know what I'll do-oo-oo
C Tacit
All I do is sit and sigh-igh, Oh Lawd
C7 F F7
That last long day she said good- bye
C A7
Well Lawd I thought I would cry
D7
She'll do me, she'll do you, she's got that kind of lovin'
G7
Lawd, I love to hear her when she calls me
C Tacit C G7
Sweet dad-ad-ad-dy, such a beautiful dream
I hate to think it's all o-o-ver
E7
I've lost my heart it seems
C7 F F7
I've grown so used to you some - how
C A7
Well, I'm nobody's sugar- daddy now
D7 G7
And I'm lo-on-longsome
C
I got the Lovesick Blu-oo-uhs

C 	G7 	C7
F 	F7 	A7
D7 	E7 	Am

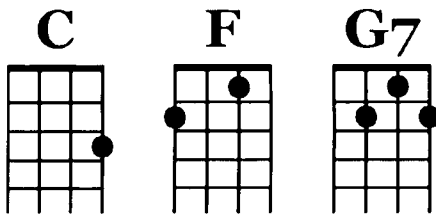
E7 Am
Well, I'm in love, I'm in love, with a beautiful gal
E7 Am
That's what's the matter with me
E7 Am
Well, I'm in love, I'm in love, with a beautiful gal
D7 G7
But she don't care about me
Lawd, I tried and I tried, to keep her satisfied
C7
But she just wouldn't stay
D7
So now that she is lea-av-in'
G7

This is all I can say.... (return to top and sing verse again)

New Orleans



Frank Guida & Joseph Royster



C
I said a hey hey hey yeah

C
I said a look out shout hey hey yeah

C
C'mon everybody... Take a trip with me

C
Way down the Mississippi down to New Orleans

F
Where the honeysuckle's bloomin' on the honeysuckle vine

C
And love is bloomin' there all the time

G7 F
Every southern belle.. is a Mississippi Queen

C
Down the Mississippi, down in New Orleans

C
I said a hey hey hey yeah

C
I said a look out shout hey hey yeah

C
Well c'mon take a stroll down on Basin street

C
An' listen to the music with the Dixieland beat

F
Where the magnolia blossoms they fill the air

C
And if you ain't been to heaven, then you ain't been there

G7 F
You got french moss hanging from a big oak tree

C
Down the Mississippi down to New Orleans

C
I said a hey hey hey yeah

C
I said a look out shout hey hey yeah

C
C'mon everybody... Take a trip with me

C
Way down the Mississippi down to New Orleans

F
Where the honeysuckle's bloomin' on the honeysuckle vine

C
And love is bloomin' there all the time

G7 F
Every southern belle... is a Mississippi Queen

C
Down the Mississippi, down in New Orleans

C
I said a hey hey hey yeah

C
hey hey hey yeah... hey hey hey yeah.... hey hey hey yeah.....



The Everly Brothers

Walk Right Back

G

I want you to tell me why you walked out on me

D7

I'm so lonesome every day

I want you to know that since you walked out on me

G

Nothing seems to be the same old way

Think about the love that burns within my heart for you

G7

C

E7 Am

The good times we had before you went away, Oh me

Walk right back to me this minute...

G

Bring your love to me, don't send it

D7

G

I'm so lonesome every day

Repeat from top then finish up with....

D7

G

I'm so lonesome every day

D7

G

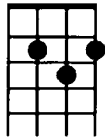
I'm so lonesome every day

D7

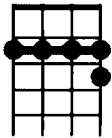
G

I'm so lonesome every day

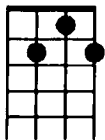
G



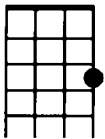
D7



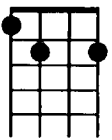
G7



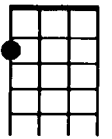
C



E7

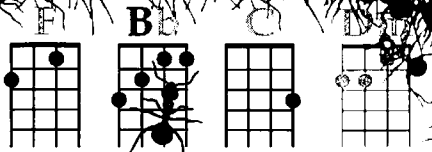


Am





Sitting in Limbo



F
Sitting here in limbo, but I know it won't be long

Bb **F**
Sitting here in limbo, like a bird without a song

C
Well, they're putting up resistance

Bb **C** **F**
But I know that my faith will lead me on

F
Sitting here in limbo, waiting for the dice to roll

Bb
Sitting here in limbo, have some time to search my soul

C
Well, they're putting up resistance

Bb **C** **F**
But I know that my faith will lead me on

First CHORUS

Bb **F**
I don't know where life will lead me

Bb **F**
But I know where I've been

Bb **F**
I can't say what life will show me

Bb **F**
But I know what I've seen

C **Dm**
Tried my hand at love and friendship

C **Dm**
But all that is past and gone

Bb **C**
This little boy is moving on

F
Sitting here in limbo, waiting for the tide to flow

Bb **F**
Sitting here in limbo, knowing that I have to go

C
Well, they're putting up resistance

Bb **C** **F**
But I know that my faith will lead me on

Second CHORUS

Bb **F**
I can't say what life will show me

Bb **F**
But I know what I've seen

Bb **F**
I can't say where life will lead me

Bb **F**
But I know where I've been

C **Dm**
Tried my hand at love and friendship

C **Dm**
But all that is past and gone

Bb **C**
This little boy is moving on

F
Sitting here in limbo, waiting for the tide to flow

Bb **F**
Sitting here in limbo, knowing that I have to go

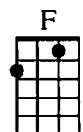
C
Well, they're putting up resistance

Bb **C** **F**
But I know that my faith will lead me on

F
Sitting in limbo, sitting in limbo....

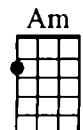
What A Wonderful World

by Bob Thiele, George David Weiss & George Douglas 1967



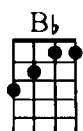
F Am Bb Am

I see trees of green, red roses, too



Gm7 F A7 Dm

I see them bloom, for me and you,



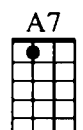
Db Gm7 C7 F (F+ BbM7) C7

And I think to myself... what a wonderful world



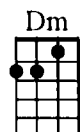
F Am Bb Am

I see skies of blue, and clouds of white,



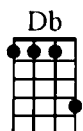
Gm7 F A7 Dm

The bright blessed day, the dark sacred night,



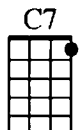
Db Gm7 C7 F (F+ BbM7) F

And I think to myself... what a wonderful world



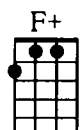
C7 F

The colors of the rainbow, so pretty in the sky



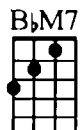
C7 F

Are also on the faces of people going by



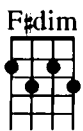
Dm Am Dm Am

I see friends shaking hands, saying, "How do you do?"



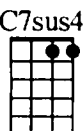
Dm (F#dim) Gm7 (F#dim) Gm7 C7

They're really saying.. "I love you"



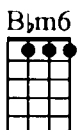
F Am Bb Am

I hear babies cry, I watch them grow



Gm7 F A7 Dm

They'll learn much more than I'll ever know,



Db Gm7 C7 F (F+ BbM7) D7

And I think to myself... what a wonderful world

Gm7 C7(sus4) C7 F (Bbm6) F

Yes, I think to myself, what a wonderful world

Ukulele Club of Santa Cruz

January 2007

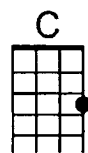
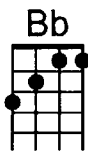
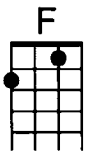
5th Anniversary Celebration Night

THE WANDERER

by Ernie Peter Maresca



In the early 1960's the un-accredited Del-Satins were brought in to sing background vocals in the style of the Belmonts, who had parted ways with Dion. He recorded his biggest hits with the Del-Satins, including "Runaround Sue" (#1), "The Wanderer" (#2), "Lovers Who Wander" (#3), and "Little Diane" (#8) in 1962 and "Ruby Baby" (#2), "Drip Drop" (#6), and "Donna the Prima Donna" (#6) in 1963. In February 1959, Dion & the Belmonts passed up the plane ride that killed Richie Vallens, the Big Bopper and Buddy Holly.



(F) F
Ohhhh well - I'm the type of guy who will never settle down

where pretty girls are, well you know that I'm around

Bb
I kiss 'em and I love 'em, 'cause to me they're all the same

F
I hug 'em and I squeeze 'em, they don't even know my name

C Bb
They call me the Wanderer, yeah, the Wanderer

F C
I roam around and around and around and around...

F
Oh well, there's Flo on my left and there's Mary on my right
and Janie is the girl, well, that I'll be with tonight

Bb
And when she asks me, which one I love the best

F
I tear open my shirt and I show her Rosie on my chest

C Bb
'Cause I'm the Wanderer, yeah, the Wanderer

F
I roam around and around and around and around...

C
Oh Well, I roam from town to town...

I go through life without a care...

and I'm as happy as a clown...

D7 G
with my two fists of iron, but I'm going no way on..

F
I'm the type of guy that likes to roam around

I'm never in one place; I roam from town to town

Bb
And when I find myself, um - fallin' for some girl

F
yeah, I hop right into that car of mine, I drive around the world

C Bb
yeah, I'm a Wanderer, yeah, a Wanderer

F C
I roam around and around and around and around...

Bb
'cause I'm a Wanderer, yeah, a Wanderer

F
I roam around and around and around and around.....

"a little travelin music, Sam"
Ukulele Club of Santa Cruz
December 2006



A White Sports Coat



Marty Robbins

No artist in the history of country music has had a more stylistically diverse career than Marty Robbins. Never content to remain just a country singer, Robbins performed successfully in a dazzling array of styles during more than 30 years in the business. To his credit, Robbins rarely followed trends but often took off in directions that stunned both his peers and fans. Plainly Robbins was not hemmed in by anyone's definition of country music. Although his earliest recordings were unremarkable weepers, by the mid-'50s Robbins was making forays into rock music, adding fiddles to the works of Chuck Berry and Little Richard. By the late '50s, Robbins had pop hits of his own with teen fare like "A White Sport Coat (And a Pink Carnation)." Almost simultaneously, he completed work on his song of the Islands album. In 1959, Robbins stretched even further with the hit single "El Paso," thus heralding a pattern of "gunfighter ballads" that lasted the balance of his career. Robbins also enjoyed bluesy hits like "Don't Worry," which introduced a pop audience to fuzz-tone guitar in 1961. Barely a year later, Robbins scored a calypso hit with "Devil Woman." Robbins also left a legacy of gospel music and a string of sentimental ballads, showing that he would croon with nary a touch of hillbilly twang.

Born and raised in Glendale, AZ, Robbins (born Martin David Robertson, September 26, 1925; died December 8, 1982) was exposed to music at an early age. His mother's father was "Texas" Bob Heckle, a former medicine show man who told his grandson cowboy stories and tales of the traveling show. Robbins became enraptured by the cowboy tales and, once he became a teenager, worked on his older brother's ranch outside of Phoenix, concentrating more on his cowboy duties than his studies. Indeed, he never graduated from high school, and by his late teens, he started turning petty crimes while living as a hobo. In 1943, he joined the U.S. Navy to fight in World War II, and while he was in the service, he learned how to play guitar and developed a taste for Hawaiian music. Robbins left the Navy in 1947, returning to Glendale, where he began to sing in local clubs and radio stations. Often, he performed under the name "Jack Robinson" in an attempt to disguise his endeavors from his disapproving mother. Within three years, he had developed a strong reputation throughout Arizona and was appearing regularly on a Mesa radio station and had his own television show, Western Caravan, in Phoenix. By that time, he had settled on the stage name of Marty Robbins.

