

! KUBAS !

Kent Ukulele & Banjulele Appreciation Society

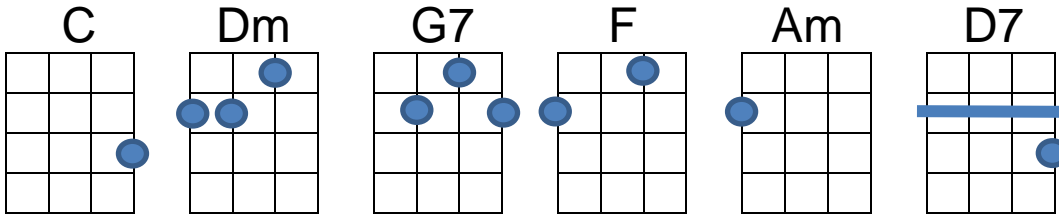
SONGBOOK 1

| No. | Song | Artist |
|-----|----------------------------------------------------|------------------------------|
| 1 | A White Sport Coat and Pink Carnation | Marty Robbins |
| 2 | Ain't She Sweet | Various |
| 3 | All My Loving | The Beatles |
| 4 | All of Me | Ruth Etting |
| 5 | Amarillo | Tony Christie |
| 6 | Bad Moon Rising | Creedence Clearwater Revival |
| 7 | Blue Suede Shoes | Elvis Presley |
| 8 | Bring Me Sunshine | Morecambe & Wise |
| 9 | Chippy Tea | Lancashire Hotpots |
| 10 | C'Mon Everybody | Eddie Cochran |
| 11 | Da Doo Ron Ron | The Crystals |
| 12 | Dedicated Follower of Fashion | The Kinks |
| 13 | Delilah | Tom Jones |
| 14 | Dirty Old Town | The Dubliners |
| 15 | Fat Bottom Girls | Queen |
| 16 | Five Foot Two | California Ramblers |
| 17 | Folsom Prison Blues | Johnny Cash |
| 18 | Ghost Riders in the Sky | Marty Robbins / Johnny Cash |
| 19 | Hello Mary Lou | Johnny Duncan |
| 20 | Hey Good Looking | Hank Williams |
| 21 | House of the Rising Sun | The Animals |
| 22 | I Saw Her Standing There | The Beatles |
| 23 | I Wanna Be Like You | Disney - Jungle Book |
| 24 | I Will Survive | Gloria Gaynor |
| 25 | I'm Gonna Sit Right Down and Write Myself a Letter | Fats Waller |
| 26 | Johnny B. Goode | Chuck Berry |
| 27 | Jolene | Dolly Parton |
| 28 | King of the Road | Roger Miller |
| 29 | Putting on the Agony / Style | Lonnie Donegan |
| 30 | Rawhide --- 30A: (Holding Out for a Hero) | Frankie Laine / Bonnie Tyler |
| 31 | Ring of Fire | Johnny Cash |
| 32 | Show Me The Way To Go Home | Various |
| 33 | Side By Side | Kay Starr |
| 34 | Singing the Blues | Melvin Endsley |
| 35 | Sloop John B | The Beach Boys |
| 36 | Stand By Your Man | Tammy Wynette |
| 37 | Streets of London | Ralph McTell |
| 38 | Sweet Georgia Brown | Ben Bernie |
| 39 | The Gambler | Kenny Rogers |
| 40 | Things | Bobby Darin / Dean Martin |
| 41 | Those Were The Days | Mary Hopkins |
| 42 | Valerie | Amy Winehouse |
| 43 | Who's Sorry Now | Connie Francis |
| 44 | YMCA | Village People |
| 45 | You Are My Sunshine | Various |
| 46 | You're Sixteen | Johnny Burnette |

1: A White Sport Coat

Written by: Marty Robbins - 1957

Recorded by: Marty Robbins



A (C) white sport coat and a (Dm) pink car(G7) nation,
(F) I'm all dressed (G7) up for the (C) dance. (Am) - (Dm) - (G7)
A (C) white sport coat and a (Dm) pink car(G7) nation,
(F) I'm all a(G7) lone in ro(C) mance. (F) - (C)

(G7) What you told me long ago,
(C) To the prom with me you'd go,
(D7) Now you've changed your mind it seems,
(G7) Someone else will hold my dreams.

A (C) white sport coat and a (Dm) pink car(G7) nation,
(F) I'm in a (G7) blue, blue (C) mood. (F) - (C)

A (C) white sport coat and a (Dm) pink car(G7) nation,
(F) I'm all dressed (G7) up for the (C) dance. (Am) - (Dm) - (G7)
A (C) white sport coat and a (Dm) pink car(G7) nation,
(F) I'm all a(G7) lone in ro(C) mance. (F) - (C)

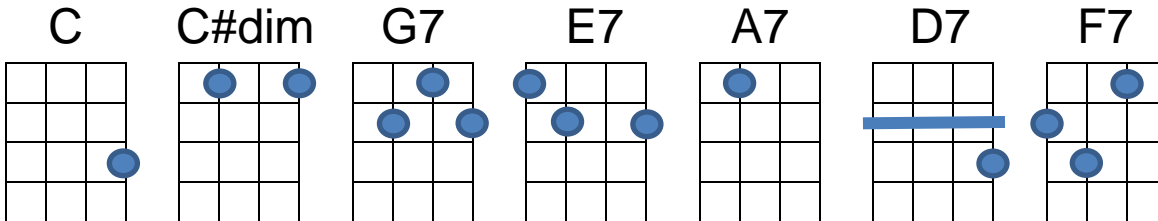
(G7) What you told me long ago,
(C) To the prom with me you'd go,
(D7) Now you've changed your mind it seems,
(G7) Someone else will hold my dreams.

A (C) white sport coat and a (Dm) pink car(G7) nation,
(F) I'm in a (G7) blue, blue (C) mood. (F) - (C)

2: Ain't She Sweet

Written by: Music - Milton Ager and Lyrics - Jack Yellen - 1927

Recorded by: Various Artists



(C) Ain't (C#dim) she (G7) sweet?
See her (C) coming (C#dim) down the (G7) street,
Now I (C) ask you (E7) very (A7) confidentially,
(D7) Ain't (G7) she (C) sweet?

(C) Ain't (C#dim) she (G7) nice?
Look her (C) over (C#dim) once or (G7) twice,
Now I (C) ask you (E7) very (A7) confidentially,
(D7) Ain't (G7) she (C) nice?

Just cast an (F7) eye, in her di(C)rection,
Oh, me! Oh, (F7) my, Ain't that per(C)fection? (G7)

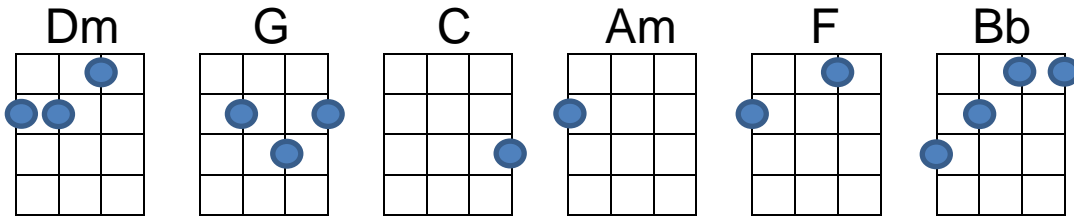
(C) I (C#dim) re(G7)peat,
Don't you (C) think that's (C#dim) kinda (G7) neat?
Now I (C) ask you (E7) very (A7) confidentially,
(D7) Ain't (G7) she (C) sweet?

(C) Ain't (C#dim) she (G7) sweet?
See her (C) coming (C#dim) down the (G7) street,
Now I (C) ask you (E7) very (A7) confidentially,
(D7) Ain't (G7) she (C) sweet?

3: All My Loving

Written by: Paul McCartney and John Lennon - 1963

Recorded by: The Beatles



Close your (Dm) eyes and I'll (G) kiss you,
To(C)morrow I'll (Am) miss you,
Re(F)member I'll (Dm) always be (Bb) true. (G)

And then (Dm) while I'm a(G)way,
I'll write (C) home every (Am) day,
And I'll (F) send all my (G) loving to (C) you.
I'll pre(Dm)tend that I'm (G) kissing,
The (C) lips I am (Am) missing,
And (F) hope that my (Dm) dreams will come (Bb) true. (G)

And then (Dm) while I'm (G) away,
I'll write (C) home every (Am) day,
And I'll (F) send all my (G) loving to (C) you.
All my (Am) loving, I will send to (C) you,
All my (Am) loving darling I'll be (C) true.

Close your (Dm) eyes and I'll (G) kiss you,
To(C)morrow I'll (Am) miss you,
Re(F)member I'll (Dm) always be (Bb) true. (G)
And then (Dm) while I'm a(G)way,
I'll write (C) home every (Am) day,
And I'll (F) send all my (G) loving to (C) you.

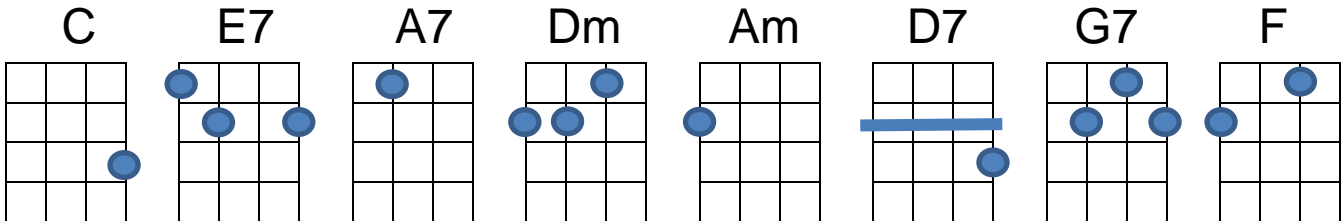
All my (Am) loving, I will send to (C) you,
All my (Am) loving darling I'll be (C) true,
All my (Am) loving... Aaaaallll my (C) loving, Ooooooh,
All my (Am) loving I will send to (C) you.

KUBAS (Kent Ukulele & Banjulele Appreciation Society)

4: All of Me

Written by: Seymore Simons and Gerald Marks - 1931

Recorded by: Ruth Etting and various well known artists



(C) All of me, why not take (E7) all of me
(A7) Can't you see I'm no good (Dm) without you
(E7) Take my lips, I wanna (Am) lose them
(D7) Take my arms, I'll never (G7) use them

(C) Your goodbye, left me with (E7) eyes that cry
(A7) And I know that I'm no good (Dm) without you
(F) You took the part, that (C) once was my (A7) heart
So (D7) why not take (G7) all of (C) me

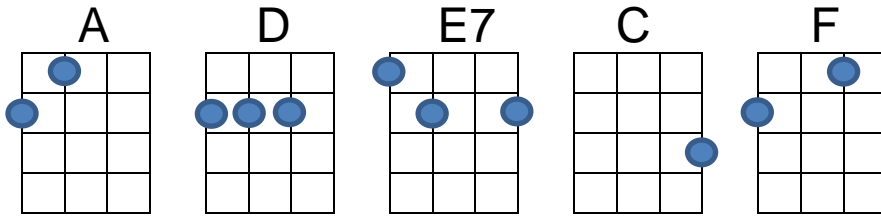
(C) All of me, why not take (E7) all of me
(A7) Can't you see I'm no good (Dm) without you
(E7) Take my lips, I wanna (Am) lose them
(D7) Take my arms, I'll never (G7) use them

(C) Your goodbye left me with (E7) eyes that cry
(A7) And I know that I'm no good (Dm) without you
(F) You took the part that (C) once was my (A7) heart
So (D7) why not take (G7) all of (C) me

5: Amarillo

Written by: Neil Sedaka and Howard Greenfield

Recorded by: Tony Christie - 1971 (Peter Kay & Tony Christie 2005)



(A) Sha la la la (D) la lala la,
(A) Sha la la la (E7) la lala la,
(D) Sha la la la (A) la lala la -- (E7) (A)

(A) When the day is (D) dawning, (A) on a Texas (E7) Sunday morning,
(A) How I long to (D) be there, (A) with Marie who's (E7) waiting for me there,
(F) Every lonely (C) city, (F) where I hang my (C) hat,
(F) Ain't as half as (C) pretty, as (E7) where my baby's at.

(A) Is this the way to (D) Amarillo?
(A) Every night I've been (E7) hugging my pillow,
(A) Dreaming dreams of (D) Amarillo,
(A) And sweet (E7) Marie who (A) waits for me.

(A) Show me the way to (D) Amarillo,
(A) I've been weeping (E7) like a willow,
(A) Crying over (D) Amarillo,
(A) And sweet (E7) Marie who (A) waits for me.

(A) Sha la la la (D) la lala la,
(A) Sha la la la (E7) la lala la,
(D) Sha la la la (A) la lala,
(E7) And Marie who (A) waits for me.

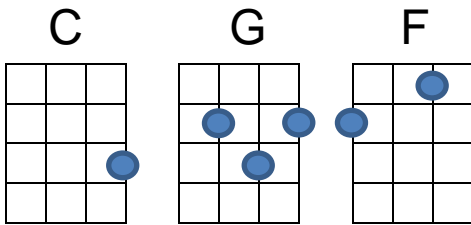
(A) There's a church bell (D) ringing, (A) Hear the song of (E7) joy that it's singing,
(A) For the sweet (D) Maria, (A) and the guy who's (E7) coming to see her.
(F) Just beyond the (C) highway, (F) there's an open (C) plain,
(F) And it keeps me (C) going (E7) through the wind and rain.

