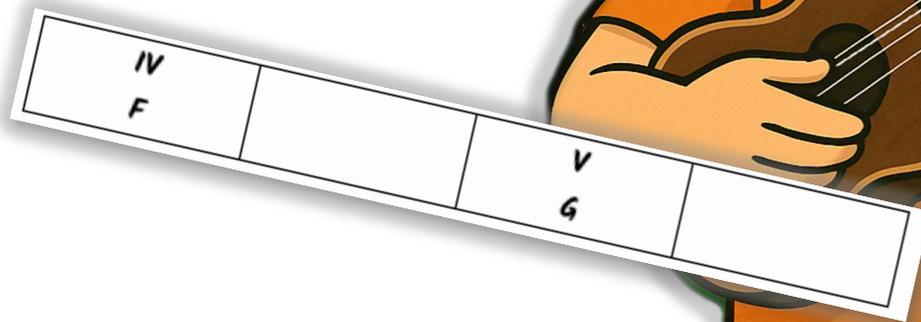


Kanikapila Mondays



SIMPLE BUT SUPER!

12TH JANUARY 2026

Better Together

Nothing Matters when we're Dancing

Island In The Sun

Now and Then

Paperback writer

[LIVE LINK](#)

[Fascinating Facts](#)

[Learn Ukulele with Matt](#)



BETTER TOGETHER

Jack Johnson

C MAJOR

INTRO + VERSES + INTERLUDES + OUTRO

I	I ^{maj7}	vi	vi ⁷	IV	I	ii	V
C	C ^{maj7}	Am	Am ⁷	F	C	Dm	G

CHORUS

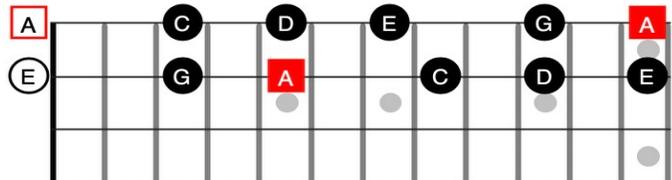
IV	V	IV	V
F	G	F	G
IV	V	IV	V
F	G	F	G

BRIDGE

ii	V	ii	V
Dm	G	Dm	G
ii	V	ii	V
Dm	G	Dm	G
IV	V	IV	V
F	G	F	G
IV	V	IV	V
F	G	F	G

TRY CHUCKING - U D U X U D U X
+ 1 + 2 + 3 + 4

A MINOR PENTATONIC - SIMPLIFIED



BETTER TOGETHER

(Intro)

(C) (Cmaj7) / (Am) (Am7) /
(F) (C) / (Dm) (G) /

(Verse)

(C) There's no com(Cmaj7) bination of words I could (Am) put on
the back of a (Am7) postcard
(F) No song that (C) I could sing,
but (Dm) I can try for (G) your heart

(C) Our (Cmaj7) dreams,
they are (Am)made out of (Am7) real things
Like a (F) shoe box of (C) photographs
with (Dm) sepia-toned (G) loving

(C) Love is the (Cmaj7) answer, at least for
(Am) most of the questions in (Am7) my heart
(F) Like why are we (C) here? And where do we
(Dm) go? And how come it's (G) so hard?

(C) It's not always (Cmaj7) easy and
sometimes (Am) life can be de(Am7)ceiving
(F) I'll tell you (C) one thing, it's always
(Dm) better when we're to(G)gether

(Chorus)

(F) Mmm, it's always (G) better when we're together
(F) Yeah, we'll look at the (G) stars when we're together
(F) Well, it's always (G) better when we're together
(F) Yeah, it's always (G) better when we're together

