

C F C C F C

We shall overcome, We shall overcome

C F G Am D G D7 G7

We shall o~~ver~~come some d ~ a ~ y

C F C

Oh deep in my heart (I know that)

F G Am C F C G C F C G7

I do believe We shall overcome some-day

We Shall Overcome

We'll walk hand in hand...

We shall live in peace...

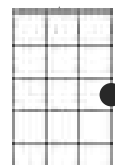
We shall all be free...

We are not afraid...

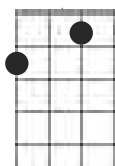
We will all play Ukes...

We shall overcome

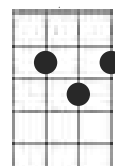
C



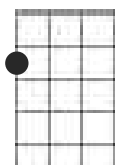
F



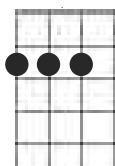
G



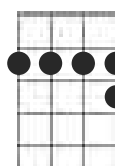
Am



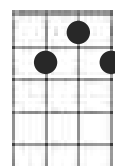
D



D7



G7



"This song was originally one of two African American Spirituals: "I'll Overcome Some Day" or "I'll be All Right."

In 1946, several hundred employees of the American Tobacco Company in Charleston, South Carolina were on strike.

They sang on the picket line to keep their spirits. Lucille Simmons started singing the song on the picket line and changed one important word from "I" to "we". Zilphia Horton learned it when a group of strikers visited the

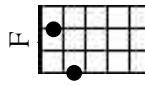
Highland Fold School, the Labor Education Center in Tennessee. She taught it to me and we published it as

"We Shall Overcome" in our songletter, People's Song's Bulletin. in 1952, I taught it to Guy Carawan and Frank Hamilton.

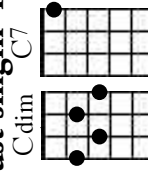
Guy introduced the song to the founding convention of SNCC (Student Non-Violent Coordinating Committee) in North Carolina.

...and then it swept the country. - Pete Seeger

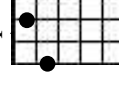
Singin' in the Rain



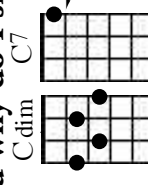
I'm singin' in the rain, just singin' in the rain



What a glorious feeling, I'm happy again

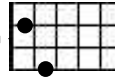


Why am I smiling and why do I sing?



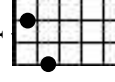
Why does September seem sunny as spring?

I'm laughin' at clouds, so dark up above



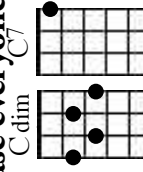
The sun's in my heart and I'm ready for love

Why do I get up each morning and start?



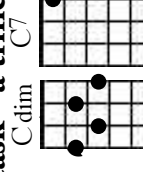
Happy and head up with joy in my heart

Let the stormy clouds chase everyone from the place



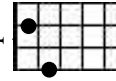
Come on with the rain I've a smile on my face

Why is each new task a trifle to do?



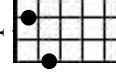
Because I am living a life full of you.

I'll walk down the lane with a happy refrain



I'll walk down the lane with a happy refrain

I'm singin' just singin' in the rain



I'm dancin' ... and singin' in the rain



*Music & Lyrics by
Arthur Freed & Nacio Herb Brown 1952
Performed by Gene Kelly*

Ukulele Club of Santa Cruz November 2002

PUAMANA



INTRO VAMP **D7 G7 C A7 D7 G7 C**

PLAY EACH VERSE TWO TIMES

C (G7) F C
PUAMANA, KU'U HOME I LAHINA

(Puamana is my home in Lahaina)

G7 C
ME NA PUA ALA ONAONA, KU'U HOME I ALOHA 'IA
(with flowers so fragrant my home is so loved)

VAMP **D7 G7 C**

C (G7) F C
KU'U HOME, I KA ULU O KA NIU

(My home is surrounded by coconut trees)

G7 C
O KA NIU KU KILAKILA, NAPENAPE MALIE
(Trees that stand so majestically, rustling in the breeze)

VAMP **D7 G7 C**

C (G7) F C
HOME NANI, HOME I KA 'AE KAI

(A beautiful home, nestled along the shore)

G7 C
KE KONANE A KA MAHINA I KE KAI HA WANA WANA
(with the bright moon glistening, upon the whispering surf)

VAMP **D7 G7 C**

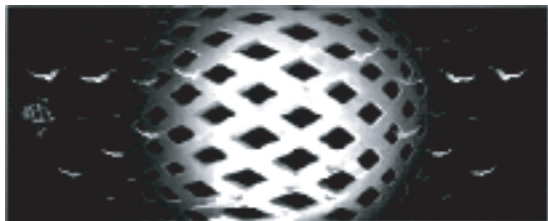
C (G7) F C
HAINA IA MAI KA PUANA

(Told is the refrain)

G7 C
KU'U HOME I LAHAINA, I PIHA ME KA HAU'OLI
(for my beloved home filled with much happiness and joy)

VAMP **D7 G7 C & BB > B > C**

(capo 2nd fret) a – G – d – E G – d – F – E



Asus4 - A Asus4 - A Asus4 - A Asus4 - A

A

Ever since I was a young boy I played the silver ball,

G

from Soho down to Brighton I must have played them all,

F

but I ain't seen nothing like him in any amusement hall,

E7

A - G - C - D

that deaf, dumb and blind kid sure plays a mean pinball

A - G - C - D

A

He stands like a statue, becomes part of the machine,

G

feeling all the bumpers, always playing clean

F

Plays by intuition, the digit counters fall,

E7

A - G - C - D

that deaf, dumb and blind kid sure plays a mean pinball

A - G - C - D

D

A

D

A

He's a pinball wizard, there has to be a twist,

D

A

F

C

a pinball wizard's got such a supple wrist

C

F

C

F

How do you think he does it? I don't know.

C

F

C

What makes him so good?

A

Ain't got no distractions, can't hear no buzzes or bells,

G

don't see the lights a-flashing, plays by sense of smell,

F

always gets a replay, never seen him fall,

E7

A - G - C - D

that deaf, dumb and blind kid sure plays a mean pinball

A - G - C - D

D

A

D

A

I thought I was the Bally table king,

D

A

F

C

but I just handed my pinball crown to him

Csus4 – C – Csus4 – C – Csus4 – C – Csus4 – C

C

Even on my favourite table, he can beat my best,

Bb

his disciples lean him in, and he just does the rest,

G#

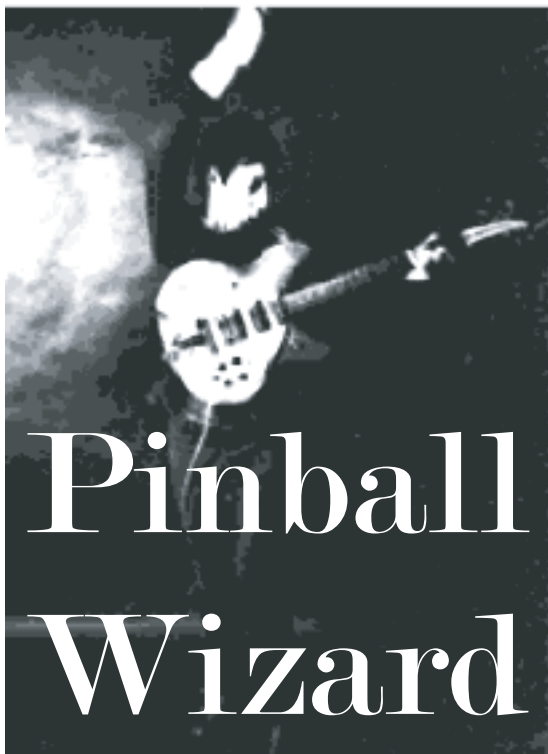
got crazy flipper fingers, never seen him fall,

G

G7

C Bb Eb G#

that deaf, dumb and blind kid sure plays a mean pinball



Ukulele Club of Santa Cruz

C F C F
 I like the way your sparkling earrings lay
 C F G
 Against your skin, so brown.
 C F C F
 And I want to sleep with you in the desert tonight,
 C F G
 With a billion stars all around.