(A) Is this the way to (D) Amarillo?
(A) Every night I've been (E7) hugging my pillow,
(A) Dreaming dreams of (D) Amarillo,
(A) And sweet (E7) Marie who (A) waits for me,
(A) And sweet (E7) Marie who (A) waits for me.

6: Bad Moon Rising

Written by: John Fogerty - 1969

Recorded by: Creedence Clearwater Revival



(C) I see the (G) bad (F) moon (C) rising,
I see (G) trouble (F) on the (C) way,
I see (G) earth(F)quakes and (C) lightning,
I see (G) bad (F) times to(C)day.

Well (F) don't go round tonight,
It's (C) bound to take your life,
(G) There's a (F) bad moon on the (C) rise.

(C) I hear (G) hurri(F)canes (C) blowing,
I know the (G) end is (F) coming (C) soon,
I feel (G) rivers (F) over(C)flowing,
I hear the (G) voice of (F) rage and (C) ruin.

Well (F) don't go round tonight,
It's (C) bound to take your life,
(G) There's a (F) bad moon on the (C) rise.

(C) Hope you (G) got your (F) things (C) together,
Hope you are (G) quite (F) prepared to (C) die,
Looks like (G) we're in for (F) nasty (C) weather,
One eye is (G) taken (F) for an (C) eye.

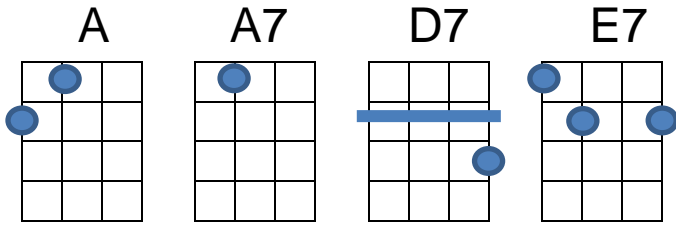
(Twice)

(C) Well (F) don't go round tonight,
It's (C) bound to take your life,
(G) There's a (F) bad moon on the (C) rise.

7: Blue Suede Shoes

Written by: Carl Perkins - 1955

Recorded by: Carl Perkins (1955) and Elvis Presley (1956)



(* Strum Once)

Well it's (A*) one for the money, (A*) two for the show,
(A*) Three to get ready now (A7) go cat go,
(D7) But don't you, step on my blue suede (A) shoes,
Well you can (E7) do anything but lay (D7) off of my blue suede (A) shoes.

You can (A*) knock me down, (A*) step on my face,
(A*) Slander my name all (A*) over the place,
(A*) Do anything that you (A*) wanna do,
But (A) uh uh honey lay (A7) off of them shoes,
And (D7) don't you, step on my blue suede (A) shoes,
You can (E7) do anything but lay (D7) off of my blue suede (A) shoes.

Well you can (A*) burn my house, (A*) steal my car,
(A*) Drink my liquor from an (A*) old fruit jar,
(A*) Do anything that you (A*) wanna do,
But (A) uh uh honey lay (A7) off of my shoes,
And (D7) don't you, step on my blue suede (A) shoes,
You can (E7) do anything but lay (D7) off of my blue suede (A) shoes.

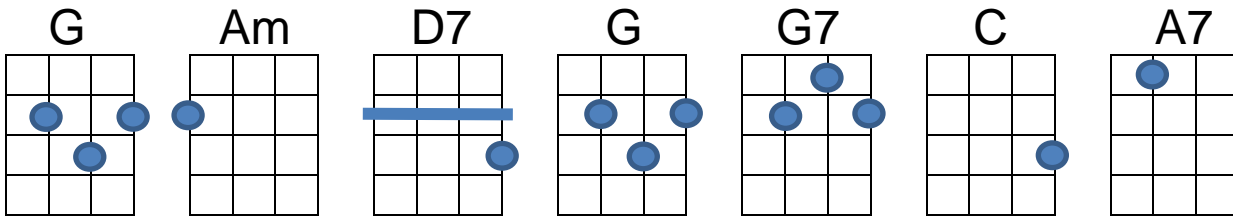
Well it's (A*) one for the money, (A*) two for the show,
(A*) Three to get ready now (A7) go cat go,
(D7) But don't you, step on my blue suede (A) shoes,
Well you can (E7) do anything but lay (D7) off of my blue suede (A) shoes.

Well it's (A) blue, blue, blue suede shoes, baby,
Blue, blue, blue suede shoes, baby,
(D7) Blue, blue, blue suede shoes baby,
(A) Blue, blue, blue suede shoes, baby,
Well you can (E7) do anything but lay (D7) off of my blue suede (A) shoes,
Well you can (E7) do anything but lay (D7) off of my blue suede (A) shoes.

8: Bring Me Sunshine

Written by: Arthur Kent (Music) and Sylvia Dee (Lyrics) - 1966

Recorded by: Morecambe and Wise - 1969



Bring me (G) sunshine in your (Am) smile, (D7)
Bring me (Am) laughter, (D7) all the (G) while,
In this world where we (G7) live,
There should (C) be more happiness,
So much (A7) joy you can give,
To each (D7 - Stop) brand new bright tomorrow.

Make me (G) happy, through the (Am) years, (D7)
Never (Am) bring me (D7) any (G) tears,
Let your arms be as (G7) warm as the (C) sun from up above,
Bring me (Am) fun, bring me (D7) sunshine, bring me (G) love.

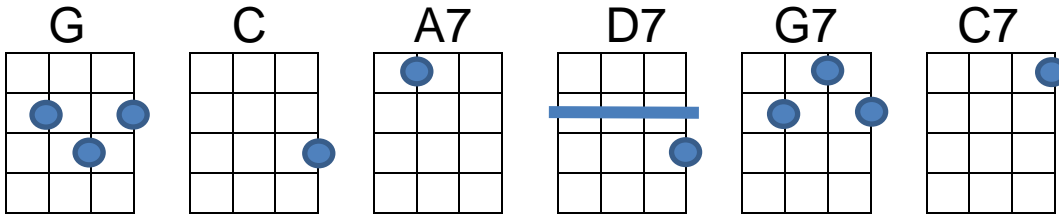
Bring me (G) sunshine in your (Am) eyes, (D7)
Bring me (Am) rainbows (D7) from the (G) skies,
Life's too short to be (G7) spent having (C) anything but fun,
We can (A7) be so content,
If we (D7 - Stop) gather little sunbeams.

Be light (G) hearted, all day (Am) long, (D7)
Keep me (Am) singing (D7) happy (G) songs,
Let your arms be as (G7) warm as the (C) sun from up above,
Bring me (Am) fun,
Bring me (D7) sunshine,
Bring me (G) love.

9: Chippy Tea

Written by: The Lancashire Hotpots - 2009

Recorded by: The Lancashire Hotpots



(G) Well it's the end of the working week I'm (C) rushing back home (G) quick,
I'm (G) starving I'm fair klept tha knows, I could (A7) eat a butter (D7) brick,
I need (G) stodgy food with (G7) out the fuss, then (C) I get served up (C7) cous cous,
I'm (G) sorry love but I (D7) want a chippy (G) tea.

(G) Chippy tea chippy (G7) tea I (C) want a chippy (G) tea,
(G) But you keep givin me posh nosh it (A7) don't agree with (D7) me,
I don't (G) want your lobster (G7) thermidor or your (C) raspberry cou (C7) lie,
I'm a (G) working man from Lancashire and (D7) I want a chippy (G) tea.

It's (G) dark when I sets off to work it's (C) dark when I come (G) home,
(G) And all I want is simple food not (A7) dim sum from Ken (D7) Hom,
She (G) follows ready (G7) steady cook am I (C) eating it (C7) am I what,
It's (G) Friday night and I (D7) want a chippy (G) tea.

(G) Chippy tea chippy (G7) tea I (C) want a chippy (G) tea,
(G) But you keep givin me posh nosh it (A7) don't agree with (D7) me,
I don't (G) want your lobster (G7) thermidor or your (C) raspberry cou (C7) lie,
I'm a (G) working man from Lancashire and (D7) I want a chippy (G) tea.

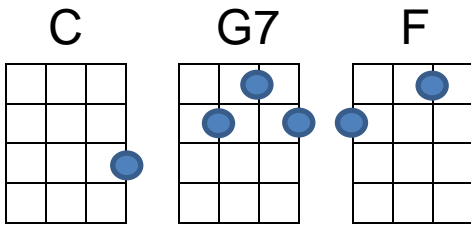
Wigan (G) chippys they have babby's heads in St (C) Helen's they serve (G) splits,
(G) But tha's giving me nouvelle cuisine and (A7) all I want is (D7) chips,
I don't (G) care if it's Ni (G7) gela's that's a (C) funny name for a (C7) fella,
I'm not (G) eating it I (D7) want a chippy (G) tea.

(G) Chippy tea chippy (G7) tea I (C) want a chippy (G) tea,
(G) But you keep givin me posh nosh it (A7) don't agree with (D7) me,
You can (G) keep your Jamie (G7) Olivers and your (C) Gordon Ram (C7) seys,
I'm a (G) working man from Lancashire and (D7) I want a chippy (G) tea.

10: C'mon Everybody

Written by: Eddie Cochran and Jerry Capehart - 1958

Recorded by: Eddie Cochran



Riff: (C) – (F) – (G7) – (F) – (C) x 2

(C) Ah well, c'mon everybody and let's get together tonight,
I got some money in my jeans and I'm really gonna spend it right.
Well I've been (F) doin' my homework (G7) all week long,
(F) Tonight the house is empty and the (G7) folks are gone,
(C – Stop) Ooo ----- C'mon everybody!

Riff: (C) – (F) – (G7) – (F) – (C) x 2

(C) Ah well my baby's number one but I'm gonna dance with three or four,
And the house'll be a-shakin' from my bare feet slappin' on the floor.
Well, (F) if you hear that music you (G7) can't sit still,
If your (F) brother won't dance then your (G7) sister will,
(C – Stop) Ooo ----- C'mon everybody!

Riff: (C) – (F) – (G7) – (F) – (C) x 2

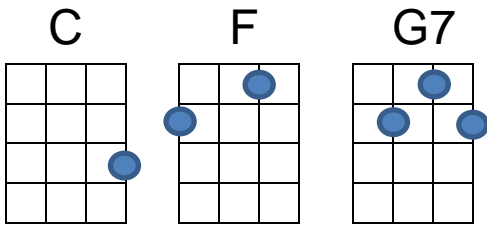
(C) Well we'll really have a party but we gotta put a guard outside,
If my folks come a-home I'm afraid they're gonna have my hide.
They'll (F) be no more movies for a (G7) week or two,
No (F) more runnin' round with the (G7) usual crew,
(C – Stop) Who cares? ----- C'mon everybody!

Riff: (C) – (F) – (G7) – (F) – (C) x 2

11: Da Doo Ron Ron

Written by: Jeff Barry, Ellie Greenwich and Phil Spector - 1963

Recorded by: The Crystals



I (C) met him on a Monday and my (F) heart stood still,
Da (G7) doo ron ron ron, da (C) doo ron ron,
Some(C)body told me that his (F) name was Bill,
Da (G7) doo ron ron ron, da (C) doo ron ron.

(C) Yes my (F) heart stood still, (C) Yes his (G7) name was Bill,
(C) And when he (F) walked me home,
Da (G7) doo ron ron ron, da (C) doo ron ron.

I (C) knew what he was doing when he (F) caught my eye,
Da (G7) doo ron ron ron, da (C) doo ron ron.
He (C) looked so quiet but (F) my oh my,
Da (G7) doo ron ron ron, da (C) doo ron ron.

(C) Yeah he (F) caught my eye, (C) Yes, oh (G7) my, oh my,
(C) And when he (F) walked me home,
Da (G7) doo ron ron ron, da (C) doo ron ron.

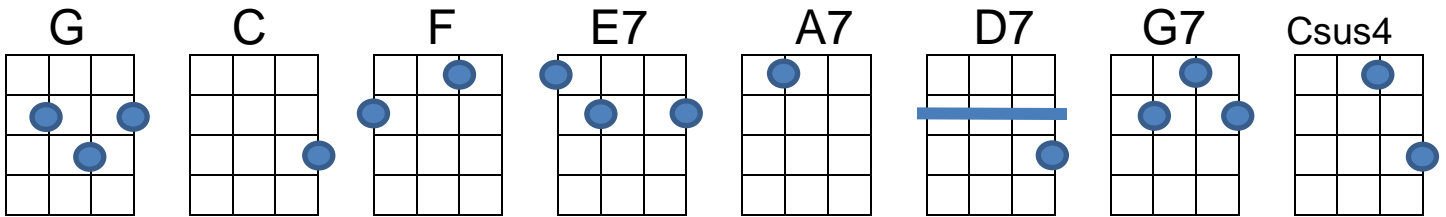
He (C) picked me up at seven and (F) he looked so fine,
Da (G7) doo ron ron ron, da (C) doo ron ron.
Some(C)day soon I'm gonna (F) make him mine,
Da (G7) doo ron ron ron, da (C) doo ron ron.

(C) Yeah he (F) looked so fine, (C) Yes, I'll (G7) make him mine,
(C) And when he (F) walked me home,
Da (G7) doo ron ron ron, da (C) doo ron ron.
Da (G7) doo ron ron ron, da (C) doo ron ron.

