

Why Do Fools Fall in Love ? 1956

96



Frankie Lyman and The Teenagers

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

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

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

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

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

Frankie Lyman died of a heroin overdose at age 26.

Intro

G Em7 Am7 D7 G Em7 Am7 D7

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

G

Why do fools fall in love?

G Em7 Am7 D7 G Em7

Why do birds sing so gay

Am7 D7 G Em7

and lovers await the break of day?

Am7 D7 G Em7 Am7 D7

Why do they fall in love?

G Em7 Am7 D7 G Em7

Why does the rain, fall from up above?

Am7 D7 G Em7

Why do fools fall in love?

Am7 D7 G

Why do they fall in love?

C7 Cm6 G G7

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

C7 Cm6 A7 D7

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

G Em7 Am7 D7 G Em7 Am7

Tell me why... ah ha hi

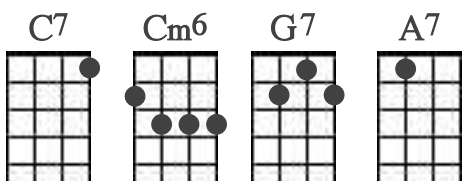
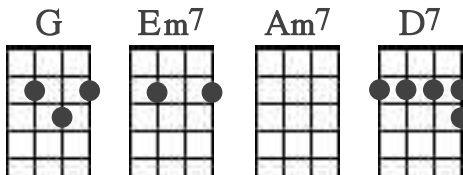
D7 G Em7 Am7 D7 G Em7 Am7 D7

Tell me why, Why do fools fall in love?

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

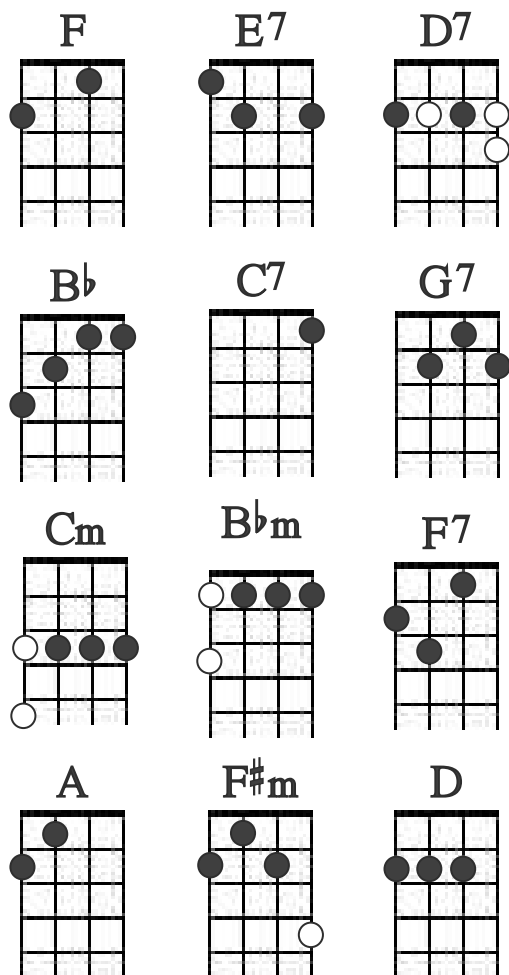
G D7 G Em7 Am7 D7 G

Why do fools fall in love





Andi Commings



Ukulele Club of Santa Cruz Arrangement

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

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

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

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

Just The Way You Look Tonight

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



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

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

Bridge:

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

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

Coda:

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

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



THE LION SLEEPS TONIGHT

THE TOKENS

99

NO CHORD - JUST SINGING

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

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

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

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

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

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

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

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

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

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

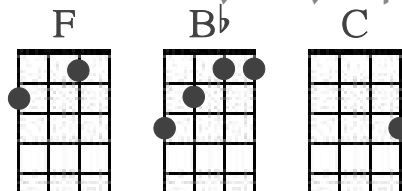
AGAIN REPEAT "WIMOWEH" CHORUS- COME ON UKERS LET LOOSE!

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

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

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

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



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

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

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

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

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

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

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

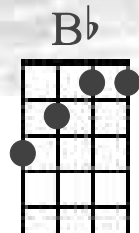
Singing Surf Riders

100

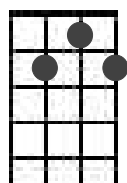
Intro

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

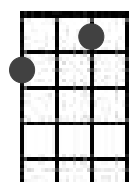
by Al Kealoha Perry



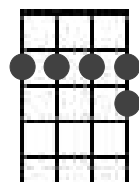
G7



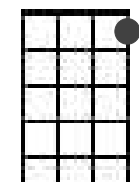
F



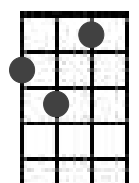
D7



C7



F7



F
Singing surf riders from over the sea

G7
Riding their surfboards at Waikiki

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

F
Love-ly hula maidens with eyes so soft

G7
Watch them do the hula, to saucy songs

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

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

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

F
The singing surf riders at Waikiki

G7
Graceful as the manu, they ride the sea

First time through

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

Second time through

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

D7 G7 C7 F
Oh oh I hear you calling me



Ruby Baby

written by Jerry Leiber and Mike Stoller

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

101

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

F

I love a girl and Ruby is her name

F

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

F

Woh-oh-oh-oh-oh

B \flat

Ruby Ruby how I want ya

F

Like a ghost I'm gonna' haunt ya

C⁷

B \flat

F

Ruby Ruby - Ruby will you be mine

Each time I see you baby my heart cries

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

Woh-oh-oh-oh-oh

From the hap-py day I met ya

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

Ruby Ruby Ruby will you be mine

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

Now I love this girl I said Ruby is her name

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

Woh-oh-oh-oh-oh

Got some hugs and a kisses too

I gonna give them all to you

Ruby Ruby when will you be mine

I gonna get you sometime

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

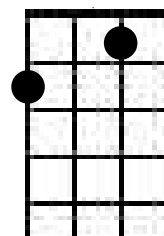
Ruby Ruby Ruby Ruby will you be mine.....(fade out)



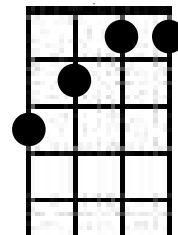
"This was an old Drifters song that I sang to Susan when she got off the bus from school. "Ruby" was like a gem, so to speak, so I used to follow her down the street and sing it to her with a bunch of guys behind me to impress her. I decided to record it for her when I was with Columbia, and I started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

...Dion DiMucci

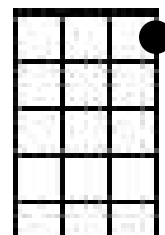
F



B \flat



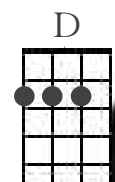
C⁷



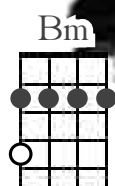
Elvis Presley 1962

Written by: Otis Blackwell/Winfield Scott

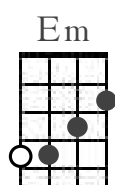
Ukulele Club of Santa Cruz August 2004



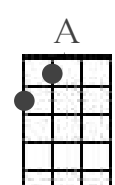
^D Return to ^{Bm} sender, ^{Em} return to ^A sender (*repeat once*)



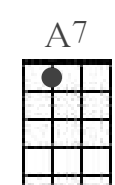
^D I gave a letter ^{Bm} to the ^{Em} postman, he put it his ^{A7} sack
^D Bright and early ^{Bm} next morning, he brought my ^{A7} letter ^D back



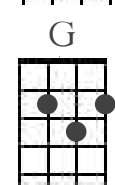
(*She wrote upon it....*)
^G Return to ^{A7} sender, ^G address ^{A7} unknown



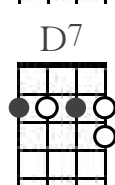
^G No such number, no such zone
^G We had a quarrel, a lover's spat
^{E7} I write I'm sorry but my letter keeps coming back ^{A7}



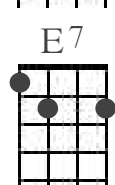
^D So then I dropped it in the ^{Bm} mailbox, and sent it ^{Em} special ^{A7} D
^D Bright and early next morning it came right back to me ^{A7} ^D



(*She wrote upon it....*)
^G Return to ^{A7} sender, ^G address ^{A7} unknown
^G No such person, no such zone

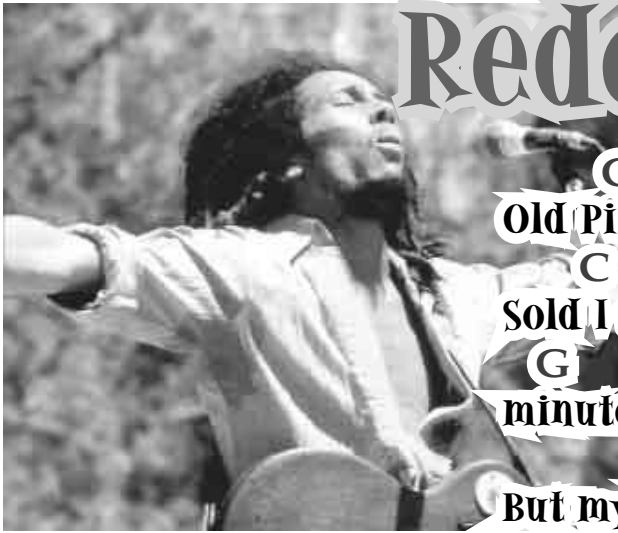


^G This time I'm gonna take it myself
^D And put it right in her hand
^{E7} And if it comes back the very next day
^{A7} Then I'll understand



(*The writing on it....*)
^G Return to ^{A7} sender, ^G address ^{A7} unknown
^G No such number, no such zone
^G Return to ^{A7} sender, ^G return to ^{A7} sender...*repeat and fade out*

Redemption Song 103



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

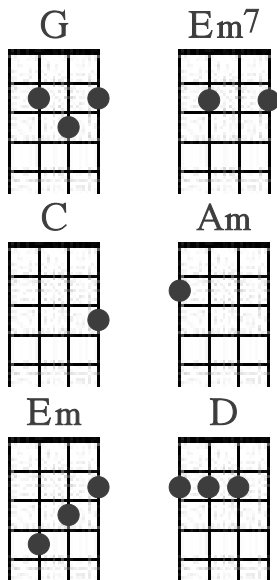
Bob was somebody who was an incredible role model. Anybody you talk to, who has witnessed him, knows he really led by example. He was always on time for things -- which is hardly a Jamaican trait.