F G C
 'Cos I got a peaceful easy feeling,
 F G
 And I know you won't let me down
 C-F G
 'Cause I'm already standing
 Tacit C
 On the ground

C F C F
 And I found out a long time ago,
 C F G
 What a woman can do to your soul
 C F C F
 Ah, but she can't take you anywhere
 C F G
 You don't already know how to go

F G C
 'Cos I got a peaceful easy feeling,
 F G
 And I know you won't let me down
 C-F G
 'Cause I'm already standing
 Tacit C
 On the ground

Peaceful Easy Feeling



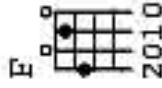
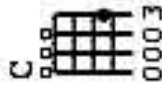
C F C F
 I get this feeling I may know you,
 C F G
 As a lover and a friend
 C F C F
 This voice keeps whispering in my other ear,
 C F G
 Tells me, I may never see you again

F G C
 'Cos I got a peaceful easy feeling,
 F G
 And I know you won't let me down
 C-F G
 'Cause I'm already standing
 C-F G
 Yes I'm already standing
 Tacit C
 On the ground

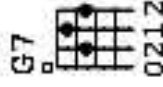
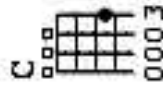


WRECK OF OLD 97

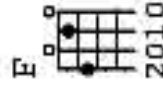
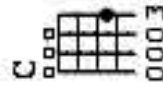
UKULELE CLUB OF SANTA CRUZ JUNE 2002



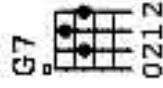
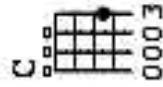
Well, they gave him his orders in Monroe, Virginia,



Sayin', Steve, you're way behind time.



This is not 38, it is Old 97



You must put her into Spencer on time.

Well, they gave him his orders in Monroe, Virginia,
Sayin', "Steve, you're way behind time.
This is not 38, it is Old 97,
You must put her into Spencer on time."

Well, the engineer he said to his black, greasy fireman,
"Shovel on a little more coal,
And when we cross that White Oak Mountain,
You can watch Old 97 roll."

It's a mighty hard road from Lynchburg to Danville,
A road with a three-mile grade;
It was on that grade that he lost his airbrake,
You can see what a jump she made.

He was goin' down the grade making 90 miles an hour,
When his whistle broke into a scream.
He was found in the wreck with his hand on the throttle,
He was scalded to death by the steam.

Now all you ladies, you must take warning,
From this story a lesson learn,
Never speak harsh words to your true lovin' husband,
He may leave you and never return.



No Surrender

Well, we ^Gbusted out of class, had to get away from the ^Dfools
 We learned more from a 3 minute record, than we ever learned in school
 Tonight I hear that neighbourhood drummer sound
 I can feel my heart begin to pound
 You say you're tired and you just want to close your eyes
 And follow your dreams down

Chorus 1

Well, we ^Gmade a ^Dpromise, swore we'd always ^Cremember
 No retreat, baby, no ^Gsurrender
 Like soldiers on a winter's night with a vow to defend
 No retreat, baby, no ^Gsurrender

Well ^Gnow young faces grow sad and old and hearts of fire grow ^Dcold
 We swore blood brothers against the wind, I'm ready to grow young again
 And hear your sister's voice calling us home across the open yard
 Maybe we'll find someplace of our own with these drums and these ^Dguitars

Chorus 2

Well, we ^Gmade a ^Dpromise, swore we'd always ^Cremember,
 No retreat, baby, no ^Gsurrender
 Blood brothers on a stormy night with a vow to remember
 No retreat, baby, no ^Gsurrender.

Well ^Gon the streets tonight, the light's growing ^Ddim
 The walls of my room are closing in
 There's a war outside still raging, you say it ain't ours anymore to win,
 I want to sleep beneath the peaceful skies in my lover's bed
 With that wild open country in our eyes and those romantic dreams in my ^Dhead

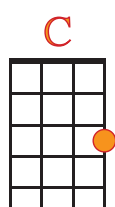
Repeat Chorus 2



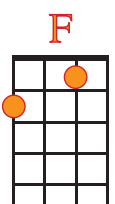


TIKI TORCHES AT TWILIGHT

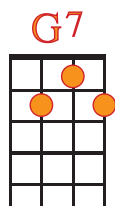
BY BOB "FRIZZ" FULLER



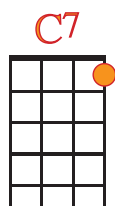
Tiki torches at twi-light, hula girls at the bar



All the guys from the office, are throwing up their cars



Tacit Get to cooking a roast pig, like it's done in the book



Say hello to your swe-etie, with a casual look

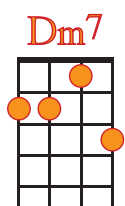
Swinging deals and eating meals, is all within the norm

Put away the axes, and pay those taxes, Let's all get normal at the luau

Tacit Tiki torches at twi-light, hula girls at the bar

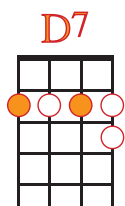
All the guys from the of-fice, are throwing up their cars

Instrumental 1 verse and 1 chorus and then continue below



Hold the drinks in the coaster, standing round in our shorts

As I talk to a bo-aster about professional sports



Standing round at pool-side, talking shop with the boss

If you are a cool tal-ker, you'll get your message across

Swinging deals and eating meals, is all within the norm

Put away the axes, and pay those taxes, Let's all get normal at the luau

Tacit
No Chord
(you Play
nothin')

repeat verse solo, sing verse 1, then hum verse to finish then continue to party!

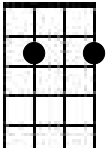
SPOOKY

153

Em7

Dennis Yost and the Classics IV

Em7



In the cool of the evening

A13

Em7

A13

when everything is gettin' kind of groovy

Em7

I call you up and ask you if you'd

A13

Em7 A13

like to go with me and see a movie

Em7

First you say no, you've got some plans for tonight

A13

Bbdim

and then you stop and sayall right

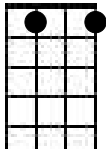
Em7

A13

Em7 A13

Love is kind of crazy with a spooky little girl like you

Bbdim



You always keep me guessing,

I never seem to know what you are thinking

And if some fella looks at you then it's for sure

your little eye will be a-winkin'

I get confused, 'cause I don't know where I stand

and then you smile....and hold my hand

Love is kind of crazy with a spooky little girl like you

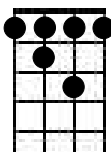
....Spoo-ky

(Step up one half step to Bb)

Fm7

Spo...oky

Bb13



Fm7

Bb13

If you decide you better stop this

Fm7 Bb13

little game that you are playing

Fm7

I'm gonna tell you all

Bb13

Fm7

Bb13

that my heart's really dying to be saying

Fm7

just like a ghost you've been a hauntin' my dreams

Bb13

Bdim

so I'll propose on Halloween

Fm7

Baby.....love is kinda crazy

Bb13

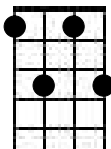
Fm7

with a spooky little girl like you

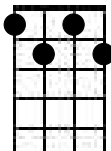
Fm7 Bb13 Fm7 Bb13 Fm7 Bb13

Spooky Spooky SpookyFade

Fm7



Bdim





Cat Stevens
Yusuf Islam



Peace
Train

C G C (G C) F C F
 Now I've been happy late-ly thinking about the good things to come
 F G Am F G F
 and I believe it could be Something good has begun
 C G C (G C) F C F
 Oh I've been smiling late-ly dreaming about the world as one
 F G Am F G F
 and I believe it could be Someday it's going to come
 C G C (G C) F C F
 Cause out on the edge of darkness there rides a peace train
 F G Am F G F
 Oh peace train take this country come take me home again
 C G C (G C) F C F
 Now I've been smiling late-ly thinking about the good things to come
 F G Am F G F
 and I believe it could be Something good has begun
 C G C G C F C F F G Am
 Oh peace train sounding louder glide on the peace train o-o-o-o-o-o
 F G F
 Come on the peace train
 C G C G C F C F F G Am
 Peace train holy roller everyone jump on the peace train o-o-o-o-o-o
 F G F
 Come on now peace train
 C G C (G C) F C F
 Get your bags together go bring your good friends too
 F G Am F G F
 Cause it's getting nearer it soon will be with you
 C G C (G C) F C F
 Now come and join the living It's not so far from you
 F G Am F G F
 And it's getting nearer soon it will all be true
 C G C G C F C F F G Am
 Oh peace train sounding louder glide on the peace train o-o-o-o-o-o
 F G F
 Come on the peace train
 C // G // C // G / C / F // C // F /// F // G // Am /// F // G // F ///
 C G C (G C) F C F
 Now I've been crying late-ly thinking about the world as it is
 F G Am F G F
 why must we go on hating why can't we live in bliss
 C G C (G C) F C F
 Cause out on the edge of darkness there rides a peace train
 F G Am F G F
 Oh peace train take this country come take me home again
 C G C G C F C F F G Am
 Oh peace train sounding louder glide on the peace train o-o-o-o-o-o
 F G F
 Come on the peace train
 C G C G C F C F F G Am
 Peace train holy roller everyone jump on the peace train o-o-o-o-o-o
 F G Am F G Am F C
 come on peace train Yes it's the peace train
 F G F
 Come on peace train peace train