12: Dedicated Follower of Fashion

Written by: Ray Davies - 1966

Recorded by: The Kinks



They seek him (G) here, they seek him (C) there,
His clothes are (G) loud, but never (C) square,
(F) It will make or break him so he's (C) got to (E7) buy the (A7) best,
Cause he's a (D7) dedicated (G7) follower of (C) fashion. (Csus4) (C)

And when he (G) does, his little (C) rounds,
Round the (G) boutiques, of London (C) town,
(F) Eagerly pursuing all the (C) latest (E7) fancy (A7) trends,
Cause he's a (D7) dedicated (G7) follower of (C) fashion. (Csus4) (C)

Oh yes he (G) is (*oh yes he is*), oh yes he (C) is (*oh yes he is*),
He (F) thinks he is a flower to be (C) looked at, (Csus4) (C)
And (F) when he pulls his frilly nylon (C) panties (E7) right up (A7) tight,
He feels a (D7) dedicated (G7) follower of (C) fashion. (Csus4) (C)

Oh yes he (G) is (*oh yes he is*), oh yes he (C) is (*oh yes he is*),
There's (F) one thing that he loves and that is (C) flattery. (Csus4) (C)
(F) One week he's in polka-dots, the (C) next week (E7) he is in (A7) stripes,
Cause he's a (D7) dedicated (G7) follower of (C) fashion. (Csus4) (C)

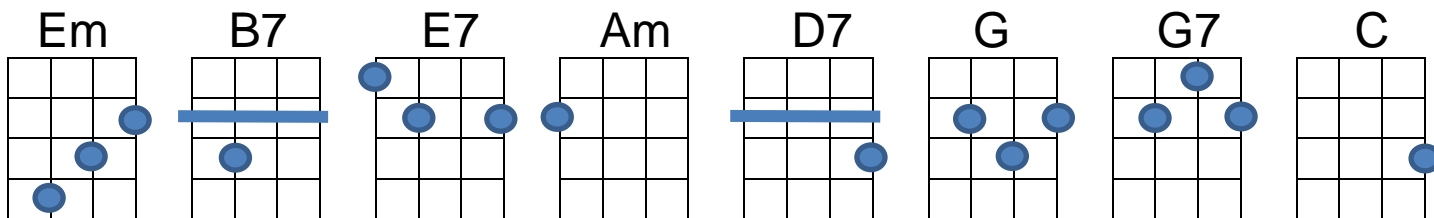
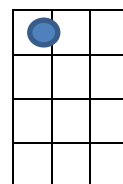
They seek him (G) here, they seek him (C) there,
In Regent (G) Street, and Leicester (C) Square,
(F) Everywhere the Carnabetian (C) army (E7) marches (A7) on,
Each one a (D7) dedicated (G7) follower of (C) fashion. (Csus4) (C)

Oh yes he (G) is (*oh yes he is*), oh yes he (C) is (*oh yes he is*),
His (F) world is built 'round discotheques and (C) parties, (Csus4) (C)
This (F) pleasure-seeking individual (C) always (E7) looks his (A7) best,
Cause he's a (D7) dedicated (G7) follower of (C) fashion. (Csus4) (C)

Oh yes he (G) is (*oh yes he is*), oh yes he (C) is (*oh yes he is*),
He (F) flits from shop to shop just like a (C) butterfly, (Csus4) (C)
In (F) matters of the cloth he is as (C) fickle (E7) as can (A7) be,
Cause he's a (D7) dedicated (G7) follower of (C) fashion, (A7)
Cause he's a (D7) dedicated (G7) follower of (C) fashion, (A7)
Cause he's a (D7) dedicated (G7) follower of (C) fashion. (Csus4) (C)

13: Delilah

Written by: Barry Mason & Sylvan Whittingham (Lyrics) - Les Reed (Music)
Recorded by: Tom Jones - 1968



(Em) I saw the light on the night that I passed by her (B7) window,
(Em) I saw the flickering shadows of love on her (B7) blind,
(E7) She was my (Am) woman,
(Em) As she deceived me I (B7) watched and went out of my (Em) mind.

(D7)

(G) My, my, my, De(D7)lilah,
(D7) Why, why, why, De(G)lilah,
(G) I could (G7) see that (C) girl was no good for (A7) me,
(Em) But I was lost like a (B7) slave that no man could (Em) free.

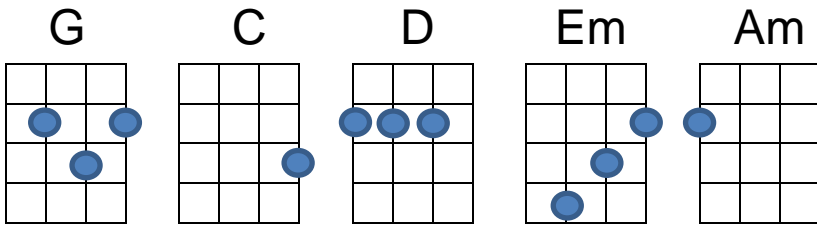
(Em) At break of day when that man drove away, I was (B7) waiting,
(Em) I cross the street to her house and she opened the (B7) door,
(E7) She stood there (Am) laughing, (Ha – Ha- Ha - Ha)
(Em) I felt the knife in my (B7) hand and she laughed no (Em) more. (D7)

(G) My, my, my, De(D7)lilah,
(D7) Why, why, why, De(G)lilah,
(G) So be(G7) fore they (C) come to break down the (Am) door,
(Em) Forgive me Delilah I (B7) just couldn't take any (Em) more,
(Em) Forgive me Delilah I (B7) just couldn't take any (Em) more.

14: Dirty Old Town

Written by: Ewan MacColl - 1949

Recorded by: The Dubliners and The Pogues



I met my (G) love by the gas works wall,
Dreamed a (C) dream by the old ca-(G)nal,
I kissed my girl by the factory wall,
Dirty old (D) town, dirty old (Em) town.

Clouds are (G) drifting across the moon,
Cats are (C) prowling on their (G) beat,
Spring's a girl from the streets at night,
Dirty old (D) town, dirty old (Em) town.

I heard a (G) siren from the docks,
Saw a (C) train set the night on (G) fire,
I smelled the spring on the smoky wind,
Dirty old (D) town, dirty old (Em) town.

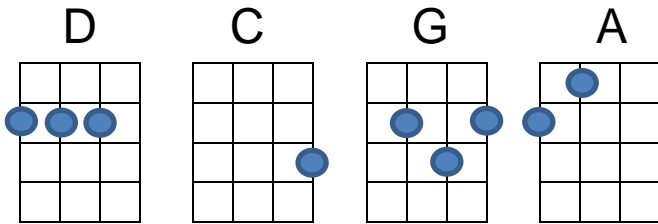
I'm gonna (G) make me a big sharp axe,
Shining (C) steel tempered in the (G) fire,
I'll chop you down like an old dead tree,
Dirty old (D) town, dirty old (Em) town.

I met my (G) love by the gas works wall,
Dreamed a (C) dream by the old ca-(G)nal,
I kissed my girl by the factory wall,
Dirty old (Am) town, dirty old (Em) town,
Dirty old (Am) town, dirty old (Em) town.

15: Fat Bottom Girls

Written by: Brian May - 1978

Recorded by: Queen



(D) Are you gonna (C) take me home to (G) night?
(D) Oh down be (C) side that red fire (G) light?
(D) Are you gonna (G) let it all hang out?
Fat bottomed (D) girls you make the (A) rocking world go (D) round.

(D) I was just a skinny lad,
Never knew no good from bad,
But I knew life before I left my nurse (A) ry.
Left a (D) lone with big fat Fanny,
She was (G) such a naughty nanny,
Heap big (D) woman, you made a (A) bad boy out of (D) me.

I've been (D) singing with my band,
Across the water, across the land,
I've seen every blue eyed floozy on the (A) way.
But their (D) beauty and their style,
Went kind of (G) smooth after a while,
Take me (D) to them dirty (A) ladies every (D) time.

(D) Oh won't you (C) take me home to (G) night?
(D) Oh down be (C) side that red fire (G) light?
(D) Oh and you (G) give it all you got,
Fat bottomed (D) girls you make the (A) rocking world go (D) round,
Fat bottomed (D) girls you make the (A) rocking world go (D) round,

(G) (G) (D) (D) (A) (A) (D) x 2

Now I got (D) mortgages and homes, and I got stiffness in the bones,
Ain't no beauty queens in this locali (A) ty (I tell you),
Oh, but I (D) still get my pleasure,
Still (G) got my greatest treasure,
Heap big (D) woman you done made a (A) big man of (D) me.

(D) Are you gonna (C) take me home to (G) night?
(D) Ah down be (C) side that red fire (G) light?
(D) Are you gonna (G) let it all hang out?
Fat bottomed (D) girls you make the (A) rocking world go (D) round --- (G) Yeah!
Fat bottomed (D) girls you make the (A) rocking world go (D) round.

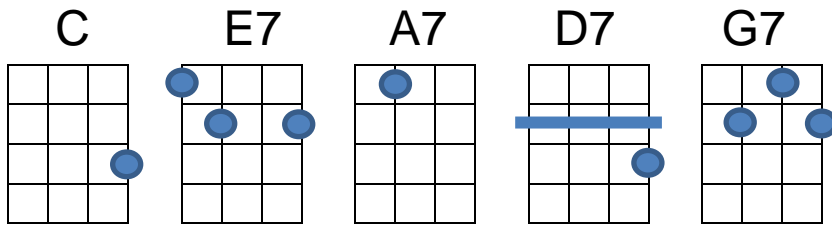
(G) (G) (D) (D) (A) (A) (D) x 2

KUBAS (Kent Ukulele & Banjulele Appreciation Society)

16: Five Foot Two (Has Anybody Seen My Girl)

Written by: Sam Lew, Joe Young & Ray Henderson

Recorded by: California Ramblers - 1925



(C) Five foot two, (E7) eyes of blue,
But, (A7) oh what those five feet could do!
(D7) Has anybody (G7) seen my (C) girl? --- (G7)

(C) Turned up nose, (E7) turned down hose,
(A7) flapper, yes sir, one of those!
(D7) Has anybody (G7) seen my (C) girl?

Now (E7) if you run into a five foot two,
(A7) covered with fur.
(D7) Diamond rings, and all those things,
(G7) Betcha life it isn't her!

(C) But could she love, (E7) could she woo,
(A7) Could she, could she, could she coo!
(D7) Has anybody (G7) seen my (C) girl?

--- Kazoo ---

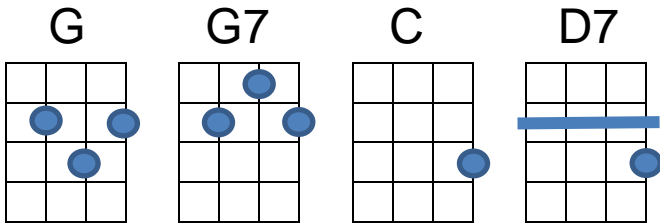
(C) – (E7) – (A7) --- (D7) – (G7) – (C)
(E7) – (A7) – (D7) – (G7)

(C) But could she love, (E7) could she woo,
(A7) could she, could she, could she coo!
(D7) Has anybody (G7) seen my (C) girl?
(D7) Has anybody (G7) seen my (C) girl?
(D7) Has anybody (G7) seen my (C) girl?

17: Folsom Prison Blues

Written by: Johnny Cash - 1957

Recorded by: Johnny Cash



(G) I hear the train a comin', it's rolling round the bend,
And I ain't seen the sunshine since (G7) I don't know when,
I'm (C) stuck in Folsom Prison and time keeps draggin' (G) on,
But that (D7) train keeps a-rollin',
On down to San An(G)ton.

(G) When I was just a baby, my mama told me son,
Always be a good boy, don't (G7) ever play with guns,
But I (C) shot a man in Reno, just to watch him (G) die,
When I (D7) hear that whistle blowing,
I hang my head and (G) cry.

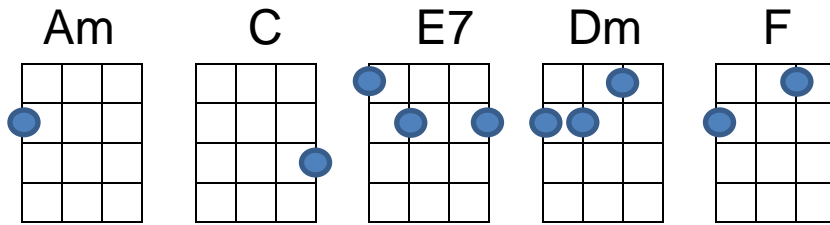
(G) I bet there's rich folks eating from a fancy dining car,
They're probably drinkin' coffee and (G7) smoking big cigars,
Well I (C) know I had it coming, I know I can't be (G) free,
But those (D7) people keep a-movin',
And that's what tortures (G) me.

(G) Well, if they'd free me from this prison, if that railroad train
was mine,
I bet I'd move it on a little (G7) further down the line,
(C) Far from Folsom Prison, that's where I want to (G) stay,
And I'd (D7) let that lonesome whistle, blow my blues a-(G) way,
And I'd (D7) let that lonesome whistle, blow my blues a-(G) way.

18: Ghost Riders in the Sky

Written by: Stan Jones - 1948

Recorded by: Various including Marty Robbins and Johnny Cash



(Am) An old cowpoke went riding out one (C) dark and windy day,
(Am) Upon a ridge he rested as he (C) went along his (E7) way.
When (Am) all at once a mighty herd of red eyed cows he saw,
A (F) ploughing through the ragged skies (Dm) ... and (Am) up a cloudy draw.

