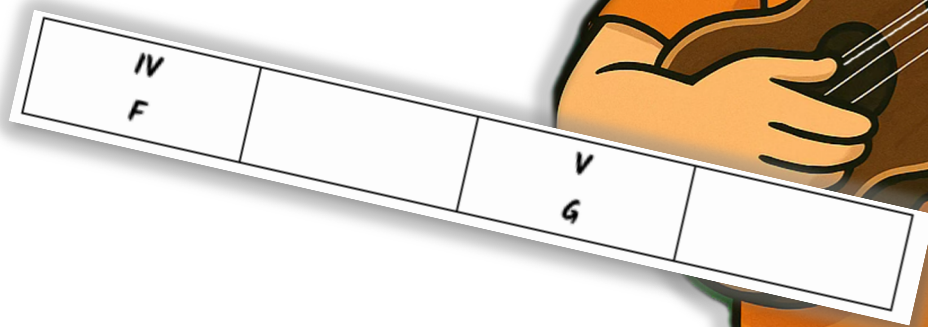


Kanikapila Mondays



THE HOLLIES

17 NOVEMBER 2025

Carrie-Anne

on a Carousel

Bus Stop

Long Cool Woman (In a Black Dress)

Live Link

Fascinating Facts

Learn Ukulele with Matt

CARRIE-ANNE



(Allan Clarke, Tony Hicks & Graham Nash)

KEY: C MAJOR

INTRO

I	V	I	V
C	G	C	G

VERSE + INSTRUMENTAL

I	IV			
C	F			
				V
				G

CHORUS

I	IV	V	I	IV	V7
C	F	G	C	F	G

BRIDGE

IV		VII	IV
F		Bb	F
IV		VII	V
F		Bb	G
V			
G			

IV of IV

Try adding sus notes

OUTRO

IV	I	V	I N.C.
F	C	G	C N.C.

CARRIE-ANNE

(Intro)

(C) Doo doo doo-doo (G) doo doo doo-doo doo
(C) Doo doo doo-doo (G) doo doo doo-doo doo

(C) Hey, Carrie-(G)Anne!
(C) Hey, Carrie-(G)Anne!

(Verse)

(C) When we were at (F) school our
(C) games were (F) simple
(C) I played a (F) janitor,
(C) You played a (F) monitor
(C) Then you played with (F) older
(C) boys and (F) prefects
(C) What's the at(F)traction in
(G) what they're doing?

(Chorus)

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(Verse)

(C) You were always (F) something
(C) Special (F) to me,
(C) Quite inde[F]pendent
(C) Never (F) caring
(C) You lost your (F) charm as
(C) You were (F) aging,
(C) Where is your (F) magic
(G) Disappearing?

(Chorus)

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(Bridge)

You're (F) so, so like a woman to (Bb) me (F)
You're (F) so, so like a woman to (Bb) me (G) (G)

(Instrumental)

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

(Chorus)

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(Verse)

(C) People live and (F) learn but
(C) You're still (F) learning
(C) You use my (F) mind and
(C) I'll be your (F) teacher
(C) When the lesson's (F) over
(C) You'll be (F) with me,
(C) Then I'll (F) hear the
(G) Other people saying

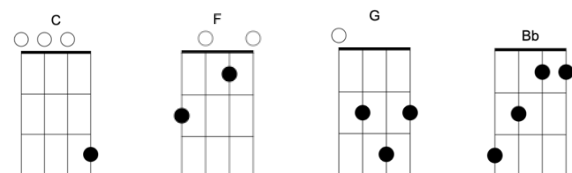
(Chorus)

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(C) Hey, (F) Carrie-(G)Anne, what's your
(C) Game now? Can (F) anybody (G) play?

(Outro)

(F) Carrie-(C)Anne, (G) Carrie-Anne, Carrie-
(C)Anne



ON A CAROUSEL



(Tony Hicks, Graham Nash & Allan Clarke)

KEY: C MAJOR

INTRO + INTERLUDE

I C	IV F			
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VERSE

I C	IV F			
II7 D7				V G
				V7 G7
I C	V7 G7			

CHORUS

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

BRIDGE

IV F			
I C	IV F	I C	IV I IV I F / C / F / C /
V G	V7 G7		

OUTRO

IV F	I C	IV I IV I F / C / F / C /	I N.C. C N.C.
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ON A CAROUSEL

(Intro)

(C) (F) / (C) (F) / (C) (F) / (C) (F)

(Verse 1)