Bobby Jean

Bruce Springsteen

Intro Bb F C7

Bb F
Well I came by your house the other day, your mother said you went away
Eb
She said there was nothing that I could have done
C7

There was nothing nobody could say
Bb F
Now me and you, we've known each other ... ever since we were sixteen
Eb
I wish I would've known, I wished I could have called you
C7 Bb F Eb C7
Just to say goodbye Bobby Jean

Bb F
Now you hung with me when all the others turned away, turned up their nose
Eb C7
We liked the same music, we liked the same bands, we liked the same clothes
Bb F
We told each other that we were the wildest, the wildest things we'd ever seen
Eb
Now I wished you would have told me, I wished I could have talked to you
C7 Bb F Eb C7
Just to say goodbye ... Bobby Jean

Eb Gm
Now we went walking in the rain, talking about the pain from the world we hid
Eb Bb F
Now there ain't nobody. no where, no how gonna ever understand me the way you did

Bb
Maybe you'll be out there on that road somewhere
F
In some bus or train, traveling along
Eb
In some motel room there'll be a radio playing
C7

And you'll hear me sing this song
Bb F
Well if you do you'll know I'm thinking of you, and all the miles in between
Eb
And I'm just calling one last time, not to change your mind
C7 Eb F Bb
But just to say I miss you baby, good luck, goodbye, Bobby Jean



I Can't Give You Anything But Love

by Dorothy Fields & Jimmy McHugh for Blackbirds of Broadway 1928

Few lyricists have had the talent Dorothy Fields had for writing words that sit so well on the music. Just reading her lyrics one can see the music rise and fall. One of her earliest lyrics is a good example: *I can't give you anything but love ... baby!*

Her words not only fit the music, they confidently ride on top of it.

Perhaps Lehman Engel put it best when he said Fields' lyrics dance.

She perfected the character lyric to a level beyond that of many better-known songwriters. Whether the song was an elegant ballad for a romantic Hollywood film or a streetwise character song for a musical play, Fields wrote with a precision found only in the best lyricists. The fact that she was able to sustain this precision for over forty years makes her unique in a way rarely seen on Broadway.

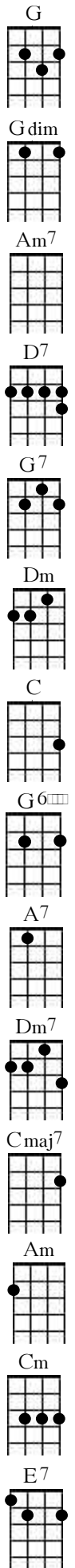


G **Gdim** **Am7** **D7**
 I can't give you anything but love, Ba--by
G **Gdim** **Am7** **D7**
 That's the only thing I've plenty of, Ba--by
G7 **Dm** **G7**
 Dream a while, scheme a while,
C
 You're sure to find
G6 **A7** **G** **A7**
 Happiness, and I guess
Am7 **D7** **Gdim** **D7**
 All those things you've always pined for

G **Gdim** **Am7** **D7**
 Gee, I'd like to see you lookin' swell, Ba--by
Dm7 **G7** **CMaj7** **Am**
 Diamond bracelets Woolworth's doesn't sell, Baby
C **Cm** **G** **E7**
 Till that lucky day you know darn well, Ba--by
Am7 **D7** **G** (**Gdim** **Am7**) **D7**
 I can't give you anything but love

• Repeat from top and then end with....

Am7 **D7** **G** **Am7** **G**
 I can't give you anything but love



COME A LITTLE BIT CLOSER

157

JAY AND THE AMERICANS

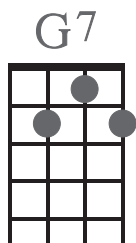
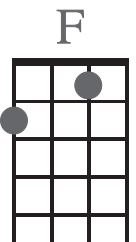
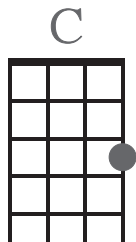


UKULELE CLUB OF SANTA CRUZ NOVEMBER 2004

C F C
In a little café on the other side of the border
F C
She was sitting there giving me looks that made my mouth water
F
So I started walking her way, she belonged to that bad man José
G7 C F G7
And I knew, yes I knew I should leave, then I heard her say yay yay

Chorus

G7 C F G7
Come a little bit closer, you're my kind of man
F G7
So big and so strong
C F G7
Come a little bit closer, I'm all alone
C F G7 C F G7
And the night is so long



C F C
So we started to dance, in my arms she felt so inviting
C F C
And I just couldn't resist, a-just a-one little kiss so exciting
F
Then I heard the guitar player say "Vamoose, José's on his way"
G7 C F G7
And I knew, yes I knew I should run but then I heard her say yay yay

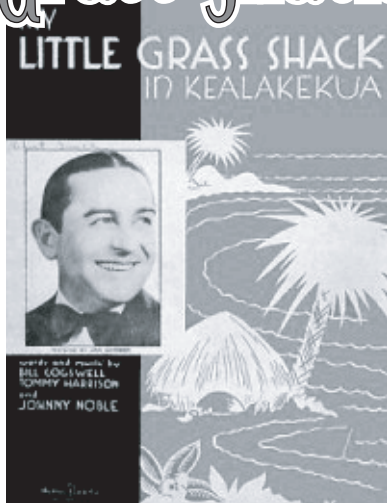
Chorus

C F C
Then the music stopped, when I looked, the café was empty
C F C
And I heard José say "Man, you know you're in trouble plenty"
F
So I dropped the drink from my hand, and out through the window I ran
G7 C F G7
And as I rode away, I could hear her say to José yay yay

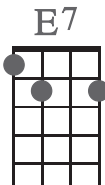
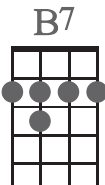
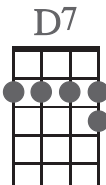
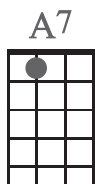
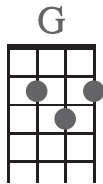
Chorus

C F G7 C F G7 C F G7 C F G7
La la la la La la la la La la la la La la la la

My Little Grass Shack



by Bill Cogswell,
Tommy Harrison
& Johnny Noble
1933



humuhumunukunukuapua'a

^G
I want to go back to my little grass shack

^{A7}
In Kealahou, Hawaii

^{D7}
I want to be with all the kanes and wahines

^G
That I used to know... so long ago

^{B7}
I can hear the old guitars playing

^{E7}
On the beach at Honaunau

^{A7}
I can hear the old Hawaiians saying

^{D7}
"Komo mai no kua i ka hale welakahau"