(Am) Their brands were still on fire and their (C) hooves were made of steel.
(Am) Their horns were black and shiny and their (C) hot breath he could (E7) feel.
A (Am) bolt of fear went through him as they thundered through the sky,
For he (F) saw the riders coming hard (Dm) ... and he (Am) heard their mournful cry.

(Am) Yip-pi-ya-(C)-a. Yip-pi-ya-(Am)-o,
(F) Ghost riders (Dm) in the (Am) sky.

Their (Am) faces gaunt, their eyes were blurred, and (C) shirts all soaked with sweat.

(Am) They're riding hard to catch that herd, but (C) they ain't caught them (E7) yet.
They've (Am) got to ride forever in the range up in the sky,
On (F) horses snorting fire (Dm) ... as they (Am) ride on, hear their cry.

(Am) Yip-pi-ya-(C)-a. Yip-pi-ya-(Am)-o,
(F) Ghost riders (Dm) in the (Am) sky.

(Am) As the riders loped on by him, he (C) heard one call his name,
(Am) If you want to save your soul from hell a-(C) riding on our (E7) range.
Then (Am) cowboy change your ways today or with us you will ride,
A (F) trying to catch the Devil's herd (Dm) a-(Am)cross these endless skies.

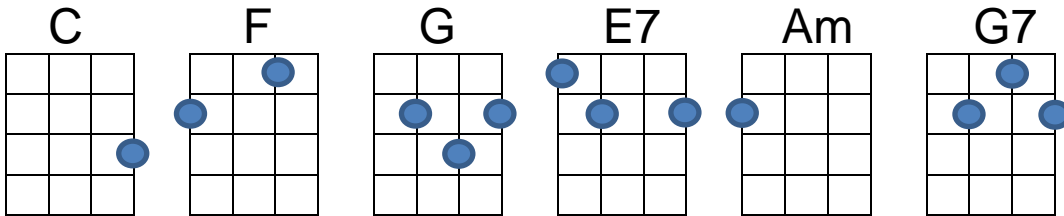
(Am) Yip-pi-ya-(C)-a. Yip-pi-ya-(Am)-o.
(F) Ghost riders (Dm) in the (Am) sky.

(F) Ghost riders (Dm) in the (Am) sky.
(F) Ghost riders (Dm) in the (Am) sky.

19: Hello Mary Lou

Written by: Gene Pitney and Father Cayet Mangiaracina - 1960

Record by: Johnny Duncan - 1960 and Ricky Nelson - 1961



(C) Hello Mary Lou, (F) goodbye heart,
Sweet (C) Mary Lou I'm so in love with (G) you,
I (C) knew, Mary Lou, (E7) We'd never (Am) part,
Hel(C)lo Mary (G) Lou, goodbye (C) heart.

She (C) passed me by one sunny day,
(F) Flashed those big brown eyes my way,
I (C) knew I wanted you for ever (G7) more.
(C) I'm not one who tears around,
(F) Swear my feet stuck to the ground,
(C) Though I never (G) did meet you be(C)fore.

Hel(C)lo Mary Lou, (F) goodbye heart,
Sweet (C) Mary Lou I'm so in love with (G) you,
I (C) knew Mary Lou, (E7) We'd never (Am) part,
Hel(C)lo Mary (G) Lou, goodbye (C) heart.

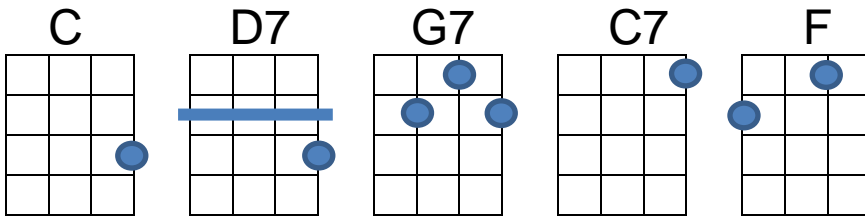
I (C) saw your lips I heard your voice,
Be(F)lieve me I just had no choice,
Wild (C) horses couldn't make me stay a(G7)way.
I (C) thought about a moonlit night,
My (F) arms around you good and tight,
That's (C) all I had to (G) see for me to (C) say.

Hel(C)lo Mary Lou, (F) goodbye heart,
Sweet (C) Mary Lou I'm so in love with (G) you,
I (C) knew, Mary Lou, (E7) We'd never (Am) part, so
Hel(C)lo Mary (G) Lou, goodbye (C) heart,
Hel(C)lo Mary (G) Lou, goodbye (C) heart,
Hel(C)lo Mary (G) Lou, goodbye (C) heart.

20: Hey Good Lookin'

Written by: Cole Porter - 1942

Recorded by: Hank Williams - 1951



(C) Hey good lookin', whatcha got cookin'?
(D7) How's about cookin' (G7) something up with (C) me?
(C) Hey sweet baby, don't you think maybe,
(D7) We can find us a (G7) brand new (C) recipe? (C7)

I got a (F) hot rod Ford and a (C) two dollar bill,
And I (F) know a spot right (C) over the hill,
There's (F) soda pop and the (C) dancing's free,
So if you (D7) wanna have fun, come a(G7)long with me.

Say (C) hey, good lookin' - whatcha got cookin'?
(D7) How's about cooking (G7) somethin' up with (C) me?

I'm (C) free and I'm ready, so we can go steady,
(D7) How's about saving (G7) all your time for (C) me?
(C) No more lookin', I know I been taken,
(D7) How's about keeping (G7) steady compa(C)ny? (C7)

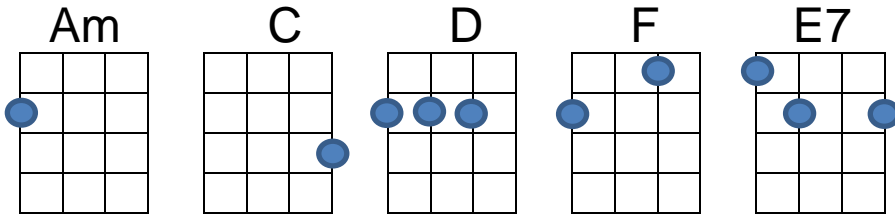
I'm gonna (F) throw my date book (C) over the fence,
And (F) buy me one for (C) five or ten cents,
I'll (F) keep it till it's (C) covered with age,
Cause I'm (D7) writin' your name on (G7) every page.

I said, (C) Hey good lookin', whatcha got cookin'?
(D7) How's about cooking (G7) somethin' up,
(D7) How's about cooking (G7) somethin' up,
(D7) How's about cooking (G7) somethin' up with (C) me.

21: House of the Rising Sun

Written by: Traditional Folk Song

Recorded by: The Animals - 1964



Intro: (Am) – (C) – (D) – (F) – (Am) – (E7) – (Am) – (E7)

(Am) There is a (C) house in (D) New Or(F)leans,
They (Am) call the (C) Rising (E7) Sun,
And it's (Am) been the (C) ruin of (D) many a poor (F) boy,
And (Am) God I (E7) know I'm (Am) one.

(Am) – (C) – (D) – (F) – (Am) – (E7) – (Am) – (E7)

(Am) My mother (C) was a (D) tail(F)or,
She (Am) sewed my (C) new blue (E7) jeans,
My (Am) father (C) was a (D) gamblin' (F) man,
(Am) Down in (E7) New Or(Am)leans. (E7)

Now the (Am) only (C) thing a (D) gambler (F) needs,
Is a (Am) suitcase (C) and a (E7) trunk,
And the (Am) only (C) time he's (D) satis(F)fied,
Is (Am) when he's (E7) all a (Am) drunk. (E7)

(Am) – (C) – (D) – (F) – (Am) – (E7) – (Am) – (E7)

Oh (Am) mother (C) tell your (D) child(F)ren,
Not to (Am) do what (C) I have (E7) done,
(Am) Spend your (C) lives in (D) sin and mise(F)ry,
In the (Am) House of the (E7) Rising (Am) Sun. (E7)

Well, I got (Am) one (C) foot on the (D) plat(F)form,
The (Am) other (C) foot on the (E7) train,
I'm (Am) going (C) back to (D) New Or(F)leans,
To (Am) wear that (E7) ball and (Am) chain. (E7)

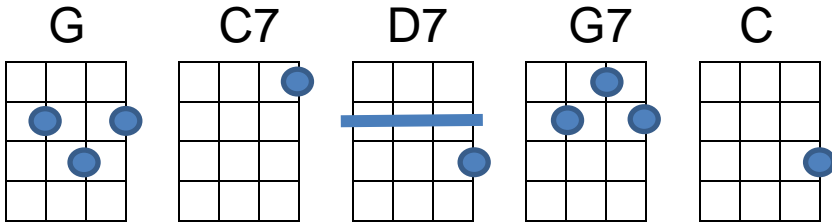
There (Am) is a (C) house in (D) New Or(F)leans,
They (Am) call the (C) Rising (E7) Sun,
And it's (Am) been the (C) ruin of (D) many a poor (F) boy,
And (Am) God I (E7) know I'm (Am) one.

(Am) – (C) – (D) – (F) – (Am) – (E7) – (Am)

22: I Saw Her Standing There

Written by: John Lennon and Paul McCartney - 1963

Recorded by: The Beatles - 1963



Well, she was (G) just 17, you (C7) know what I (G) mean,
And the way she looked was way beyond com(D7)pare,
So (G) how could I (G7) dance with a(C)nother (C7) (Ooooh),
When I (G) saw her (D7) standing (G) there.

Well she (G) looked at me, and (C7) I, I could (G) see,
That before too long I'd fall in love with (D7) her,
(G) She wouldn't (G7) dance with a(C)nother (C7) (Whooh),
When I (G) saw her (D7) standing (G) there.

Well, my (C7) heart went "boom", when I crossed that room,
And I held her hand in (D7) mine...(C7)

Well, we (G) danced through the night, and we (C7) held each
other (G) tight,
And before too long I fell in love with (D7) her,
Now (G) I'll never (G7) dance with a(C)nother (C7) (Whooh),
When I (G) saw her (D7) standing (G) there.

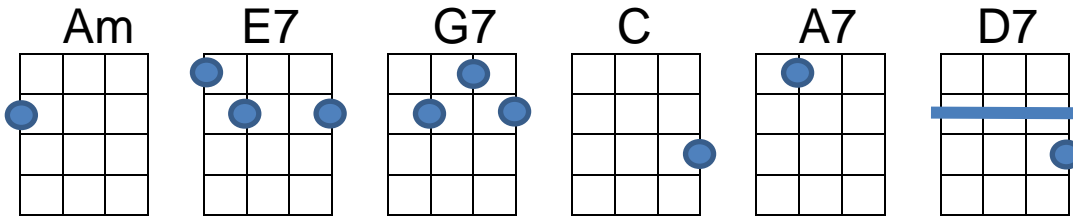
Well, my (C7) heart went "boom", when I crossed that room,
And I held her hand in (D7) mine... (C7)

Well, we (G) danced through the night, and we (C7) held each
other (G) tight,
And before too long I fell in love with (D7) her,
Now (G) I'll never (G7) dance with a(C)nother (C7) (Whooh),
When I (G) saw her (D7) standing (G) there.

23: I Wanna Be Like You

Written by: Robert and Richard Sherman - 1967

Recorded by: Louis Prima (Disney - The Jungle Book)



Now (Am) I'm the king of the swingers, Oh, the jungle VI(E7)P,
I've reached the top and had to stop, and that's what bothering (Am) me.
I wanna be a man mancub, and stroll right into (E7) town,
And be just like the other men, I'm tired of monkeyin' a (Am) round!

(G7) Oh, (C) oo-bee-doo, I wanna be like (A7) you,
I wanna (D7) walk like you, (G7) talk like you (C) too.
You'll (G7) see it's (C) true, an ape like (A7) me.
Can (D7) learn to be (G7) human (C) too.

Now (Am) don't try to kid me, mancub, I made a deal with (E7) you.
What I desire is man's red fire, to make my dream come (Am) true.
Give me the secret, mancub, clue me what to (E7) do.
Give me the power of man's red flower, so I can be like (Am) you.

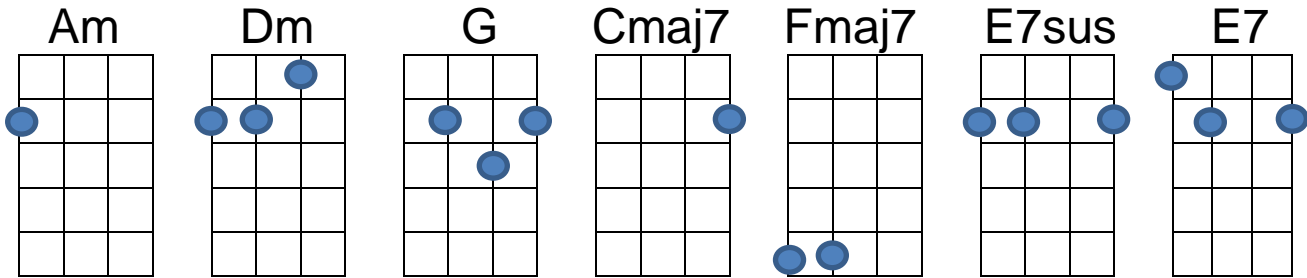
(G7) Oh, (C) oo-bee-doo, I wanna be like (A7) you,
I wanna (D7) walk like you, (G7) talk like you (C) too.
You'll (G7) see it's (C) true, an ape like (A7) me.
Can (D7) learn to be (G7) human (C) too.