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

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

....absolutely, truly natural.

Christopher Blackwell
 Founder, Island Records



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

Chorus

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

G Em7
Emancipate yourselves from mental slavery,

C G Am
None but ourselves can free our minds

G Em
Have no fear for atomic energy,

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

G Em7
How long shall they kill our prophets

C G Am
While we stand aside and look?

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

C D
We've got to fulfill the book

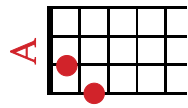
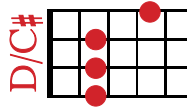
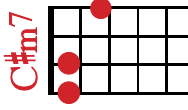
Repeat Chorus then Second Verse & Chorus



Kermit the Frog

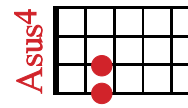
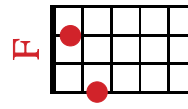
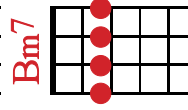
Ukulele Club of Santa Cruz Special Edition

(Intro A > Asus4 //)



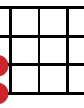
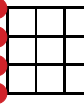
A F#m Bm E7

Why are there so many songs about rainbows
and what's on the other side?



A F#m Bm E7

Rainbows are visions, but only illusions



A F#m D

and rainbows have nothing to hide

A/G# F#m E7

All of us under its spell

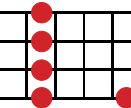
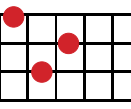
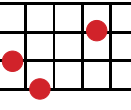
So we've been told and some choose to believe it

D D/C# E7 F [majestic modulation]

We know that it's probably ma---gic



I know they're wrong, wait and see



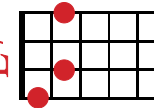
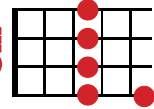
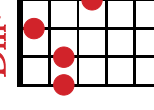
Someday we'll find it, the rainbow connection

Bm E7 A

The lovers, the dreamers and me

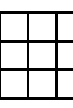
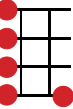
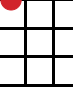


Who said that every wish would be heard and answered
when wished on the morning star?



A F#m Bm E7

Somebody thought of that and someone believed it



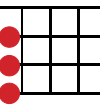
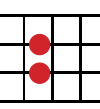
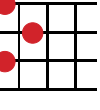
Look what it's done so far

A F#m D



What's so amazing that keeps us star-gazing?

And what do we think we might see?



Someday we'll find it, the rainbow connection

The lovers, the dreamers and me



The lovers, the dreamers and me

La da da de da do

La da da de da do

La da da de da do

La da da de da do

La da da de da do

La da da de da do

La da da de da do

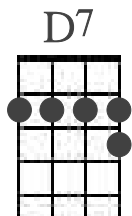
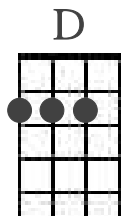
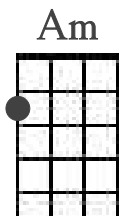
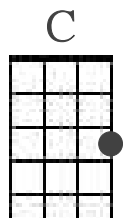
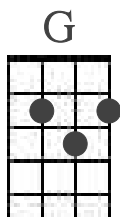
La da da de da do

My Girl

written by Smokey Robinson
and Ronald White of the Miracles

...taken to #1 in 1964 by

The Temptations



105

I've got sunshine,

On a cloudy day

And when it's cold outside,

I've got the month of May

CHORUS

I...guess... you... say,

What can make me feel this way

My girl.....

Talkin' 'bout my girl. my girl

I've got so much honey,

The bees envy me

I've got a sweeter song, (baby)

Than the birds in the trees

REPEAT CHORUS

I don't need no money,

Fortune or fame

I've got all the riches, baby,

One man can claim

REPEAT CHORUS AND FIRST VERSE

THEN CHORUS AND END WITH... my girl

Love Potion Number 9

The Clovers 1957

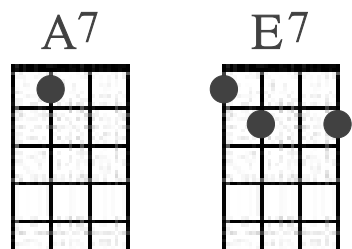
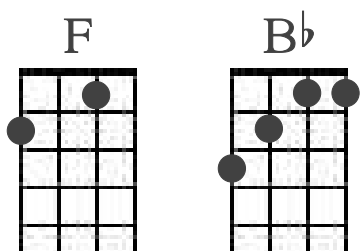
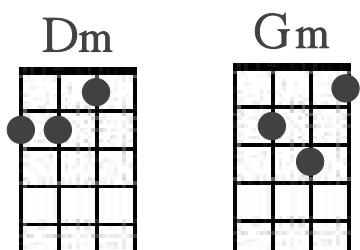


The Clovers, from Washington, D.C., were one of the most successful Rhythm and Blues acts of the early "Doo-Wop" period.

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

Dm **Gm**
I took my troubles down to Madame Rue
Dm **Gm**
You know that gypsy with the gold capped tooth
F **Dm**
She's got a pad down on thirty-fourth and vine
Bb **A7** **Dm**
Sellin' little bottles of....love potion number nine

Dm **Gm**
I told her that I was a flop with chicks
Dm **Gm**
I'd been that way since 19-56
F **Dm**
She looked in my palm and she made a magic sign
Bb **A7** **Dm**
She said what you need is... love potion number nine



Gm
She bent down, turned around a gave me a wink
E7
She said I'm gonna mix it up right here in the sink
Gm
It smelled like turpentine, it looked like indian ink
A7 **No Chord**
I held my nose, I closed my eyes, I took a drink

Dm **Gm**
I didn't know if it was day or night
Dm **Gm**
I started kissin' every-thing in sight
F **Dm**
But when I kissed a cop down on thirty-fourth and vine
Bb **A7** **Dm**
She broke my little bottle of....love potion number nine
A7 **Dm**
....love potion number nine



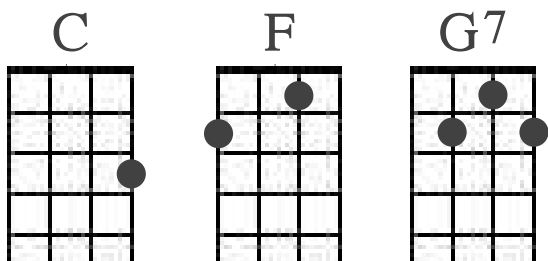
Jamaica Farewell

by Lord Burgess

Irving Burgie (Lord Burgess)

Irving Burgie was born in Brooklyn in 1924. His mother was from Barbados, and he grew up surrounded by people from the Caribbean. After serving in the Army during World War II, Burgie studied music at Julliard, the University of Arizona and the University of Southern California. He was influenced by the folk music revival that was sweeping the country and began performing and writing songs. During the early 1950s, he appeared at the Blue Angel in Chicago and the Village Vanguard in New York, where he worked for a period with Louise Bennett, a writer and interpreter of Jamaican folk traditions. It was during this period that he assumed the name "Lord Burgess."

Burgie is best known as a songwriter. Some of his compositions, such as "Jamaica Farewell" and "Day-O," were based, in part, on Jamaican folk traditions. In 1955 he met Harry Belafonte and provided him with "Day-O" and other songs for a performance in "Holiday in Trinidad," a segment on NBC's Colgate Comedy Hour. The next year, Belafonte included "Day-O," "Jamaica Farewell" and other Burgie compositions in his immensely successful album titled Calypso. Burgie went on to write other songs for Belafonte, such as "Island in the Sun," which was the title song for a 1957 movie that starred Belafonte. He also wrote the music for an Off-Broadway musical titled Ballad for Bimshire (1963) and composed the national anthem for Barbados, which gained independence from Britain in 1966.



Ukulele Club of Santa Cruz August 2004

C F
Down the way, where the nights are gay
G7 C
And the sun shines daily on the mountain top
F
I took a trip on a sailing ship
G7 C
And when I reached Jamaica, I made a stop

Chorus

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

C F
Sounds of laughter everywhere
G7 C
And the dancing girls sway to and fro,
F
I must declare, my heart is there,
G7 C
'Though I've been from Maine to Mexico

Repeat Chorus

C F
Down at the market, you can hear
G7 C
Ladies cry out while on their heads they bear,
F
Ackee, rice, salt fish are nice,
G7 C
And the rum is fine any time of year

Repeat Chorus

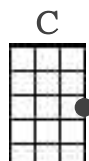
I'm Gonna Sit Right Down and Write Myself a Letter

Words & Music by Joe Young & Fred E. Alhart

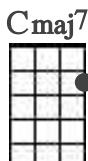
5 hit in 1935 for **Fats Waller**



108



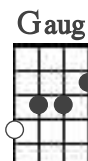
C



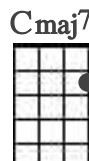
Cmaj7



C6



G+



Cmaj7

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

C

E7

F

A7

Dm

And make believe it came from you

Dm

Dm7

G7

I'm gonna write words oh so sweet

C

A7

they gonna knock me of my feet

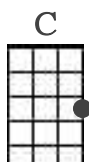
D

D7

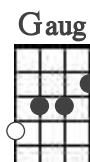
a lot of kisses on the bottom

G7

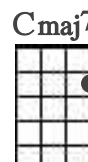
I'll be glad I got 'em



C



G+



Cmaj7

I'm gonna smile and say I hope your feeling better

C

E7

F

A7

Dm

And close with love the way you do

F

Fm

C

A7

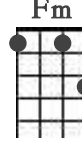
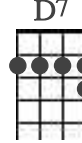
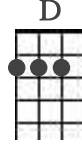
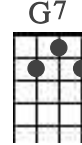
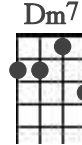
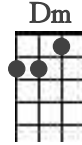
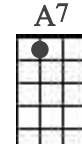
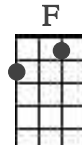
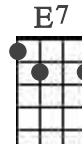
I'm gonna sit right down and write myself a letter

D7

G7

C

And make believe it came from you

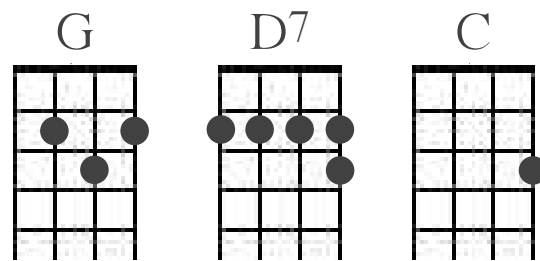


Happy Birthday To You

A large contingent of Portuguese settlers arrived in Hawaii aboard the bark Ravenscrag. Historians are certain that at least one braquinha was present aboard the Ravenscrag when she sailed into Honolulu harbor on August 23, 1879. Aboard the Ravenscrag were five men who are closely identified with the ukulele in Hawaii. Augusto Dias, Jose do Espirito Santo and Manuel Nunes were craftsmen able to build fine musical instruments by hand. Joao Luiz Correa and Joao Fernandes were musicians who knew how to play a number of stringed instruments, including the braquinha. Oral tradition within the Nunes family maintains that Manuel Nunes opened a shop for the manufacture and sale of ukuleles almost immediately following the arrival of the Ravenscrag. The first written evidence of the presence of ukulele shops in Honolulu is the 1884 City Directory, which shows that Nunes and Dias had each opened their own shops by 1884. A later edition of the City Directory confirms that Jose do Espirito Santo had joined Nunes and Dias in the independent manufacture and sale of ukuleles by 1888.