(C) Ridin' a(F)long on a (C) carou(F)sel
(C) Tryin' to catch (F) up to you (C) (F)
(C) Ridin' a(F)long on a (C) carou(F)sel
(C) Will I catch up (F) to you? (C) (F)
(D7) Horses chasin' 'cause they're racing'
So near yet so (G) far (G7) (C) (G7)

(Chorus)

On a carou(C)sel (F) (G)
On a carou(C)sel (F) (G)

(Verse 2)

(C) Nearer, (F) nearer by (C) changing (F) horses
(C) Still so (F) far away (C) (F)
(C) People (F) fighting (C) for their (F) places
(C) Just get in (F) my way (C) (F)
(D7) Soon you'll leave and then I'll lose you
Still we're going (G) 'round (G7) (C) (G7)

(Chorus)

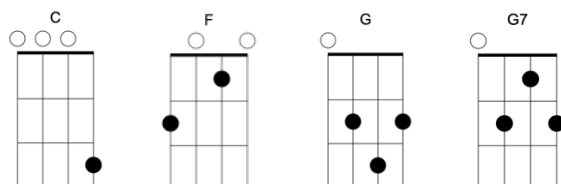
On a carou(C)sel (F) (G)
On a carou(C)sel (F) (G)

(Bridge)

(F) 'round and 'round and 'round and 'round
and 'round and 'round and 'round
and 'round with (C) you (F) (C)
(F//) Up (C//) down
(F/) Up (C/) down (F/) up (C/) down
(G) too (G7)

(Interlude)

(C) (F) / (C) (F) / (C) (F) / (C) (F)



(Verse 3)

(C) As she (F) leaves she (C) drops the (F) present
(C) That she (F) won before (C) (F)
(C) Pulling (F) ducks out (C) of the (F) water.
(C) Got the (F) highest score (C) (F)
(D7) Now's my chance and I must take it
A case of do or (G) die (G7) (C) (G7)

(Chorus)

On a carou(C)sel (F) (G)
On a carou(C)sel (F) (G)

(Bridge)

(F) 'round and 'round and 'round and 'round
and 'round and 'round and 'round
and 'round with (C) you (F) (C)
(F//) Up (C//) down
(F/) Up (C/) down (F/) up (C/) down
(G) too (G7)

(Verse 4)

(C) Ridin' a(F)long on a (C) carou(F)sel
(C) Tryin' to catch (F) up to you (C) (F)
(C) Ridin' a(F)long on a (C) carou(F)sel
(C) Will I catch up (F) to you? (C) (F)
(D7) Now we take our ride together,
no more chasing (G) her (G7) (C) (G7)

(Chorus)

On a carou(C)sel (F) (G)
On a carou(C)sel (F) (G)

(Outro)

On a carou(F//)sel (C//) (F/) (C/) (F/) (C/) (C N.C.)

BUS STOP



(Graham Gouldman)

KEY: D MINOR

INTRO:

Intro musical notation for guitar (treble and bass clefs) and ukulele (four-line staff). The notation shows the following chords: Dm, D(sus2), C, Dm, D(sus2), C. The ukulele part includes fret numbers (0, 1, 2, 3) and strumming patterns (1-0, 2-0, 2-2, 2-0, 2-0, 2-0).

VERSE + INTERLUDE + OUTRO

i Dm	VII C			
			i Dm	VII C

CHORUS

III F	VII C	i Dm	iv Gm	v Am
i Dm	VII C			I D

BRIDGE

III F	II E7	v Am	VI G	III F
i Dm	II E7	v Am		
III F	II E7	v Am		III F
i Dm	II E7	v Am	v Am	N.C. N.C.

BUS STOP

(Intro)

(Verse 1)

(Dm) Bus stop (C) wet day
 (Dm) She's there (C) I say
 (Dm) "Please share (C) my um(Dm)brell(C)a"

(Dm) Bus stop (C) bus goes
 (Dm) She stays (C) love grows
 (Dm) Under (C) my um(Dm)brella (C)

(Chorus)

(F) All that (C) summer (Dm) we enjoyed it
 (Gm) wind and rain and (Am) shine
 (Dm) That um(C)brella (Dm) we em(C)ployed it;
 by (Dm) August (C) she was mine (D)

(Bridge)

(F) Every morning (E7) I would see her
 (Am) waiting (G) at the (F) stop
 Sometimes she'd (Dm) shop and she would
 (E7) show me what she'd (Am) bought

(F) Other people (E7) stared as if
 we (Am) were both (G) quite in(F)sane
 Someday my (Dm) name and hers are
 (E7) going to be the (Am) same (N.C.)