^G
It won't be long till my ship will be sailing

^{A7}
Back to Kona

^{D7}
A grand old place

^{B7}
That's always fair to see... you're telling me

^{E7}
I'm just a little Hawaiian and a homesick island boy

^{A7}
I want to go back to my fish and poi

^G
I want to go back to my little grass shack

^{A7}
In Kealahou, Hawaii

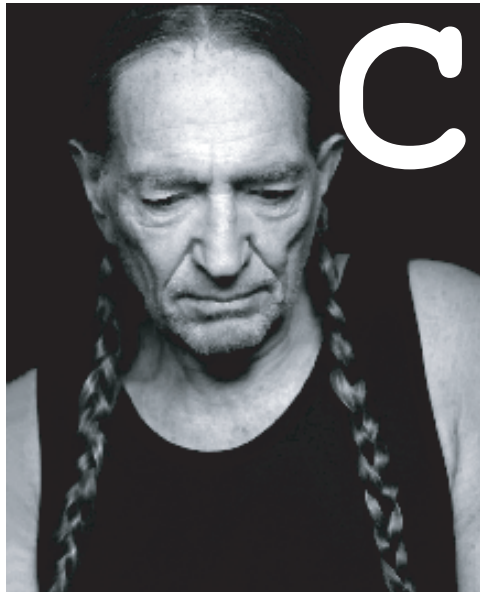
^{D7}
Where the humu-humu nuku-nuku a pua'a

^G
Go swimming by

^{D7}
Where the humu-humu nuku-nuku a pua'a

^G (turnaround with ^{D7})
Go swimming by

"Komo mai no kua i ka hale welakahau"
is a slightly suggestive phrase roughly
meaning "come on over to my house
and let's have some fun"

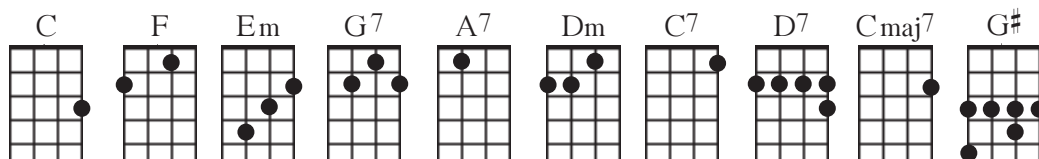


Crazy

159

Willie Nelson 1960

In 1961 Patsy Cline's producer persuaded her to cut another of Willie's songs called "Crazy." It became a Number Two country hit and a huge pop crossover success for Cline. (It still remains the most played song in jukebox history)



Intro C C Dm Dm G7 C G7

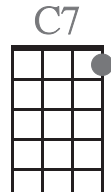
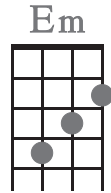
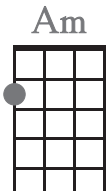
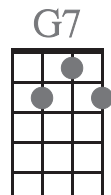
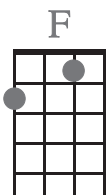
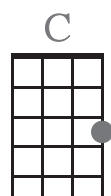
C A7 Dm
Crazy, I'm crazy for feeling so lonely
G7 C > Dm > G7
I'm crazy, crazy for feeling so blue
C A7 Dm
And I knew you'd love me as long as you wanted
G7 C > F > C > C7
And then someday..you'd leave me for somebody new
F C C7
Worry....why do I let myself worry?
D7 G7 > Dm > G7
and wondering....what in the world did I do?
C A7 Dm
Oh I'm crazy for thinking that my love could hold you
F Em Dm Cmaj7
I'm crazy for crying an crazy for trying
Dm G7 C (turn-around with G7)
And I'm crazy for loving you

>> Repeat Verse and then end with....

F Em Dm Cmaj7
I'm crazy for crying and crazy for trying
Dm G7 C (G#) C
And I'm crazy for loving you

I'M AN OLD COWHAND (FROM THE RIO GRANDE)

160



D7 G7 C D7 G7 C
 YIPPEE-YI-O-KHE-YAY, YIPPEE-YI-O-KHE-YAY
 C F G7 C
 I'M AN OLD COWHAND FROM THE RIO GRANDE
 F G7 C > C7
 AND I SING THE SONGS IN THE COWBOY BAND
 Am Em
 I KNOW ALL THE SONGS THAT THE COWBOYS KNOW
 Am Em
 'BOUT THE BIG CORRAL WHERE THE DOGGIES GO
 Am C A7
 'CUZ I LEARNED 'EM ALL ON THE RADIO
 D7 G7 C D7 G7 C
 YIPPEE-YI-O-KHE-YAY, YIPPEE-YI-O-KHE-YAY
 F G7 C
 HE'S AN OLD COWHAND FROM THE RIO GRANDE
 F G7 C > C7
 AND HE PLAYS THE UKE IN THE COWBOY BAND
 Am Em
 HE KNOWS ALL THE SONGS THAT THE COWBOYS KNOW
 Am Em
 'BOUT THE BIG CORRAL WHERE THE DOGGIES GO
 Am C A7
 'CUZ HE LEARNED 'EM ALL ON THE RADIO
 D7 G7 C D7 G7 C
 YIPPEE-YI-O-KHE-YAY, YIPPEE-YI-O-KHE-YAY
 C F G7 C
 I'M AN OLD COWHAND, FROM THE RIO GRANDE
 F G7 C > C7
 BUT MY LEGS AIN'T BOWED AND MY CHEEKS AIN'T TANNED
 Am Em
 I'M A COWBOY WHO NEVER SAW A COW
 Am Em
 CAN'T ROPE A STEER CAUSE I DON'T KNOW HOW
 Am C A7
 SURE AIN'T FIXIN TO START IN NOW
 D7 G7 C D7 G7 C
 YIPPEE-YI-O-KHE-YAY, YIPPEE-YI-O-KHE-YAY
 D7 G7 C D7 G7 C
 YIPPEE-YI-O-KHE-YAY, YIPPEE-YI-O-KHE-YAY

Only The Lonely



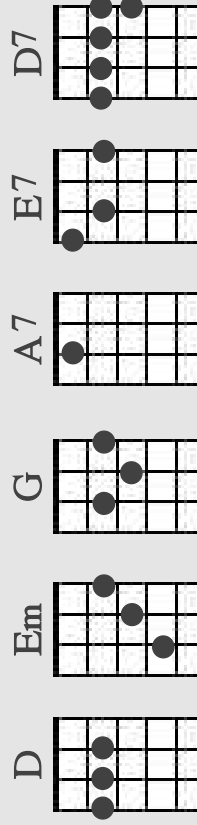
Of Roy Orbison's first 15 top 40s hits, 6 were penned by the Orbison/Melton team. They included the breakthrough record *Only The Lonely* (Know How I Feel), which became #1 in Britain and #2 in America. (This record sold two million and established Orbison as the premier balladeer of the Kennedy years.) In Britain however, it didn't just top the charts but remained in the Top 40 for nearly 6 months. *Only The Lonely* is, of course, the song regarded by many as the starting point of Roy's classic ballad sound. Most of the hits that would follow before he left Monument in 1965, such as *Running Scared*, *Crying*, *Dream Baby*, *In Dreams*, and *It's Over*, contain a vivid combination of furious romantic longing combined with near operatic vocals that established Roy as a truly unique talent.

D Dum dum dum dum be do wha **G** oo yay yay yay yay **Em**
A7
 Oh wo wo wo wa
D **A7** **D** only the lonely
NC **D** **Em**
A7 Only the lonely, know the way I feel tonight
G Only the lonely, know this feeling ain't right

D **D7** **Em**
A7 There goes my baby, there goes my heart, they're gone forever, so far apart
G But only the lonely... know why I cry... I cry
D Only the lonely...

D **Em**
A7 Dum dum dum dum be do wha **G** oo yay yay yay yay
D **A7** Oh wo wo wa
D **A7** only the lonely
D only the lonely

NC **D** **Em**
A7 Only the lonely, know the heartaches I've been through
G Only the lonely, know I've cried, cried for you
D7 **Em**
A7 Maybe tomorrow **G** a new romance no more sorrow but that's the chance
D You got to take, if your lonely heart breaks
D Only the lonely



Ukulele Club of Santa Cruz December 2004
 and presented by our Techmeister Sandor

G **Em** **A7**



R. Alex Anderson

The Composer who Charmed Hawai'i and the World

162

Very few Hawaiian composers can claim as many "popular standards" translated into as many different languages as R. Alex Anderson. If you hear a familiar Hawaiian tune with English words chances are good that Robert Alexander Anderson is the composer. In fact, during the Christmas holiday just past, you were probably among the thousands around the world who sang "Mele Kalikimaka" at least once.

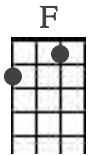
R. Alex Anderson was born in Honolulu in 1894, and from high school on to his passing in 1995, composed nearly 200 songs. "Andy", as he was called by close friends wrote songs based on traditional Hawaiian themes telling of flowers, scenes, islands, seas, people, events and customs. A prominent businessman by vocation, and a WWI veteran, he had no formal music training and spoke no Hawaiian, yet his compositions still give rise to dreams of Hawai'i as "paradise" for people all over the world.