The 'ukulele
125 Years Old
August 23, 2004



Ukulele Club of Santa Cruz August 2004

G D7
Happy birthday to you
D7 G
Happy birthday to you
G C
Happy birthday dear Ukulele
G D7 G
Happy birthday to you

Chord progression for Mildred J. Hill's Happy Birthday To You. The melody was composed in 1893. At that time it was called "Good Morning To All".

In 1924, the "Happy Birthday" lyrics were published as a second stanza in a songbook. "Happy Birthday" was popularized via radio and films as a birthday song, supplanting the original lyrics. By the mid-1930s after it had appeared in a Broadway play, had been used in Western Union's first singing telegram, and finally in an Irving Berlin musical, Mildred's sister who administered the copyright, filed suit for infringement. She was able to secure the copyright in 1934.

This copyright is still in force and under current law the tune will not enter the public domain until 2030. Under the copyright law in force at the time it was secured, it should have entered the public domain by 1991. The yearly royalty payments amount to \$2 million dollars and are split between the Hill Foundation and a subsidiary of AOL Time Warner. Here's the complete story.

The copyright extension granted by Congress in 1998 is going to cost the public \$56,000,000 over the next 28 years assuming today's royalty rates. If you want to sing this outside of a family setting, your hosts have to pay for a performance license that contributes to the \$2,000,000 royalty. Many restaurants in the U.S. (and kid's summer camps) cook up an alternative birthday ditty to sing to clients for their birthday celebrations so that they can avoid having to pay ASCAP for a performance license.



At the tender age of three, Herb Ohta, Jr. learned his first song, "Happy Birthday", on the 'ukulele from his grandmother.

The Devil and the Deep Blue Sea¹¹⁰

as performed by George Harrison



F Dm Gm C

I don't want you

F Dm Gm C

But I hate to lose you

F F7 B \flat B \flat m F

You got me in between the devil and the

C F G \sharp aug

deep blue sea

F Dm Gm C

I forgive you

F Dm Gm C

'Cause I can't forget you

F F7 B \flat B \flat m F

You've got me in between the devil and the

C F

deep blue sea

A F \sharp m Bm E7

I want to cross you off my list

A F \sharp m Bm E7

But when you come knocking at my door

C Am Dm G

Fate seems to give my heart a twist

E \flat G C

And I come running back for more

F Dm Gm C

I should hate you

F Dm Gm C

But I guess I love you

F F7 B \flat B \flat m F

You've got me in between the devil and the

C F

deep blue sea

Ain't Misbehaving

111

Words by Andy Razaf Music by Thomas "Fats" Waller and Harry Brooks

Version by Louis Armstrong went to #7 in 1929

Originally from the 1929 musical comedy "Hot Chocolates", scored by Fats Waller

C Am7 Dm7 G7

No one to talk with, all by myself

C E7 F Fm

No one to walk with but I'm happy on the shelf

C Eb7 Dm7 G7 C A7 D7 G7

Ain't misbehavin, I'm savin my love for you

C G7

I know for certain, the one I love

C E7 F Fm

I'm thru with flirtin, its just you that I'm thinkin of

C Eb7 (or C#dim) G7 C F C7 E7

Ain't misbehavin, I'm savin my love for you

Am F7

Like Jack Horner, In the corner

D7 A7

don't go nowhere, what do I care?

G Bm7 Am D7 G7

Your kisses are worth waitin for

A7 D7 G7

Believe me

C G7

I don't stay out late, don't care to go.

C E7 F Fm

I'm home about eight, just me and my ra-di-o

C Eb7 Dm7 G7 C (turnaround with A7-D7-G7)

Ain't misbehavin, I'm savin my love for you

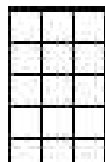
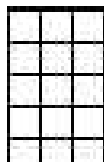
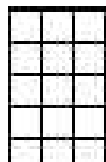
A Dream Is a Wish Your Heart Makes

112

Words & Music by Mack David & Jerry Livingston

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

Cdim



G

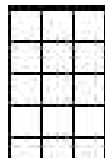
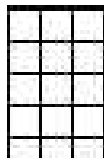
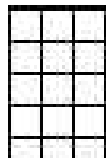
Cdim

G9

G

A dream is a wish your heart makes

G9



G

B7

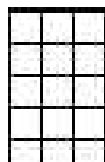
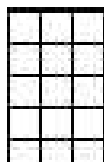
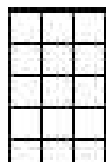
C

C/B

E7

When you're fast asleep;

C/B



Am

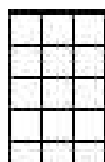
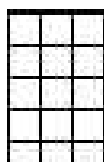
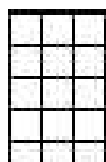
Fdim

Am

Am+7

In dreams you will lose your heartaches,

Fdim



D7

Am7

G

D+

And whatever you wish for, you keep

G

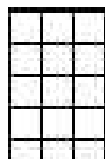
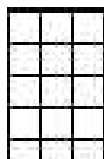
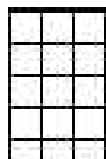
Cdim

G9

G

Have faith in your dreams, and someday

Am+7



G

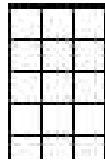
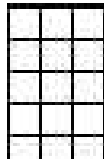
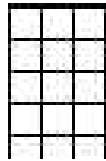
B7

C

C/B

Your rainbow will come smiling through;

Am7

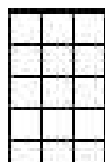
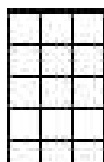
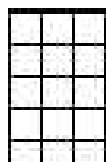


Am7

F7

No matter how your heart is grieving,

D+



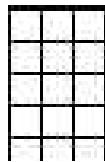
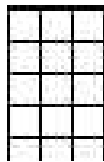
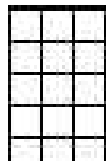
G

Bm7-5

E7

If you keep on believing,

Bm7-5



1. G

Gdim

D7

Am7

D9

2. G

The dreams that you wish will come true

G B
Sittin' in the mornin' sun
C > B > Bb > A
I'll be sittin' when the evenin' comes
G B
Watching the ships roll in,
C > B > Bb > A
Then I watch 'em roll a-way again, yeah

Chorus 1

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

G B
I left my home in Georgia,
C > B > Bb > A
Headed for the 'Frisco bay
G B
I have nothing to live for,
C > B > Bb > A
It look like nothin's gonna come my way

Chorus 2

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

Bridge

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

Chorus 3

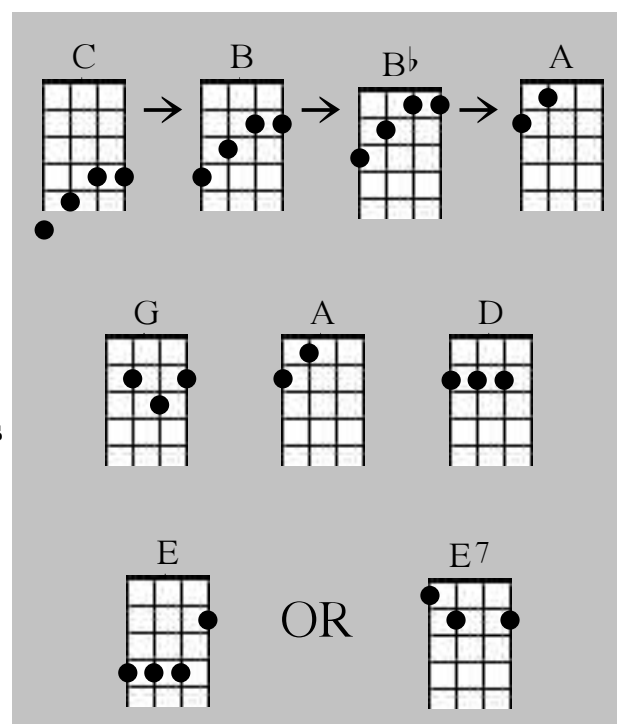
G E
Now, I'm just gon' sit at the dock of the bay,
G E
Watching the tide roll a-way
G A G E
Oh, I'm just sittin' on the dock of the bay, wastin' time



DOCK OF THE BAY

Otis Redding

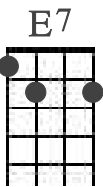
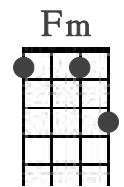
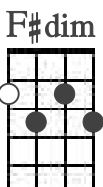
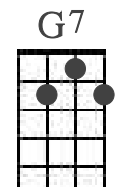
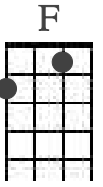
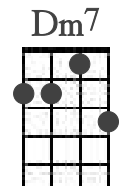
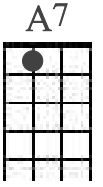
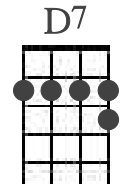
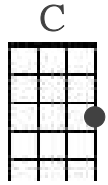
Ukulele Club of Santa Cruz