A couple of rock & roll covers, "That's All Right" and "Maybellene," returned him to the country Top Ten in 1955, but it wasn't until "Singin' the Blues" shot to number one in fall 1956 that Robbins' career was truly launched, staying at number one for a remarkable 13 weeks. Robbins decided to record with easy listening conductor Ray Conniff for his next singles. It was a crafty move and one that kept him commercially viable during the peak of rock & roll. The first of these collaborations, "A White Sport Coat (And a Pink Carnation)," became a huge hit, spending five weeks at the top of the country charts in spring 1957 and peaking at number two on the pop charts, giving him his long-awaited breakthrough record.

In October 1982, he was inducted into the Country Music Hall of Fame. Two months later, he suffered his third major heart attack and died on December 8. In the wake of his death, his theme song to Clint Eastwood's movie *Honky Tonk Man* was released and climbed to number ten. Robbins left behind an immense legacy, including no less than 94 charting country hits and a body of recorded work that proved how eclectic country music could be.

C Dm G G > F# > F

A white sports coat, and a pink carnation

G C G

I'm all dressed up for the dance

C Dm G G > F# > F

A white sports coat, and a pink carnation

G C F C

I'm all alone in romance

G
Once you told me long ago,

C
To the prom with me you'd go

D7
Now you've changed your mind it seems,

G
Someone else will hold my dreams

C Dm G G > F# > F

A white sports coat, and a pink carnation

G C F C

And in a blue, blue mood

G
Once you told me long ago,

C
To the prom with me you'd go

D7
Now you've changed your mind it seems,

G
Someone else will hold my dreams

C Dm G G > F# > F

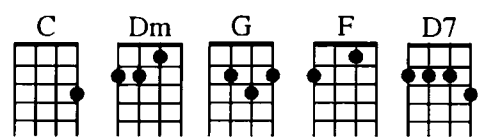
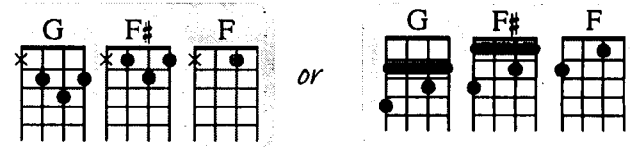
A white sports coat, and a pink carnation

G C F C

And in a blue, blue mood

F G C F C
I'm in a blue, blue mood

Two different ways to do the walkdown





Smokey Robinson

Of all the R&B vocal groups formed in Detroit in the mid-50s, the Miracles proved to be the most successful. Berry Gordy recognized the composing talents of Smokey Robinson, so he allowed the group virtual free rein in the studio, and was repaid when they issued 'Shop Around', which broke both the Miracles and Motown to a national audience. The song demonstrated the increasing sophistication of Robinson's writing, which provided an unbroken series of hits for the group over the next few years. Their raw, doo-wop sound was further refined on the Top 10 hit 'You Really Got A Hold On Me' in 1962, a soulful R&B ballad that became a worldwide standard. They continued to enjoy success in a variety of different styles, mixing dance-floor hits such as 'Mickey's Monkey' and 'Going To A Go-Go' with some of Robinson's most durable ballads, such as 'Ooh Baby Baby' and 'The Tracks Of My Tears'. During the mid-60s Robinson wrote their most ambitious and enduring songs, however, including 'The Tears Of A Clown' (1966) and 'I Second That Emotion' (1967)

You Really Got a Hold On Me

Smokey Robinson and the Miracles

Smokey Robinson 1963

C
I don't like you, but I love you
Am
Seems that I'm always thinkin' of you

C **F**
Tho' oh oh you treat me badly
Dm

I love you madly
G7 **C**
You really got a hold on me
(You really got a hold on me)

Am
You really got a hold on meBaby
(You really got a hold on me)

C
I don't want you, but I need you
Am
Don't wanna kiss you, but I need to

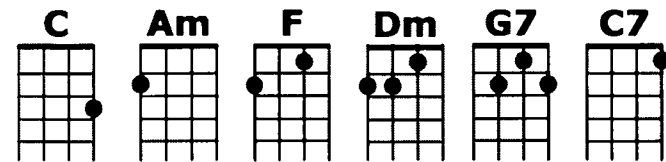
C **F**
Tho' oh oh you do me wrong now
Dm
My love is strong now

G7 **C**
You really got a hold on me
(You really got a hold on me)

Am
You really got a hold on me
(You really got a hold on me)

C7 **F**
Baby, I love you, And all I want you to do is just
C // C // C // G7 //// ////
hold me... hold me... hold me... (hold me)

C //// // Am / C //// // Am /
....tightertighter



Ukulele Club of Santa Cruz R&B Night February 2006

C
I wanna leave you, don't wanna stay here
Am

Don't wanna spend another day here
C **F**
Tho' oh oh I wanna split now

Dm
I can't quit now
G7 **C**
You really got a hold on me
(You really got a hold on me)

Am
You really got a hold on me
(You really got a hold on me)

C7 **F**
Baby, I love you, And all I want you to do is just
C // C // C // G7
(hold) please, (hold) squeeze, hold me (hold me)

C
You really got a hold on me
(You really got a hold on me)

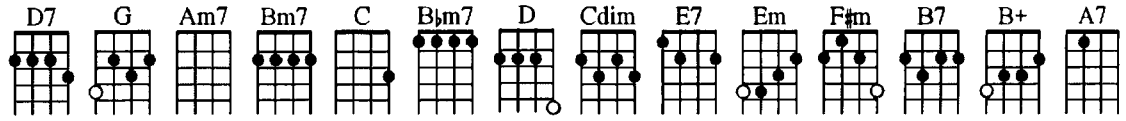
Am
I said, You really got a hold on me
(You really got a hold on me)

C
You know, you really got a hold on me... and fade



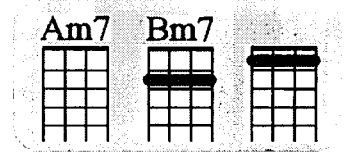
IF I ONLY HAD A BRAIN

Words & Music by E. Y. Harburg & Harold Arlen 1939 for 'Wizard of Oz'



(D7) G Am7 Bm7 C
I could while away the hours conferrin' with the flowers.

G Am7 Bm7 Bbm7
Consulting with the rain;



Hey!
This is
easy!!

C Am7 D
And my head I'd be a scratchin' while my thoughts were busy hatchin'
G Am7 Bm7 D7
if I only had a brain

(D7) G Am7 Bm7 C
I'd unravel ev'ry riddle for any individdle
G Am7 Bm7 Bbm7
In trouble or in pain

C Am7 D D7
With the thoughts that I'd be thinkin', I could be another Lincoln
G Am7 G G7
if I only had a brain

Bridge

C (Cdim) Bm7 (E7) Am7 D7 G (Em)
Oh, I -- could tell you why -- the ocean's near the shore.
F#m B7 Em (B+)
I could think of things I'd never think before.
A7 (D) D7
And then I'd sit... and think some more

(D7) G Am7 Bm7 C
I would not be just a nuffin', my head all full of stuffin',
G Am7 Bm7 Bbm7
My heart all full of pain;
C Am7 D
And perhaps I'd deserve you and be even worthy ev'ry you
D7 G Am7 Bm7 Am7 G
If I only had a brain

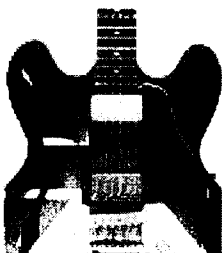
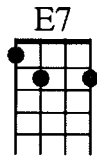
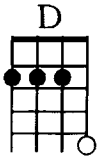
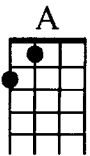
Can't You Hear My Heartbeat



Herman's Hermits

by John Carter & Ken Lewis

Okay, so they were a considered, even in their day, to be a bit lightweight, and weren't composers of most of the music they recorded, but a whole lot of the tunes still stand up very well today. The British Invasion group Herman's Hermits were major stars in America, scoring eleven Top Ten hits from 1964 through 1967, by which time they'd sold 40,000,000 records worldwide.



Ukulele Club of Santa Cruz
British Invasion Revisited
November 2007

A E7 D A
Every time I see you looking my way,
A E7 D A
Baby, baby, can't you hear my heartbeat ?
A E7 D A
In the car or walking down the highway
A E7 D A
Baby, baby, can't you hear my heartbeat ?

D
When you move up close to me,
E7
I get a feeling that's ooooo-eeeeee
A E7 D A
Can't you hear the pounding of my heartbeat
A D A E7 A D A E7
You're the one I love, You're the one I love

A E7 D A
When I feel you put your arms around me
A E7 D A
Baby, baby, can't you hear my heartbeat ?
A E7 D A
Then I'm glad, I'm mighty glad I found you
A E7 D A
Baby, baby, can't you hear my heartbeat ?

D
When you asked me to meet your Mom,
E7
I knew that baby, we'd be going far (ahh....)
A E7 D A
Can't you hear the pounding of my heartbeat
A D A E7 A D A E7
'cause you're the one I love, You're the one I love

A E7 D A
All my friends are crying out to meet you
A E7 D A
Baby, baby, can't you hear my heartbeat ?
A E7 D A
Now's the time to go and see the preacher
A E7 D A
Baby, baby, can't you hear my heartbeat ?