Among the most familiar of his compositions are "Lovely Hula Hands", and "Lei of Stars". "White Ginger Blossoms" was written at the suggestion of film star Mary Pickford, and "I Will Remember You", while a student at Cornell University, homesick for his Island home.

His most famous song, "Mele Kalikimaka", Hawai'i's Christmas song, went around the world on the back of Bing Crosby's recording of "White Christmas". Crosby, Andy Anderson's frequent visitor and golf partner, liked the tune so much when Andy played it for him that he surprised Anderson with the recording.

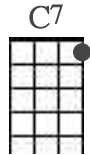
R. Alex Anderson was inducted into the Hawaiian Music Hall of Fame in 1998

Mele Kalikimaka



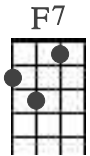
F

Mele Kalikimaka is the thing to say



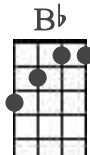
C7

On a bright Hawaiian Christmas day



That's the island greeting that we send to you

F

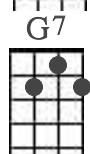


From the land where palm trees sway

F7

Bb

Here we know that Christmas will be green and bright

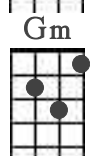


D7

G7

C7

The sun will shine by day and all the stars that night

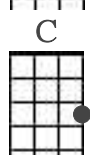


F

F7

D7

Mele Kalikimaka is the Hawaiian's way



Gm

C

F

(turnaround with **C7**)

To say Merry Christmas to you

It's Been a Long, Long Time¹⁶³

Words by Sammy Cahn • Music by Julie Styne • Peaked at # 1 in 1945
World War II ended the month before this Crosby recording hit No. 1 on the Billboard charts in 1945. Accompanied by Les Paul on the guitar, Bing effectively captured the swelling anticipation of Americans regarding the imminent return of their boys from overseas. The song remained on the charts for 16 weeks.

F Am
Kiss me once, then kiss me twice

Dm F
Then kiss me once again

Dm [Cdim] C7
It's been a long.. long.. time

Gm Gm7
Haven't felt like this, my dear

Gm6 C7
Since I can't remember when

Gm C7[+5] F
It's been a long.. long.. time

F Cm
You'll never know how many dreams

[Cm7] D7
I've dreamed about you

Gm7 Gm7-5 C7 C6
Or just how empty they all seemed without you

F Am
So kiss me once, then kiss me twice

D7
Then kiss me once again

Gm7 C7 F (turnaround C6 → C7)
It's been a long.. long.. time

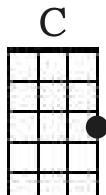


PLEASE DON'T TALK ABOUT ME WHEN I'M GONE 164



(and here it is in G for a little variation!)

G B7 E7
Please don't talk about me when I'm gone
A7 Eb7 D7 G D7
Though our friendship ceases from now on
G B7 E7
If you can't say anything nice(*it's better*)
A7 D7 G
Not to talk at all that's my advice
B7 E7
You go your way, I'll go mine.....(*it's best we do*)
A7 D7
Here's a kiss, I hope that this brings lot's of luck to you
G B7 E7
Makes no difference how I carry on
A7 D7 G (D7)
Please don't talk about me when I'm gone



C

E7

A7

Please don't talk about me when I'm gone

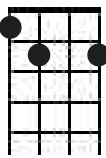
D7

{Ab7 } G7

C

G7

Though our friendship ceases from now on



C

E7

A7

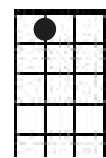
If you can't say anything nice(*it's better!*)

D7

G7

C

Not to talk at all, that's my advice



E7

A7

You go your way, I'll go mine(*it's best we do!*)

D7

G7

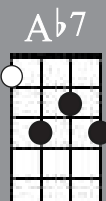
Here's a kiss, I hope this brings lots of luck to you

C

E7

A7

Makes no difference how I carry on

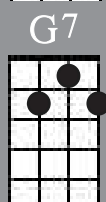


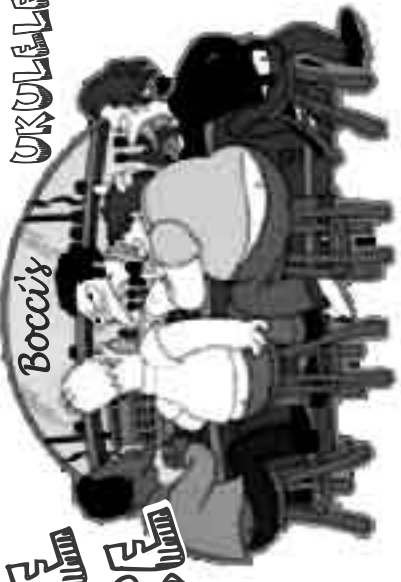
D7

G7

C (turnaround G7)

Please don't talk about me when I'm gone





THESE WERE THE DAYS

Gm D7

Gm7 G

G7 F

Cm F7

A7 Bb

Gm Once upon a time there was a tavern,
G7 where we used to raise a glass or two
Gm7 Remember how we laughed away the hours,
A7 and dreamed of all the great things we would do

...and the Chorus!
Gm Those were the days, my friend,
G We thought they'd never end,
F F7 We'd sing and dance for ever and a day
Cm We'd live the life we choose, we'd fight and never lose,
D7 For we were young, and sure to have our way
G7 La la la la la la la la la la
D7 Those were the days, oh yes those were the days

Gm Then the busy years went rushing by us
G7 We lost our starry notions on the way
Gm7 If by chance I'd see you in the tavern,
A7 D7 we'd smile at one another, and we'd say...

...and Sing the Chorus again!

Gm Just tonight I stood before the tavern
G7 Nothing seemed the way it used to be
Gm7 In the glass I saw a strange reflection,
A7 D7 Was that lonely person really me?

Now slow down...
Gm Through the door there came familiar laughter
G7 I saw your face and heard you call my name
Gm7 Oh, my friend, we're older, but no wiser
A7 D7 For in our hearts, the dreams are still the same

... Sing the Chorus twice - with gusto!

INTRODUCTION

D /// G /// A7 /// D ///

D /// G /// A7 /// D ///

FELIZ NAVIDAD

166

JOSE FELICIANO

NC Em7 A7

FELIZ NAVIDAD

D

FELIZ NAVIDAD

G

FELIZ NAVIDAD

A7

PROSPERO AÑO Y FELICIDAD

D

NC Em7 A7

FELIZ NAVIDAD

D

FELIZ NAVIDAD

G

FELIZ NAVIDAD

A7

PROSPERO AÑO Y FELICIDAD

D

D(7)

G

I WANT TO WISH YOU A MERRY CHRISTMAS

A7

D

Bm

I WANT TO WISH YOU A MERRY CHRISTMAS

G

I WANT TO WISH YOU A MERRY CHRISTMAS

A7

D

FROM THE BOTTOM OF MY HEART

D(7)

G

A7

I WANT TO WISH YOU A MERRY CHRISTMAS

D

Bm

I WANT TO WISH YOU A MERRY CHRISTMAS

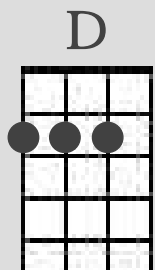
G

I WANT TO WISH YOU A MERRY CHRISTMAS

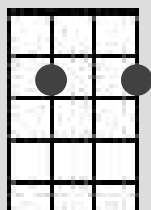
A7

D

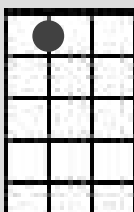
FROM THE BOTTOM OF MY HEART



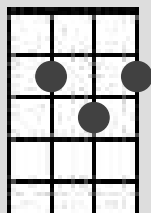
Em7



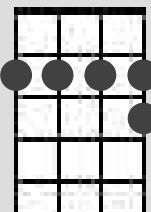
A7



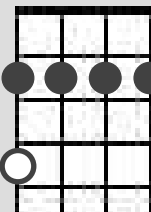
G



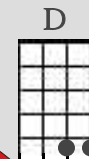
D7



Bm

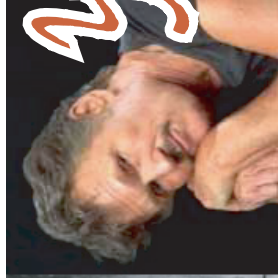


and now the Herb Ohta Jr.
special BIG ending for the
Ukulele Club of Santa Cruz...