Slow Boat to China



C A7
 I'd love to get you
F F#dim
 On a slow boat to China,
C E7 F A7
 All to myself alone
F F#dim C A7
 Get you to keep you in my arms evermore,
D7
 Leave all your lovers
Dm7 G7
 Weeping on the faraway shore



C A7
 Out on the briny
F F#dim
 With the moon big and shiny,
C E7 F A7
 Melting your heart of stone
F Fm
 I'd love to get you
C A7
 On a slow boat to China,
D7 G7 C
 All to myself alone

1948 Words & Music by Frank Loesser

Among his most famous songs are:

Baby It's Cold Outside (Oscar for best song in 1949)

Bushel and a Peck

Guys and Dolls

Heart and Soul (with Hoagy Carmichael)

Jingle Jangle Jingle

The Lady's In Love With You (from Some Like It Hot)

No Two People

On a Slow Boat to China

Small Fry (with Hoagy Carmichael)

Two Sleepy People (with Hoagy Carmichael)

Praise the Lord and Pass the Ammunition

Loesser wrote 5 Broadway musicals:

Where's Charley (1948)

Guys And Dolls (1950)

The Most Happy Fella (1956)

Greenwillow (1960)

How To Succeed In Business Without Really Trying (1961)

Guys And Dolls won seven Tony Awards

including Best Score and Best Musical

How To Succeed In Business Without Really Trying

won seven Tony awards including Best Musical

....and the Pulitzer Prize

FLAMING UKULELE IN THE SKY

WORDS AND MUSIC BY
POPS BAYLESS OF "SHORTY LONG"

I was a banker, cash was my need ^D ^{D7}
I worshipped money, I bathed in greed ^G ^D
And then a vision flashed 'fore my eyes ^G ^D ^{Bm}
of a flamin' ukulele in the sky ^D ^{A7} ^D

Chorus

That flamin' ukulele in the sky....Lord, Lord ^D
That flamin' ukulele in the sky ^G ^D
It had four sweet golden strings ^{Bm}
and the sound of angel wings ^D ^{Bm}
That flamin' ukulele in the sky ^D ^{A7} ^D

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

Chorus

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

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

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

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

MAKING LOVE

UKULELE STYLE

[G] Making love, uku[C]lele style
 No [D] need to be in [G]Waikiki
 [G] Making love, uku[C]lele style
 To a [D] lovely ukulele sere[G]nade

[G] When you love, uku[C]lele style
 With [D] every note, your [G] heart will float
 Far away, to a [C] tropic isle
 Where a [D] ukulele tune is softly [G] played

Strolling a[C]long beneath the [G] starlight
 Dreaming a [C] lover's dream for [G] two
 Soon you will [A7] see her eyes are [B7] starbright
 As the uku[E7]lele [A7] magic comes [D7] through

[G] Now if you, want to [C] satisfy
 The [D] one you love, all [G] else above,
 Take a tip, and be [C] sure to try
 The [D] ukulele style of making [G] love

Instrumental then repeat bridge and last verse

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

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

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

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

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

F Am
 I want you, I want you,
 Dm C
 I want you so bad,
 F
 Honey, I want you

SOMEBODY STOLE MY GAL

I F I F Abdim I Gm7 I C7 I

Somebody stole my gal,

I C7 I Gm7 C7#5 I F I F I

Somebody stole my pal!

I D7 I D7 I G7 I G7 I

Somebody came and took her away,

I G7 I G7 I C7 I G7 C7#5 I

She didn't even say she was leavin'!

I F I F Abdim I Gm7 I C7 I

The kisses I love so,

I C7 I B7 Bb7 I A7 C7 I

He's getting now, I know...and...

I F I F I F7 I

Gee! I know that she

I F7 I Bb I

Would come to me

I Bb I Bbm I

If she could see,

I Bbm I F I F I G7 I G7 I

Her broken hearted lonesome pal,

I C7 I C7 I F I F I

Somebody stole my gal!



G Am D7
Mick -ey Mouse Club!
G Am D7
Mick -ey Mouse Club!
G Am D7
Mick -ey Mouse Club!
G Am D7
Mick -ey Mouse Club

G Em A7 D7
Who's the lead -er of the club that's made for you and me?

G G7 C Cm G D7 G
M-I C K-E Y M-O U-S E

G Em A7 D7
Hey! there, Hi! there, Ho! there You're as welcome as can be

G G7 C Cm G D7 G
M-I C K-E Y M-O U-S E

C G A7 D7
Mick -ey Mouse! Mick -ey Mouse! And forever let us hold our banner high! - high! high! high!

G Em A7 D7
Come along and sing a song and join our jamboree!

G G7 C Cm G D7 G
M-I C K-E Y M-O U S-E *repeat from top once, and then end with...*

G Em A7 D7
Now's the time to say goodbye to all our company

G G7 C Cm G D7 G
M-I C K-E Y M-O U-S E

G Em A7 D7
Through the years we'll all be friends, wherever we may be

G G7
M-I C See ya real soon!
C Cm
K-E Y Why? Because we like you!

G D7 G
M-O U-S E



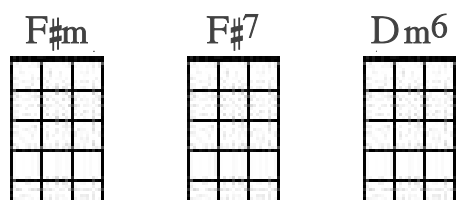
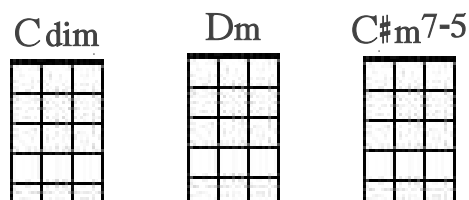
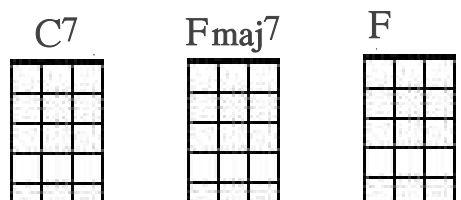
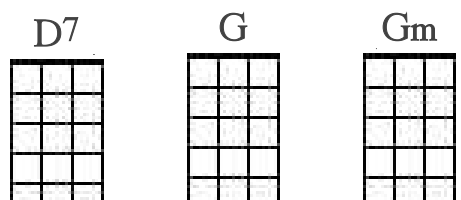
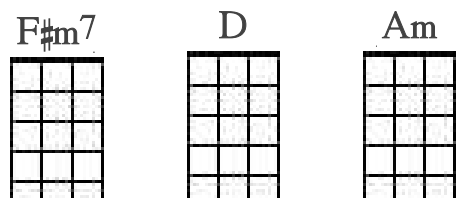
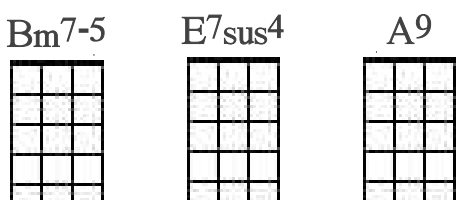
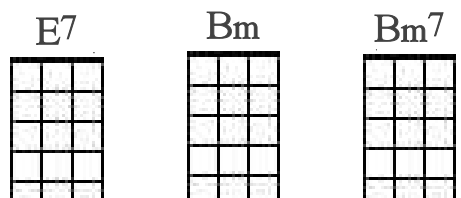
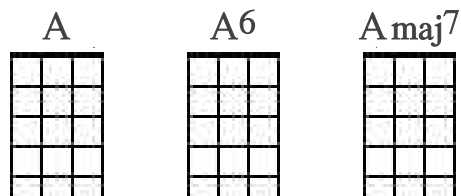
Words and Music by
Jimmie Dodd 1955

Begin The Beguine

by Cole Porter, 1935

Artie Shaw Orchestra (1936)

120



A A6 Amaj7 A6 A A6 Amaj7 A6
When they begin the beguine,
A A6 Amaj7 A6 E7
It brings back the sound of music so tender,
Bm Bm7 Bm Bm7
It brings back a night of tropical splendor,
Bm7-5 E7 E7sus4 E7 A9 A
It brings back a memory ever green.

A A6 Amaj7 A6 A A6 Amaj7 A6
I'm with you once more under the stars,
A Amaj7 F#m7 E7
And down by the shore, an orchestra's playing;
Bm7-5 E7 D
And even the palms seem to be swaying
E7 E7sus4 E7 A A6 Amaj7 A6
When they begin the beguine.

(Bridge:)

Am D7 G
To live it again is past all endeavor
Gm C7 Fmaj7 F
Except when that tune clutches my heart,
Cdim Dm E F
And there we are, swearing to love forever,
E Dm7 E E7
And promising never, never to part.

A A6 Amaj7 A6 A A6 Amaj7 A6
What moments divine, what rapture serene,
A A7 E7
Til clouds came along to disperse the joy we had tasted;
Dm Bm7-5
And now when I hear people curse the chance that was wasted,
E7 Bm7-5 E7 A9 A
I know but too well what they mean.

E7 A6 Amaj7 A6
So don't let them begin the beguine,
E7 A A6 E7
Let the love that was once a fire remain an ember;
D Bm7 C#m7-5 F#m
Let it sleep like the dead desire I only re - mem - ber
Bm7-5 E7 Bm7-5 E7 A A6
When they begin the beguine.