D
Wedding Bells are going to chime,
E7
Baby, baby, you're going to be mine
A E7 D A
Can't you hear the pounding of my heartbeat
A D A E7 A D A
You're the one I love, You're the one I love

YER BLUES



John Lennon
Vintage Club of Santa Cruz
Burning Like V 2007

Yes, I'm lonely... ^{E(7)} wanna die

Yes, I'm lonely... ^{A7} ^{E(7)} wanna die

If I ain't dead already ^G

Ooh - Girl, you know the reason why ^{B7} ^{E(7)} A ^{E(7)} B7

In the morning... ^{E(7)} wanna die

In the evening... ^{A7} ^{E(7)} wanna die

If I ain't dead already ^G

Girl, you know the reason why ^{B7} ^{E(7)} A ^{E(7)} B7

^{E(7) (once)}
My mother was of the sky

^{E(7) (once)}
My father was of the earth

But I am of the universe

^{E(7)}
And you know what it's worth

I'm lonely... ^A ^{E(7)} wanna die

If I ain't dead already ^G

Ooh - Girl, you know the reason why ^{B7} ^{E(7)} A ^{E(7)} B7

^{E(7) (once)}
The eagle picks my eye

^{E(7) (once)}
The worm he licks my bone

I feel so suicidal

^{E(7)}
Just like Dylan's Mister Jones

^{A7} ^{E(7)}
Lonely... wanna die

If I ain't dead already ^G

Ooh - Girl, you know the reason why ^{B7} ^{E(7)} A ^{E(7)} B7

^{E(7) (once)}
Black cloud crossed my mind

^{E(7) (once)}
Blue mist round my soul

I feel so suicidal

^{E(7)}
Even hate my rock n' roll

I'm lonely... ^A ^{E(7)} wanna die

If I ain't dead already ^G

Girl, you know the reason why ^{B7} ^{E(7)} A ^{E(7)}

Wouldn't It Be Nice



BRIAN WILSON & TONY ASHER
Ukulele Club of Santa Cruz
Burning Uke V 2007

F
 WOULDN'T IT BE NICE IF WE WERE OLDER
 Bb Gm7
 AND WE WOULDN'T HAVE TO WAIT SO LONG
 C7 F
 AND WOULDN'T IT BE NICE TO LIVE TOGETHER
 Bb Gm7 C7
 IN THE KIND OF WORLD WHERE WE BELONG
 Dm7 Cm7
 YOU KNOW IT'S GONNA MAKE IT THAT MUCH BETTER
 Dm7 Am7 Gm7 C7
 WHEN WE CAN SAY GOODNIGHT AND STAY TOGETHER

F
 WOULDN'T IT BE NICE IF WE COULD WAKE UP
 Bb Gm7
 IN THE MORNING WHEN THE DAY IS NEW
 C7 F
 AND AFTER HAVING SPENT THE DAY TOGETHER
 Bb Gm7 C7
 HOLD EACH OTHER CLOSE THE WHOLE NIGHT THROUGH
 Dm7 Cm7
 WHAT HAPPY TIMES TOGETHER WE'D BE SPENDING
 Dm7 Am7 Gm7 C7
 I WISH THAT EVERY KISS WAS NEVER ENDING

F
 OH, WOULDN'T IT BE NICE...
 Dmaj7 Gmaj7 F#m7 Bm7
 MAYBE IF WE THINK AND WISH AND HOPE AND PRAY IT MIGHT COME TRUE
 Dmaj7 Gmaj7 F#m7 Bm7
 MAYBE THEN THERE WOULDN'T BE A SINGLE THING WE COULDN'T DO
 F#m7 Bm7
 WE COULD BE MARRIED (WE COULD BE MARRIED)
 F#m7 C7
 AND THEN WE'D BE HAPPY (THEN WE'D BE HAPPY)

F
 OH, WOULDN'T IT BE NICE . . .
 (BOMM... BOMM. BOMM. BOMM... BOMM. BOMM. BOMM)
 (BOMM... BOMM. BOMM. BOMM... BOMM. BOMM. BOMM)

--- SLOW DOWN Here For extra drama

Dm7 Cm7
 YOU KNOW IT SEEMS THE MORE WE TALK ABOUT IT
 Dm7 Am7 Gm7
 IT ONLY MAKES IT WORSE TO LIVE WITHOUT IT
 Am7 Gm7 C7
 ... BUT LETS TALK ABOUT IT

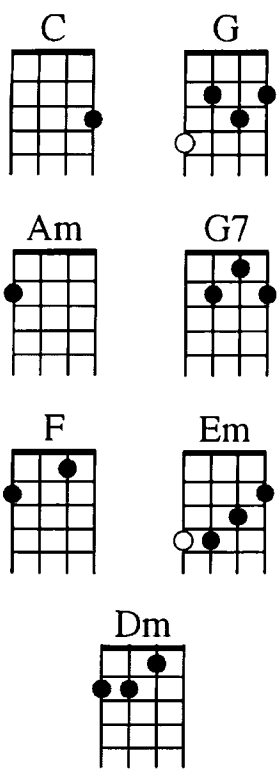
--- and NOW resume original tempo

F
 WOULDN'T IT BE NICE... GOOD NIGHT, BABY... SLEEP TIGHT, BABY...



WILL YOU STILL LOVE ME TOMORROW?

Carole King



C Am F G
 Tonight you're mine completely
 C Am F G7
 You give your love so sweetly
 Em Am
 Tonight the light of love is in your eyes
 Dm F G7 C
 But will you love me tomorrow

C Am F G
 Is this a lasting treasure....
 C Am F G7
 Or just a moment's pleasure....
 Em Am
 Can I believe the magic of your charms
 Dm F G7 C
 But will you love me tomorrow

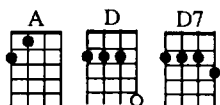
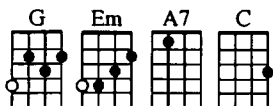
Am Em
 Tonight with words unspoken
 Am Em
 You say I'm the only one
 F C
 But will my heart be broken
 Am Dm G
 When the night meets the morning sun

C Am F G
 I'd like to know if your love
 C Am F G7
 Is a love I can be sure of
 Em Am
 So tell me now and I won't ask again
 Dm F G7 C
 Will you still love me...tomorrow

WHATEVER GETS YOU THRU THE NIGHT



JOHN LENNON (1974)



Intro: G /// Em /// A7 /// /// C /// /// G ///

[tacti] A
Whatever gets you thru the night
C G
it's alright, it's alright

A
It's your money or your life
C G
it's alright, it's alright

Em D
Don't need a sword to cut thru flowers
C G
Oh no, oh no

[tacti] A
Whatever gets you thru your life
C G
it's alright, it's alright

A
Do it wrong or do it right
C G
it's alright, it's alright

Em D
Don't need a watch to waste your time
C G
Oh no, oh no

Instrumental Solo – Em A7 D7 A7 D7

A7 D7
Hold me darlin', come on listen to me
A7 D
I won't do you no harm

A7 D
Trust me darlin', come on listen to me
C G Em A7 C G
Come on listen to me, come on listen, listen

[tacti] A
Whatever gets you to the light
C G
it's alright, it's alright

A
Out the blue or out of sight
C G
it's alright, it's alright

Em D
Don't need a gun to blow your mind
C G
Oh no, oh no

A7 D7
Hold me darlin', come on listen to me
A7 D
I won't do you no harm

A7 D
Trust me darlin', come on listen to me
C G Em A7 C G
Come on listen to me, come on listen, listen

WATCHING THE DETECTIVES

Elvis Costello

INTRO: Am // // // // F // // // // Am // // // // F // // // //

Am
Nice girls not one with a defect
F
Cellophane shrink wrap so correct
Am F
Red dogs under illegal legs
Am F
She looks so good that he gets down and begs

F C
She is watching the detectives
C G
'Ooh, He's so cute'
G C
She is watching the detectives
G C F D7
When.... they shoot, shoot, shoot, shoot
Am G
They beat him up until the teardrops start
F C G
But he can't be wounded cause he's got no heart

Am
Long shot of that jumping sign
F
Visible shivers running down my spine
Am
Cut to baby taking off her clothes
F
Close up of the sign that says "We never close"
Am
You snatch a tune, you match a cigarette
F
She pulls your eyes out with a face like a magnet
Am F
I don't know how much more of this I can take
Am F
She's filing her nails while they're dragging the lake

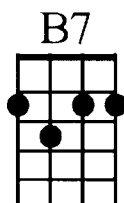
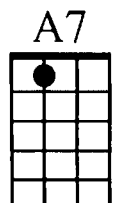
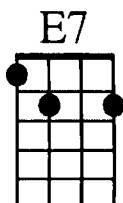
F C
She is watching the detectives
C G
'Ooh, He's so cute'
G C
She is watching the detectives
G C F D7
Oh and they shoot, shoot, shoot, shoot
Am G
They beat him up until the teardrops start
F C G
But he can't be wounded cause he's got no heart

Am
You think you're alone until you realize you're in it
F
Now fear is here to say, love is here for a visit
Am
They call it instant justice when it's past the legal limit
F
Someone's scratching at the window, I wonder who is it
Am
The detectives come to check if you belong to the parents
F
Who are ready to hear the worst about their daughter's disappearance
Am
Thought it nearly too a miracle to get you to stay
F C
It only took my little fingers to blow you away
C G
Just like watching the detectives
C
Don't get cute
C G
It's just like watching the detectives
Am G
I get so angry when the teardrops start
F C G
But he can't be wounded cos he's got no heart
G Am
Watching the detectives
Am F
It's just like watching the detectives
Am F
Watching the detectives, watching the detectives

Ukulele Club of Santa Cruz
Burning Uke V 2007



The Spider and the Fly



E7
Sittin', thinkin', sinkin', drinkin'
Wonderin' what I'll do when I'm through tonight
A7
Smokin', mopin', maybe just a 'hopin'
E7
Some little girl will a'pass on by
B7 A7
Dont wanna be alone, but I love my girl at home
E7
I remember what she said

B7 E7
She said, my my my, dont tell lies
Keep fidelity in your head
A7
My my my, dont tell lies
E7
When you're done you should go to bed
B7 A7
Dont say "Hi" like the spider to the fly
E7 B7
Jump right ahead and your dead...

E7
Sit up, fed up, low down, go 'round
Down to the bar at the place I'm at
A7
Sittin', drinkin', superficially thinkin'
E7
About the rinsed out blonde on my left
B7 A7
And then I said "Hi" like a spider to a fly
E7
Remembering what my little girl said

B7 E7
She was common, flirty, she looked about thirty
I would have run away, but I was on my own
A7
She told me later, she's machine operator
E7
She said she liked the way I held the microphone
B7 A7
I said "My, my," like the spider to the fly
E7
Jump right ahead in my web

Intro: D IIII IIII G IIII IIII
D IIII IIII A IIII IIII

TEACH YOUR CHILDREN

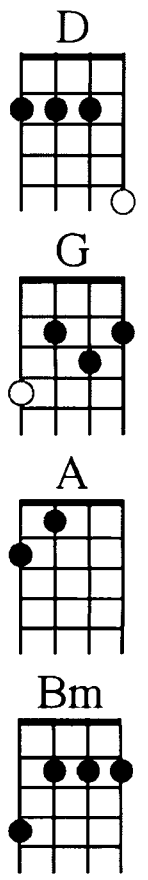
D G
You who are on the road
D A
Must have a code that you can live by
D G
And so become yourself
D A
Because the past is just a good-bye
D G
Teach your children well,
D A
Their father's hell did slowly go by,
D G
And feed them on your dreams
D A
The one they picks, the one you'll know by
D G D
Don't you ever ask them why, if they told you, you will cry,
Bm G A
So just look at them and si---gh
D G A
and know they love you



GRAHAM NASH
Ukulele Club of Santa Cruz
Burning Uke V 2007

D G
And you, of tender years,
D A
Can't know the fears that your elders grew by,
D G
And so please help them with your youth,
D A
They seek the truth before they can die.
D G
Teach your parents well,
D A
Their children's hell will slowly go by,
D G
And feed them on your dreams
D A
The one they picks, the one you'll know by.