Back to top to run through again

24: I Will Survive

Written by: Freddie Perren and Dino Fekaris - 1978

Recorded by: Gloria Gaynor



At (Am) first I was afraid, I was (Dm) petrified,
Kept thinking (G) I could never live without you (CM7) by my side.
But then I (FM7) spent so many nights, thinking (Dm) how you did me wrong,
And I grew (E7sus) strong, and I learned (E7) how to get along.

And so you're (Am) back, from outer (Dm) space,
I just walked (G) in to find you here with that sad (CM7) look upon your face,
I should have (FM7) changed that stupid lock,
I should have (Dm) made you leave your key,
If I had (E7sus) known for just one second, you'd be (E7) back to bother me.

Go on now (Am) go, walk out the (Dm) door,
Just turn a(G)round now, 'cause you're not (CM7) welcome anymore.
Weren't you the (FM7) one who tried to (Dm) hurt me with goodbye,
Did I (E7sus) crumble, did you think I'd (E7) lay down and die.

Oh no not (Am) I, I will sur(Dm)vive,
Oh as long as I know (G) how to love, I (CM7) know I will stay alive.
I've got (FM7) all my life to live, I've got (Dm) all my love to give,
And I'll sur(E7sus)vive, I will sur(E7)vive.

It took (Am) all the strength I had not to (Dm) fall apart,
Kept trying (G) hard to mend the pieces of my (CM7) broken heart.
And I spent (FM7) oh so many nights just feeling (Dm) sorry for myself,
I used to (E7sus) cry, but now I (E7) hold my head up high.

And you see (Am) me, somebody (Dm) new,
I'm not that (G) chained up little person still in (CM7) love with you.
And so you (FM7) feel like dropping in and just ex(Dm)pect me to be free,
Now I'm (E7sus) saving all my loving for some(E7)one who's loving me.

Go on now (Am) go, walk out the (Dm) door,
Just turn a(G)round now, 'cause you're not (CM7) welcome anymore.
Weren't you the (FM7) one who tried to (Dm) hurt me with goodbye,
Did I (E7sus) crumble, did you think I'd (E7) lay down and die.

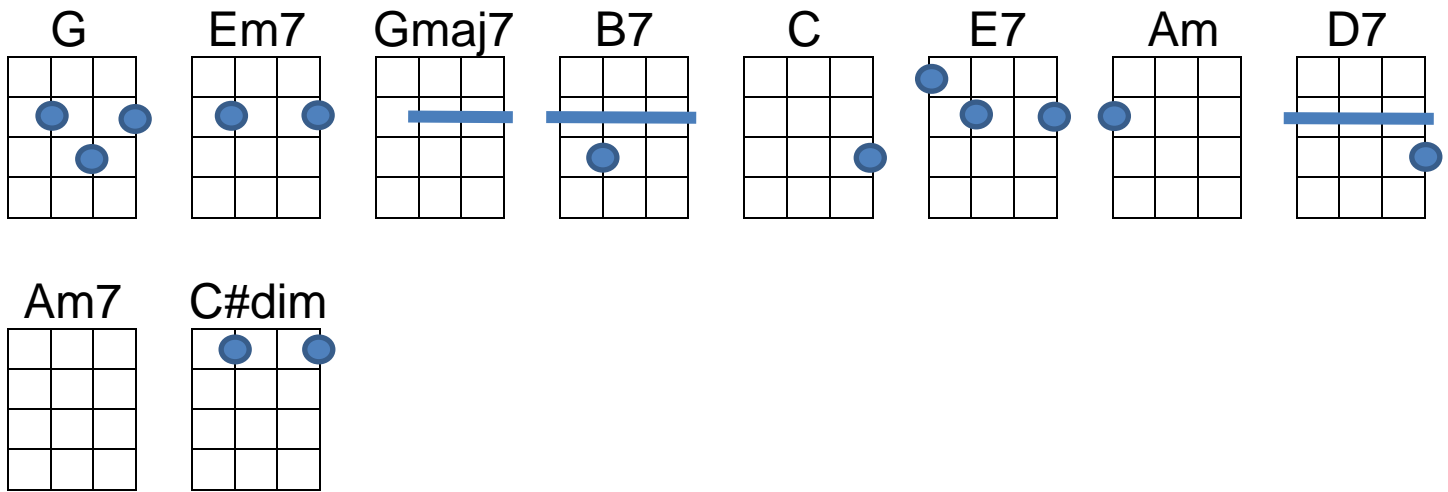
Oh no not (Am) I, I will (Dm) survive,
Oh as long as I know (G) how to love, I (CM7) know I will stay alive.
I've got (FM7) all my life to live, I've got (Dm) all my love to give,
And I'll sur(E7sus)vive, I will sur(E7)vive.
I will sur(Am)vive.

KUBAS (Kent Ukulele & Banjulele Appreciation Society)

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

Written by: (Music) Fred E. Ahlert : (Lyrics) Joe Young - 1935

Recorded by: Fats Waller



I'm gonna (G) sit right down and (Em7) write myself a (Gmaj7) letter, (Em7)
And (G) make believe it (B7) came from (C) you, (E7) - (Am)
I'm gonna (Am) write words, so (D7) sweet,
They're gonna (G) knock me off my (E7) feet,
With (A7) lots of kisses on the bottom,
(Am7) I'll be glad I've got (D7) 'em.

I'm gonna (G) smile and say I (Em7) hope you're feelin' (Gmaj7) better, (Em7)
And close (G) with love the (B7) way you (C) do, (E7) - (Am)
I'm gonna (C) sit right down and (C#dim) write myself a (G) letter, (E7)
And (A7) make believe it (Am7) came (D7) from (G) you.

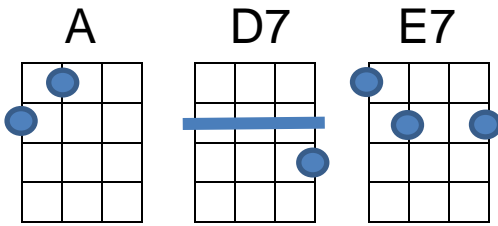
I'm gonna (G) sit right down and (Em7) write myself a (Gmaj7) letter, (Em7)
And (G) make believe it (B7) came from (C) you, (E7) - (Am)
I'm gonna (Am) write words, so (D7) sweet,
They're gonna (G) knock me off my (E7) feet,
With (A7) lots of kisses on the bottom,
(Am7) I'll be glad I've got (D7) 'em.

I'm gonna (G) smile and say I (Em7) hope you're feelin' (Gmaj7) better, (Em7)
And close (G) with love the (B7) way you (C) do, (E7) - (Am)
I'm gonna (C) sit right down and (C#dim) write myself a (G) letter, (E7)
And (A7) make believe it (Am7) came (D7) from (G) you,
And (A7) make believe it (Am7) came (D7) from (G) you.

26: Johnny B. Goode

Written by: Chuck Berry - 1958

Recorded by: Chuck Berry - 1958



Deep (A) down Louisiana close to New Orleans,
Way back up in the woods among the evergreens,
There (D7) stood a log cabin made of earth and wood,
Where (A) lived a country boy named of Johnny B. Goode,
Who (E7) never ever learned to read or write so well,
But he could (A) play the guitar like ringing a bell.

(A) Go Go --- Go Johnny Go, Go --- Go Johnny Go,
(D7) Go ---- Go Johnny Go, (A) Go --- Go Johnny Go,
(E7) Go ---- Johnny B. (A) Goode.

(A) He use to carry his guitar in a gunny sack,
Or sit beneath the trees by the railroad track,
Oh, the (D7) engineers used to see him sitting in the shade,
(A) Strumming with the rhythm that the drivers made,
(E7) People passing by, they would stop and say,
Oh (A) my that little country boy could play.

(A) Go Go --- Go Johnny Go, Go --- Go Johnny Go,
(D7) Go ---- Go Johnny Go, (A) Go --- Go Johnny Go,
(E7) Go ---- Johnny B. (A) Goode.

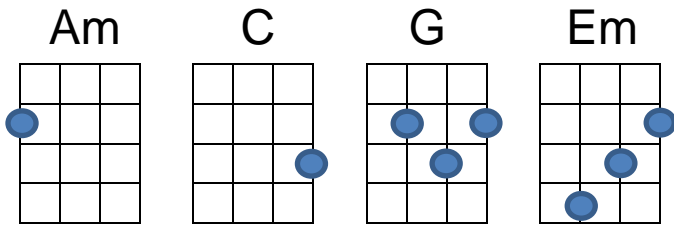
(A) His mother told him someday you will be a man,
And you would be the leader of a big old band,
(D7) Many people coming from miles around,
To (A) hear you play your music when the sun go down,
(E7) Maybe someday your name will be in lights,
Saying (A) Johnny B. Goode tonight.

(A) Go Go --- Go Johnny Go, Go --- Go Johnny Go,
(D7) Go ---- Go Johnny Go, (A) Go --- Go Johnny Go,
(E7) Go ---- Johnny B. (A) Goode.

27: Jolene

Written by: Dolly Parton - 1973

Recorded by: Dolly Parton



Jo(Am)lene, Jo(C)lene, Jo(G)lene, Jo(Am)lene,
I'm (G) begging of you please don't take my (Am) man.
Jo(Am)lene, Jo(C)lene, Jo(G)lene, Jo(Am)lene,
(G) Please don't take him, (Em) just because you (Am) can.

Your (Am) beauty is be(C)yond compare,
With (G) flaming locks of (Am) auburn hair,
With (G) ivory skin and (Em) eyes of emerald (Am) green.
Your (Am) smile is like a (C) breath of spring,
Your (G) voice is soft like (Am) summer rain,
And (G) I cannot com(Em)pete with you, Jo(Am)lene.

He (Am) talks about you (C) in his sleep,
There's (G) nothing I can (Am) do to keep,
From (G) crying when he (Em) calls your name, Jo(Am)lene.
And (Am) I can easily (C) understand,
How (G) you could easily (Am) take my man,
But (G) you don't know what he (Em) means to me, Jo(Am)lene.

Jo(Am)lene, Jo(C)lene, Jo(G)lene, Jo(Am)lene,
I'm (G) begging of you please don't take my (Am) man.
Jo(Am)lene, Jo(C)lene, Jo(G)lene, Jo(Am)lene,
(G) Please don't take him (Em) just because you (Am) can.

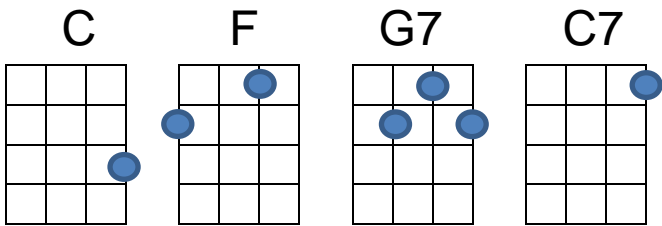
(Am) You could have your (C) choice of men,
But (G) I could never (Am) love again,
(G) He's the only (Em) one for me, Jo(Am)lene.
I (Am) had to have this (C) talk with you,
My (G) happiness de(Am)pends on you,
What(G)ever you de(Em)cide to do, Jo(Am)lene.

Jo(Am)lene, Jo(C)lene, Jo(G)lene, Jo(Am)lene,
I'm (G) begging of you please don't take my (Am) man.
Jo(Am)lene, Jo(C)lene, Jo(G)lene, Jo(Am)lene,
(G) Please don't take him (Em) just because you (Am) can—a-a-a-a, a-a-a-an etc!

28: King of the Road

Written by: Roger Miller - 1964

Recorded by: Roger Miller



(C) Trailers for (F) sale or rent,
(G7) Rooms to let (C) fifty cents,
No phone, no (F) pool, no pets,
I (G7) I ain't got no cigarettes,
Ah but... (C) two hours of (F) pushing broom,
Buys an (G7) eight by twelve (C) four-bit room,
I'm a (C7) Man of (F) means by no means,
(G7) King of the (C) road.

(C) Third box car, (F) midnight train,
(G7) Destination... (C) Bangor, Maine,
Old worn out (F) suit and shoes,
I (G7) don't pay no union dues,
I smoke (C) Old stogies (F) I have found,
(G7) Short but not too (C) big around,
I'm a (C7) Man of (F) means by no means,
(G7) King of the (C) road.

(C) I know every engineer on (F) every train,
(G7) All of their children and (C) all of their names,
And (C) every handout in (F) every town,
And (G7) every lock that ain't locked when no one's around.

I sing,

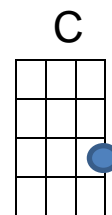
(C) Trailers for (F) sale or rent,
(G7) Rooms to let (C) fifty cents,
No phone, no (F) pool, no pets,
I (G7) I ain't got no cigarettes,
Ah but... (C) two hours of (F) pushing broom,
Buys an (G7) eight by twelve (C) four-bit room,
I'm a (C7) Man of (F) means by no means,
(G7) King of the (C) road,
(G7) King of the (C) road,
(G7) King of the (C) road.

29: Putting On The Agony / Style

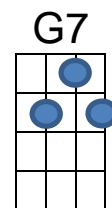
Written by: George P. Wright / Norman Cazden- 1920

Recorded by: Lonnie Donegan - 1957

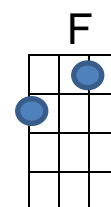
(C) Sweet sixteen goes to church, just to see the (G7) boys,
Laughs and screams and giggles, at every little (C) noise.
Turns her face a little, and turns her head (F) awhile,
But (G7) everybody knows, she's only putting on the (C) style.