E7 A A6 A Amaj7 A6 E7 A
Oh, yes, let them begin the beguine, make them play,
A6 Amaj7 E7
Til the stars that were there before return above you,
D Bm7 C#m7-5 F#7
Til you whisper to me once more, "Darling, I love you."
Bm7 Bm7-5
And we suddenly know . . . what heaven we're in
E7 A Am7
When they begin the beguine,
Bm7 Dm6 E7 A A6 Amaj7 A6 A
When they begin the beguine

While My Guitar Gently Weeps The Beatles (Harrison)

121

{Am7/G 1 0 1 0 2 0 3} {Am6/F# 1 0 1 2 2 0 2} {E7/4 1 0 0 2 0 2 0}

{E7 1 0 0 1 0 2 0} {C#m 4 1 2 3 3 1 -} {A 5 1 1 2 3 3 1}

Intro

Am | Am7/G | Am6/F# | F

Am | G | D | E7

I [Am] look at you [Am7/G] all see the [Am6/F#] love there that's [F] sleeping

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

I [Am] look at the [Am7/G] floor and I [Am6/F#] see it needs [F] sweeping

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

[A] I don't know [C#m] why [F#m] nobody [C#m] told you

[Bm] how to unfold your [E7/4] love [E7]

[A] I don't know [C#m] how [F#m] someone contr[C#m]olled you

[Bm] They bought and sold [E7/4] you [E7]

I look at the world and I notice it's turning

While my guitar gently weeps

With every mistake we must surely be learning

Still my guitar gently weeps

{Solo}

Am | Am7/G | Am6/F# | F

Am | G | D | E7

Am | Am7/G | Am6/F# | F

Am | G | C | E7

I don't know how you were diverted

You were perverted too

I don't know how you were inverted

No one alerted you

I [Am] look at you [Am7/G] all see the [Am6/F#] love there that's [F] sleeping

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

[Am]..Look at you [Am7/G] all [Am6/F#] [F]

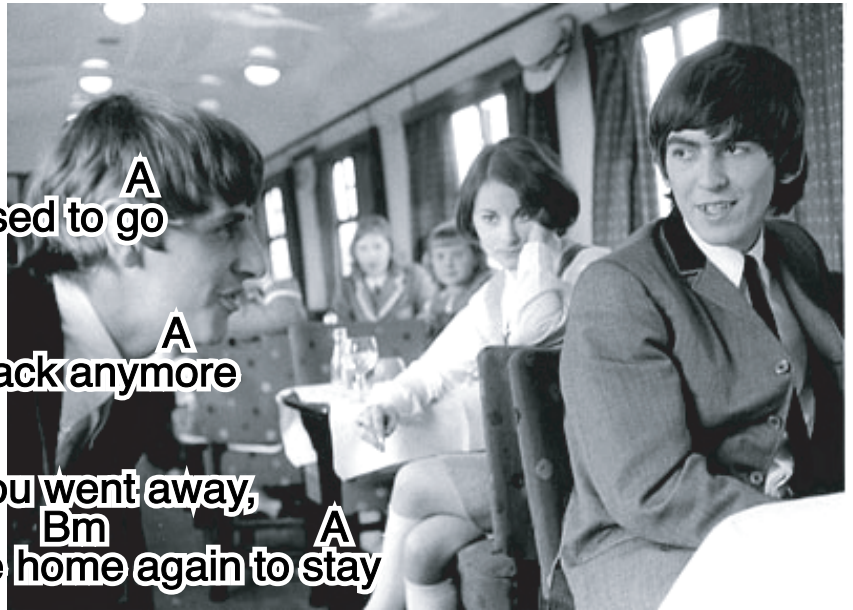
[Am] Still my gui[G]tar gently [D] weeps [E7]

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

Photograph

Ringo Starr and George Harrison

122



D
Ev'ry time I see your face,
G D A
it reminds me of the places we used to go
D
but all I got is a photograph
G D A
and I realise you're not coming back anymore
F# Bm
I thought I'd make it the day you went away,
F# Bm A
but I can't make it till you come home again to stay

D
I can't get used to living here,
G D A
while my heart is broke, my tears I cried for you
D
I want you here to have and hold,
G D A
as the years go by and we grow old and grey

Solo: D | D | G | D | A | A | x2

F# Bm
Now you're expecting me to live without you,
F# Bm A
but that's not something that I'm looking forward to

D
I can't get used to living here,
G D A
while my heart is broke, my tears I cried for you.

D
I want you here to have and hold,
G D A
as the years go by and we grow old and grey

Repeat intro: A

D
Ev'ry time I see your face,
G D A
it reminds me of the places we used to go
D
but all I got is a photograph
G D A
and I realise you're not coming back anymore

(x3 - the whole verse)

Isn't It A Pity - George Harrison

(from All Things Must Pass, 1970)

G* (actually C#m7b5/G): 3 4 2 0 0 0 Cmaj7/G: 3 3 2 0 0 0 Go: x x 2 3 2 3

NOTE: Wierd chords, man. Have you ever heard of a longer titled chord than C#m7b5/G??

G G* Cmaj7/G G

G G* Cmaj7/G G
Isn't it a pity, now isn't it a shame?
G Gdim
How we break each other's hearts
C G
And cause each other pain
G A7
How we take each other's love
C G
Without thinking any more
G Gdim C G
Forgetting to give back, isn't it a pity?

Some things take so long
But how do I explain
There are too many people
Can't see we're all the same
And because of all the tears
Their eyes can't hope to see
The beauty that surrounds them, isn't it a pity?

G A7 C G Gdim C G

A7 C G
Isn't it a pity, isn't it a shame
Gdim
How we break each other's hearts
C G
And cause each other pain
A7
How we take each other's love
C G
Without thinking any more
Gdim C G
Forgetting to give back, isn't it a pity?

G A7 C G

G Gdim C G
Forgetting to give back, isn't it a pity?

G A7 C G

G Gdim C G
Forgetting to give back, now isn't it a pity?
G G* Cmaj7/G
What a pity, pity pity pity pity (rpt many times and fade)

123



Give Me Love - George Harrison

124

G Am7 D7
Give me love, give me love, give me peace on earth
Cm D7 F C
give me light, give me life, keep me free from birth
G Am7 D7
Give me hope, help me cope with this heavy load
Cm D7 F C
trying to touch and reach you with heart and soul...
G G G7 Cm
Om m m my lord
G G G7 C
Please take hold of my hand
A A7 D7
that I might understand you



Won't you please oh won't you.

G Am7 D7
Give me love, give me love, give me peace on earth
Cm D7 F C
give me light, give me life, keep me free from birth
G Am7 D7
Give me hope, help me cope with this heavy load
Cm D7 F C
trying to touch and reach you with heart and soul...
G Am7 D7
Give me love, give me love, give me peace on earth
Cm D7 F C
give me light, give me life, keep me free from birth
G Am7 D7
Give me hope, help me cope with this heavy load
Cm D7 G...
trying to ... touch and reach ...

BEWARE OF DARKNESS

Intro

B B/A G7

GEORGE HARRISON
FROM ALL THINGS MUST PASS

G7 G#m C#m E A

Watch out now, take care beware of falling swingers

E C#m G#m

Dropping all around you

C#m Dsus2 A B B/A G7

The pain that often mingles in your fingertips, beware of darkness

G#m C#m E A

Watch out now, take care beware of thoughts that linger

E C#m G#m

Winding up inside your head

C#m Dsus2 A B

The hopelessness around you in the dead of night, beware of sadness

E D

It can hit you, it can hurt you

A F#m Bm G7 B B/A G7

Make you sore and what is more, that is not what you are here for

G#m C#m E A

Watch out now, take care beware of soft shoe shufflers

E C#m G#m

Dancing down the sidewalks

C#m Dsus2 A B

As each unconscious sufferer wanders aimlessly, beware of maya

E D A F#m Bm G7 B B/A G7
G#m C#m E A

Watch out now, take care beware of greedy leaders

E C#m G#m

They'll take you where you should not go

C#m Dsus2 A

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

B B/A G7

Beware of darkness (beware of darkness)

Key To The Highway

126

by "Big Bill" Broonzy

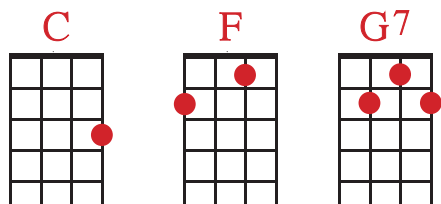


Born
William Lee Conley Broonzy
June 26, 1893
Scott, MS.
Died
August 15, 1958
Chicago, IL.

Broonzy's body of work—including his enduring originals "Key to the Highway" and "Black, Brown and White"—ranks him among Muddy Waters, B.B. King and Robert Johnson in terms of influence.

A storyteller as much as a lonesome singer, Broonzy was among the first performers to marry rough rural blues (like Johnson's brand of Mississippi Delta moaning) with upscale jazzy city blues (like Charles Brown's cocktail piano crooning). He began his career as a violinist (a skill he learned from an uncle) and learned from mentor Papa Charlie Jackson how to adapt those skills to the guitar. As his obvious talent gradually turned him into a star, he moved to Chicago and started hooking up with Memphis Slim, Brownie McGhee, John Lee "Sonny Boy" Williamson and Big Maceo; he also recorded for many different labels, including Columbia, Okeh and Bluebird. Most refused to put out "Black, Brown and White"—a powerful attack on racism with the memorable tell-it-like-it-is chorus, "Get back," after Broonzy wrote it in 1949; two years later, in France, writer-critic Hugues Panassie and record company officials helped him get it in circulation.

Broonzy's pockets of regional popularity coagulated into an adoring national audience after he played John Hammond's From Spirituals to Swing concert (as a replacement for Robert Johnson, who had just died) at New York City's Carnegie Hall in 1938. Regular Chicago and southern gigs followed until the 1950s, when Broonzy—along with peers Leadbelly, Josh White and Sonny Terry and Brownie McGhee—became an avatar of the folk movement. While touring and recording in Europe throughout the 1950s, he wrote a fascinating biography, Big Bill Blues, with Danish writer Yannick Bruynoghe.