D G D
Don't you ever ask them why, if they told you, you will cry,
Bm G A Tacit D
So just look at them and si---gh and know they love you

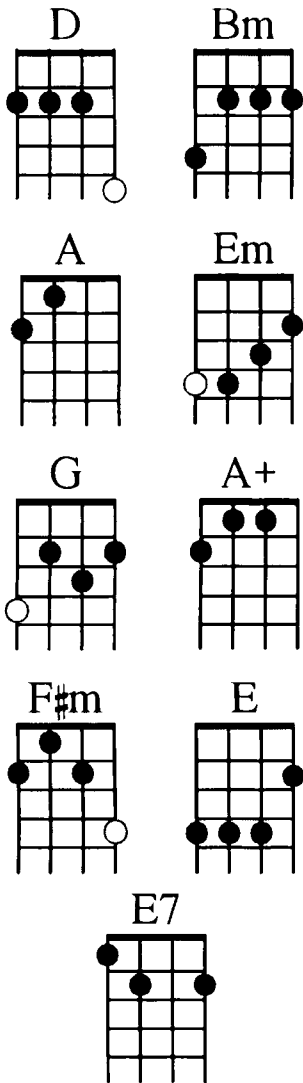


Sweet Baby James



James Taylor

D A G F#m
 THERE IS A YOUNG COWBOY HE LIVES ON THE RANGE
 Bm G D F#m
 HIS HORSE AND HIS CATTLE ARE HIS ONLY COMPANION
 Bm G D F#m
 HE WORKS IN THE SADDLE AND HE SLEEPS IN THE CANYON
 G D A Em A
 WAITING FOR SUMMER, HIS PASTURES TO CHANGE
 G A D
 AND AS THE MOON RISES HE SITS BY HIS FIRE
 Bm G D A
 THINKIN' ABOUT WOMEN AND GLASSES OF BEER
 G A D
 CLOSING HIS EYES AS THE DOGGIES RETIRE
 Bm G D
 HE SINGS OUT A SONG WHICH IS SOFT, BUT IT'S CLEAR...
 Bm E A
 AS IF MAYBE SOMEONE COULD HEAR



CHORUS

D G A D
 GOODNIGHT YOU MOONLIGHT LA - DIES
 Bm G D
 ROCK-A-BYE SWEET BABY JAMES
 Bm G D
 DEEP GREENS AND BLUES ARE THE COLORS I CHOOSE
 Bm E A+ A
 WON'T YOU LET ME GO DOWN IN MY DREAMS
 G A D
 AND ROCK-A-BYE SWEET BABY JAMES

D A G F#m
 NOW THE FIRST OF DECEMBER WAS COVERED WITH SNOW
 Bm G D F#m
 AND SO WAS THE TURNPIKE FROM STOCKBRIDGE TO BOSTON
 Bm G D F#m
 LORD, THE BERKSHIRES SEEMED DREAMLIKE ON ACCOUNT OF THAT FROSTING
 G D A Em A
 WITH TEN MILES BEHIND ME AND TEN THOUSAND MORE TO GO
 G A D
 THERE'S A SONG THAT THEY SING WHEN THEY TAKE TO THE HIGHWAY
 Bm G D A
 A SONG THAT THEY SING WHEN THEY TAKE TO THE SEA
 G A D
 A SONG THAT THEY SING OF THEY'RE HOME IN THE SKY
 Bm G D
 MAYBE YOU CAN BELIEVE IT, IF IT HELPS YOU TO SLEEP
 Bm E A+ A
 BUT SINGING WORKS JUST FINE FOR ME

Repeat CHORUS

ALLEY OOP



Intro

G D G D G D G
Boop, oop, oop, oop-ooop. Alley-ooop, oop, oop, oop-ooop

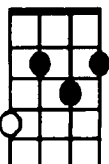
Wang Dang Doodle 2005

G D G D G D G etc....

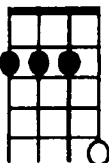
CHEATIN' TIP

YOU CAN JUST STAY IN G DURING THE VERSES OR SLIDE FROM Gb TO G INSTEAD OF PLAYING D

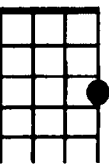
G



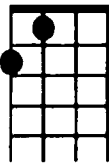
D



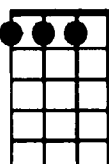
C



A



Db

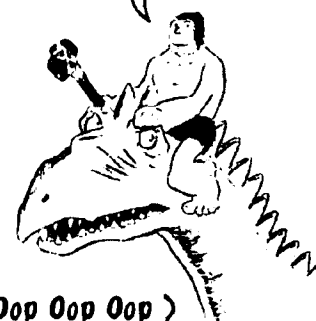


There's a man in the funny papers we all know (Alley Oop Oop, Oop Oop Oop)
He lived way back a long time ago (Alley Oop Oop, Oop Oop Oop)
Well he don't eat nothin' but bearcat stew (Alley Oop Oop, Oop Oop Oop)
Oh well this cat's name is a-Alley Oop (Alley Oop Oop, Oop Oop Oop)

[CHORUS]

G
(Alley Oop) He's the toughest man there is alive
C
(Alley Oop) Wears clothes from a wildcat's hide
A
(Alley Oop) He's the king of the jungle jive
D Db D
Look at that caveman go! (*Scream*)

Words in parenthesis are sung by back up singers.



He's got a chauffeur that's a genuine dinosaur (Alley Oop Oop, Oop Oop Oop)
And he can knuckle your head before you count to four (Alley Oop Oop, Oop Oop Oop)
He's got a big ugly clob and a headful of hair (Alley Oop Oop, Oop Oop Oop)
like great big lions and grizzly bears (Alley Oop Oop, Oop Oop Oop)

[CHORUS]

He rides through the jungle tearin' limbs offa trees (Alley Oop Oop, Oop Oop Oop)
And knocking great big monsters dead on their knees (Alley Oop Oop, Oop Oop Oop)
Other cats don't bug him 'cos they know better (Alley Oop Oop, Oop Oop Oop)
'Cos he's a mean motor scooter and a bad go-getter (Alley Oop Oop, Oop Oop Oop)

(Alley Oop) Well, uh, he's the toughest man there is alive
(Alley Oop) Wears clothes from a wildcat's hide
(Alley Oop) He's a hully golly king of jive
Well look at that caveman go! (*Scream*)

There he goes (Alley Oop Oop, Oop Oop Oop)
Look at that caveman go (Alley Oop Oop, Oop Oop Oop)
Ride, daddy, ride (Alley Oop Oop, Oop Oop Oop)
Heigh-ho, dinosaur (Alley Oop Oop, Oop Oop Oop)
Oh my goodness, what a big brute he is! (Alley Oop Oop, Oop Oop Oop)
Oh, how would you like a dinosaur like that, for your own? (Alley Oop Oop, Oop Oop Oop)



Alley Oop and his companions were the creation of V. T. Hamlin. This song was originally written and recorded by Country songwriter Dallas Frazier in 1957. It was then covered by the Hollywood Argyles and The Beach Boys.

(Alley Oop Oop, Oop Oop Oop)
(Alley Oop Oop, Oop Oop Oop)

Alley Oop was also drawn by Jack Bender and Dave Graue



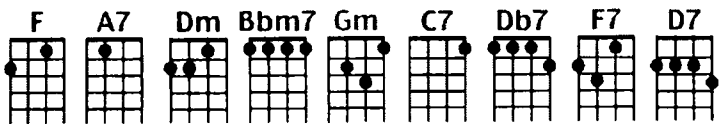
World Without Love

by John Lennon & Paul McCartney

#1 hit for Peter & Gordon in 1964

The first artists to be given a Beatles song, Peter Asher (aged 19) and Gordon Waller (18) seemed a surprise choice at the time. But the connection was one close to the heart of Paul, as he was dating Peter's red-haired sister, Jane Asher. The song (Paul's) had been rejected by the Beatles and was first intended for Billy J. Kramer, but with Peter and Gordon landing a recording contract with E.M.I. in January 1964, it was they that received it. It was recorded on 21st January 1964 at Abbey Road. It entered the chart two weeks after release, but had to wait six weeks to mount the top of the chart as it was kept off by Can't Buy Me Love. The Beatles never recorded this song.

Ukulele Club of Santa Cruz: The British Invasion January 2006



F A7
Please lock me away
Dm
And don't allow the day
F Bbm7 F
Here inside, where I hide with my loneliness
Gm C7
I don't care what they say, I won't stay
F (Db7) C7
In a world without love

F A7
Birds sing out of tune
Dm
And rainclouds hide the moon
F Bbm7 F
I'm OK, here I'll stay with my loneliness
Gm C7
I don't care what they say, I won't stay
F F7
In a world without love

Bbm7
So I'll wait, and in a while
F
I will see my true love smile
Bbm7
She may come, I know not when
Gm
When she does, I'll know
C7 F
So baby until then . . .

F A7
Lock me away
Dm
And don't allow the day
F Bbm7 F
Here inside, where I hide with my loneliness
Gm C7
I don't care what they say, I won't stay
F F7
In a world without love

Bbm7
So I'll wait, and in a while
F
I will see my true love smile
Bbm7
She may come, I know not when
Gm
When she does, I'll know
C7 F
So baby until then . . .

F A7
Lock me away
Dm
And don't allow the day
F Bbm7 F
Here inside, where I hide with my loneliness
Gm C7
I don't care what they say, I won't stay
F C7 D7
In a world without love
Gm C7
I don't care what they say, I won't stay
F //// D7 ////
In a world without love
Gm //// // C7 //// // F /

BALL AND CHAIN

"BIG MAMA" THORNTON

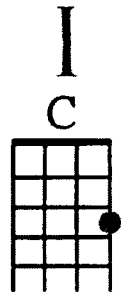


Born December 11, 1926 in Montgomery Alabama, Willie Mae Thornton only notched one national hit in her lifetime, but it was a true monster. "Hound Dog" held the #1 slot on Billboard's R&B charts for seven long weeks in 1953. Although the single sold very well, Thornton only received one check in her life for the song, a paltry \$500. Alas, Elvis Presley's rocking 1956 cover was even bigger, effectively obscuring Thornton's chief claim to immortality. That's a damn shame, because Thornton's menacing growl was indeed something special. With Fete Lewis laying down some truly nasty guitar behind her, Big Mama shouted "Hound Dog" and soon hit the road a star. Her first rendition of her song "Ball and Chain" was in 1956, but this song also became best known as someone else's (Janis Joplin) cover. Outspokenly bitter about what she perceived as the injustices done to her by the music business, Big Mama cultivated her image as a tough, outspoken eccentric, often dressing as a man on-stage toward the end of her career. She valiantly tried to recreate her past glory, but was often too drunk or too ill to perform. On July 25, 1984 paramedics, responding to an anonymous call found Big Mama dead on the floor of her Los Angeles boarding house room, penniless and alone at age 57. In the same year she was inducted into the Blues Foundation's Hall of Fame. As a female in a male-dominated profession "Big Mama" Thornton made an indelible mark on blues music with her big blues voice and confident lyrics, while her style captured the attention of many fans. She was rough, beautiful and a bit crazy at times, but when she sang all that mattered was her amazing music.