She's (C) putting on the agony, putting on the (G7) style,
That's what all the young folks, are doing all the (C) while.
And as I look around me, I sometimes have to (F) smile,
(G7) Seeing all the young folks, putting on the (C) style.



Well (C) the young man in the hot rod car, driving like he's (G7) mad,
With a pair of yellow gloves, he's borrowed from his (C) dad.
He makes it roar so lively, just to make his girlfriend (F) smile,
(G7) But she knows he's only, putting on the (C) style.



He's (C) putting on the agony, putting on the (G7) style,
That's what all the young folks, are doing all the (C) while.
And as I look around me, I sometimes have to (F) smile,
(G7) Seeing all the young folks, putting on the (C) style.

(C) Preacher in the pulpit, roars with all his (G7) might,
Sing Glory Halleluja, puts the folks all in a (C) fright.
Now you might think it's Satan, that's a-coming down the (F) aisle,
(G7) But it's only our poor preacher boys, that's putting on his (C) style.

(C) Putting on the agony, putting on the (G7) style,
That's what all the young folks, are doing all the (C) while.
And as I look around me, I sometimes have to (F) smile,
(G7) Seeing all the young folks, putting on the (C) style.

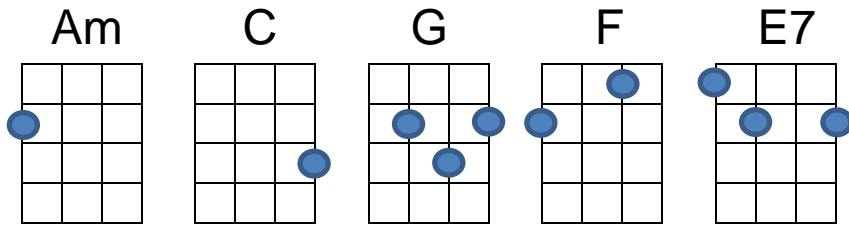
(C) Putting on the agony, putting on the (G7) style,
That's what all the young folks, are doing all the (C) while.
And as I look around me, I sometimes have to (F) smile,
(G7) Seeing all the young folks, putting on the (C) style.

(C) Putting on the agony, putting on the (G7) style,
That's what all the young folks, are doing all the (C) while.
And as I look around me, I sometimes have to (F) smile,
(G7) Seeing all the young folks, putting on the (C) style.

30: Rawhide

Written by: Ned Washington (lyrics) and music by Dimitri Tiomkin - 1958

Recorded by: Frankie Laine



(Am) Rollin', rollin' rollin, (Am) Rollin', rollin' rollin,
(Am) Rollin', rollin' rollin, (Am) Rollin', rollin' rollin.
(Am) Rawhiiiiiiiiide!!!

(Am) Rollin', Rollin' Rollin, (C) though the streams are swollen,
(C) keep them doggies rollin', Rawhide!
(Am) Rain and wind and weather, (G) hell bent for (Am) leather,
(G) Wishin' my (F) gal was by (E7) my side,
(Am) All the things I'm missing, good (G) vittles, love and (Am) kissin'
Are (G) waitin' at the (Am) end (G) of my (Am) ride.

(Am) Move 'em on, head 'em up, head 'em up, move 'em on,
Move 'em on, head 'em up, Raw(E7)hide!
Cut 'em (Am) out, ride 'em in, ride 'em in, cut 'em out,
Cut 'em out, ride 'em (F) in, (E7) Raw(Am)hide.

(Am) Keep movin', movin', movin', (C) though they're disapprovin',
(C) keep them doggies movin', Rawhide!
(Am) Don't try to understand them, just (G) rope, throw and brand (Am) 'em,
(G) Soon we'll be (F) livin' high and (E7) wide.
(Am) My heart's calculatin', my (G) true love will be (Am) waitin'
Be (G) waitin' at the (Am) end (G) of my (Am) ride.

(Am) Move 'em on, head 'em up, head 'em up, move 'em on,
Move 'em on, head 'em up, Raw(E7)hide!
Cut 'em (Am) out, ride 'em in, ride 'em in, cut 'em out,
Cut 'em out, ride 'em (F) in, (E7) Raw(Am)hide.

(Am) Rollin', rollin' rollin, (Am) Rollin', rollin' rollin,
(Am) Rollin', rollin' rollin, (Am) Rollin', rollin' rollin.

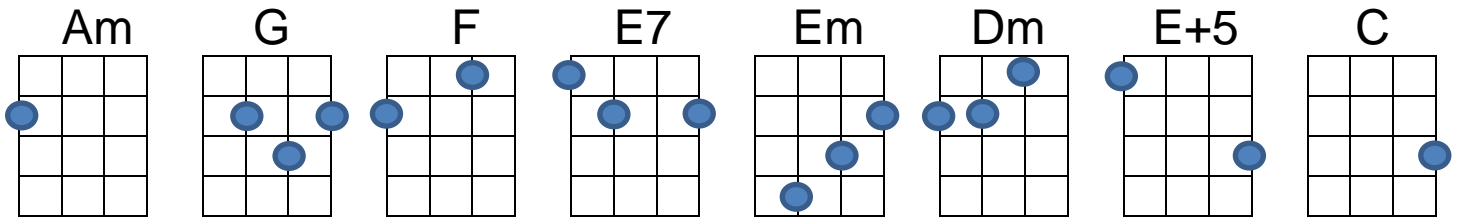
(Am) Rawhiiiiiiiiiiiiide!!!

Stop ---or--- go on to "Holding Out for a Hero"

30A: Holding Out for a Hero

Written by: Jim Steinman and Dean Pitchford - 1984

Recorded by: Bonnie Tyler



(Am) Where have all the good men gone and (G) where are all the gods?
(F) Where's the street-wise Hercules to (E7) fight the rising odds?
(Am) Isn't there a white knight (Em) upon a fiery steed?
(Dm) Late at night I toss and I (E+5) turn and I dream of what I (E7) need.

I need a (Am) Hero, I'm holding out for a (Em) hero 'til the end of the night,
He's (F) gotta be strong and he's gotta be fast,
And he's (C) gotta be fresh from the (G) fight.
I need a (Am) Hero, I'm holding out for a (Em) hero 'til the morning light,
He's (F) gotta be sure and it's gotta be soon,
And he's (C) gotta be larger than (G) life,
I need a (Am) Hero.

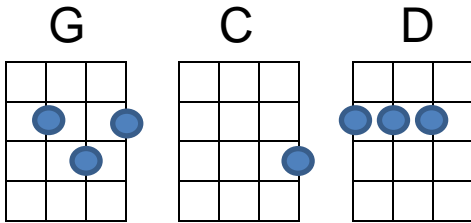
(Am) Somewhere after midnight in my (G) wildest fantasy,
(F) Somewhere just beyond my reach there's someone (E7) reaching back for me.
(Am) Racing on the thunder and (Em) rising with the heat,
(Dm) It's gonna take a superman to (E+5) sweep me off my (E7) feet.

I need a (Am) Hero, I'm holding out for a (Em) hero 'til the end of the night,
He's (F) gotta be strong and he's gotta be fast,
And he's (C) gotta be fresh from the (G) fight.
I need a (Am) Hero, I'm holding out for a (Em) hero 'til the morning light,
He's (F) gotta be sure and it's gotta be soon,
And he's (C) gotta be larger than (G) life,
I need a (Am) Hero.

31: Ring of Fire

Written by: June Carter Cash and Merle Kilgore - 1963

Recorded by: Johnny Cash



(G) Love is a (C) burning (G) thing,
And it makes a (C) fiery (G) ring.
Bound by (C) wild (G) desire,
I fell in to a (C) ring of (G) fire.

(D) I fell in to a (C) burning ring of (G) fire,
I went (D) down, down, down,
And the (C) flames went (G) higher.
And it burns, burns, burns,
The (C) ring of (G) fire,
The (C) ring of (G) fire.

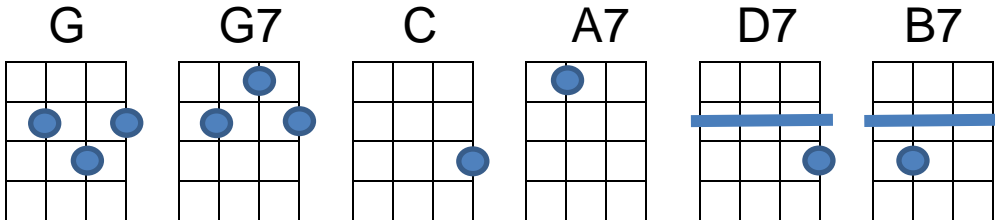
(G) The taste of (C) love is (G) sweet,
When hearts like (C) ours (G) meet.
I fell for you (C) like a (G) child,
Oh but the (C) fire went (G) wild.

(D) I fell in to a (C) burning ring of (G) fire,
I went (D) down, down, down,
And the (C) flames went (G) higher.
And it burns, burns, burns,
The (C) ring of (G) fire,
The (C) ring of (G) fire.
And it burns, burns, burns,
The (C) ring of (G) fire,
The (C) ring of (G) fire.

32: Show Me The Way To Go Home

Written by: Irvine King (pseudonym of James Campbell & Reginald Connelly) - 1925

Recorded by: Various Artists



(G) Show me the way to go (G7) home,
I'm (C) tired and I want to go to (G) bed,
I had a little drink about an hour ago,
And it's (A7) gone right to my (D7) head.

Where (G) ever I may roam,
Over (C) land or sea or (B7) foam,
You can (G) always hear me singing this song,
(A7) Show me the (D7) way to go (G) home.

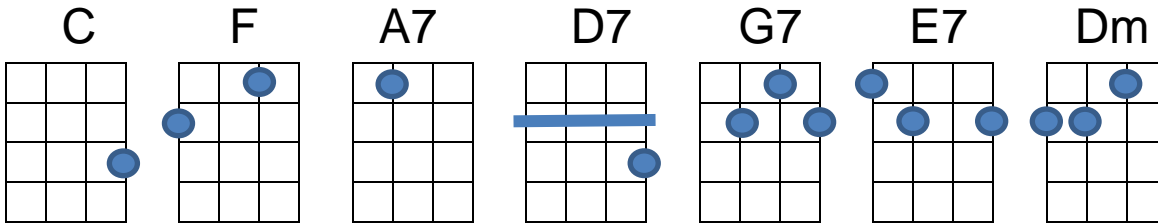
(G) Show me the way to go (G7) home,
I'm (C) tired and I want to go to (G) bed,
I had a little drink about an hour ago,
And it's (A7) gone right to my (D7) head.

Where (G) ever I may roam,
Over (C) land or sea or (B7) foam,
You can (G) always hear me singing this song,
(A7) Show me the (D7) way to go (G) home.

33: Side By Side

Written by: Lyrics by Gus Kahn : Music by Harry M. Woods - 1927

Recorded by: Kay Starr - 1953 and various artists



Oh, we (C) ain't got a barrel of (F) mo(C)ney,
Maybe we're ragged and (F) fun(C)ny,
But we (F) travel along, (C) singing our (A7) song,
(D7) Side (G7) by (C) side.

Oh, we (C) don't know what's coming to(F)mor(C)row,
Maybe it's trouble and (F) sor(C)row,
But we (F) travel the road, (C) sharing our (A7) load,
(D7) Side (G7) by (C) side.

(E7) Through all kinds of weather,
(A7) what if the sky should fall,
(D7) Just as long as we're together,
(Dm) it doesn't matter at (G7) all.

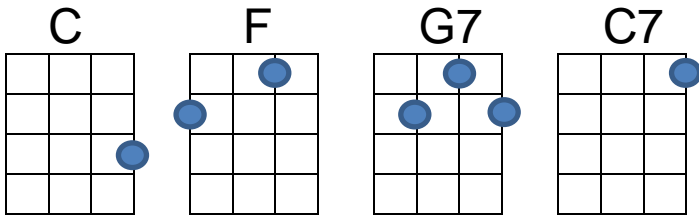
When they've (C) all had their quarrels and (F) part(C)ed,
We'll be the same as we (F) start(C)ed,
Just (F) traveling along, (C) singing our (A7) song,
(D7) Side (G7) by (C) side.

Repeat once again.

34: Singing the Blues

Written by: Melvin Endsley - 1956

Recorded by: Melvin Endsley



Well, (C) I never felt more like (F) singing the blues,
'Cause (C) I never thought that,
(G7) I'd ever lose, your (F) love dear,
(G7) Why did you do me that (C) way. (F-C-G7)

I (C) never felt more like (F) crying all night,
When (C) everything's wrong
And (G7) nothing ain't right, with (F) out you,
(G7) You got me singing the (C) blues. (F-C-C7)

The (F) moon and stars no (C) longer shine,
The (F) dream is gone, I (C) thought was mine,
There's (F) nothing left for (C) me to do,
But cry-y-y-y over (G7) you.

Well, I (C) never felt more like (F) running away,
But (C) why should I go,
'Cause (G7) I couldn't stay, (F) without you,
(G7) You got me singing the (C) blues. (F-C-G7)

[Instrumental – Whistle or Kazoo) – (C – F – C – G7 – F – G7 – C – C7)

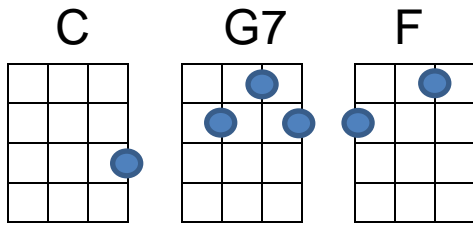
The (F) moon and stars no (C) longer shine,
The (F) dream is gone I (C) thought was mine,
There's (F) nothing left for (C) me to do,
But cry-y-y-y over (G7) you.