Ukulele Club of Santa Cruz June 2004
as suggested by Jayme Kelly Curtis

C **G7**
I got the key to the highway,
C **F**
Lord I'm out and bound to go
C **G7**
I'm gonna leave here running;
C **>** **G7**
Walking's much too slow

C **G7**
I'm going back to the border
C **F**
Where I'm better known
C **G7**
You know you ain't done nothing,
C **>** **G7**
But drove me from home

C **G7**
When the moon peeks o'er the mountains
C **F**
I'll be on my way
C **G7**
I'm gonna roam this old highway
C **>** **G7**
Until the break of day

C **G7**
Oh give me one, one more kiss darlin'
C **F**
Just before I go,
C **G7**
'Cause when I leave you know I won't be
C
Back no more

I Can't Stop Loving You 127

Words & Music by Don Gibson

C (C7) F

I can't stop loving you

I've made up my mind

To live in memories of the lonesome times

(C7) F

I can't stop wanting you;

It's useless to say

So I'll just live my life in dreams of yesterday

Bridge

G7 C (C7) F
Those happy hours that we once knew

So long ago still make me blue

They say that time heals a broken heart

But time has stood still since we've been apart

C (C7) F

I can't stop loving you

I've made up my mind

To live in memories of the lonesome times

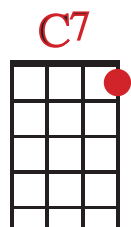
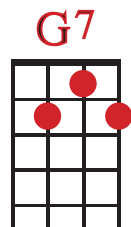
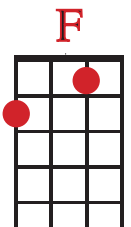
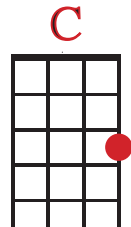
F
I can't stop wanting you;

It's useless to say

So I'll just live my life in dreams of yesterday

Ray Charles 1962 #1

This song, held the #1 spot for five weeks in 1962



Nâ Moku`Ehâ

(The Four Islands) by J. Kealoha

Intro /F - A7 - Dm - A7 - /F - G7 - C7 - F - /

F A7 Dm A7

Hanohano... Hawai'i lâ... lei ka lehua lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Mauna Kea

F A7 Dm A7

Kilakila... `o Maui lâ... lei ka roselani lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Haleakalâ

F A7 Dm A7

Ha'aheo... O'ahu lâ... lei ka `ilima lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Ka'ala

F A7 Dm A7

Kaulana Kaua'i lâ... lei ka mokihana lâ

F G7 C7 F Vamp (G7 C7 F C7)

Kuahiwi nani lâ... `O Wai'ale'ale

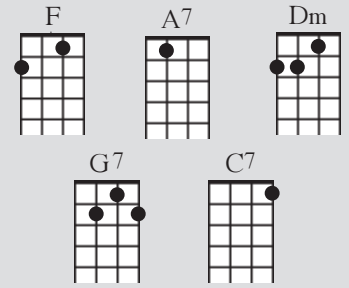
F A7 Dm A7

Ha'ina `ia mai... ana ka puana lä

F G7 C7 F End

Nâ moku`ehâ... O ka Pâkipika

128



Ukulele Club of Santa Cruz
suggested and led by Hiram Bell

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

Majestic is Maui
Garlanded with the lei of roselani
And it's beautiful mountain
Of Haleakalâ

Proud is O'ahu
Garlanded with the lei of ilima
And it's beautiful mountain
Of Ka'ala

Famous is Kaua'i
Garlanded with the lei of mokihana berries
And it's beautiful mountain
Of Wai'ale'ale

Tell the
Refrain
The four islands
Of the Pacific

Vamp: G7 - C7 - F G7 - C7 - F

F *C7*
My Yellow Ginger lei

F
Reveals her scent through the day

C7
Enchanting moments with you
F *G7* *C7* *F*
Make me love you

F *C7*
Ku'u lei Awapuhi melemele

F
I puia me ke 'ala onaona
C7
Ho'ohihi ka mana'o ia 'oe
F *G7* *C7* *F*
E ku'u lei Awapuhi

F *C7*
You're as lovely as can be

F
My Yellow Ginger lei

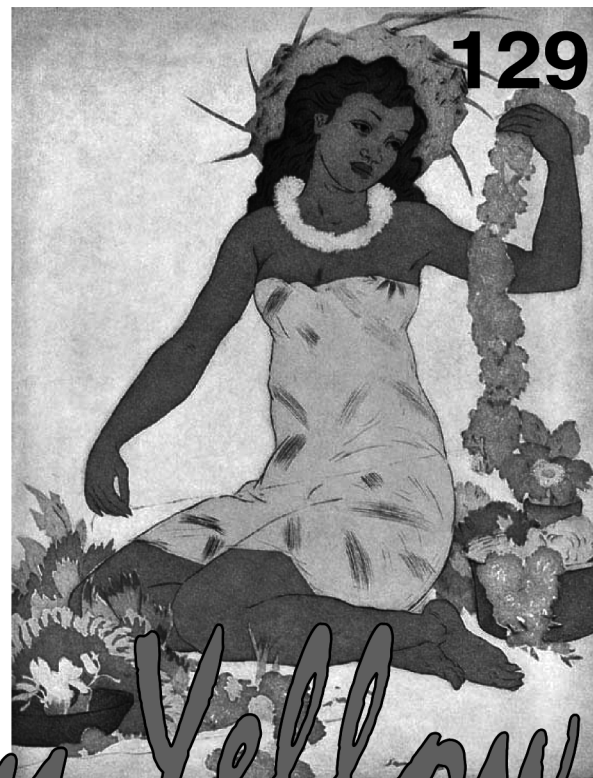
C7
My heart is yearning for you
F *G7* *C7* *F*
My Awapuhi

F *C7*
Ha'ina 'ia mai

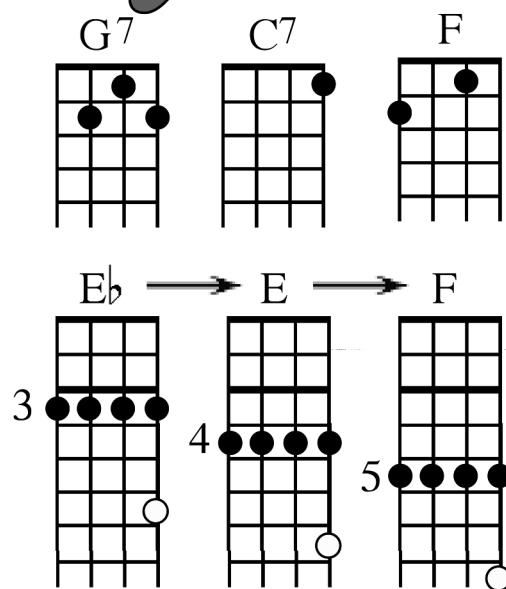
F
Ana ka puana

C7
My Yellow Ginger lei

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



My Yellow Ginger lei



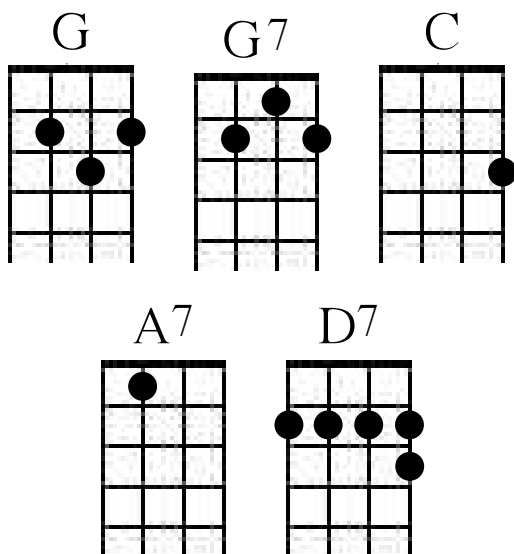
Ukulele Club of Santa Cruz July 2004
suggested and led by Julie Hendriks

E Ku'u Sweet Lei Poina 'Ole Emma De Fries 130



Auntie Emma DeFries, a descendant of Kamehameha I and Queen Emma who was Kahu of a well known educational halau specializing in teaching Hawaiian culture.

"It didn't matter to her or not if you had Hawaiian blood, she would look into the soul of each prospective student to see if they were open to her teaching."



Ukulele Club of Santa Cruz July 2004
suggested and led by
Marilyn Kapua Gibbons

*My sweet, unforgettable lei
The most beautiful of all
You are never fading
My sweet, unforgettable lei*

*My flower, my beautiful never fading lei
This lei is my life, my soul
I wait for you
Return to me so we can be together
as close as the pili grass*

Intro D7 G D7

G G7 C A7
E ku'u sweet lei poina 'ole, ea
D7 G D7

Lei nani i ka wekiu
G G7 C A7
E never fading bloom iā 'oe, ea
D7 G D7
E ku'u sweet lei poina 'ole

Repeat First Verse / Instrumental Break

G G7 C A7
Ku'u pua, ku'u lei nani mae 'ole, ea
D7 G D7
Ke ola mau loa e ku'u lei
G G7 C A7
Ke kali aku nei iā 'oe, ea
D7 G D7
E ho'i mai kāua lāe pili

Instrumental Break / Repeat First Verse / then

D7 G
E ku'u sweet lei poina 'ole
D7 G
E ku'u sweet lei poina 'ole

BEYOND THE REEF

NC G7
Beyond the reef

C
Where the sea is dark and cold

(Cdim) Dm G7
My love has gone

C
And our dreams grow old

NC G7
There'll be no tears

C
There'll be no regretting
(Cdim) Dm G7

Will you re - mem - ber me

C
Will you forget

C7 F
I'll send a thousand flowers

Fm C
When the trade winds blow

A7 Dm
I'll send my lonely heart

Fm G7
For I love you so

C G7
Someday I know

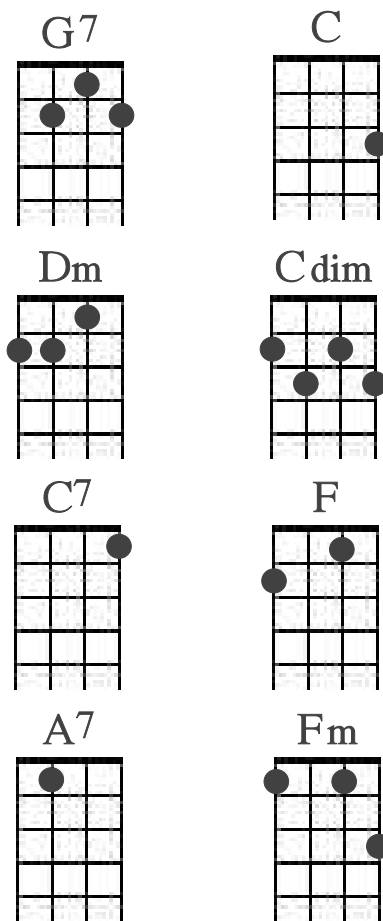
C
You'll come back again to me

(Cdim) Dm G7
Till then my heart will be

C
Beyond the reef



Words & Music by Jack Pitman 1949



Things We Said Today

Lennon/McCartney

Ukulele Club of Santa Cruz

Am Em Am Em Am Em Am
You say you will love me, if I have to go
Am Em Am Em Am Em Am
You'll be thinking of me, somehow I will know
C C6 F Bb
Someday when I'm lonely, wishing you weren't so far away
Am Em Am Em Am Em Am
Then I will re-mem-ber things we said today