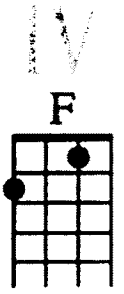
UKULELE CLUB OF SANTA CRUZ "TWOUG BEARS" MEETING: JUNE 2005

INTRO - G / / / / F / / / / C / / / / G / / / /

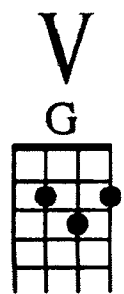
C F C
Sittin' by my window, and I was lookin' out at the rain,
F C
Sittin' by my window babe, and I was sittin' down lookin' out at the rain
G F C G
You know somethin' struck me, clamped on to me... (just like a) just like a ball and chain



C F C
And I say oh, oh baby Why you wanna' do these old mean things
F C
And I say oh, oh baby Why you wanna' do these old mean things to me
G F C G
Because you know I love you, and I'm so sick and tired (so sick and tired) of being in misery



C F C
I know you're gonna miss me babe, whoa yes you're gonna' miss all of those sweet things,
F C
Yes I know you're gonna miss me babe, I know you're gonna' miss all of those sweet things
G F C G
And then you'll find that your whole life will be like mine, Oh Lord, wrapped up like a ball and chain



C F C
I say oh, oh baby, why you wanna' do these old mean things to me
F C
I say oh, oh baby, why you wanna' do these old mean things to me
G F

F C
I know my love's gonna last with you forever
C
It's gonna last, I said it's gonna last, great God the mighty, for all eternity oh yeah! SPOKEN ... Ball and Chain

by the way, Big Mama does this song in C#

MIND YOUR OWN BUSINESS

Words and Music by Hank Williams

I	IV	V
A	D	E
Bb	Eb	F
C	F	G
D	G	A
Eb	Ab	Bb
E	A	B
F	Bb	C
G	C	D
Ab	Db	Eb
B	E	F#
C#	F#	G#
G#	C#	Eb

^I
 If the wife and I are fussin', brother that's our right
^{I7}
 'Cause me and that sweet woman's got a license to fight
^{IV7}
 Why don't you mind your own business
^I
 Mind your own business
^{V7}
 'Cause if you mind your business, then you won't be mindin' mine
^I
 Oh, the woman on our party line's the nosiest thing
^{I7}
 She picks up her receiver when she knows it's my ring
^{IV7}
 Why don't you mind your own business
^I
 (Mind your own business)
^{V7}
 Well, if you mind your business, then you won't be mindin' mine
^I
 I got a little gal that wears her hair up high
^{I7}
 The boys all whistle when she walks by
^{IV7}
 Why don't you mind your own business
^I
 (Mind your own business)
^{V7}
 Well, if you mind your business, then you sure wont be mindin' mine
^I
 If I want to honky tonk around 'til two or three
^{I7}
 Now, brother that's my headache, don't you worry 'bout me
^{IV7}
 Just mind your own business
^I
 (Mind your own business)
^{V7}
 If you mind your business, then you won't be mindin' mine
^I
 I might tell a lot of stories that may not be true
^{I7}
 But I can get to heaven just as easy as you
^{IV7}
 Why don't you mind your own business
^I
 (Mind your own business)
^{V7}
 Well, if you mind your business, then you won't be mindin' mine
^I
 Mindin' other people's business seems to be high-toned
^{I7}
 I got all that I can do just to mind my own
^{IV7}
 Why don't you mind your own business
^I
 (Mind your own business)
^{V7}
 If you mind your own business, you'll stay busy all the time
^I

I Want To Learn to Speak hawaiian

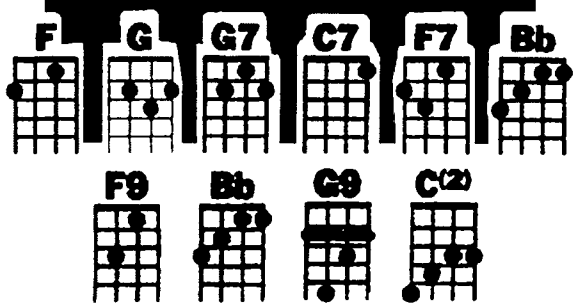


I want to learn to speak Hawaiian
 Then I can say the sweetest things to you
 I want to learn to sing Hawaiian
 So I can do the hula hula too

I've learned to say aloha nui oe
 The sweetest little words I ever knew
 And when I am a kama aina
 Its going to thrill me thru and thru

honi kâua wikiwiki
 They taught me on the beach at Waikiki
 wola ka hao "meaning whoopee"
 I am learning them fast you can see

So after all, what does it matter
 If I should stutter on a word or two
 I want to learn to speak Hawaiian
 Cause I'm pupule, simply crazy over you
 (turnaround with C7)



by Johnny Noble • 1935
 Ukulele Club of Santa Cruz
 Hapa Haole Night November 2005

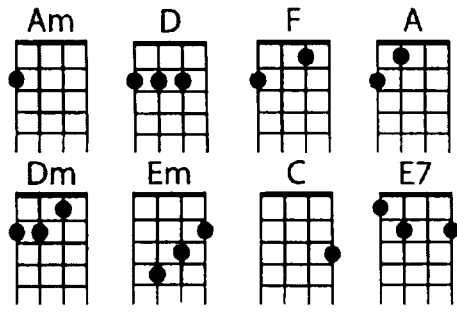
aloha nui oe - lots of love to you
 honi kâua wikiwiki - let's kiss quickly
 kama aina - Hawaiian - literally "child of the land"
 wola ka hao - "strike when the iron is hot"
 hula - dance
 pupule - crazy, wild

She's Not There



The Zombies

"She's Not There" was released in 1964 as their first single, and was a worldwide smash hit. The tune made #1 in the U.S., making The Zombies only the second British Invasion group (after The Beatles!) to have a #1 song. Their next hit single, the sublime "Tell Her No", was also Top 10 record. The Zombies then toured the U.S. where they played to wildly enthusiastic fans. Riding the British Invasion craze, they got their own taste of the Beatlemania experience. They decided to break up in 1967, and almost as an afterthought, "Time Of The Season" was released and became a Top 5 smash in late 1968 and early 1969.



Ukulele club of Santa Cruz
The British Invasion
January 2006

Am // D // Am // D // Am // D // Am // D

Am D Am D
Well no one told me about her
Am F Am D
The way she lied
Am D Am D
Well no one told me about her
Am F A
How many people tried

D Dm Am
But it's too late to say you're sorry
Em Am
How would I know, why should I care
D Dm C
Please don't bother trying to find her
E7
She's not there

Am D
Well let me tell you 'bout the way she looked
Am F Am D Am D
The way she acted, the color of her hair
Am F Am D
Her voice was soft and good, her eyes were clear and bright
A
But she's not there

Am // D // Am // D // Am // D // Am // D

Am D Am D
Well no one told me about her
Am F Am D
What could I do?
Am D Am D
Well no one told me about her
Am F A
Though they all knew

D Dm Am
But it's too late to say you're sorry
Em Am
How would I know, why should I care
D Dm C
Please don't bother trying to find her
E7
She's not there

Am D
Well let me tell you 'bout the way she looked
Am F Am D Am D
The way she acted, the color of her hair
Am F Am D
Her voice was soft and good, her eyes were clear and bright
A
But she's not there

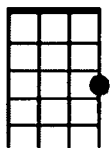
MANFRED MANN

Manfred Mann himself was originally named Manfred Lubowitz; he was born October 21, 1940 in South Africa. Lubowitz originally formed the band Manfred Mann in 1962, with his friend Mike Hugg on drums, but both took a background role in live performances. The lead vocalist, harmonica player and undoubted star of the band in the early years was Paul Jones. During the British Invasion of the U.S. their song "Do Wah Diddy Diddy" reached No. 1 in 1964



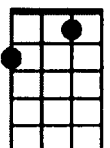
Do Wah Diddy Diddy

C



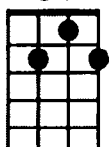
C F C
There she was, just-a walkin' down the street
C F C
Singin' doo wah diddy, diddy dum, diddy doo
C F C
Snappin' her fingers and shufflin' her feet
C F C
Singin' doo wah diddy, diddy dum, diddy doo

F



C Tacit
She looked good (she looked good)
C Tacit
She looked fine (she looked fine)
C
She looked good, she looked fine
C G7
And I nearly lost my mind

G7



C F C
Before I knew it she was walkin' next to me
C F C
Singin' doo wah diddy, diddy dum, diddy doo
C F C
Holdin' my hand just as natural as can be
C F C
Singin' doo wah diddy, diddy dum, diddy doo



C Tacit
We walked on (walked on)
C Tacit
To my door (to my door)
C
We walked on to my door
C G7
Then we kissed a little more

Ukulele Club of
Santa Cruz
The British Invasion
January 2006

Am

Whoa-oa, I knew we was fallin' in love

F

G7

Yes I did and so I told her all the things I'd been dreamin' of

C F C
Now we're together nearly every single day
C F C
Singin' doo wah diddy, diddy dum, diddy doo
C F C
We're so happy and that's how we're gonna stay
C F C
Singin' doo wah diddy, diddy dum, diddy doo

C Tacit
Well, I'm hers (I'm hers)
C Tacit
She's mine (she's mine)
C
I'm hers, she's mine

C G7
Wedding bells are gonna chime

G7 Am
Whoa-oa, I knew we was fallin' in love

F

G7

Yes I did and so I told her all the things I'd been dreamin' of

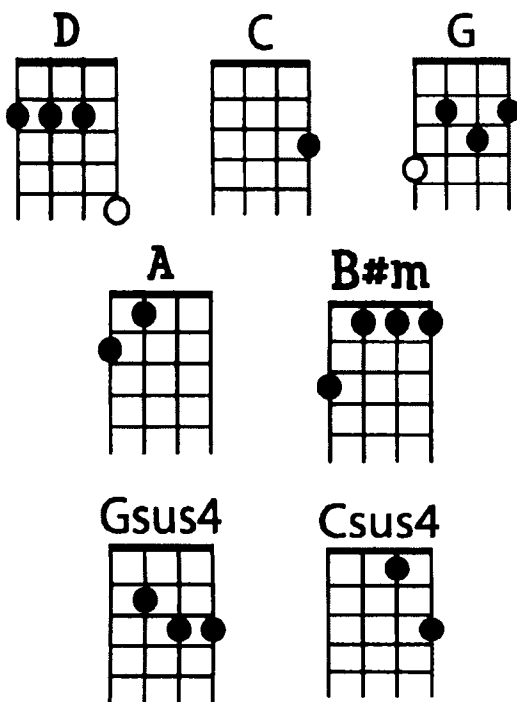
C F C
Now we're together nearly every single day
C F C
Singin' doo wah diddy, diddy dum, diddy doo
C F C
We're so happy and that's how we're gonna stay
C F C
Singin' doo wah diddy, diddy dum, diddy doo

and finish with

G7

//// // //
Whoa... oh, yeah

C F C
doo wah diddy, diddy dum diddy doo (Well, sing it to me)
C F C
doo wah diddy, diddy dum diddy doo (Oh, oh yeah)
C F C End cold!
doo wah diddy, diddy dum diddy doo



This was the first single from The Who. They had recently changed their name from The High Numbers. Jimmy Page of Led Zeppelin fame was a session musician at the time and was brought in to play guitar on this song.

