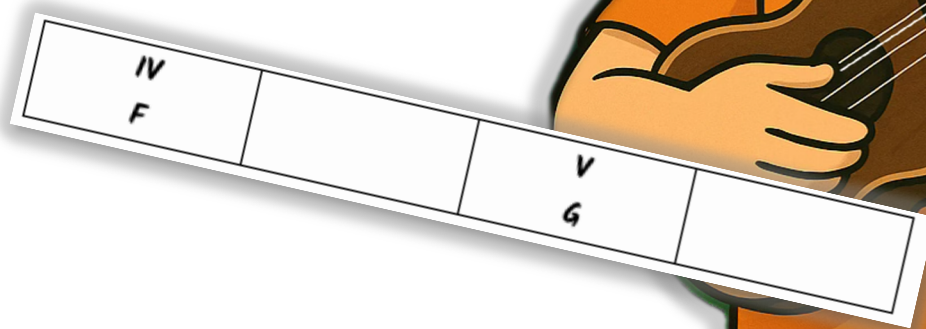


Kanikapila Mondays



THE KINKS SPECIAL

24TH NOVEMBER 2025

Victoria

Village Green Preservation Society

waterloo Sunset

Sunday Morning

LIVE LINK

Fascinating Facts

Learn Ukulele with Matt



VICTORIA

The Kinks

G MAJOR

INTRO

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

VERSE + SOLO

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

CHORUS

I G	V D	vi Em	iii Bm
V D	I G		

INTERLUDE

I G			
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CHORUS 3

I G		V D	
vi Em		iii Bm	
V D	I G		

VICTORIA

(Intro)

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

(Verse)

Long a(D)go life was (G) clean
Sex was (C) bad and ob(G)scene
And the (D) rich were so (G) mean

Stately (D) homes for the (G) lords
Croquet (C) lawns, village (G) greens
Victori(D)a was my (G) queen

(Chorus)

Vic(G)tori(D)a, Vic(Em)tori(Bm)a
Victori(D)a, 'tori(G)a

(Verse)

I was (D) born, lucky (G) me
In a (C) land that I (G) love
Though I'm (D) poor, I am (G) free

When I (D) grow, I shall (G) fight
For this (C) land I shall (G) die
Let her (D) sun never (G) set

(Chorus)

Vic(G)tori(D)a, Vic(Em)tori(Bm)a
Victori(D)a, 'tori(G)a
Vic(G)tori(D)a, Vic(Em)tori(Bm)a
Victori(D)a, 'tori(G)a

(Interlude)

(G) (G) (G) (G)

(Solo)

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

(Chorus)

Vic(G)toooooori(D)a, Vic(Em)toooooori(Bm)a
Victori(D)a, 'tori(G)a (G) (G)

(Verse)

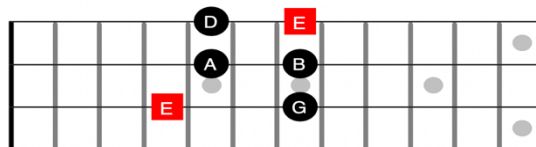
Can a(D)da to Indi(G)a
Australi(C)a to Corn(G)wall
Sing a(D)pore to Hong (G) Kong

From the (D) West to the (G) East
From the (C) rich to the (G) greens
Victori(D)a loved them (G) all

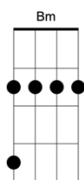
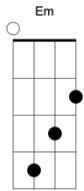
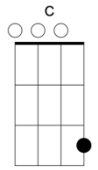
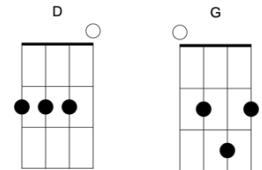
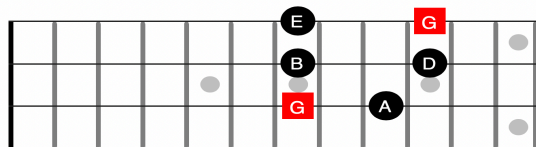
(Chorus)

Vic(G)tori(D)a, Vic(Em)tori(Bm)a
Victori(D)a, 'tori(G)a
Vic(G)tori(D)a, Vic(Em)tori(Bm)a
Victori(D)a, 'tori(G)a