Am Em Am Em Am Em Am
You say you'll be mine girl, 'till the end of time
Am Em Am Em Am Em Am
These days such a kind girl, seems so hard to find
C C6 F Bb
Someday when we're dreaming, deep in love, not a lot to say
Am Em Am Em Am Em Am
Then we will re-mem-ber things we said today

A D B7 E7 A
Me I'm just the lucky kind, love to hear you say that love is love,
D B7 Bb7
And though we may be blind, love is here to stay and that's e--

Am Em Am Em Am Em Am
'nough to make you mine girl, be the only one
Am Em Am Em Am Em Am
Love me all the time girl, we'll go on and on
C C6 F Bb
Someday when we're dreaming, deep in love, not a lot to say
Am Em Am Em Am Em Am
Then we will re-mem-ber things we said today

A D B7 E7 A
Me I'm just the lucky kind, love to hear you say that love is love,
D B7 Bb7
And though we may be blind, love is here to stay and that's e--

Am Em Am Em Am Em Am
'nough to make you mine girl, be the only one
Am Em Am Em Am Em Am Em
Love me all the time girl, we'll go on and on
C C6 F Bb
Someday when we're dreaming, deep in love, not a lot to say
Am Em Am Em Am Em Am
Then we will re-mem-ber things we said today

A Amaj7
 Something in the way she moves
 A7 D
 Attracts me like no other lover
 B7 E
 Something in the way she woos me
 F#m F#m(+maj7)
 I don't want to leave her now
 F#m7 B D G Ab A
 You know I believe and how

SOMETHING

Ukulele Club of Santa Cruz

A Amaj7
 Somewhere in her smile she knows
 A7 D
 That I don't need no other lover
 B E
 Something in her style that shows me
 F#m F#m(+maj7)
 I don't want to leave her now
 F#m7 B D G Ab F#
 You know I believe and how

F# F#maj7 F#7
 You're asking me will my love grow
 B E F#
 I don't know, I don't know
 F# F#maj7 F#7
 You stick around now it may show
 B E A
 I don't know, I don't know

A Amaj7
 Something in the way she knows
 A7 D
 And all I have to do is think of her
 B E
 Something in the things she shows me
 F#m F#m(+maj7)
 I don't want to leave her now
 F#m7 B D G Ab A
 You know I believe and how



Ukulele Club of Santa Cruz

SHERRY DARLING

INTRO Bb C Bb C F Bb F C

F Bb

Your mama's yapping in the backseat

C

Tell her to push over and move them big feet

C

Every Monday morning I gotta drive her down to the unemployment agency

Bb

Well this morning I ain't fighting - tell her I give up

F

Tell her she wins if she'll just shut up

C

But it's the last time that she's gonna be riding with me

F

Bb

CHORUS

Bb C

(You can tell her) there's a hot sun beating on the black top

F

She keeps talking she'll be walking that last block

C

She can take a subway back to the ghetto tonight

Bb

Well I got some beer and the highway's free

F

And I got you and baby you've got me

C

Hey, hey, hey, what you say Sherry Darling

Bb

F

C

F Bb

Now there's girls melting on the beach

F

And they're so fine but so out of reach

C

Cause I'm stuck in traffic down here on 53rd Street

F

Now Sherry my love for you is real

F

But I didn't count on this package deal

C

And baby this car just ain't big enough for her and me

F

Bb

F

C

CHORUS

SOLO

(C)

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

F Bb

C

It's Only Love

Lennon/McCartney

135

Intro - C Am

C Em Bb F G G7 G+ G
I get high when I see you go by, my oh my
C Em Bb F G G7 G+ G
When you sigh my my inside just flies, butterflies
F G C Am
Why am I so shy when I'm beside you ?

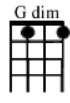
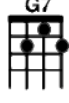
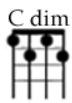
Bb G
It's only love and that is all
C Am
Why should I feel the way I do?
Bb G F G
It's only love and that is all, but it's so hard, lovin you

C Em Bb F G G7 G+ G
Is it right that you and I should fight every night
C Em Bb F G G7 G+ G
Just the sight of you makes nighttime bright, very bright
F G C Am
Haven't I the right to make it up, girl?

Bb G
It's only love and that is all,
C Am
Why should I feel the way I do?
Bb G F G
It's only love and that is all, but it's so hard, lovin you
F G C Am C Am
Yes it's so hard, lovin you, lovin you

Are You Lonesome Tonight ?

Intro Cdim Gdim G7 Gdim G7



Are you lone-some tonight Do you miss me tonight



Are you sorry we drift-ed a-part



Does your memory stray To a bright summer day



When I kissed you and called you sweet-heart



Do the chairs in your parlor seem emp-ty and bare



If ya' can

Do you gaze at your doorstep and pic-ture me there



Is your heart filled with pain Shall I come back again



Tell me dear, are you lonesome to-night ? (Return



)

...and I Love Her

Intro

Lennon/McCartney

Em D6 Em

Em Bm Em Bm

I give her all my love that's all I do

Em Bm G A7 D

And if you saw my love you'd love her too ...and I love her

Em Bm Em Bm

She gives me every-thing and tender-ly

Em Bm G A7 D6

The kiss my lover brings she brings to me ...and I love her

Bm A Bm F#m

A love like ours could never die

Bm F#m A7

As long as I have you near me

Em Bm Em Bm

Bright are the stars that shine dark is the sky

Em Bm G A7 D

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

Instrumental

Fm Cm Fm Cm Fm Cm Ab Bb7 Eb Fm

Fm Cm Fm Cm

Bright are the stars that shine dark is the sky

Fm Cm Ab Bb7 Eb

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

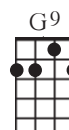
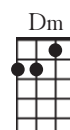
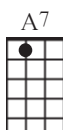
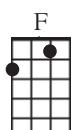
Ending

Gm F Gm D

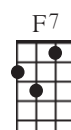
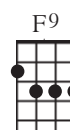
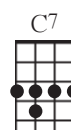
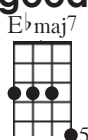
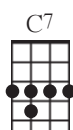
All the Way

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

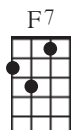
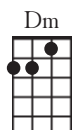
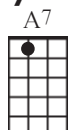
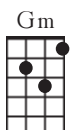
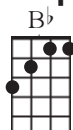
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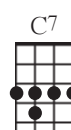
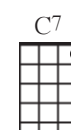
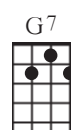
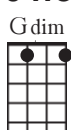
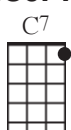
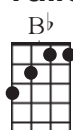
When somebody loves you, it's no good unless she loves you all the way



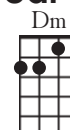
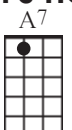
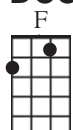
Happy to be near you When you need someone to cheer you all the way



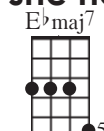
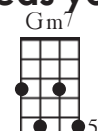
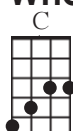
Taller than the tallest tree is That's how it's got to feel



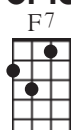
Deeper than the deep blue sea is That's how deep it goes if it's real



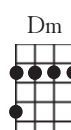
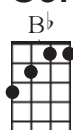
When somebody needs you it's no good unless she needs you all the way



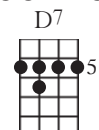
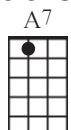
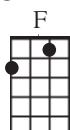
Through the good or lean years And for all the in-between years



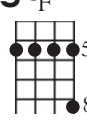
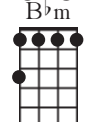
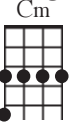
Come what may



Who knows where the road will lead us only a fool would say,



But if you let me love you It's for sure I'm gonna love you



All The Way

All The Way



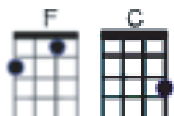


Blue Hawaiian Moonlight

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NONE

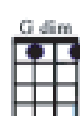


(NC)

F C

D7

Blue Hawaiian moonlight, shining over the sea



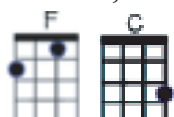
G7

C

G^o

G7

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



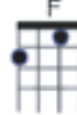
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(NC)

F C

D7

Blue Hawaiian moonlight, you're the one I adore



G7

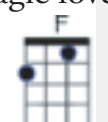
C

F

(Fm)

C

Spread your magic lovelight, guide my ship to the shore

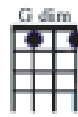


F (Dm7)

G7

C

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



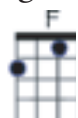
D7

G7

G^o

G7

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



NONE

(NC)

F C

D7

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



G7

C

F

(Fm)

C

Blue Hawaiian moonlight, I'm depending on you

Tag:



D7

G7

D7G7(Fm)

C

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

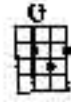
Blue

Hawaii

140



Intro

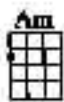
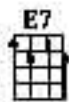


Per - fume

in the air

and rare

flow-ers ev- 'ry -



where,

and

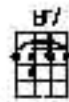
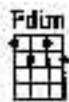
white

shad-ows we could share

at

Wai - ki - ki. _____

A



sky

full of

stars

and

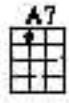
soft

far - a - way gul - tars,

it

seems to be

-



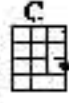
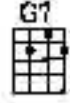
—

on - ly a

rev - er - ie.

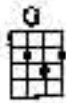
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Refrain



Night and you

and blue Ha -



wa

- il,

the night

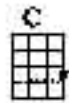
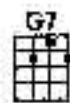
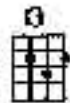
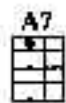
is heav - en - ly

and you

are

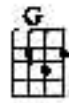


heav - en to me. _____



Love - ly you

and blue Ha -

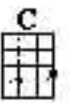
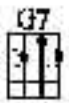
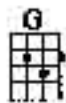


wa

- il,

with all this love - li - ness

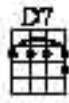
there should be love. _____



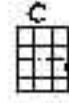
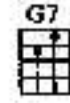
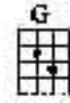
..... Come with me

while the moon is on the sea, _____

the night is young

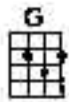


and so are we.