CAN'T EXPLAIN

D C G D
 Got a feeling inside (Can't explain)
 It's a certain kind (Can't explain)
 I feel hot and cold (Can't explain)

D C G D
 Yeah, down in my soul, yeah (Can't explain)

D C G D
 I said... (Can't explain)
 I'm feeling good now, yeah, but (Can't explain)

D C G D
 Dizzy in the head and I'm feeling blue
 The things you've said, well, maybe they're true
 I'm gettin' funny dreams again and again

D C A
 I know what it means, but... (drum fill)

[CHORUS]

D B#m
 Can't explain, I think it's love
 G Gsus4 G C Csus4 C
 Try to say it to you when I feel blue.

D C G D
 But I can't explain (Can't explain)
 Yeah, you hear what I'm saying, girl (Can't explain)
 2 x D C G D

D C G D
 Dizzy in the head and I'm feeling bad
 The things you said have got me real mad
 I'm gettin' funny dreams again and again
 I know what it means but.... (drum fill)

[REPEAT CHORUS]

D C G D
 But I can't explain (Can't explain)
 Just give me one more time now, yeah (Can't explain)
 2 x D C G D

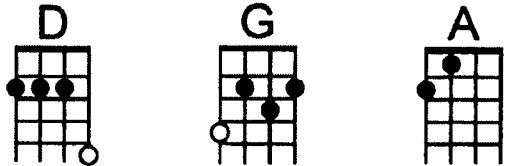
D C G A
 I said I can't explain, yeah
 You drive me outta my mind
 Yeah, I'm the worrying kind, babe

G G D
 I said I can't explain



EDDIE COCHRAN

1938-1960



ONE OF ROCK AND ROLL'S FIRST "LEGENDS" DUE TO AN EARLY ACCIDENTAL DEATH, EDDIE COCHRAN WAS AN EARLY PERFORMER OF ROCKABILLY MUSIC AND ONE OF ITS MOST EXCITING AND DYNAMIC GUITAR PLAYERS. ON JUNE 11, 1958 "SUMMERTIME BLUES" WAS RELEASED AND THEN C'MON EVERYBODY." IN EARLY 1960 HE TOURED THE UNITED KINGDOM WITH HIS GIRLFRIEND, SONGWRITER SHARON SHEELEY, AND FELLOW SUPERSTAR PERFORMER GENE VINCENT. THE TOUR WAS A RESOUNDING SUCCESS. OUTSIDE OF LONDON ON THE WAY TO THE AIRPORT TO RETURN TO THE UNITED STATES, THEIR CAB WAS INVOLVED IN A FATAL ACCIDENT IN CHIPPENHAM, WILTSHIRE ON APRIL 17. SHEELEY WAS NOT SERIOUSLY HURT, BUT VINCENT SUSTAINED INJURIES THAT LEFT HIM WITH A LIMP FOR THE REST OF HIS LIFE. EDDIE COCHRAN WAS KILLED.

C'MON EVERYBODY!

INTRO

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

D

WELL C'MON EVERYBODY AND LET'S GET TOGETHER TONIGHT.
I'VE GOT SOME MONEY IN MY JEANS
AND I'M REALLY GOING TO SPEND IT RIGHT.

G A

WELL I'VE BEEN DOING MY HOMEWORK ALL WEEK LONG,

G A

BUT NOW THE HOUSE IS EMPTY AND MY FOLKS HAVE GONE....

HOO! C'MON EVERYBODY!

(2X) D / / / G / / / A / G / D

WELL MY BABY'S' NUMBER ONE,
BUT I'M GONNA DANCE WITH THREE OR FOUR.
AND THE HOUSE WILL BE A SHAKING FROM THE BARE FEET
A-SLAPPING ON THE FLOOR.

G A

WELL WHEN YOU HEAR THE MUSIC YOU JUST CAN'T SIT STILL.

IF YOUR BROTHER WONT ROCK THEN YOUR SISTER WILL.

HOO! C'MON EVERYBODY!

(2X) D / / / G / / / A / G / D

WELL, WE'LL REALLY HAVE A PARTY
BUT WE GOT TO PUT A GUARD OUTSIDE.
IF MY FOLKS COME HOME
I'M AFRAID THEY'RE GONNA HAVE MY HIDE.
THEY'LL BE NO MORE MOVIES FOR A WEEK OR TWO
NO MORE RUNNING AROUND WITH THE UKULELE CREW.

WHO CARES C'MON EVERYBODY!



to you Sweetheart Aloha



Ukulele Club of Santa Cruz + Hapa Haole Night + November 2005

F Am Dm (Ab+) Dm Bb

Sailing-day is taking you a-way dear one,

C7 Am Dm Bb D7

What a shame that loved ones have to part

Gm Bbm F A7 D7

Stars will forget to shine... If you forget you are mine

G7 Gdim Dm G7 C7 (Gm) C7

So keep this tender message in your heart . . .

E+ F Bb D7 G7

To... You sweet-heart a - lo - ha

C7 Bb C7 F G7 C7

A lo-ha from the bottom of my heart

(B7 C7⁽²⁾) F Gm (A D7) Gm

Keep the smile on your lips, Brush the tear from your eye,

C7 (Am C7 Am) C7 (E+) Dm F G7 Bb E+

One more a - lo - ha, then its time for good - bye

E+ F Bb D7 G7

To... You sweet-heart a - lo - ha

(F#dim) C7 Gm7 (Gm) A7

In dreams I'll be with you dear to-night

D7 (Db7) D7 G7 (Gdim) G7

And I'll pray for that day when we two will meet again

C7 (C9) Am F (Tum Bb C7 E+)

Until then sweetheart a - lo-ha

Words and Music in 1936 by Harry Owens (1902-1986) of Harry Owens & his Royal Hawaiians
Owens, who was born in Nebraska, started his band in 1926 in Los Angeles. This early band included Ted Mack, later the host of the Amateur Hour. In 1934, Harry went to Honolulu to become music director of The Royal Hawaiian Hotel. Harry's fame came from writing and playing Hawaiian music, and his most popular band was formed in Hawaii with local musicians. His longest engagement was at The Royal Hawaiian. However, starting in 1949, Owens did have his own television show over the CBS network. It ran for nine years. He was the recipient of an Oscar in 1937 for Best Song, "Sweet Leilani," used in the Bing Crosby film "Waikiki Wedding."

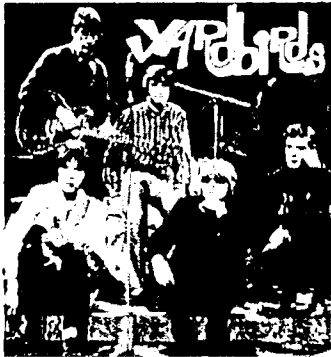
This chord progression repeats over and over in lots of this song so here ya' go...

Em G A Am chord diagrams and labels.

FOR YOUR LOVE

BY GRAHAM GOULDMAN

who also wrote Bus Stop by the Hollies and No Milk Today by Herman's Hermits



THE YARDBIRDS

The Yardbirds were one of the early British rock bands and noted for spawning the careers of several of rock music's most famous guitarists, including Eric Clapton, Jeff Beck, and Jimmy Page.

Main song lyrics with chord progressions: FOR YOUR LOVE! I'LL GIVE YOU EVERYTHING AND MORE... THERE'LL BE THINGS THAT WILL EXCITE...

Chord diagrams for B, Bb, B, A, E7 and a note: 'a B chord is just a Bb moved up one fret - it's not as tough as it looks'.

FOR YOUR LOVE, FOR YOUR LOVE, I WOULD GIVE THE STARS ABOVE

Chord diagrams for B, A, and Am7.

FOR YOUR LOVE, FOR YOUR LOVE, I WOULD GIVE YOU ALL I COULD...

(and now speed it back up again...)

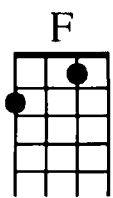
Final section of lyrics with chord progressions: I'D GIVE THE MOON IF IT WERE MINE TO GIVE... I'D GIVE THE STARS AND THE SUN FOR I LIVE... THERE'LL BE THINGS THAT WILL EXCITE...



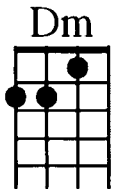


Up on the Roof

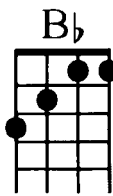
'Up on the Roof' is a song written by Gerry Goffin and Carole King and recorded in 1962 by The Drifters. Released at the tail end of that year, the song became a big hit, reaching number 5 on the US pop singles chart and number 4 on the US R&B singles chart. In addition to the hit appeal of the 'second Drifters' lineup, 'Up on the Roof' epitomized the urban romantic dream as presented by New York City Brill Building writers. The 1980 Rolling Stone Illustrated History of Rock & Roll described 'Up on the Roof' as 'in every way a remarkable pop song for 1962' and in particular said of the above lyric, 'From the internal rhyme of stairs and cares to the image of ascending from the street to the stars by way on an apartment staircase, its first-rate, sophisticated writing.' In 2004, The Drifters' 'Up on the Roof' was named number 113 on Rolling Stone's 500 Greatest Songs of All Time list. It is one of The Rock and Roll Hall of Fame's 500 Songs that Shaped Rock and Roll.



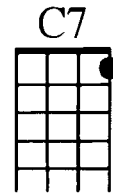
F Dm
When this old world starts getting me down,
Bb C7 F
And people are just too much, for me to face



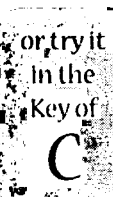
F Dm
I climb way up to the top of the stairs,
Bb C7 F
And all my cares just drift, right into space (up on the roof)



Bb
On the roof is peaceful as can be
F Dm Bb C7
And there the world below, can't bother me . . . let me tell you now



F Dm
When I come home feeling tired and beat
Bb C7 F
I go up to where the air, is fresh and sweet (up on the roof)



F Dm
I get away from the hustling crowd
Bb C7 F
And all that rat race noise, down in the street (up on the roof)



F Dm Bb C7
Where you just have to wish to make it so . . . let's go . . . up on the roof



Bb
At night the stars put on a show for free
F Dm Bb C7
And darling you can share them all with me - I keep tellin' you now . . .

F Dm
Right smack dab in the middle of town
Bb C7 F
I've found a paradise, that's trouble proof (up on the roof)

F Dm
And if this world starts getting you down,
Bb C7 F
There's room enough for two, up on the roof (up on the roof)

Dm F
Up on the roof (up on the roof) Hey! - Up on the roof (up on the roof, up on the roof)

or, try it
in the
Key of
C

Bei Mir Bist du Schön ³⁹⁷

by Jacob Jacobs & Sholom Secunda, English by Sammy Cahn & Saul Chaplin

Andrews Sisters



Originally written in Yiddish by Jacob Jacobs and Sholom Secunda for the Yiddish musical "I Would If I Could" in 1933.

English lyrics written for The Andrews Sisters by Sammy Cahn within a couple of days of the original Nov 24, 1937 recording. "Bei Mir Bist Du Schon" means "To Me, You Are Beautiful"

Dm

Bei mir bist du schön - please let me explain

A7

Dm

Bei mir bist du schön means that you're grand

Dm

Bei mir bist du schön - again I'll explain

A7

Dm

It means you're the fairest in the land

Asus4

Gm

I could say, "Bella, bella"

Dm

Even say "Voonderbar!"