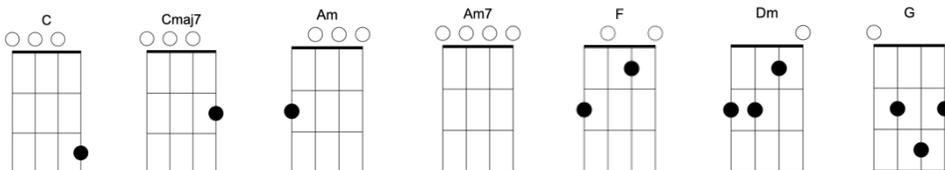
(Interlude)

(C) (Cmaj7) / (Am) (Am7) / (F) (C) / (Dm) (G) /

(C) (Cmaj7) / (Am) (Am7) / (F) (C) / (Dm) (G) /

(Verse)

And all of these (C) moments just might find their (Cmaj7) way
into my (Am) dreams to(Am7)night
(F) But I know that (C) they'll be gone
When the (Dm) morning light (G) sings



Or brings (C) new things (Cmaj7)
For to(Am)morrow night you (Am7) see
That (F) they'll be gone (C) too
Too many (Dm) things I have to (G) do

But if all of these (C) dreams might find their
(Cmaj7) way into my (Am) day to day (Am7) scene
I'd be (F) under the (C) impression
I was (Dm) somewhere in (G) between

With only two (C) just me and (Cmaj7) you
Not so many (Am) things we got to (Am7) do
Or (F) places we got to (C) be
We'll sit (Dm) beneath the mango (G) tree now

(Chorus)

(F) Yeah, it's always (G) better when we're together
(F) Mmm, we'll look at the (G) stars when we're together
(F) Well, it's always (G) better when we're together
(F) Yeah, it's always (G) better when we're together

(Interlude)

(C) (Cmaj7) / (Am) (Am7) / (F) (C) / (Dm) (G) /

(C) (Cmaj7) / (Am) (Am7) / (F) (C) / (Dm) (G) /

(Bridge)

(Dm) I believe in memories (G) They look so,
(Dm) so pretty when I sleep (G) Hey now and
(Dm) And when I (G) wake up you look so
(Dm) pretty sleeping next to (G) me, but there is

(F) Not enough time and (G) there is no
(F) No song I could sing and (G) there is no
(F) combination of words (G) I could say
But I will (F) still tell you one thing
We're (G) better together

(Outro)

(C) (Cmaj7) / (Am) (Am7) / (F) (C) / (Dm) (G) /

(C) (Cmaj7) / (Am) (Am7) / (F) (C) / (Dm) (G) /

NOTHING MATTERS WHEN WE'RE DANCING



The Magnetic Fields

G MAJOR

INTRO

I G	V D	IV C	I G	V D	IV C
--------	--------	---------	--------	--------	---------

Try adding Cmaj7 on/off

VERSE + INSTRUMENTAL

I G	V D	IV C	I G	V D	IV C
I G	V D	IV C	I G	V D	IV C
vi Am	V D				

CHORUS

I G	IV C	V D	I G
I G	IV C	V D	I G
V D	I G		

NOTHING MATTERS WHEN WE'RE DANCING

(Intro)

(G) (D) / (C) / (G) (D) / (C) /

(Verse)

(G) Dance with **(D)** me, **(C)** my old friend
(G) Once be**(D)**fore we **(C)** go
(G) Let's pret**(D)**end this **(C)** song won't end
 And we **(G)** never **(D)** have to go **(C)** home

And we'll **(Am)** dance along the chande**(D)**liers

(Chorus)

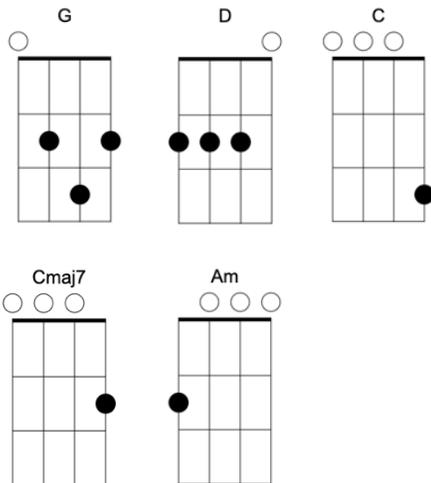
(G) And nothing matters when we're **(C)** dancing
 In **(D)** tat or tatters you're en**(G)**trancing
(G) Be we in Paris or in **(C)** Lansing
(D) Nothing matters when we're **(G)** dancing
(D) / (C) /