Dreams come true

in blue Ha -



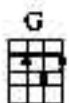
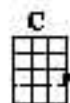
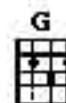
wa

- il

and mine

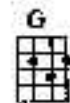
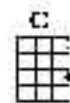
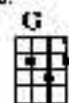
could all come true

this mag - ic



night of nights with you.

2.



night of nights with you.

GEORGE HARRISON

ANY ROAD (WILL TAKE YOU THERE)

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

Intro

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

Well I've been travelin' on a boat, in a plane, in a car, on a bike, with the bus, on a train
D G D A D A D

Travelin' there, travelin' here, everywhere, in every gear
G D A D C G A

But ah, Lord, you pay the price, with every spin of the wheel, with the roll of the dice
G D A D

Ah, yeah, you pay a fare,
F C G D
and if you don't know where you're goin', any road I'll take you there

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

D G D
And I've been travelin' through the dirt and the grime
A D A D

In the past, through the future, through the space and the time
D G D A D A D

Travelin' deep beneath the waves, in watery grottos and mountainous caves
G D A D C G A

But ah lord we've got to fight with the thoughts in the head, with the dark and the light
G D A D

No use to stop and stare

F C G D

And if you don't know where you're goin', any road I'll take you there

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

BRIDGE

Bm

You may not know where you came from

A G D

You may not know who you are

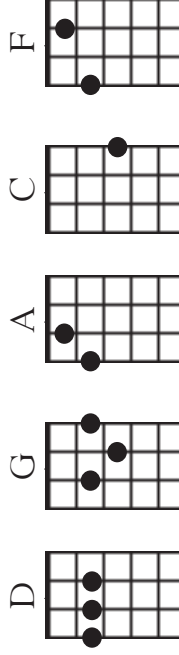
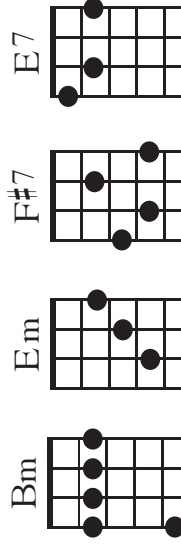
Em F#7 Bm

You may not even wonder

A E7 A

How you got this far

Ukulele Club of Santa Cruz January 2003



D G D A D C G D
I've been travelin' on a wing and a prayer by the skin of my teeth, by the breadth of a hair,
D G D A D A D
Travelin' where the four winds blow, with the sun on my face in the ice and the snow,
G D A D C G A
But Oo-ee, it's a game, sometimes you're cool, sometimes you're lame
G D A D
Ah, yeah, it's somewhere,
F C G D
...if you don't know where you're goin', any road I'll take you there

Instrumental

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

G D A D C G A
But ah lord we pay the price, with the spin of the wheel with the roll of the dice
G D A D

Ah, yeah, you pay your fare,

F C G D
and if you don't know where you're goin', any road I'll take you there

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

D G D A D A D
I keep trav'lin' around the bend, there was no beginning, there is no end
D G D A D A D

It wasn't born, it never dies, there are no edges, there is no size

G D A D C G A

Ah yeah, you just don't win, it's so far out the way out is in

G D A D

Bow to God and call him sir,

F C G D

But if you don't know where you're goin', any road I'll take you there

F C G D

And if you don't know where you're goin', any road I'll take you there

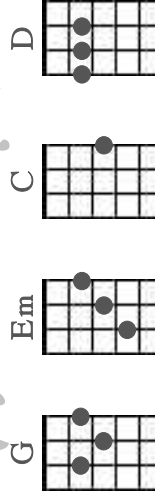
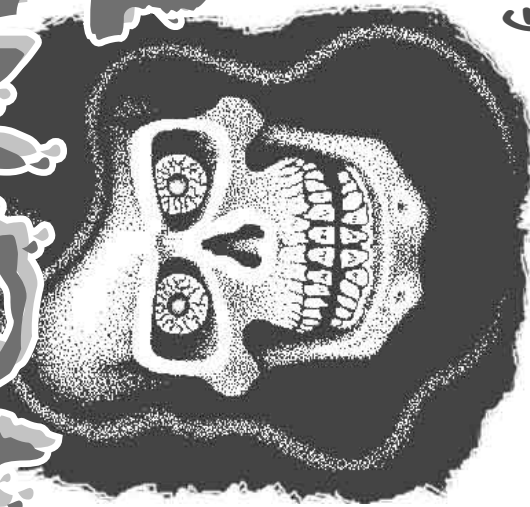
F C G D

.....If you don't know where you're goin' any road I'll take you there

George Harrison



MONSTER MASH



UKULELE CLUB OF SANTA CRUZ HALLOWEEN 2002
AND REPRISED HALLOWEEN 2004

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



^G HE DID THE MASH HE DID THE MONSTER MASH
^{Em} THE MONSTER MASH IT WAS A GRAVEYARD SMASH
^C HE DID THE MASH IT CAUGHT ON IN A FLASH
^D THE MONSTER MASH IT'S CALLED THE MONSTER MASH

^G FROM MY LABORATORY IN THE CASTLE EAST
^{Em} TO THE MASTER BEDROOM WHERE THE VAMPIRES FEAST
^C THE GHOULS ALL CAME FROM THEIR HUMBLE ABODE
^D TO GET A JOLT FROM MY ELECTRODE

^G AND DO THE MASH AND DO THE MONSTER MASH
^{Em} THE MONSTER MASH AND DO MY GRAVEYARD SMASH
^C TO DO THE MASH THEY CAUGHT ON IN A FLASH
^D THE MONSTER MASH IT'S CALLED THE MONSTER MASH
^C THE ZOMBIES WERE HAVING FUN SHOOOP~WHA~OOO
^D THE PARTY HAD JUST BEGUN SHOOOP~WHA~OOO
^C THE GUESTS INCLUDED WOLFMAN SHOOOP~WHA~OOO
^D DRACULA AND HIS GANG

MORE OF THE MONSTER

UKULELE CLUB OF SANTA CRUZ HALLOWEEN 2002
AND REPRISED HALLOWEEN 2004

MASH

^G THE SCENE WAS ROCKING ALL WERE DIGGING THE SOUND

^{Em} IGOR ON CHAINS BACKED BY HIS BAYING HOUNDS

^C THE COFFIN BANGERS WERE ABOUT TO ARRIVE

^D WITH THEIR VOCAL GROUP, THE CRYPT KICKERS FIVE

^G HE DID THE MASH HE DID THE MONSTER MASH

^{Em} THE MONSTER MASH IT WAS A GRAVEYARD SMASH

^C HE DID THE MASH IT CAUGHT ON IN A FLASH

^D THE MONSTER MASH IT'S CALLED THE MONSTER MASH

^G OUT FROM HIS COFFIN DRAC'S VOICE DID RING

^{Em} IT SEEMS HE WAS WORRIED 'BOUT JUST ONE THING

^C OPENED THE LIP AND SHOOK HIS FIST, AND SAID

^D "WHATEVER HOPPENED TO MY TRANSYLVANIA TVIST?"

^G IT'S NOW THE MASH

^{Em} THE MONSTER MASH

^C IT'S NOW THE MASH

^D IT'S NOW THE MASH

^G NOW EVERYTHING'S COOL, DRAC'S A PART OF THE BAND

^{Em} AND MY MONSTER MASH, IT'S THE HIT OF THE LAND

^C FOR YOU, THE LIVING, THIS MASH WAS MEANT, TOO

^D WHEN YOU GET TO MY DOOR, TELL THEM BORIS SENT YOU

^G AND YOU CAN MASH

^{Em} AND YOU CAN MONSTER MASH

^C THE MONSTER MASH

^D AND YOU CAN MASH

^D THEN YOU CAN MASH

^D THEN YOU CAN MONSTER MASH



Meleana e

Francis Samuel Ka`a`a

C F C
Meleana e meleana hoi
G7 C D7 G7 C
Meleana ka wahine lomilomi ia

Heed me Maryann, Maryann come

Woman, come and massage me

C F C
Meleana e meleana hoi
G7 C D7 G7 C
O oe kai pono o ka ua

Listen Maryann, Maryann come

You are so right for me

C F C
Meleana e meleana hoi
G7 C D7 G7 C
O ka ipu kukui malamalama

Pay attention Maryann, Maryann come

You are my light

C F C
Meleana e meleana hoi
G7 C D7 G7 C
E ala mai oe moe loa nei

Hey Maryann, Maryann come

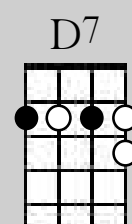
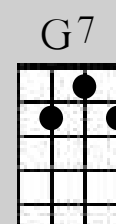
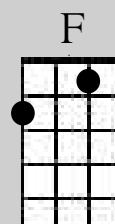
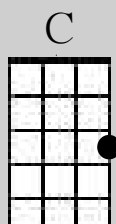
Come and sleep here tonight

C F C
Haina ia mai ana kapuana
G7 C D7 G7 C
Meleana ka wahine lomilomi ia

Tell the refrain

Maryann, the woman who massages

The song was written for the composer's daughter, Maryann Ka'a'a Dias, the mother of the former Farrington High School football coach Skipka Dias. Maryann, of Hawaiian-Scandinavian extraction, lived at the turn of the century and used to massage her father's shoulders when she was a young girl, growing up on O'ahu. Maryann would always cry when she heard the song performed at parties and on the radio. It reminded her of the great love she had for her father and for the song he wrote for her.



I Can't Stop Loving You



Ukulele Club of Santa Cruz Apr 2002 BBQ

D7 G G7 C
 Those happy hours that we once knew
 G A7 D7
 Though long a-go still make me blue
 D7 G G7 C
 They say that time heals a broken heart
 G D7 G C G
 But time has stood still since we've been apart

CHORUS 1

G7 C G
 I can't stop loving you so I've made up my mind
 D7 G G7
 To live in memory of old lonesome times
 G7 C G
 I can't stop wanting you It's useless to say
 D7 G C G
 So I'll just live my life in dreams of yester-day

Repeat first verse then go to chorus 2

CHORUS 2

G7 C G
 I can't stop loving you there's no use to try
 D7 G G7
 Pretend there's someone new I can't live a lie
 G7 C G
 I can't stop wanting you the way that I do
 D7 G C G
 There's only been one love for me that one love is you