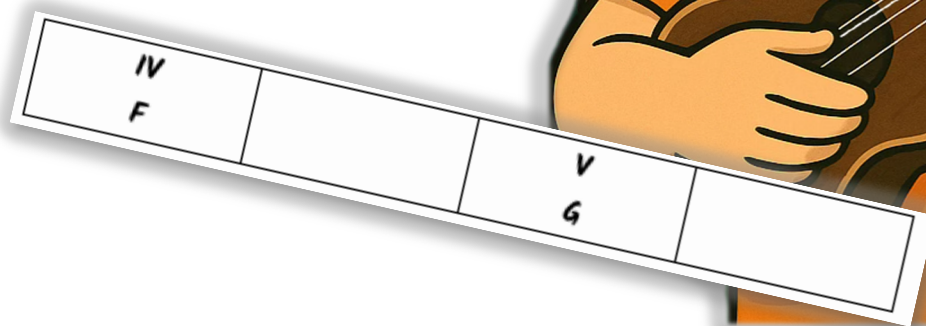


Kanikapila Mondays



FORREST GUMP SOUNDTRACK

13TH OCTOBER 2025

Fortunate Son

San Francisco (Be Sure To wear Flowers In Your Hair)

I Can't Help Myself (Sugar Pie, Honey Bunch)

Man of Constant Sorrow

[LIVE LINK](#)

[Fascinating Facts](#)

[Learn Ukulele with Matt](#)



FORTUNATE SON

Creedence Clearwater Revival

G MAJOR

INTRO + VERSE (X2)

I	bVII	IV	I
G	F	C	G

'IV of the IV'

CHORUS

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

INSTRUMENTAL

17	Idim7	IV	I
G7	Gdim7	C	G
17	Idim7	IV	I
G7	Gdim7	C	G

FORTUNATE SON

(Intro)

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

(Verse 1)

(G) Some folks are born
 (F) Made to wave the flag
 (C) Hoo, they're red, white and (G) blue

 (G) And when the band plays
 (F) "Hail to the chief"
 (C) Ooh, they point the cannon at (G) you, Lord

(Chorus)

(G) It ain't me, (D) it ain't me
 (C) I ain't no senator's (G) son, son
 (G) It ain't me, (D) it ain't me
 (C) I ain't no fortunate (G) one, no

(Verse 2)

(G) Some folks are born
 (F) Silver spoon in hand
 (C) Lord, don't they help them(G)selves, Lord?
 (G) But when the taxman
 (F) Come to the door
 (C) Lord, the house lookin' like a rummage
 (G) sale, yeah

(Chorus)

(G) It ain't me, (D) it ain't me
 (C) I ain't no millionaire's (G) son, no
 (G) It ain't me, (D) it ain't me
 (C) I ain't no fortunate (G) one, no

(Instrumental)

(G7) (Gdim7) (C) (G)
 (G7) (Gdim7) (C) (G)

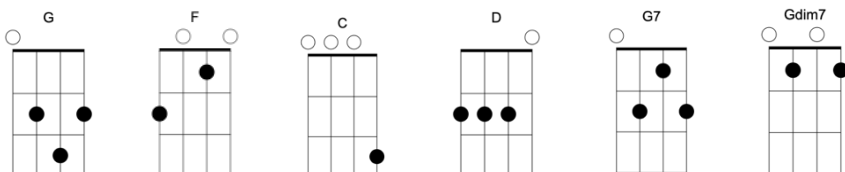
(Verse 2)

(G) Some folks inherit
 (F) star-spangled eyes
 (C) Hoo, they send you down to (G) war, Lord
 (G) And when you ask 'em,
 (F) "How much should we give?"
 (C) Hoo, they only answer,
 (G) "More, more, more, more"

(Chorus)

(G) It ain't me, (D) it ain't me
 (C) I ain't no military (G) son, son Lord
 (G) It ain't me, (D) it ain't me
 (C) I ain't no fortunate (G) one, one

 (G) It ain't me, (D) it ain't me
 (C) I ain't no fortunate (G) one, one
 (G) It ain't me, (D) it ain't me
 (C) I ain't no fortunate (G) one, no



SAN FRANCISCO



(BE SURE TO WEAR FLOWERS IN YOUR HAIR)