Well, I (C) never felt more like (F) running away,
But (C) why should I go,
'Cause (G7) I couldn't stay, (F) without you,
(G7) You got me singing the (C) blues. (F-C).

35: Sloop John B

Written by: West India Folk Song around 1927

Recorded by: The Beach Boys - 1966



We (C) sail on the Sloop John B, my grandfather and me,
Around Nassau town, we did (G7) roam.
Drinking all (C) night, got into a (F) fight,
Well I (C) feel so broke up, I (G7) wanna go (C) home.

So (C) hoist up the John B sail, see how the mainsail sets,
Call for the Captain ashore and let me go (G7) home.
I wanna go (C) home, I wanna go (F) home,
Well I (C) feel so broke up, I (G7) wanna go (C) home.

The (C) First Mate, he got drunk, and broke in the Captain's trunk
The constable had to come and take him a (G7) way.
Sheriff John (C) Stone, why don't you leave me (F) alone,
Well I (C) feel so broke up I (G7) wanna go (C) home.

So (C) hoist up the John B's sail, see how the mainsail sets,
Call for the Captain ashore and let me go (G7) home.
I wanna go (C) home, I wanna go (F) home,
Well I (C) feel so broke up, I (G7) wanna go (C) home.

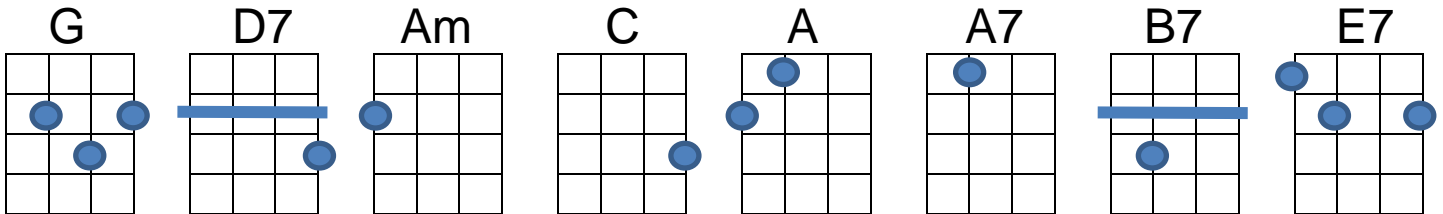
The (C) poor cook he caught the fits, and threw away all my grits,
Then he took and he ate up all of my (G7) corn.
Let me go (C) home, I wanna go (F) home,
This (C) is the worst trip, (G7) I've ever been (C) on.

So (C) hoist up the John B's sail, see how the mainsail sets,
Call for the Captain ashore and let me go (G7) home.
I wanna go (C) home, I wanna go (F) home,
Well I (C) feel so broke up, I (G7) wanna go (C) home,
Well I (C) feel so broke up, I (G7) wanna go (C) home.

36: Stand By Your Man

Written by Tammy Wynette & Billy Sherrill

Recorded by: Tammy Wynette - 1968



(G) Sometimes it's hard to be a (D7) woman,
(Am) Giving all your (D7) love to just one (G) man.
(C) You'll have bad times, (G) and he'll have good times,
(A) Doing things that (A7) you don't under (D7) stand.

(G) But if you love him you'll (D7) forgive him,
(Am) Even though he's (D7) hard to under (G) stand.
(C) And if you love him, (G) oh be (C) proud of him,
(G) Cause after (D7) all he's just a (G) man.

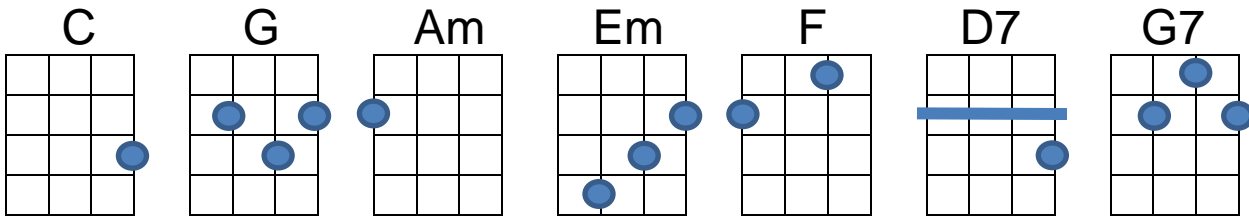
(G) Stand by your (B7) man,
(C) Give him two arms to cling to,
(G) And something (E7) warm to come to, (A) when nights are
(D7) cold and lonely.
(G) Stand by your (B7) man,
(C) And tell the world you love him,
(G) Keep giving (D7) all the love you (B7) can, ---- (E7)
(C) Stand (D7) by your (G) man.

(G) Stand by your (B7) man,
(C) And tell the world you love him,
(G) Keep giving (D7) all the love you (B7) can, ---- (E7)
(C) Stand (D7) by your (G) man.

37: Streets of London

Written by: Ralph McTell - 1969

Recorded by: Ralph McTell - 1974 (Released as a single)



(C) Have you seen the (G) old man, in the (Am) closed-down (Em) market,
(F) picking up the (C) papers, in his (D7) worn out (G7) shoes?
(C) In his eyes you (G) see no pride, (Am) hands held loosely (Em) by his side,
(F) Yesterday's (C) papers, telling (G) yesterday's (C) news.

CHORUS:

So (F) how can you (Em) tell me, you're (C) lone(Am)ly,
(D7) And say for you that the sun don't (G) shine? (G7)
(C) Let me take you (G) by the hand, and (Am) lead you through the (Em) streets of
London,
(F) I'll show you (C) something, to (G7) make you change your (C) mind.

(C) And in the all-night (G) cafe, at a (Am) quarter past e(Em)leven,
(F) Same old (C) man sitting (D7) there, all on his (G7) own,
(C) Looking at the (G) world, over the (Am) rim of his (Em) tea-cup,
(F) Each tea lasts an (C) hour, then he (G7) wanders home a(C)lone.

REPEAT CHORUS

(C) Have you seen the (G) old gal, who (Am) walks the streets of (Em) London,
(F) Dirt in her (C) hair, and her (D7) clothes in (G7) rags?
(C) She's no time for (G) talking, she (Am) just keeps right on (Em) walking,
(F) Carrying her (C) home, in (G7) two carrier (C) bags.

REPEAT CHORUS

And (C) have you seen the (G) old man, out(Am)side the seaman's (Em) mission?
His (F) memory's fading, (C) with those medal (D7) ribbons that he (G7) wears,
(C) And in our winter (G) city, the (Am) rain cries little (Em) pity,
For one (F) more forgotten (C) hero, and a (G7) world that doesn't (C) care.

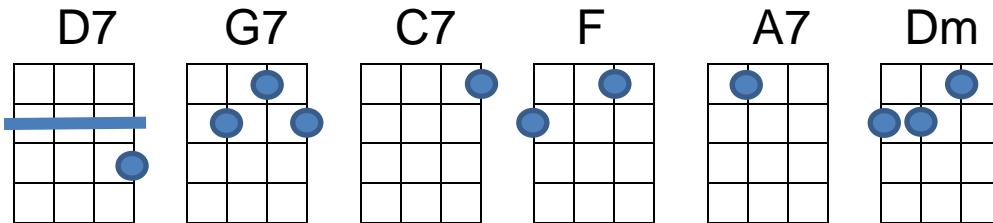
REPEAT CHORUS

38: Sweet Georgia Brown

(Theme from the Harlem Globetrotters basketball team)

Written by: Ben Bernie and Maceo Pinkard (music) and Kenneth Casey (lyrics) - 1925

Recorded by: Ben Bernie



(D7) No gal made has got a shade on Sweet Georgia Brown,
(G7) Two left feet, but oh, so neat has Sweet Georgia Brown,
(C7) They all sigh and wanna die for Sweet Georgia Brown,
I'll tell you just (F) why, you know I don't (A7) lie.

(D7) It's been said she knocks 'em dead when she lands in town,
(G7) Since she came why it's a shame how she's cooled 'em down,
(Dm) Fellas (A7) she can't get,
Must be (Dm) fellas (A7) she ain't met,
(F) Georgia claimed her, (D7) Georgia named her,
(G7) Sweet (C7) Georgia (F) Brown.

(D7) No gal made has got a shade on Sweet Georgia Brown,
(G7) Two left feet, but oh, so neat has Sweet Georgia Brown,
(C7) They all sigh and wanna die for Sweet Georgia Brown,
I'll tell you just (F) why, you know I don't (A7) lie.

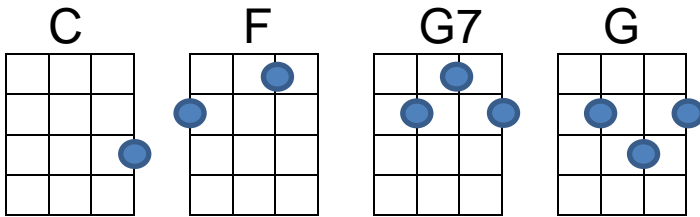
(D7) All those tips the porter slips to Sweet Georgia Brown,
(G7) They buy clothes at fashion shows for one dollar down,
(Dm) Fellas, (A7) tip your hats, (Dm) Oh boy, ain't (A7) she the cats?
(F) Who's that mister, (D7) tain't her sister,
It's (G7) Sweet (C7) Georgia (F) Brown.

Back to top to run through again.

39: The Gambler

Written by: Don Schlitz - 1978

Recorded by: Kenny Rogers



On a (C) warm summer's eve on a (F) train bound for (C) nowhere,
I (F) met up with the (C) gambler we were both too tired to (G7) sleep,
So (C) we took turns a staring out the (F) window at the (C) darkness,
Till (F) boredom over(C)took us (G) and he began to (C) speak.

He said, (C) "Son, I've made a life out of (F) reading people's (C) faces,
And (F) knowing what their (C) cards were by the way they held their (G7) eyes,
So if (C) you don't mind me saying I can (F) see you're out of (C) aces,
For a (F) taste of your (C) whiskey, I'll (G) give you some (C) advice".

So I (C) handed him my bottle and he (F) drank down my last (C) swallow,
(F) Then he bummed a (C) cigarette and asked me for a (G7) light,
And the (C) night got deathly quiet, and his (F) face lost all ex(C)pression,
Said, "If you're (F) gonna play the game (C) boy, ya gotta (G) learn to play it (C)
right.

You've got to (C) know when to hold 'em, (F) know when to (C) fold 'em,
(F) Know when to (C) walk away, know when to (G) run,
You never (C) count your money, when you're (F) sittin' at the (C) table,
There'll be time (F) enough for (C) countin', (G) when the dealin's (C) done.

(C) Every gambler knows that the (F) secret to sur(C)vivin',
(F) Is knowin' what to (C) throw away and knowin' what to (G7) keep,
'Cause (C) every hand's a winner and (F) every hand's a (C) loser,
And the (F) best that you can (C) hope for, is to (G) die in your (C) sleep.

And (C) when he finished speakin', he (F) turned back toward the (C) window,
(F) Crushed out his (C) cigarette and faded off to (G7) sleep,
And (C) somewhere in the darkness (F) the gambler he broke (C) even,
And (F) in his final (C) words, I found an (G) ace that I could (C) keep.

(REPEAT TWICE)

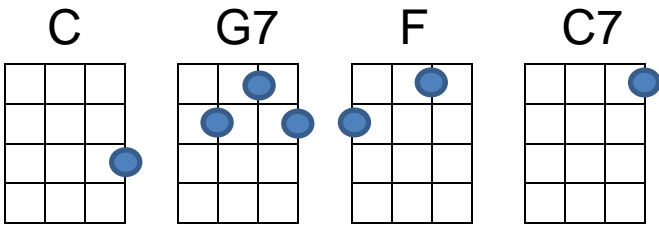
You've got to (C) know when to hold 'em, (F) know when to (C) fold 'em,
(F) Know when to (C) walk away, know when to (G) run,
You never (C) count your money, when you're (F) sittin' at the (C) table,
There'll be time (F) enough for (C) countin', (G) when the dealin's (C) done.

KUBAS (Kent Ukulele & Banjulele Appreciation Society)

40: Things

Written by: Bobby Darin - 1962

Recorded by: Bobby Darin - 1962 and Dean Martin & Nancy Sinatra - 1967



(*C)=Single Strum :: (N/C)=No Chord

(C) Every night I sit here by my window,
Staring at the lonely ave(G7)nue,

(C) Watching lovers holding hands and (F) laughing,
(C) Thinking 'bout the (G7) things we used to (C) do.

(N/C) Thinking 'bout (G7) things, like a walk in the park,
(C) Things, like a kiss in the dark, (G7) Things, like a sailboat ride,
(*C) What 'bout the (C7) night we cried.
(F) Things like a lover's vow, (C) Things that we don't do now,
(G7) Thinking 'bout the things we used to (C) do.

(C) Memories are all I have to cling to,
And heartaches are the friends I'm talking (G7) to,
When (C) I'm not thinking of just how much I (F) love you,
I'm (C) thinking 'bout the (G7) things we used to (C) do.