E MINOR PENTATONIC - SIMPLIFIED



G MAJOR PENTATONIC - SIMPLIFIED



THE VILLAGE GREEN PRESERVATION SOCIETY



The Kinks

INTRO/INTERLUDE	I	V	IV	V	I	V	IV	I
	C	G	F	G	C	G	F	C

VERSES 1 + 2	I	V	IV	V	I	V	IV	I
	C	G	F	G	C	G	F	C
	I	V	IV	V	I	V	IV	I
	C	G	F	G	C	G	F	C

CHORUS	I	V	IV	I	I	V	IV	III7
	C	G	F	C	C	G	F	E7
	IV	I						
	F	C						



KEY CHANGE TO D MAJOR

VERSE 3	I	V	IV	V	I	V	IV	I
	D	A	G	A	D	A	G	D
VERSES 4 + 5 ONLY FIRST TWO LINES	I	V	IV	V	I	V	IV	I
	D	A	G	A	D	A	G	D
	I	V	IV	V	I	V	IV	I
	D	A	G	A	D	A	G	D

CHORUS	I	V	IV	I	I	V	IV	III7
	D	A	G	D	D	A	G	F#7
	V	I						
	G	D						

OUTRO	I	V	IV	V	I	V	IV	V
	D	A	G	A	D	A	G	A

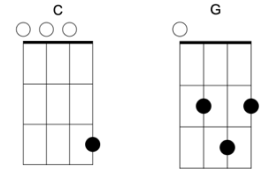
THE VILLAGE GREEN PRESERVATION SOCIETY

(Intro)

(C) (G) (F) (C)

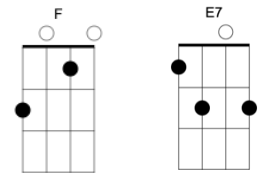
(Verse)

(C) We are the (G) Village Green (F) Preservation So(C)ciety
(C) God save (G) Donald Duck, (F) Vaudeville and Va(C)riety
(C) We are the (G) Desperate Dan (F) Appreciation So(C)ciety
(C) God save (G) strawberry jam and (F) all the different va(C)rieties



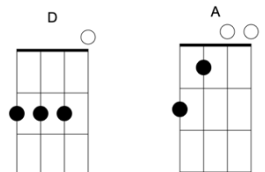
(Chorus)

(C) Preserving the (G) old ways (F) from being a(C)bused
(C) Protecting the (G) new ways (F) for me and for (E7) you
(F) What more can we (C) do?



(Verse)

(C) We are the (G) Draft Beer (F) Preservation So(C)ciety
(C) God save (G) Mrs. Mopp and (F) good Old Mother (C) Riley
(C) We are the (G) Custard Pie (F) Appreciation Con(C)sortium
(C) God save the (G) George Cross and (F) all those who were (C) awarded them



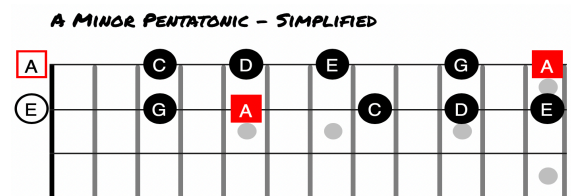
(Interlude) (C) (G) (F) (C)

(Verse)

(D) We are the (A) Sherlock Holmes (G) English Speaking Ver(D)nacular
(D) Help save (A) Fu Manchú, (G) Moriarty and (D) Dracula
(D) We are the (A) Office Block (G) Persecution A(D)ffinity
(D) God save (A) little shops, (G) china cups and vir(D)ginity
(D) We are the (A) Skyscraper (G) Condemnation Aff(D)iliate
(D) God save (A) Tudor houses, (G) antique tables and (D) billiards

(Chorus)

(D) Preserving the (A) old ways (G) from being a(D)bused
(D) Protecting the (A) new ways (G) for me and for (F#7) you
(G) What more can we (D) do?



(Final verse)

(D) We are the (A) Village Green (G) Preservation So(D)ciety
(D) God save (A) Donald Duck, (G) Vaudeville and Va(D)riety
(D) We are the (A) Desperate Dan (G) Appreciation So(D)ciety
(D) God save (A) strawberry jam and (G) all the different va(D)rieties

(Repeat final verse)

(Outro)

(D) God save the (A) village green (G) (D)
(D) God save the (A) village green (G) (D)



WATERLOO SUNSET

C MAJOR

The Kinks

INTRO

I	V	IV	
C	G	F	

VERSE

I	V	IV	
C	G	F	
I	V	IV	
C	G	F	

PRE-CHORUS

Line cliche

ii	ii ^{maj7}	IV	V
Dm	Dm ^{Maj7}	F	G
I	V	IV	IV I
C	G	F	F III C I

CHORUS

II	II7	V	I IV I
D	D7	G	C II F I C I
II	II7	V7	
D	D7	G7	
	N.C.		