(Interlude)

(G) (D) / (C) / (G) (D) / (C) /

(Verse)

(G) You've never **(D)** been more **(C)** beautiful
 Your **(G)** eyes like **(D)** two full **(C)** moons
 As **(G)** here in **(D)** this poor **(C)** old dance hall
 A**(G)**mong the **(D)** dreadful **(C)** tunes
 The awful **(Am)** songs we don't even **(D)** hear



(Chorus)

(G) And nothing matters when we're **(C)** dancing
 In **(D)** tat or tatters you're en**(G)**trancing
(G) Be we in Paris or in **(C)** Lansing
(D) Nothing matters when we're **(G)** dancing
(D) / (C) /

(Instrumental)

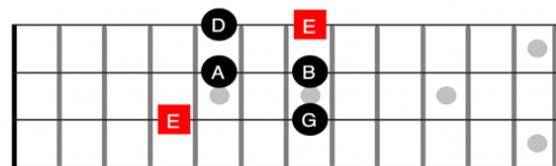
(G) (D) / (C) / (G) (D) / (C) /
(G) (D) / (C) / (G) (D) / (C) /
(Am) / (D) /

(Chorus)

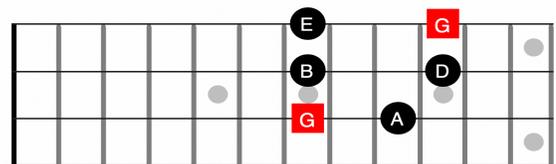
(G) And nothing matters when we're **(C)** dancing
 In **(D)** tat or tatters you're en**(G)**trancing
(G) Be we in Paris or in **(C)** Lansing
(D) Nothing matters when we're **(G)** dancing

(D) Nothing matters when we're **(G)** dancing

E MINOR PENTATONIC - SIMPLIFIED



G MAJOR PENTATONIC - SIMPLIFIED



ISLAND IN THE SUN



weezer

G MAJOR

INTRO / VERSE / CHORUS / INTERLUDE / OUTRO (EVERYTHING BUT THE BRIDGE!)

vi	ii	V	I	vi	ii	V	I
Em	Am	D	G	Em	Am	D	G

BRIDGE

V	I	V	I
D	G	D	G
IV	ii	V	
C	Am	D	

RIFF

ISLAND IN THE SUN

(Intro)

Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /

(Verse)

(Em) (Am) When you're **(D)** on a **(G)** holi**(Em)**day
(Am) You can't **(D)** find the **(G)** words to **(Em)** say
(Am) All the **(D)** things that **(G)** come to **(Em)** you
(Am) And I **(D)** wanna **(G)** feel it **(Em)** too

(Chorus)

(Am) On an **(D)** island **(G)** in the **(Em)** sun
(Am) We'll be **(D)** playing and **(G)** having **(Em)** fun
(Am) And it **(D)** makes me **(G)** feel so **(Em)** fine
 I **(Am)** can't con**(D)**trol my **(G)** brain

(Interlude)

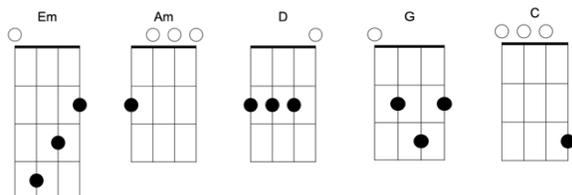
Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /

(Verse)

(Em) (Am) When you're **(D)** on a **(G)** golden **(Em)**
 sea **(Am)** You don't **(D)** need no **(G)** memo**(Em)**ry
(Am) Just a **(D)** place to **(G)** call your **(Em)** own
(Am) As we **(D)** drift into the **(G)** zone