Cha Cha Cha

FROM THE BOTTOM OF ... MY ... HEART



You're So Vain

You had me several years ago

When I was still quite naive

Sell, you said that we made such a pretty pair

And that you would never leave

But you gave away the things you loved

And one of them was me

I had some dreams they were clouds in my coffee

Clouds in my coffee, and.....

Chorus

Sell, I hear you went up to Saratoga

And your horse naturally won

Then you flew your Lear jet up to Nova Scotia

To see the total eclipse of the sun

Sell, you're where you should be all the time

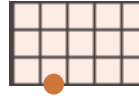
And when you're not, you're with

Some underworld spy or the wife of a close friend

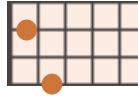
Site of a close friend, and.....

Chorus Twice (and end on C)

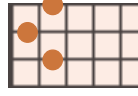
Am



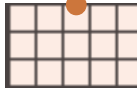
F



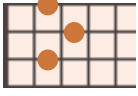
G7



C



G



Ukulele Club

of

Santa Cruz

January 2004

Performed by

Jayne & Autumn

(Get your heart out Carly!)

Am

You walked into the party

Like you were walking onto a yacht

Your hat strategically dipped below one eye

Your scarf it was apricot

You had one eye in the mirror as

you watched yourself gavotte

and all the girls dreamed that they'd be your partner

They'd be your partner, and....

Chorus

You're so vain

You probably think this song is about you

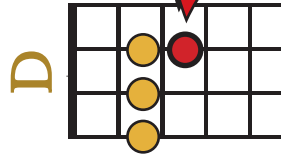
(You're so vain)

I'll bet you think this song is about you

Don't you? Don't you?

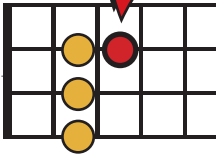


Ukulele Club of Santa Cruz December 2004



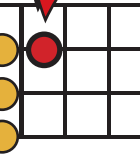
Tacit D (Dsus4) D

Darling you gotta let me know



Tacit D (Dsus4) D

Should I stay or should I go?



Tacit G (Gsus4) G

If you say that you are mine



Tacit D (Dsus4) D

I'll be here 'til the end of time

Tacit A (Asus4) A

So you got to let know

Tacit D (Dsus4) D

Should I stay or should I go?

Tacit D (Dsus4) D

Always tease tease tease

Tacit D

You're happy when I'm on my knees

Tacit G

One day is fine, next is black

Tacit D

So if you want me off your back

Tacit A

Well come on and let me know

Tacit D

Should I stay or should I go?

Should I Stay or Should I Go?

Tacit D Should I stay or should I go now?
Tacit D Should I stay or should I go now?
Tacit G If I go there will be trouble
Tacit D An' if I stay it will be double
Tacit A So come on and let me know
Tacit D Should I stay or should I go?

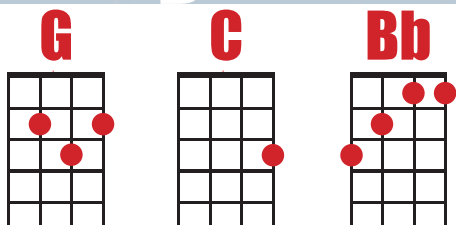
Tacit D This indecision's bugging me
Tacit D If you don't want me, set me free
Tacit G Exactly who I'm supposed to be
Tacit D Don't you know which clothes even fit me?
Tacit A Come on and let me know
Tacit D Should I cool it or should I blow?

Tacit D Should I stay or should I go now?
Tacit D Should I stay or should I go now?
Tacit G If I go there will be trouble
Tacit D And if I stay it will be double
Tacit A So you gotta let me know
Tacit D Should I stay or should I go?

These Boots Were Made for Walking



Nancy Sinatra



Ukulele Club of Santa Cruz January 2004
Led by Celina and the Walkin' Girls

169

G
You keep sayin' you got something for me

Somethin' you call love but confess

C
You been messin' where you shouldn't been messin'

G
And now someone else is getting all your best

Bb **G**
These boots were made for walking and

Bb **G**
that's just what they'll do

Bb **G**
One of these days these boots are gonna walk all over you

G
You keep lyin' when you oughta be truthin'

You keep losing when you oughta not bet

C
You keep samein' where you oughta be changin'

G
Now what's right is right, but you ain't been right yet

Bb **G**
These boots were made for walking and

Bb **G**
that's just what they'll do

Bb **G**
One of these days these boots are gonna walk all over you

G
You keep playin' where you shouldn't be playin'

You keep thinking that you'll never get burned

C
I just found me a brand new box of matches

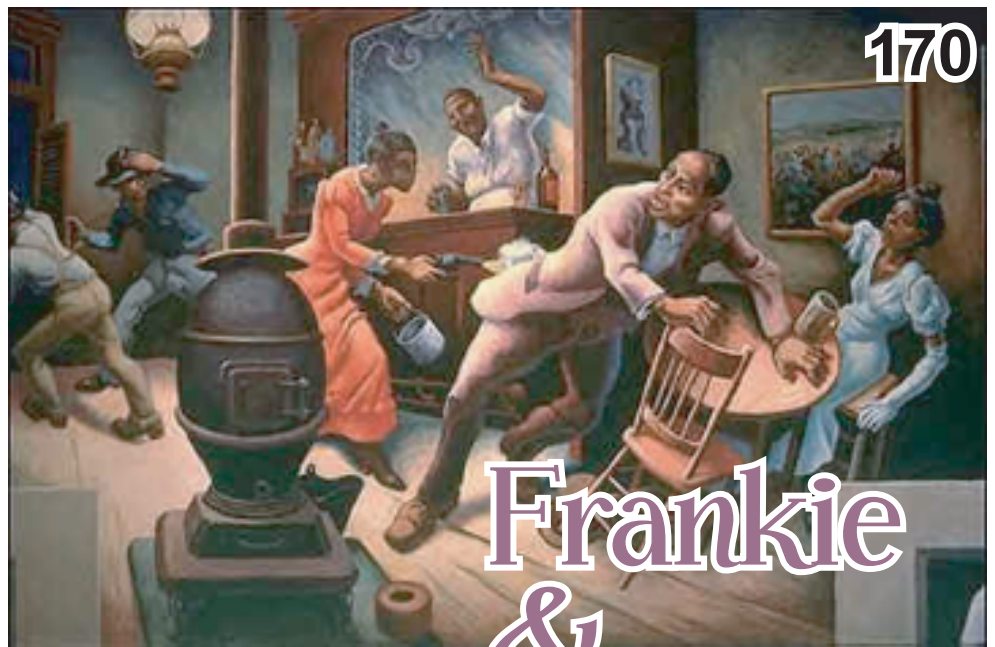
G
And what she knows you ain't got time to learn

Bb **G**
These boots were made for walking and

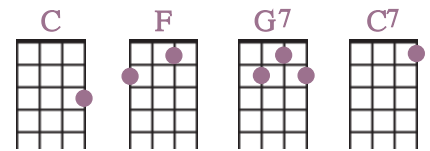
Bb **G**
that's just what they'll do

Bb **G**
One of these days these boots are gonna walk all over you

Are you ready boots ?**Start Walkin'!**



Frankie & Johnny



C
 Frankie and Johnny were sweethearts,
 G7
 Oh, Lord, how they did love
 F
 Swore to be true to each other,
 C
 True as the stars above
 G7
 He was her man
 C G7
 He wouldn't do her wrong
 Frankie went down to the corner,
 Just for a bucket of beer
 She says, "Mister Bartender,
 Has my loving Johnny been here,
 He is my man,
 He wouldn't do me wrong"

Bring out your rubber-tired hearses,
 Bring out your rubber-tired hacks
 I'm taking my man to the graveyard
 But I ain't gonna bring him back,
 Lord, he was my man
 And he done me wrong