OUTRO

V			
G			

WATERLOO SUNSET

(Intro)

(C) (G) (F) (F)

(Verse)

Dirty old (C) river, must you keep (G) rolling, flowing in (F) to the night?
People so (C) busy, make me feel (G) dizzy, taxi light (F) shines so bright

(Pre-chorus)

But I (Dm) don't (DmMaj7) need no (F) friends (G)
As long as I (C) gaze on Waterloo (G) sunset, I am in (F) paradise (F///) (C/)

(Chorus)

(D) Every day, I (D7) look at the world from my (G) window (C//) (F/) (C//)
(D) But chilly, chilly is (D7) evening time (G7) Waterloo sunset's fine (N.C.)

(Verse)

Terry meets (C) Julie, Waterloo (G) station, every (F) Friday night
But I am so (C) lazy, don't want to (G) wander, I stay at (F) home at night (F///) (C/)

(Pre-chorus)

But I (Dm) don't (DmMaj7) feel a (F) afraid (G)
As long as I (C) gaze on Waterloo (G) sunset, I am in (F) paradise (F///) (C/)

(Chorus)

(D) Every day, I (D7) look at the world from my (G) window (C//) (F/) (C//)
(D) But chilly, chilly is (D7) evening time (G7) Waterloo sunset's fine (N.C.)

(Verse)

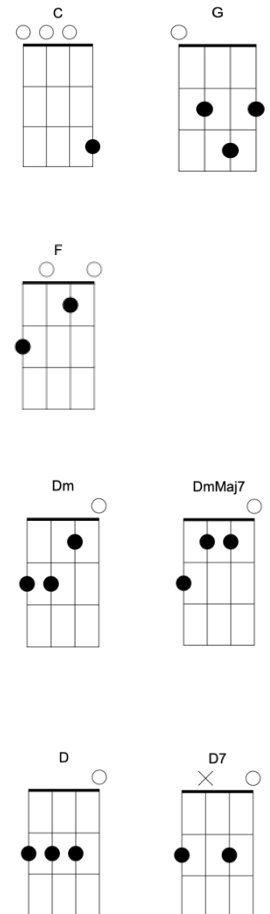
Millions of (C) people, swarming like (G) flies 'round, Waterloo (F) underground
But Terry and (C) Julie, cross over the (G) river, where the feel (F) safe and sound

(Pre-chorus)

And they (Dm) don't (DmMaj7) need no (F) friends (G)
As long as they (C) gaze on Waterloo (G) sunset, they are in (F) paradise

(Outro)

(G) Waterloo sunset's fine



SUNDAY MORNING



The velvet underground

G MAJOR

INTRO + OUTRO

I	IV	I	IV
G	C	G	C

VERSE + INSTRUMENTAL

I	IV	I	IV
G	C	G	C
I	vi	II7	V
G	Em	A7	D

CHORUS

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

IV of IV

SUNDAY MORNING

(Intro)

(G) (C) (G) (C)

(Verse)

(G) Sunday (C) morning
(G) Praise the (C) dawning
(G) It's just a (Em) restless feeling
(A7) By my (D) side

(G) Early (C) dawning
(G) Sunday (C) morning
(G) It's just the (Em) wasted years
So (A7) close be(D)hind

(Chorus)

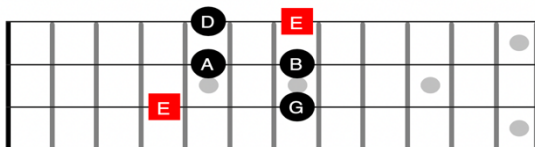
(G) Watch out, the (C) world's behind you
(G) There's always (C) someone around you
who will (Am) call It's nothing at (F) all (D)

(Verse)

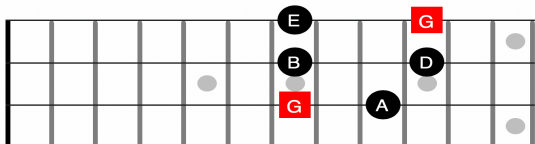
(G) Sunday (C) morning
(G) And I'm (C) falling
(G) I've got a (Em) feeling
I (A7) don't want to (D) know

(G) Early (C) dawning
(G) Sunday (C) morning
(G) All the streets you (Em) crossed
Not so (A7) long a(D)go

E MINOR PENTATONIC - SIMPLIFIED



G MAJOR PENTATONIC - SIMPLIFIED



(Chorus)

(G) Watch out, the (C) world's behind you
(G) There's always (C) someone around you
who will (Am) call It's nothing at (F) all (D)

(Instrumental verse)