(Chorus)

(Am) On an **(D)** island **(G)** in the **(Em)** sun
(Am) We'll be **(D)** playing and **(G)** having **(Em)** fun
(Am) And it **(D)** makes me **(G)** feel so **(Em)** fine
 I **(Am)** can't con**(D)**trol my **(G)** brain



(Bridge)

(D) We'll run a**(G)**way together
(D) We'll spend some **(G)** time forever
(C) We'll never **(Am)** feel bad any**(D)**more

(Riff)

(Em) (Am) / (D) (G) /
(Em) (Am) / (D) (G) /

(Interlude)

Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /

(Chorus)

(Em) (Am) On an **(D)** island **(G)** in the **(Em)** sun
(Am) We'll be **(D)** playing and **(G)** having **(Em)** fun
(Am) And it **(D)** makes me **(G)** feel so **(Em)** fine
 I **(Am)** can't con**(D)**trol my **(G)** brain

(Bridge)

(D) We'll run a**(G)**way together
(D) We'll spend some **(G)** time forever
(C) We'll never **(Am)** feel bad any**(D)**more

(Riff)

(Em) (Am) / (D) (G) /
(Em) (Am) / (D) (G) /

(Outro)

Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /
 Hip hip
(Em) (Am) / (D) (G) /

PAPERBACK WRITER



The Beatles

G MAJOR

INTRO + TAGS

IV C N.C.	I G N.C.	vi7 Em7	
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INTERLUDES (RIFF) + OUTRO

I G			
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VERSES

I G			
IV C	IV7 C7	I G	

RIFF

PAPERBACK WRITER

(Intro)

(C) N.C Paperback (G) N.C writer
(Em7) writer writer

(Interlude)

(G) (G) (G) (G) [Riff] x2

(Verse)

(G) Dear Sir or Madam, will you read my book?
It took me years to write, will you take a look?
It's based on a novel by a man named Lear
And I need a job
So I wanna be a paperback (C) writer
(C7) Paperback (G) writer

(Verse)

(G) It's a dirty story of a dirty man
And his clinging wife doesn't understand
His son is working for the Daily Mail
It's a steady job
But he wants to be a paperback (C) writer
(C7) Paperback (G) writer

(C) N.C Paperback (G) N.C writer
(Em7) writer writer

(Interlude)

(G) (G) (G) (G) [Riff] x2

(Verse)

(G) It's a thousand pages, give or take a few
I'll be writing more in a week or two
I could make it longer if you like the style
I can change it 'round
And I wanna be a paperback (C) writer
(C7) Paperback (G) writer

(G) If you really like it you can have the rights
It could make a million for you overnight
If you must return it you can send it here
But I need a break
And I wanna be a paperback (C) writer
(C7) Paperback (G) writer

(C) N.C Paperback (G) N.C writer
(Em7) writer writer

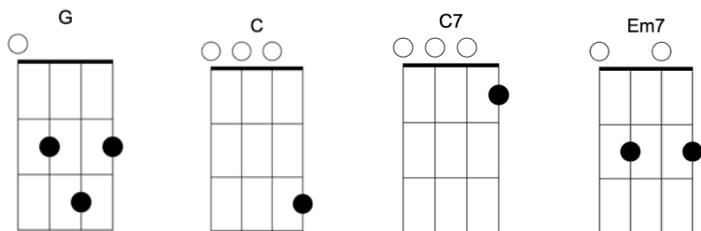
(Interlude)

(G) (G) (G) (G) [Riff] x2

(Outro)

(G) Paperback writer (paperback writer)

Repeat to end



FASCINATING FACTS

****From The Start (Laufey, 2023)**

Icelandic singer-songwriter Laufey Lín Bing Jónsdóttir (first name pronounced Lay-vay)'s musical talent was fostered by her Icelandic father, a finance executive, and Chinese mother, a classical violinist. She was also inspired by her maternal grandfather who was a violin teacher at the Central Conservatory of Music in Beijing. Laufey's twin sister, Júnía, is also a violinist and serves as Laufey's creative director. [In 2022 Laufey performed "Best Friend" with Junia and the Iceland Symphony Orchestra accompanying her.](#) The concert was recorded and released as an album entitled **"A Night At The Symphony"** in 2024.