(Verse)

(Dm) That's the (C) way the
 (Dm) Whole thing (C) started
 (Dm) Silly (C) but it's (Dm) true (C)

(Dm) Thinking (C) of a
 (Dm) sweet ro(C)mance
 be(Dm)ginning (C) in that (Dm) queue (C)

(Chorus)

(F) Came the (C) sun, the (Dm) ice was melting,
 (Gm) no more sheltering (Am) now
 (Dm) Nice to (C) think that (Dm) that um(C)brella
 (Dm) Led me (C) to a (D) vow

(Interlude)

(Dm) (C) / (Dm) (C) / (Dm) (C) / (Dm) (C) /
 (Dm) (C) / (Dm) (C) / (Dm) (C) / (D) /

(Bridge)

(F) Every morning (E7) I would see her
 (Am) waiting (G) at the (F) stop
 Sometimes she'd (Dm) shop and she would
 (E7) show me what she'd (Am) bought

(F) Other people (E7) stared as if
 we (Am) were both (G) quite in(F)sane
 Someday my (Dm) name and hers are
 (E7) going to be the (Am) same (N.C.)

(Verse)

(Dm) Bus stop (C) wet day
 (Dm) She's there (C) I say
 (Dm) "Please share (C) my um(Dm)brell(C)a"

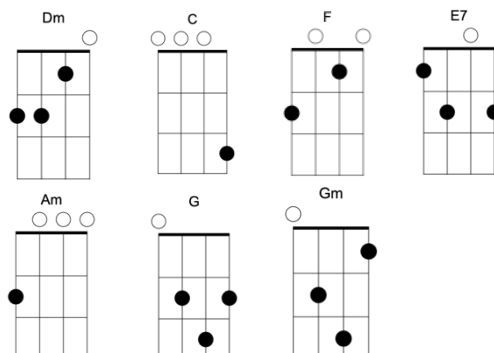
(Dm) Bus stop (C) bus goes
 (Dm) She stays (C) love grows
 (Dm) Under (C) my um(Dm)brella (C)

(Chorus)

(F) All that (C) summer (Dm) we enjoyed it
 (Gm) wind and rain and (Am) shine
 (Dm) That um(C)brella (Dm) we em(C)ployed it;
 by (Dm) August (C) she was mine (D)

(Outro)

(Dm) (C) / (Dm) (C) / (Dm) (C) / (Dm) (C) /



LONG COOL WOMAN (IN A BLACK DRESS)



(Allan Clarke, Roger Cook & Roger Greenaway)

KEY: C MAJOR

INTRO (MATT WILL SHOW YOU HOW TO ROCK THE RIFF!)

I C			

VERSES (MATT WILL SHOW YOU HOW TO ROCK THE RIFF!)

I C		bIII IV Eb F	I C
I C		bIII IV Eb F	I C

NOTE: THE SECOND LINE HAS AN EXTRA MEASURE

VERSE 3

I C		bIII IV Eb F	I C
I C	bIII Eb	IV F	

PRE-CHORUS

IV F		V G	
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CHORUS

IV F		bIII IV Eb F	I C
IV F		bIII IV Eb F	I C

LONG COOL WOMAN

(Intro)

(Verse 1)

(C) Saturday night I was downtown
 (Eb) working for the (F)FB(C)I
 (C) Sittin' in a nest of bad men
 (Eb) Whiskey bottles (F) pilin' (C) high

 (C) Bootleggin' boozier on the west side
 Full of (Eb) people who are (F) doin' (C) wrong
 (C) Just about to call up the DA man
 when I (Eb) heard this woman (F) sing a (C) song

(Pre Chorus)

A (F) pair of 45s made me open my eyes
 My (G) temperature started to rise

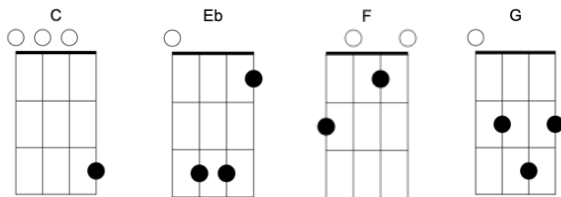
(Chorus)

She was a (F) long cool woman in a black dress,
 just-a (Eb) five nine, (F) beautiful, (C) tall

With (F) just one look I was a bad mess
 'cause that (Eb) long cool (F) woman had it (C) all

(Instrumental)

Woo!