Asus4

Gm

Each language only helps me tell you

E dim

A7

How grand you are

Dm

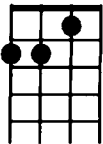
I've tried to explain - "Bei mir bist du schön"

A7

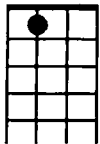
Dm

So kiss me and say you understand

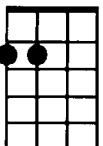
Dm



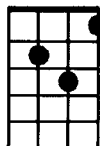
A7



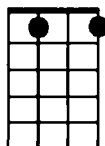
Asus4



Gm



E dim



Ukulele Club of Santa Cruz

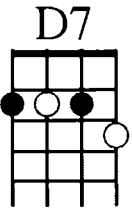
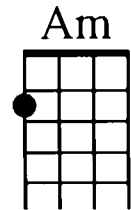
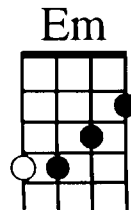
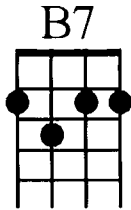
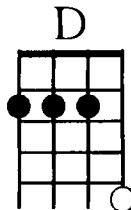
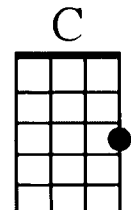
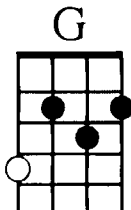


September 22-24 2006

EVERLY BROTHERS



Crying In THE RAIN



G C D G
I'll never let you see

G C D G
The way my broken heart is hurtin' me

G C B7 Em
I've got my pride and I know how to hide

C D *Tacit*
All my sorrow and pain

Em D Em
I'll do my crying in the rain

G C D G
If I wait for cloudy skies

G C D G
You won't know the rain from the tears in my eyes

G C B7 Em
You'll never know that I still love you so

C D *Tacit*
Though the heartaches remain

Em D Em
I'll do my crying in the rain

C Am
Raindrops fallin' from heaven

D7 G
Could never wash away my misery

Em
But since we're not together

C
I look for stormy weather

D7
To hide these tears I hope you'll never see

G C D G
Someday when my cryin's done

G C D G
I'm gonna wear a smile and walk in the sun

G C B7 Em
I may be a fool but till then darling you'll

C D *Tacit*
Never see me complain

Em D Em
I'll do my crying in the rain

Em D Em
I'll do my crying in the rain

slow down Em G
I'll do my crying in the rain

UKULELE CLUB OF SANTA CRUZ
ORIGINALLY PLAYED AT BURNING UKE III
PLAY-A-LONG 2005
AND NOW AT JUNE 2006 MEETING
"THE MUSIC OF THE EVERLY BROTHERS"

SUNNY AFTERNOON

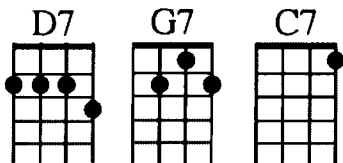
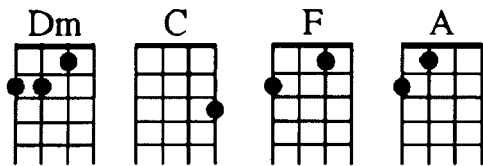


Dm C
The taxman's taken all my dough
F C
And left me in my stately home
A Dm
Lazin' on a sunny afternoon
C
And I can't sail my yacht
F C
He's taken everything I've got
A Dm
All I've got's this sunny afternoon

D7 G7
Save me, save me, save me from this squeeze
C7 F A7
I got a big fat mama tryin' to break me
Dm G7
And I love to live so pleasantly
Dm G7 C7
Live this life of luxury
F A7 Dm A
Lazin' on a sunny afternoon
Dm A
In the summertime... In the summertime...
Dm A
In the summertime... In the summertime...

Dm C
My girlfriend's run off with my car
F C
And gone back to her ma and pa
A Dm
Tellin' tales of drunkenness and cruelty
C
Now I'm sittin' here
F C
Sippin' at my ice cold beer
A Dm
All I've got's this sunny afternoon

D7 G7
Help me, help me, help me sail away
C7 F A7
Or give me two good reasons why I oughta stay
Dm G7
'Cause I love to live so pleasantly
Dm G7 C7
Live this life of luxury
F A7 Dm A
Lazin' on a sunny afternoon
Dm A
In the summertime... In the summertime...
Dm A
In the summertime... In the summertime... (fade out lazily)



Freebird

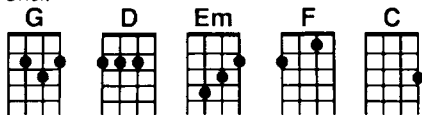
allen collins & ronnie van zant



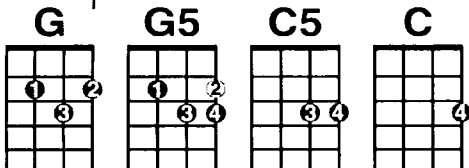
Lynyrd Skynyrd

Gene Odom, who was Lynyrd Skynyrd's security manager, explained in his book "Lynyrd Skynyrd: Remembering The Free Birds of Southern Rock", that this song came about when Allen Collins' wife asked him, "If I leave here tomorrow would you still remember me?"

The solo at the end is a three-guitar solo. Even though the band had only 2 guitarists at the time, the song had 3 guitar parts. A rhythm part (played by Gary Rossington), an acoustic part (played by Allen Collins), and an electric part (also played by Allen Collins). After Collins laid down the lead track, he re-recorded (actually played it again) the part, but played a little behind the original lead to give it that full sound, and those double licks at the end.



and a power chord rift for the finish



"a little travelin music, Sam"
Ukulele Club of Santa Cruz
December 2006



G D Em
F If I Leave here TOMORROW,
G C D
F WOULD YOU STILL REMEMBER ME?
G D Em
F FOR I MUST BE TRAVELLING ON NOW.
F C D
'cause THERE'S TOO MANY PLACES I GOT TO SEE

G D Em
F If I STAY HERE WITH YOU GIRL
G C D
F THINGS JUST COULDN'T BE THE SAME
G D Em
F 'cause I'M AS FREE AS A BIRD NOW
F C D
F AND THIS BIRD YOU CANNOT CHANGE
F C D
F AND THIS BIRD YOU CANNOT CHANGE
F C D
F AND THIS BIRD YOU CANNOT CHANGE
F C D
LORD KNOWS - I CAN'T CHANGE!

G D Em
F BYE BYE BABY, IT'S BEEN A SWEET LOVE
G C D
F THOUGH THIS FEELING I CAN'T CHANGE
G D Em
F BUT PLEASE DON'T TAKE IT SO BADLY
F C D
'cause THE LORD KNOWS I'M TO BLAME

G D Em
F BUT, IF I STAY HERE WITH YOU GIRL
G C D
F THINGS JUST COULDN'T BE THE SAME
G D Em
F 'cause I'M AS FREE AS A BIRD NOW
F C D
F AND THIS BIRD YOU CANNOT CHA - ANGE (OOH OOH OOH OOH)
F C D
F AND THE BIRD YOU CANNOT CHA - ANGE
F C D
F AND THIS BIRD YOU CANNOT CHA-ANGE
F C D
F LORD KNOWS, I CAN'T CHA-ANGE!
F C D
LORD HELP ME! I CAN'T CHA-ANGE - ANGE - ANGE - ANGE

and now... speed it up a little...

G G5 C5 C
LORD... I CAN'T CHANGE
G G5 C5 C

WON'T 'CHA FLY HIGH FREE BIRD - Yeah!

and now... play lots and lots of

G /// G5 /// C5 /// C ///

...plus some shredding leads if you can!

Free Bird!!

FIVE FOOT TWO

EYES OF BLUE

Written by:
 Joe Young
 Sam Lewis and
 Ray Henderson
 1925

Ukulele chord diagrams for the following chords:

- C:** Open strings (4-3-2-1)
- E7:** 2nd fret (4-3-2-1)
- A7:** 2nd fret (3-2-1-4)
- D7:** 2nd fret (3-2-1-4) with 4th string open
- G7:** 3rd fret (3-2-1-4)



Ukulele Club of Santa Cruz
 originally played November 2002
 and now GREATEST HITS July 2005



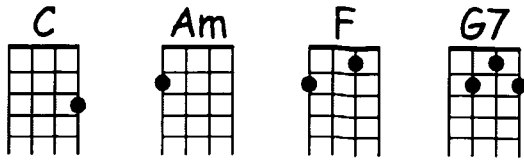
C **E7**
 Five foot two, eyes of blue
A7
 But oh what those five feet could do
D7 **G7** **C** **G7**
 Has anybody seen my girl?
C **E7**
 Turned up nose turned down hose
A7-
 Never had no other beaus
D7 **G7** **C**
 Has anybody seen my girl?
E7 **A7**
 Now if you run into a five foot two covered with fur
D7 **G7**
 Diamond rings and all those things, bet your life it isn't her
C **E7** **A7**
 But could she love could she woo could she, could she, could she coo
D7 **G7** **C** (turnaround with **G7**)
 Has anybody seen my gal?

HAS ANYBODY SEEN MY GIRL?

Now try Five Foot Two
 in some other Keys!

Key of A	A	Db7	F#7	B7	E7
Key of Bb	Bb	D7	G7	C7	F7
Key of D	D	F#7	B7	E7	A7
Key of F	F	A7	D7	G7	C7
Key of G	G	B7	E7	A7	D7

Ukulele Club of Santa Cruz
Originally played May 2003
and now GREATEST HITS July 2005



First Verse spoken

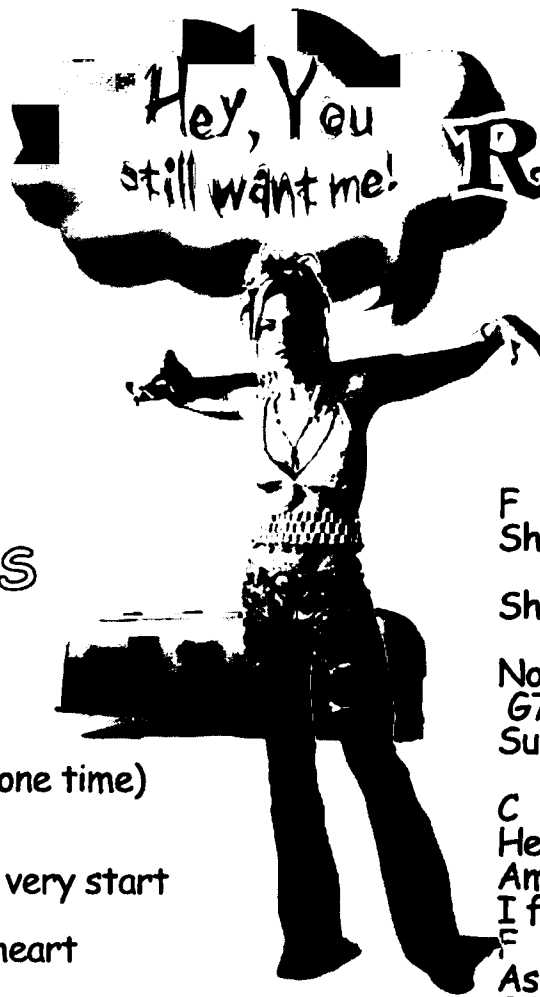
C
Here's my story, it's sad but true
Am
It's about a girl that I once knew
F
She took my love, then ran around
G7
With every single guy in town

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

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

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

repeat CHORUS but just ONCE !