Laufey is a woman of many talents. She plays guitar, piano and cello and speaks Chinese, Icelandic, and English and reads Danish. She graduated from the Berklee College of Music in Boston, Massachusetts in 2021.

Laufey labels her music as jazz-pop, with her musical influences running the gamut from Frédéric Chopin to Ella Fitzgerald, Chet Atkins, Adele and Norah Jones.

["From the Start"](#) appeared on her second album, **"Bewitched"**. The song was streamed 5.7 million times when it was released on September 8, 2023, breaking the Spotify record for the biggest first day for a jazz album.

To hear more of Laufey's music, check out this [Tiny Desk Concert](#) from NPR (National Public Radio, USA).

****New Morning (Bob Dylan, 1970)**

"[New Morning](#)" was one of the tracks on Dylan's 11th album, also titled "New Morning". This song, along with "[Father of Night](#)" were written originally for "Scratch", a play by Archibald MacLeish. The play was to be a musical version of "The Devil and Daniel Webster". Dylan had a conflict with the play's producer and eventually left the production, taking all his songs with him.

George Harrison of The Beatles played guitar on the album and later recorded his version of Dylan's "[If Not For You](#)", which originally appeared on the "New Morning" album.

**** Julie (Jens Lekman, 2004)**

"[Julie](#)" first appeared on Swedish musician Jens Lekman's debut album, "When I Said I Wanted To Be Your Dog."

Lekman's musical influences include Belle & Sebastian. People have compared his singing style to those of Stephin Merritt of The Magnetic Fields, David Byrne of Talking Heads and Scott Walker.

For a time he performed under the name Rocky Dennis, which he borrowed from a character in the movie "Mask". His records get a lot of play in Sweden but he is not well known in North America. He did get a contract with the American record label Secretly Canadian in the early 2000s, after sending them a selection of his songs.

In 2011, Lekman played shows to support UK libraries, many of which were slated for closure. One of these libraries is where our own Matt Stead was working at the time. Lekman premiered "Every Little Hair Knows Your Name" at these shows.

**** Now and Then (The Beatles, 2023)**

The Beatles broke up unofficially in 1970 (officially in 1974), with each band member going his separate way. In November 2023, a "new" Beatles single by John Lennon, "[Now and Then](#)", was released. It was made possible through advancements in sound recording

technology and machine learning, pioneered by film maker Peter Jackson and his team of experts. The official video of the song is also a marvel of modern technology, featuring all four Beatles, each at various ages, performing together again in the virtual world.

[Lennon was murdered in 1980 by a fan](#), Mark David Chapman. (He is still in prison, serving a 20 years-to-life sentence. He has been denied parole twelve times). In the 90s, Lennon's widow, Yoko Ono, gave George Harrison some cassette tapes Lennon had recorded in the 1970s. In 1995, the remaining Beatles, Paul McCartney, George Harrison and Ringo Starr, got together with the aim of recording three of Lennon's songs. They were "[Free As A Bird](#)," "[Real Love](#)" and "**Now and Then**". Unfortunately there was too much tape hiss and distortion on the tape for "Now and Then" to be useable for their project. They decided to leave it out. George Harrison died in 2001 and with him, any plans for another music making reunion. Fast forward to 2022 when, with new computer technology, John's voice was isolated from the old tapes and made crystal clear. Paul re-recorded his bass part from 1995 and did his best to play the guitar part as George had intended. Ringo added drums and a new song was born. [Check out this short documentary](#) about the process of re-creating John's song.

Fascinating Facts brought to you by Karen Morrow

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and



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