(Verse 2)

I (C) saw her heading' to the table
 With a (Eb) tall walkin' (F) big black (C) cat
 (C) Charlie said "I hope that you're able, boy"
 Well, I'm (Eb) tellin' ya she (F) knows where it's (C) at

(C) Then suddenly we heard the sirens
 and (Eb) everybody (F) started to (C) run
 A(C)jumpin' out of doors and tables
 when I (Eb) heard somebody (F) shootin' a (C) gun

(Verse 3)

(C) Well, the DA was pumpin' my left hand
 and (Eb) a-she was a-(F)holdin' my (C) right

Well, I (C) told her "don't get scared
 'cause you're (Eb) gonna be spared"
 I've (F) gotta be forgiven
 if I wanna spend my livin'

(Chorus)

with a long cool woman in a (F) black dress
 just-a (Eb) five nine, (F) beautiful, (C) tall

With (F) just one look I was a bad mess
 'cause that (Eb) long cool (F) woman had it (C) all

(Outro – Riff 1 over C chord)

Had it all – had it all
 Had it all – had it all
 Had it all – had it all
 Had it all – had it all

FASCINATING FACTS

Graham Nash and Allan Clarke were best friends in primary school in Manchester, eventually forming a duo focused on guitar and harmonies (their model was the Everly Brothers.) Allan would sing the melody line and Nash had a knack for naturally finding the harmony. They joined one local band and then another (The Deltas) as members left for other opportunities. Just before a gig in December 1962, the group re-branded themselves as The Hollies. In his memoir, Graham Nash wrote, "We called ourselves The Hollies, after Buddy [Holly] and Christmas. One month later, after a gig at the Cavern Club in Liverpool, the band was signed to Parlophone Records, and became part of the cultural explosion of cross-Atlantic music called The British Invasion." [Look Through Any Window](#) helped break the group into the US Top 40. The Hollies were inducted into the Rock and Roll Hall of Fame in 2010.

****Carrie-Anne (A. Clarke, T. Hicks & G. Nash, 1967)**

Written during a concert on a shared bill with singer Tom Jones, [Carrie-Anne](#) was meant as a tribute to Marianne Faithful with the name changed to keep it a bit of a secret (the boys were mad about her.) It opens with those luscious harmonies accompanied by a Caribbean-style beat. That island influence comes up again halfway through the song with a steel pan drum solo. Here's [a live version on the BBC](#), which was filmed after Graham Nash left the band and without the steel pan drum solo. His replacement was Terry Sylvester.

****On A Carousel (T. Hicks, G. Nash & A. Clarke, 1967)**

Released as a single a few months before Carrie-Anne, **On A Carousel** uses a carnival carousel ride as a metaphor for a love affair. It was the band's first A-side on which Graham Nash sang lead vocals (alone on verse 1, and sharing lead with Allan Clarke for the remainder of the song. It was [recorded at Abbey Road Studios](#) while the Beatles were recording **Penny Lane** in the next room. The song peaked at #4 in the UK and #11 in the USA. Prog rock band [Glass Moon covered the song](#) in 1982.

****Bus Stop (G. Gouldman, 1966)**

After a string of UK hits, The Hollies got their first chart success in the US with [Bus Stop](#), with more of the fantastic harmonies. Songwriter Graham Gouldman wrote many hits for groups like the Yardbirds, Herman's Hermits, Wayne Fontana's Mindbenders, and The Hollies. Graham's father, William, came up with the first line, "Bus stop, wet day, she's there, I say, please share my umbrella" and Graham had a riff noodling around in his head. Graham credits his dad with being a great editor for him: "He was a walking thesaurus." Gouldman is probably most known for being the lead singer of the band 10cc.

****Long Cool Woman (In A Black Dress) (A. Clarke, R. Cook & R. Greenaway, 1972)**

Graham Nash left the band in August 1968, when he departed for Los Angeles, intending to be a songwriter there. Once there, he met Stephen Stills (Buffalo Springfield) and David Crosby (The Byrds) and formed Crosby, Stills & Nash. Meanwhile, The Hollies continued touring and recording. [Long Cool Woman](#) was inspired by the style of Creedence Clearwater Revival and doesn't have the harmonies of The Hollies' earlier tunes. It tells the tale of an FBI agent who falls in love with a 5'9" woman in a black dress and rescues her (or does she rescue him?) You can watch and listen to a live version from the American late-night television show, [The Midnight Special](#) with Terry Sylvester doing the lead vocal. (Allan Clarke was the original vocalist. [See this clip](#) for his performance and the story on why he left The Hollies.) Less famously, **Long Cool Woman** was the first song that I (Barbara) danced with an actual boy at my first school dance. Fortunately no video recorded the event. Texas guitarist [Charlie Sexton recorded](#) a swampy, guitar-heavy version of **Long Cool Woman** in 1990 that I hope makes y'all Charlie fans. He has toured with Bob Dylan and is currently on tour with Elvis Costello.

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