Runaround Sue

by Dion



F
She like to travel around - yeah
C
She'll love you, then she'll put you down
F
Now, people let me put you wise
G7
Sue goes.....out with other guys

C
Here's the moral of the story from that guy who knows
Am
I fell in love and my love still grows
F
Ask any fool that she ever knew
G7
They'll say - Keep away from Runaround Sue

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

Now repeat entire shaded area above

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

Your Cheatin' Heart



Hank Williams
(1923-1953)

from Billie Jean Williams Horton

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

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

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

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

D7	G	G7	C	A7	D

(D7) G → G7 C
Your cheatin` heart will make you weep,
D7 G
You`ll cry and cry, and try to sleep
G → G7 C
But sleep won`t come the whole night through,
D7 G
Your cheatin` heart will tell on you

Chorus

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

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

Repeat Chorus

GHF4

WHEN YOU'RE SMILING

FISHER, GOODWIN AND SHAY 1928



F Am
When your smiling, when your smiling

D7 Gm
The whole world smiles with you

Gm7
When your laughing, when your laughing

C7 (Caug) F
The sun comes shining through

F7
But when you're crying

Bb
You bring on the rain

G7
So stop your sighing

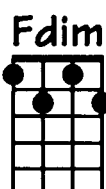
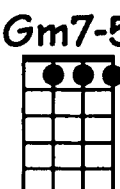
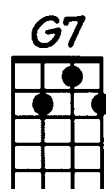
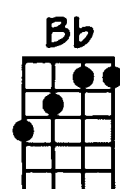
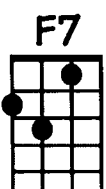
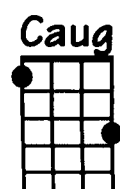
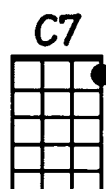
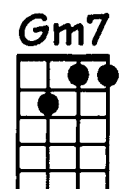
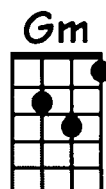
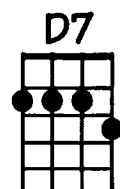
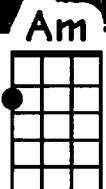
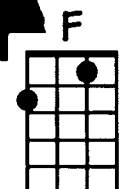
C7
Be happy again

C F
Keep on smiling

D7
'cause when your smiling

Gm (Gm7-5) Am F
the whole world smiles with you

turn around with (Fdim) C7



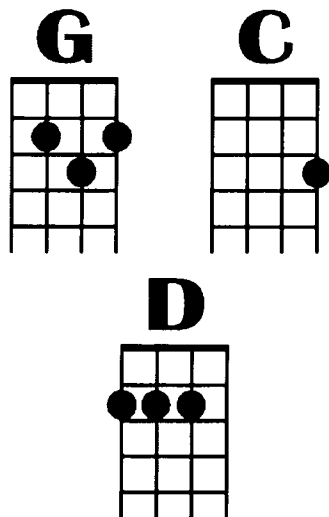
Keep On the Sunny Side



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

Fida 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 © Brother, Where Art Thou



Ukulele Club of Santa Cruz
originally done November 2003
and now GREATEST HITS July 2005

G C G GH-5
There's a dark and a troubled side of life
D
But there's a bright and a sunny side too
G
Though you meet with the darkness and strife
D G
The sunny side you also may view

CHORUS

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

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

Repeat CHORUS

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

Repeat CHORUS - at least few times !

Why Do Fools Fall in Love? 1956

Frankie Lymon and The Teenagers



At age 13 Frankie Lymon 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. The 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. 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 the song. Frankie Lymon 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, Lymon 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 G Em7 Am7 D7
Oo - wah, Oo - wah, Oo - wah, Oo - wah, Oo - wah, Oo - wah

G

Why do fools ... fall in love?

Verse

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, and 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 D7 G Em7 Am7

Tell me why... ah ha hi ah ha hi

D7 G D7

Tell me why

... sing through Verse again and then end with...

C7 (Cm6) G G7

Why does my heart skip with crazy beats

C7 (Cm6) A7 D7

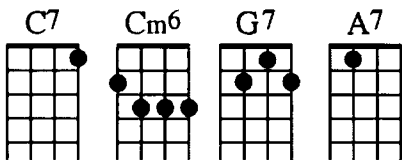
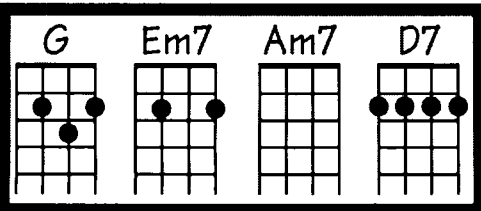
for I know... it will it will reach defeat

G Em7 Am7 D7 G Em7 Am7 D7 G Em7 Am7

Tell me why... ah ha hi ah ha hi

D7 G G D7 G (Gb) G

Tell me why, Why.... do fools..... fall in love?



Ukulele Club of Santa Cruz September 2004
and as a GREATEST HIT on DooWop Night
August 2005



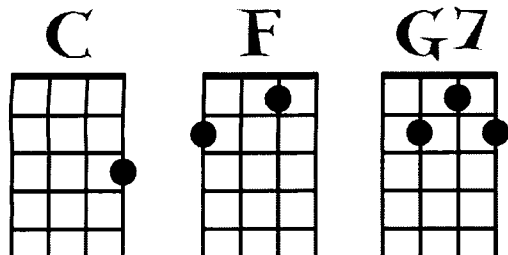
Jamaica Farewell

by Lord Burgess

Irving Burgie aka Lord Burgess

Irving Burgie was born in Brooklyn in 1924. His mother was from Barbados, and he grew up surrounded by people from the Caribbean. After serving in the Army during World War II, Burgie studied music at Julliard, the University of Arizona and the University of Southern California. He was influenced by the folk music revival that was sweeping the country and began performing and writing songs. During the early 1950s, he appeared at the Blue Angel in Chicago and the Village Vanguard in New York, where he worked for a period with Louise Bennett, a writer and interpreter of Jamaican folk traditions. It was during this period that he assumed the name "Lord Burgess."

Burgie is best known as a songwriter. Some of his compositions, such as "Jamaica Farewell" and "Day-O," were based, in part, on Jamaican folk traditions. In 1955 he met Harry Belafonte and provided him with "Day-O" and other songs for a performance in "Holiday in Trinidad," a segment on NBC's Colgate Comedy Hour. The next year, Belafonte included "Day-O," "Jamaica Farewell" and other Burgie compositions in his immensely successful album titled Calypso. Burgie went on to write other songs for Belafonte, such as "Island in the Sun," which was the title song for a 1957 movie that starred Belafonte. He also wrote the music for an Off-Broadway musical titled Ballad for Bimshire (1963) and composed the national anthem for Barbados, which gained independence from Britain in 1966.



Ukulele Club of Santa Cruz
Originally Done August 2004
and now GREATEST HITS July 2005

C F GH-7
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

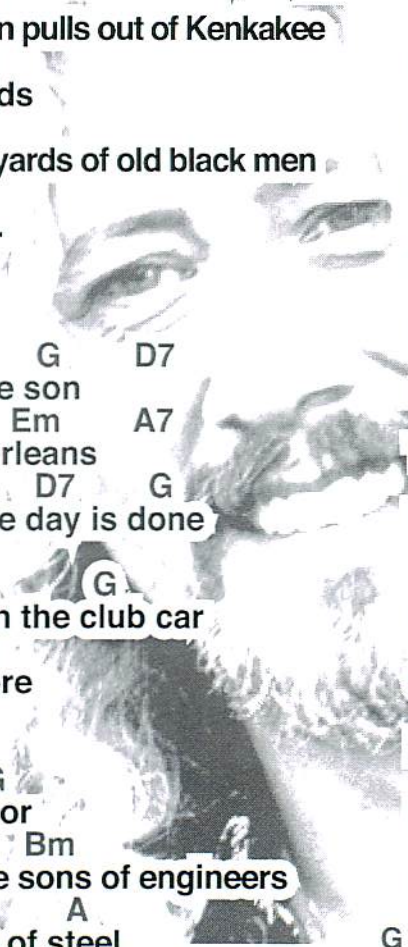
Repeat Chorus

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

City of New Orleans

written by Steve Goodman
and performed by Arlo Guthrie



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

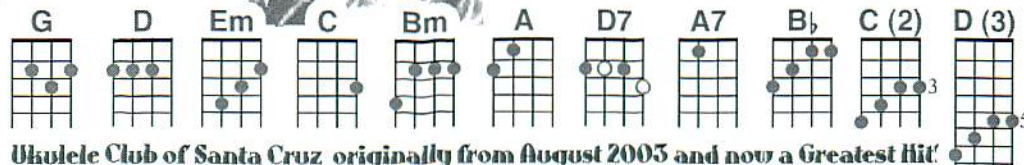
Good morning America, how are you?
Say, don't you know me, I'm your native son
I'm the train they call the City of New Orleans
I'll be gone five hundred miles when the day is done

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

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

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

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

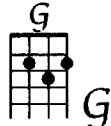
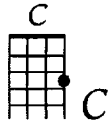


Jambalaya

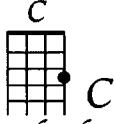
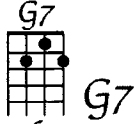
- a JUMBLE OF YELLOW RICE, SAUSAGE, SEAFOOD, VEGETABLES, AND SPICES

GH-9

Words and Music by Hank Williams



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



Me gotta go pole the pirogue down the bayou.

My Yvonne, the sweetest one, me oh my oh

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

C'MON UKERS



SING!

Chorus

Jambalaya and a crawfish pie and file' gumbo

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

Pick guitar, fill fruit jar and be gay-o

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

Thibodaux, Fontaineaux, the place is buzzin'

Kinfolk come to see Yvonne by the dozen

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

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

Repeat Chorus

Settle down far from town, get me a pirogue

And I'll catch all the fish in the bayou

Swap my mon to buy Yvonne what she need-o

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

Repeat Chorus at least a coupla' more times!



HOW HE WENT

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



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

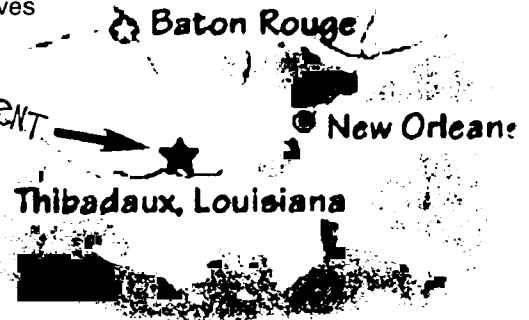
Yvonne
also known as
ma cher amio



WHY HE WENT

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

WHERE HE WENT



WHO ELSE WAS THERE



.....OH AND BY THE WAY mon = \$\$\$\$
Ukulele Club of Santa Cruz originally February 2003 and now a Greatest Hit!