I don't want to cause you no trouble,
 Ain't gonna tell you no lies,
 I saw your lover an hour ago
 With a girl namd Nellie Bly,
 He was your man,
 But he's doing you wrong

Bring out a thousand policemen,
 Bring 'em around today
 To lock me down in the dungeon cell
 And throw that key away,
 I shot my man
 He was doing me wrong

Frankie looked over the transom,
 She saw to her suprise,
 There on a cot sat Johnny
 Making love to Nellie Bly
 "He is my man
 and he's doing me wrong"

Frankie said to the warden,
 "What are they going to do?"
 The warden, he said to Frankie,
 "It's electric chair for you
 'Cause you shot your man,
 he was doing you wrong"

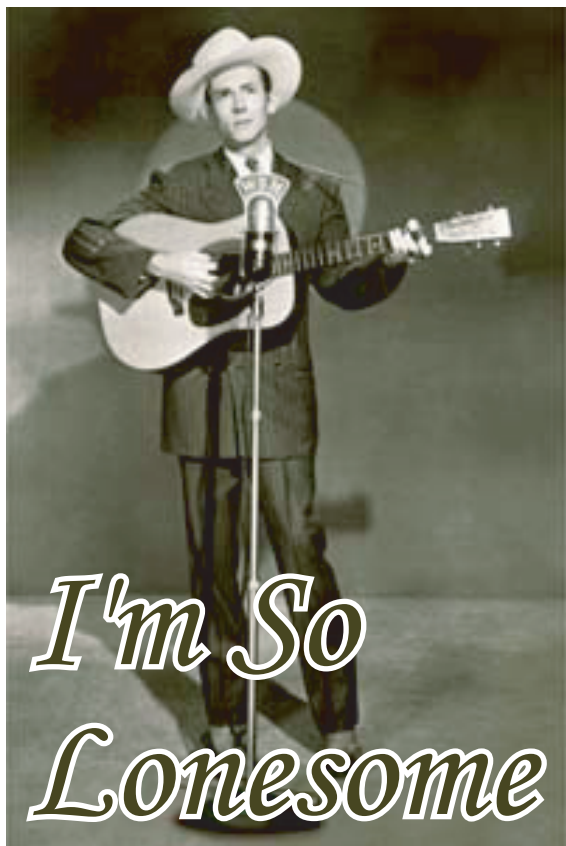
Frankie drew back her kimona
 She took out a little forty-four
 Root-to-toot, three time she shoot
 Right through that hardwood door,
 She shot her man,
 He was doing her wrong

This story has no moral,
 This story has no end
 This story just goes to show
 That there ain't no good in men,
 He was her man
 And he done her wrong

"If America has a classical gutter song, it is the one that tells of Frankie and her man. Josie, Sadie, Lillie, Annie, are a few of her aliases; she has many. One man showed me sixteen Frankie songs, all having the same story though a few are located in the back country and in bayous instead of the big city. Another fellow has 110 Frankie songs and is still Picking up new ones. The Frankie and Albert song was common along the Mississippi River and among railroad men of the Middle West as early as 1888.

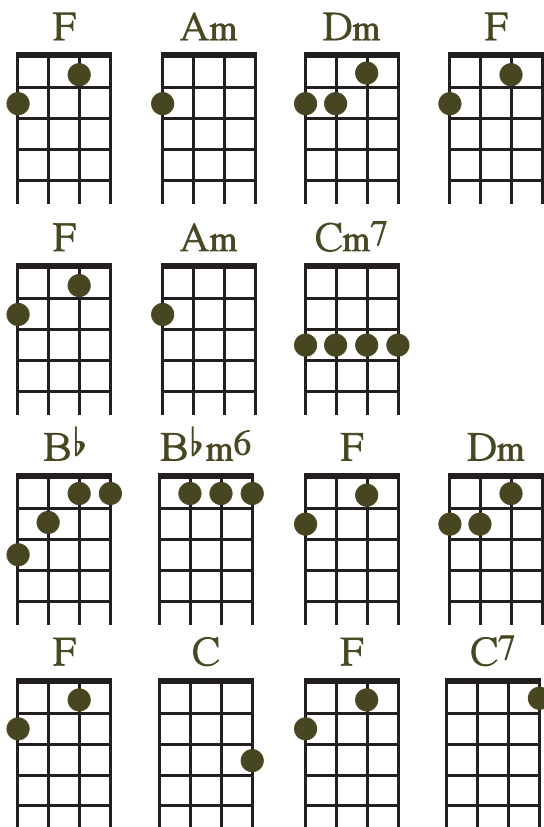
It is a simple and mournful air, of the short and simple annals of the poor. The Frankie and Johnny song is of later development, with notes of violence and flashes of exasperation. The Frankie Blues came still later, and with its "blue" notes is, of course, "meaner" as a song. In many colleges are groups who sing Frankie songs in ragtime manner, with lackadaisical verses. It may be said, that the Frankie songs, at best, are an American parallel of certain European ballads of low life, that are rendered by important musical artists from the Continent for enthusiastic audiences in Carnegie Hall, New York, or Orchestra Hall, Chicago. Some day, perhaps, we may arrive at a better common understanding of our own art resources and how to use them. While the Frankie story deals with crime, violence, murder, adultery, its percentage in these respects is a good deal less than in the average grand opera."

.....Carl Sandburg



I Could Cry

Hank Williams



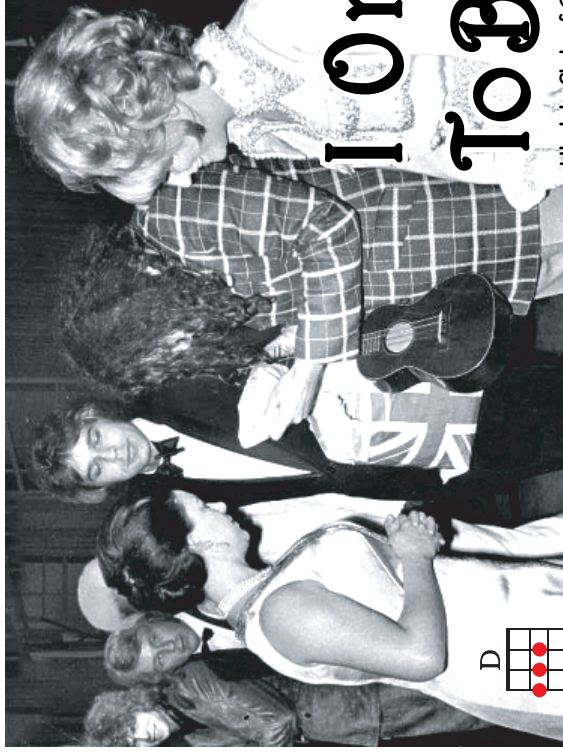
Ukulele Club of Santa Cruz January 2004
led by Vince Tuzzi / Our own singing cowboy

F Am Dm F 171
Hear the lonesome whippoorwill
F Am Cm7
He sounds too blue to fly
Bb Bbm6 F Dm
The midnight train is whining low
F C F C7
I'm so lonesome I could cry

F Am Dm F
I've never seen a night so long
F Am Cm7
when time goes crawling by
Bb Bbm6 F Dm
The moon just went behind a cloud
F C F C7
to hide it's face and cry

F Am Dm F
Did you ever see a robin weep
F Am Cm7
when leaves begin to die
Bb Bbm6 F Dm
That means he's lost the will to live
F C F C7
I'm so lonesome I could cry

F Am Dm F
The silence of a falling star
F Am Cm7
lights up a purple sky
Bb Bbm6 F Dm
And as I wonder where you are
F C F
I'm so lonesome I could cry

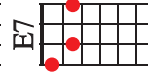
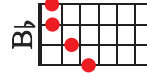
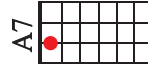
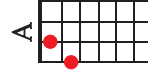
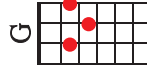
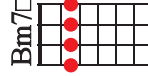


Dusty Springfield Recorded in 1964

A great photo of Dusty Springfield with Princess Margaret, Lou Christie, and Tiny Tim with his Ukulele at the London Palladium circa 1969. David Bowie is also in this photo.