(N/C) Thinking 'bout (G7) things, like a walk in the park,
(C) Things, like a kiss in the dark, (G7) Things, like a sailboat ride,
(*C) What about the (C7) night we cried.
(F) Things like a lover's vow, (C) Things that we don't do now,
(G7) Thinking 'bout the things we used to (C) do.

(C) I can hear the jukebox softly playing,
And the face I see each day belongs to (G7) you,
There's (C) not a single sound and there's no(F)body else around,
Well, it's (C) just me thinking of the (G7) things we used to (C) do.

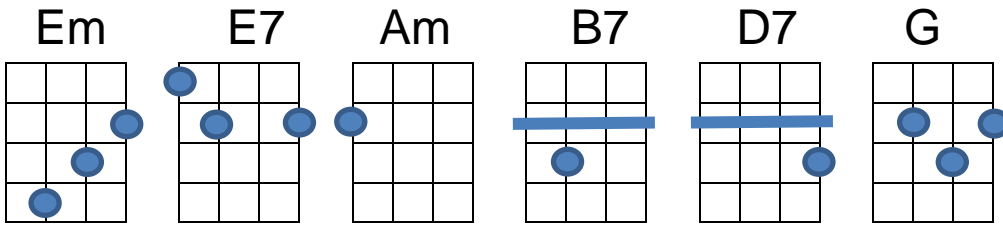
(N/C) Thinking 'bout (G7) things, like a walk in the park,
(C) Things, like a kiss in the dark, (G7) Things, like a sailboat ride,
(*C) What 'bout the (C7) night we cried.
(F) Things like a lover's vow, (C) Things that we don't do now,
(G7) Thinking 'bout the things we used to (C) do.

And the (G7) heartaches are the friends I'm talking (C) to,
(G7) Thinking 'bout the things we used to (C) do.
(G7) Thinking 'bout the things we used to (C) do.

41: Those Were The Days

Written by: (Russian song with English Lyrics by Gene Raskin - 1925

Recorded by: Mary Hopkins - 1968



(Em) Once upon a time there was a tavern,
(E7) Where we used to raise a glass or (Am) two,
Remember how we laughed away the (Em) hours,
(Am) Think of all the great things we would (B7) do.

Those were the (Em) days my friend, we thought they'd (Am) never end,
We'd sing and (D7) dance forever and a (G) day,
We'd live the (Am) life we choose, we'd fight and (Em) never lose,
For we were (B7) young and sure to have our (Em) way.

La la la la... (Em) -- (Am) -- (B7) -- (Em)

(Em) Then the busy years went rushing by us,
(E7) We lost our starry notions on the (Am) way,
If by chance I'd see you in the (Em) tavern,
(Am) We'd smile at one another and we'd (B7) say.

Those were the (Em) days my friend, we thought they'd (Am) never end,
We'd sing and (D7) dance forever and a (G) day,
We'd live the (Am) life we choose, we'd fight and (Em) never lose,
Those were the (B7) days, oh yes those were the (Em) days.

La la la la... (Em) -- (Am) -- (B7) -- (Em)

(Em) Just tonight I stood before the tavern,
(E7) Nothing seemed the way it used to (Am) be,
In the glass I saw a strange (Em) reflection,
(Am) Was that lonely woman really (B7) me.

Those were the (Em) days my friend, we thought they'd (Am) never end,
We'd sing and (D7) dance forever and a (G) day,
We'd live the (Am) life we choose, we'd fight and (Em) never lose,
Those were the (B7) days, oh yes those were the (Em) days.

La la la... (Em) -- (Am) -- (D7) -- (G) -- (Am) -- (Em) -- (B7) -- (Em)

(Em) Through the door there came familiar laughter,
(E7) I saw your face and heard you call my (Am) name,
Oh my friend we're older but no (Em) wiser,
(Am) For in our hearts the dreams are still the (B7) same.

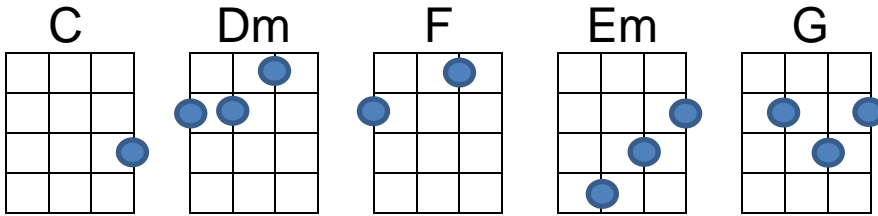
Those were the (Em) days my friend, we thought they'd (Am) never end,
We'd sing and (D7) dance forever and a (G) day,
We'd live the (Am) life we choose, we'd fight and (Em) never lose,
Those were the (B7) days, oh yes those were the (Em) days.

La la la... (Em) -- (Am) -- (D7) -- (G) -- (Am) -- (Em) -- (B7) -- (Em)

42: Valerie

Written by: The Zutons - 2006

Recorded by: Amy Winehouse (Mark Ronson) - 2007



Well some (C) times I go out by myself and I look across the (Dm) water,
And I (C) think of all the things, what you're doing and in my head I make a
(Dm) picture,

Cos (F) since I've come on home, well my (Em) body's been a mess,
And I've (F) missed your ginger hair and the (Em) way you like to dress,
(F) Won't you come on over, (C) stop making a fool out of (G) me,
Why don't you come on over, Valer(C)ie --- Valer(Dm)ie.

Did you (C) have to go to jail, put your house on up for sale, did you get a good
(Dm) lawyer?

I hope you (C) didn't catch a tan, I hope you find the right man who'll fix it (Dm) for
you,

Are you (C) shopping anywhere, changed the colour of your hair, are you (Dm)
busy?

And did you (C) have to pay that fine, that you were dodging all the time, are you still
(Dm) dizzy?

Cos (F) since I've come on home, well my (Em) body's been a mess,
And I've (F) missed your ginger hair and the (Em) way you like to dress,
(F) Won't you come on over, (C) stop making a fool out of (G) me,
Why don't you come on over, Valer(C)ie --- Valer(Dm)ie,
Valer(C)ie --- Valer(Dm)ie.

*(*No Chords)*

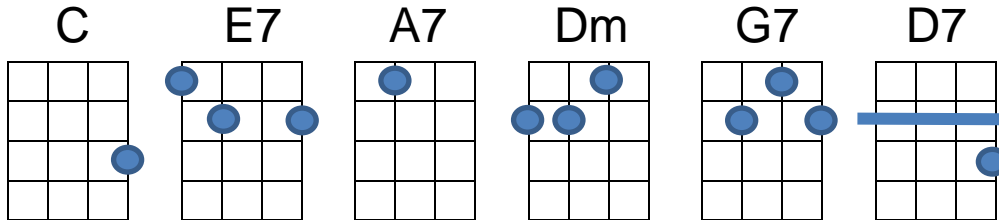
Well sometimes I go out by myself and I look across the water,
And I think of all the things, what you're doing and in my head I make a (Dm) picture,

Cos (F) since I've come on home, well my (Em) body's been a mess,
And I've (F) missed your ginger hair and the (Em) way you like to dress,
(F) Won't you come on over, (C) stop making a fool out of (G) me,
Why don't you come on over, Valer(C)ie --- Valer(Dm)ie,
Valer(C)ie --- Valer(Dm)ie --- Valer(C)ie.

43: Who's Sorry Now

Written by: Ted Snyder, Bert Kalmar, Harry Ruby (1923)

Recorded by: Connie Francis - 1957



(C) Who's sorry now, (E7) Who's sorry now,
(A) Who's heart is aching for (Dm) breaking each vow,
(G7) Who's sad and blue, (C) who's crying too,
(D7) Just like I cried over (G) you.

(C) Right to the end, (E7) just like a friend,
(A7) I tried to warn you (Dm) somehow,
(F) You had your way, (C) now you must (A7) pay,
(D7) I'm glad that (G7) you're sorry (C) now.

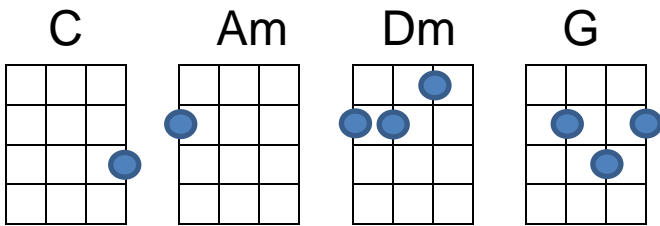
(C) Who's sorry now, (E7) Who's sorry now,
(A) Who's heart is aching for (Dm) breaking each vow,
(G7) Who's sad and blue, (C) who's crying too,
(D7) Just like I cried over (G) you.

(C) Right to the end, (E7) just like a friend,
(A7) I tried to warn you (Dm) somehow,
(F) You had your way, (C) now you must (A7) pay,
(D7) I'm glad that (G7) you're sorry (C) now,
(D7) I'm glad that (G7) you're sorry (C) now.

44: YMCA

Written by: Village People - 1978

Recorded by: Village People



(C) Young man, there's no need to feel down, I said,
(Am) Young man, pick yourself off the ground, I said,
(Dm) Young man, cause you're in a new town,
There's no (G) need to be unhappy.
(C) Young man, there's a place you can go, I said,
(Am) Young man, when you're short on your dough, you can,
(Dm) Stay there, and I'm sure you will find,
Many (G) ways to have a good time.

CHORUS

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

(C) Young man, are you listening to me, I said,
(Am) Young man, what do you want to be, I said,
(Dm) Young man, you can make real your dreams,
But you've (G) got to know this one thing,
(C) No man, does it all by himself, I said,
(Am) Young man, put your pride on the shelf and just,
(Dm) Go there, to the YMCA,
I'm sure (G) they can help you today.

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

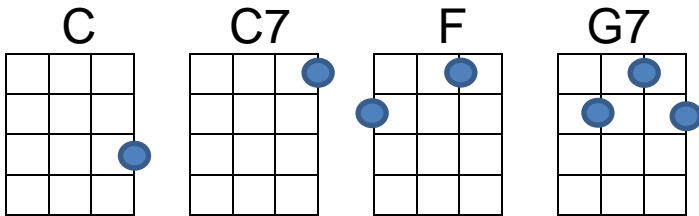
(C) Young man, I was once in your shoes, I said,
(Am) I was down, and out with the blues, I felt,
(Dm) No man, cared if I were alive,
I felt (G) the whole world was so tight.
(C) That's when, someone came up to me and said,
(Am) Young man, take a walk up the street, there's a,
(Dm) Place there called the YMCA,
They can (G) start you back on your way.

Chorus to finish: "It's fun to stay at the (C) YMCA -----"

45: You Are My Sunshine

Written by: Jimmie Davis and Charles Mitchell - 1939

Recorded by: Various artists



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

The other (C) night dear, as I lay (C7) sleeping,
I dreamed I (F) held you in my (C) arms,
When I (F) awoke dear, I was (C) mistaken,
And I hung my (G7) head and (C) cried.

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

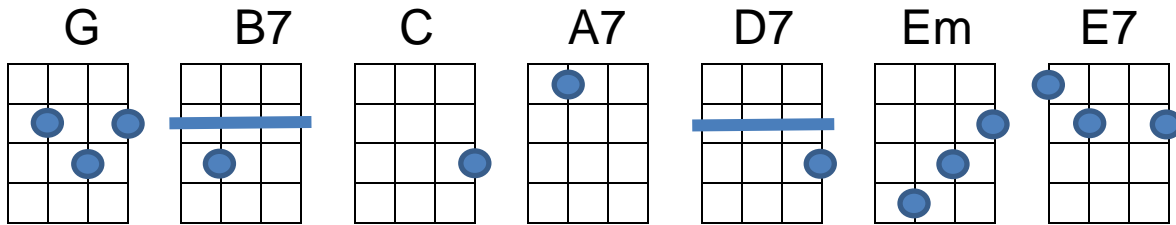
You are my (C) sunshine, my only (C7) sunshine,
You make me (F) happy when skies are (C) grey,
You'll never (F) know dear, how much I (C) love you,
Please don't take my sun(G7)shine (C) away.

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

46: You're Sixteen (You're Beautiful and You're Mine)

Written by: Sherman Brothers (Robert B. Sherman & Richard M. Sherman) - 1960

Recorded by: Johnny Burnette - 1960



You come (G) on like a dream, (B7) peaches and cream,
(C) Lips like strawberry (G) wine.
You're six(A7)teen, you're (D7) beautiful and you're (G) mine (D7)

You're all (G) ribbons and curls, (B7) ooh, what a girl,
(C) Eyes that sparkle and (G) shine.
You're six(A7)teen, you're (D7) beautiful and you're (G) mine.

(B7) You're my baby, you're my pet,
(Em) We fell in love on the night we met,
You (A7) touched my hand, my heart went pop,
(D7) Ooh, when we kissed, I could not stop.

You walked (G) out of my dreams, (B7) into my arms,
(C) Now you're my angel di(G)vine.
You're six(A7)teen, you're (D7) beautiful and you're (G) mine.

(B7) You're my baby, you're my pet,
(Em) We fell in love on the night we met,
You (A7) touched my hand, my heart went pop,
(D7) Ooh, when we kissed, I could not stop.

You walked (G) out of my dreams, (B7) into my arms,
(C) Now you're my angel di(G)vine.
You're six(A7)teen, you're (D7) beautiful and you're (G) mine (E7)
You're six(A7)teen, you're (D7) beautiful and you're (G) mine.