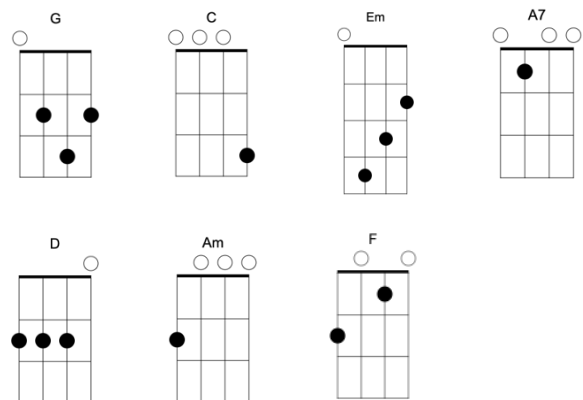
(G) (C) (G) (C)
(G) (Em) (A7) (D)

(Chorus)

(G) Watch out, the (C) world's behind you
(G) There's always (C) someone around you
who will (Am) call It's nothing at (F) all (D)

(Outro)

(G) Sunday (C) morning



FASCINATING FACTS

****Victoria – From the album “Arthur (Or the Decline and Fall of the British Empire)”, 1969**

Victoria was to be part of the soundtrack for a British TV play by Julian Mitchell. The play never got off the ground as the producer wasn't able to secure the finances required. Ray Davies wrote the song and later he and The Kinks recorded it for their album **Arthur**.

Victoria reached #33 on the UK singles chart, and #62 on the USA's Billboard Hot 100.

**** Village Green Preservation Society – From the album “The Kinks Are the Village Green Preservation Society”, 1968**

Ray and brother Dave Davies, along with bassist Pete Quaife and drummer Mick Avory formed The Kinks in 1963, though the brothers and classmate Quaife had played together since their schooldays under a variety of band names. The band drew on influences like American rhythm and blues and British folk and skiffle, and combined those with Ray Davies' socially-aware and sometimes satirical songwriting to become one of rock and roll's most influential bands of the 1960s.

The album, “The Kinks Are the Village Green Preservation Society,” sold modestly but critics loved it for Ray Davies' songwriting. Davies described the album as a collection of character studies, based on the Dylan Thomas's radio drama “Under Milk Wood.” In a 1966 interview, Davies spoke of wishing English culture could remain distinct from that of Europe and America. The song “The Village Green Preservation Society” laments the decline of a traditional village green. Davies said the inspiration was his disappointment at discovering the beer in a Devon pub was stored in a metal keg rather than a traditional wooden barrel. Never mess with a person's beer!

**** Waterloo Sunset – From the album “Something Else”, 1967**

Waterloo Sunset hit the #2 spot on the British pop charts in 1967. In 2021 it was listed in 14th place on **Rolling Stone** magazine's 500 Greatest Songs Of All Times list. Although the song did well in Europe, Australia and New Zealand at the time, it didn't even register on the North American charts.

The Thames river is referenced in **Waterloo Sunset** as a “dirty old river”. In the Victorian era, the river was no better than an open sewer; cholera and typhoid were rampant. By 1858, during [The Great Stink](#), the river smelled so bad that the House of Commons had to close for business. By 1865 a sewer system had been built to deal with London’s sewage.

When Ray Davies of The Kinks was a child, he was ill and a patient in St. Thomas’s hospital. To pass the time he used to look out at the Thames from his hospital room window. Later, when he was a student, he used to cross the Waterloo Bridge every day to get to Croydon Art School.

**** Sunday Morning – Velvet Underground – From the album The Velvet Underground & Nico (1966)**

In 1967 artist Andy Warhol was also the manager of Velvet Underground. He suggested that Lou Reed do a song about paranoia and the effects of recreational drugs wearing off, hence the lines “Watch out, the world’s behind you. There’s always someone around you who will call. It’s nothing at all.”

Originally German model, actress and singer Nico (Christa Päffgen) was to sing [Sunday Morning](#). She was one of Warhol’s protégés. Reed was reluctant to have her participate in the band as she was partially deaf and prone to singing out of tune. She also insisted on burning candles before performances and took a long time getting ready in her dressing room, which annoyed Lou Reed especially. He opted to sing the song himself, imitating Nico’s voice. She sang backing vocals. Incidentally, Nico thought the title of the song was Sunday Mourning, another annoyance for Reed.

That tinkly accompaniment you hear is a [celeste](#), a keyboard instrument, played by John Cale. He also played viola on the track. If you are familiar with Tchaikovsky’s [Dance of the Sugar Plum Fairy](#), you recognize the bell-like sound of the celeste.

Fascinating Facts brought to you by Karen Morrow

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