I Only Want To Be With You

Ukulele Club of Santa Cruz February 2005 "Love Songs"



D I don't know what it is that makes me love you so
D Bm7
D I only know I never want to let you go A
'Cause you started something (oh) can't you see G A
D Bm7
That ever since we met you've had a hold on me
G A
It happens to be true A7 D
I only want to be with you

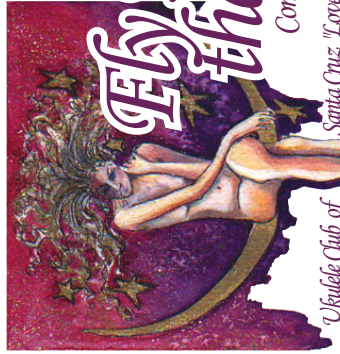
D Bm7
D It doesn't matter where you go or what you do Bm7
D I want to spend each moment of the day with you G A
G Oh, Look what has happened with just one kiss Bm7
D I never knew that I could be in love like this G A
G It's crazy but it's true A7 D
G I only want to be with you

Bb D
You stopped and smiled at me D
(G)
Asked me if I'd care to dance (F#m)
A
I fell into your open arms Bm7 E7 A
I didn't stand a chance ... Now Listen Honey!

D Bm7
I just want to be beside you everywhere Bm7
As long as we're together honey I don't care G A
'Cause you started something Oh can't you see D Bm7
That ever since we met you've had a hold on me G A
No matter what you do A7 D
I only want to be with you

Chorus

D Bm7
I just want to be beside you everywhere Bm7
As long as we're together honey I don't care G A
'cause you started something can't you see D Bm7
That ever since we met you've had a hold on me G A
No matter what you do A7 D
I only want to be with you.... I said! G A
No matter, no matter what you do G A D
I only want to be with you



Fly Me to the Moon

Composed by Bart Howard

Ukulele Club of Santa Cruz "Love Songs" February 2005



Composer and pianist Bart Howard, whose "Fly Me to the Moon (In Other Words)" was sent rocketing onto the charts by Peggy Lee and Frank Sinatra, died on February 23, 2004. He was 88 years old. His career began as a pianist for a touring dance band at the age of 16, backing Stamese Trains (Daisy and Violet Hilton). In 1934 he went to Los Angeles, aspiring to become a film composer. Three years later Howard went to New York City where he was encouraged by none other than Cole Porter to learn to sing his songs himself so he could get a better feel for them. In 1951 he became the MC and accompanist at Manhattan's "Blue Angel" nightclub. The artists he backed there included the young Johnny Mathis, Eartha Kitt, Dorothy Loudon, and Felicia Sanders who was the first to perform the song Howard had entitled "In Other Words". The song took off quickly. Nancy Wilson recorded it in 1959 on her Capitol Records debut, and the following year Howard's musical fame was assured by Peggy Lee, who performed the tune on the "Ed Sullivan Show" for millions of viewers. From then on the tune was billed as "Fly Me to the Moon (In Other Words)", and eventually the original title was all but forgotten. Frank Sinatra guaranteed the song's endurance when he waxed it in 1961 and kept it in his repertoire for the rest of his life. Since then the song has been recorded well over 500 times. Though several of Bart Howard's other songs achieved popularity he remained chiefly known for "Fly Me to the Moon". Howard had little problem with that, as the tune made him wealthy enough to cut back on his songwriting and playing. In 1999 Bart Howard was inducted into the Songwriters Hall of Fame.

An easy arrangement

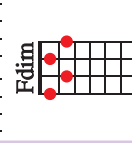
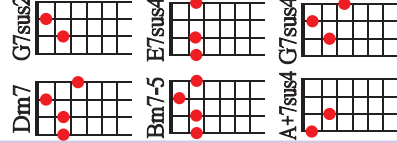
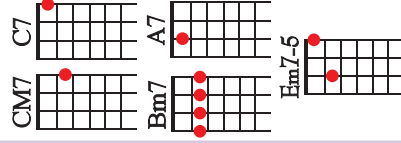
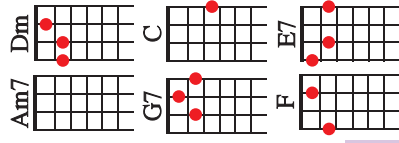
Now add a few more chords...

...and add some more "color" chords

Am7 Fly me to the moon **Dm**
G7 and let me play among the stars. **C**
F Let me see what spring is like **G7**
E7 on Jupiter and Mars. **Am7**
Dm In other words, hold my hand, **G7** **C**
Dm In other words, darling, kiss me **G7** **C**
Am7 Fill my heart with song, **Dm** **C**
G7 and let me sing for ever more. **C**
F You are all I long for, **G7**
E7 All I worship and adore. **Am7** **C**
Dm In other words, please be true **G7** **C**
Dm In other words, I love you **G7** **C** (turn E7)

Am7 Fly me to the moon **Dm**
G7 and let me play among the stars. **CM7 > C7**
F Let me see what spring is like **Bm7**
E7 on Jupiter and Mars. **Am7** **A7**
Dm In other words, hold my hand, **G7** **Em7-5 > A7**
Dm In other words, darling, kiss me **G7** **Bm7** **E7**
Am7 Fill my heart with song, **Dm** **CM7 > C7**
G7 and let me sing for ever more. **Bm7**
F You are all I long for, **E7** **Am7** **A7**
G7 All I worship and adore. **Dm** **Em7-5 > A7**
Dm In other words, please be true **G7** **C** (turn E7)
Dm In other words, I love you (end G7 C)

C CM7 Am7 **Dm**
F Fly me to the moon **Dm**
Dm and let me play among the stars. **G7sus2** **CM7 > C7**
F Let me see what spring is like **Bm7-5**
E7sus4 on Jupiter and Mars. **E7** **A+7sus4** **E7** **Am7** **A7**
Dm > Dm7 In other words, hold my hand, **G7sus4** **G7** **Em7-5 > A7**
Dm > Dm7 In other words, darling, kiss me **G7** **G7sus2** **Bm7-5** **E7**
C CM7 Am7 **Dm**
F Fill my heart with song, **Dm** **Dm7** **G7** **G7sus2** **CM7 > C7**
F and let me sing for ever more. **Dm** **Bm7-5**
F You are all I long for, **E7sus4** **E7** **A+7sus4** **E7** **Am7** **A7**
Dm > Dm7 All I worship and adore. **G7sus4** **G7** **Em7-5 > A7**
Dm In other words, please be true **G7** **C** (turn Fdim E7)
Dm In other words, I love you (end Fdim C)



Let Me Call You Sweetheart

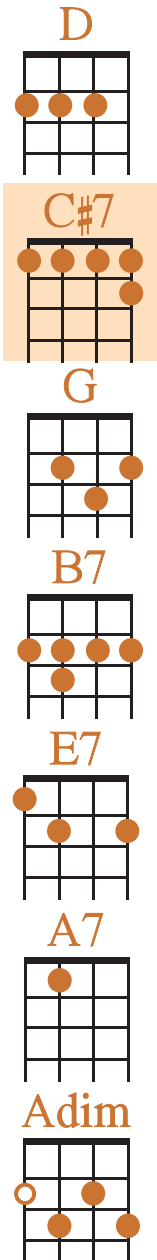
1910 Music by Leo Friedman
Words by Beth Slater Whitson

Original Opening Verse

*I am dreaming, dear of you
Day by day
Dreaming when the skies are blue
When they're gray;
When the silv'ry moonlight gleams
Still I wander on in dreams
In a land of love, it seems
Just with you...*



Ukulele Club of Santa Cruz "Love Songs" February 2005



D **(C#7) D**
Let me call you sweetheart

G B7 E7
I'm in love....with....you

A7
Let me hear you whisper

D Adim A7
That you love....me.....too

D (C#7) D
Keep the love light glowing

G B7 E7
In your eyes.....so.....true

G (C#7) D
Let me call you sweetheart

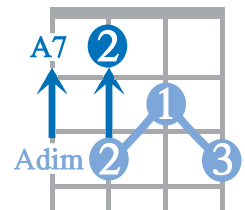
G E7 A7 Dyou can go back to the
start now with a **A7**

I'm in love....with....you
.....or go to the finish with an **B7**
...and here's the finish!

G (C#7) D
Let me call you sweetheart

G E7 A7 D
I'm in love.....with.....you!

How to do it?



Slide it down!

(that's called a "turnaround")