G MAJOR

Scott McKenzie

INTRO

I G	
--------	--

VERSES

vii Em	IV C	I G	V D
vii Em	IV C	I G	V D
vii Em	I G	IV C	I G
I G	iii Bm	vii Em	V D

BRIDGE

'IV of the IV'

bVII F			
I G			
bVII F			
I G		V D	

SAN FRANCISCO

(BE SURE TO WEAR FLOWERS IN YOUR HAIR)

(Intro)

(G)

(Verse 1)

(Em) If you're (C) going to (G) San Fran(D)cisco
(Em) Be sure to (C) wear some (G) flowers in your (D) hair

(Em) If you're (G) going to (C) San Fran(G)cisco
(G) You're gonna (Bm) meet some (Em) gentle people (D) there

(Em) For those who (C) come to (G) San Fran(D)cisco
(Em) Summer(C)time will (G) be a love-in (D) there

(Em) In the (G) streets of (C) San Fran(G)cisco
(G) Gentle (Bm) people with (Em) flowers in their (D) hair

(Bridge)

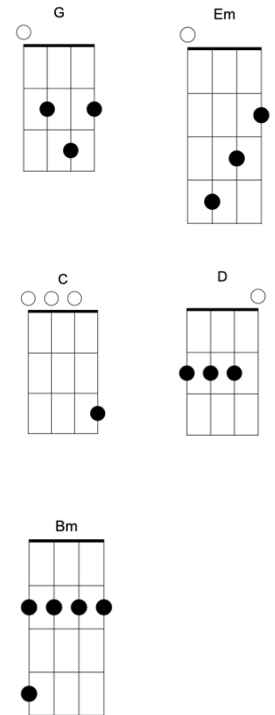
(F) All across the nation, such a strange vibration
(G) People in motion

(F) There's a whole generation, with a new explanation
(G) People in motion (D) People in motion

(Verse 2)

(Em) For those who (G) come to (C) San Fran(G)cisco
(Em) Be sure to (C) wear some (G) flowers in your (D) hair

(Em) If you (G) come to (C) San Fran(G)cisco
(G) Summer(Bm)time will (Em) be a love-in (G) there



I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)



C MAJOR

The Four Tops

VERSES + INSTRUMENTAL

I C		V G	
ii Dm		IV F	G V

BRIDGE

I C			

SOLO WITH C MAJ OR AM PENTATONIC SCALES

I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)

(Chorus)

(C) Ooh, sugar pie, honey bunch
You know that I (G) love you
I can't (Dm) help myself
I love you and (F) nobody else (G)

(Verse)

(C) In and out my life
You (G) come and you go
Leaving just your (Dm) picture behind
And I've kissed it a (F) thousand times
(G)

(C) When you snap your finger
or wink your eye
I come a-(G)running to you
I'm tied to your (Dm) apron strings
And there's nothing that (F) I can do (G)

(Chorus)

(C) (G)
I can't (Dm) help myself
No, I can't (F) help myself (G)

'Cause (C) sugar pie, honey bunch
I'm weaker than a (G) man should be
I can't (Dm) help myself
I'm a fool in (F) love, you see (G)

(Verse)

(C) Wanna tell you I don't love you
Tell you that we're through, (G) and I tried
But every time I (Dm) see your face
I get all choked (F) up inside (G)

(Bridge)

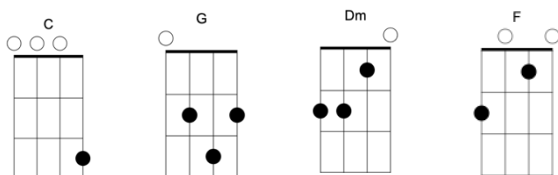
(C) When I call your name
(C) Girl, it starts to flame
(C) Burning in my heart
(C) Tearing it all apart)
(C) No matter how I try
(C) My love, I cannot hide

(Chorus)

(C) Ooh, sugar pie, honey bunch
You know that I'm (G) waiting for you
I can't (Dm) help myself
I love you and (F) nobody else (G)

(C) Ooh, sugar pie, honey bunch
Do anything you (G) ask me to
Can't (Dm) help myself
I want you and (F) nobody else (G)

(C) Ooh, sugar pie, honey bunch
You know that I (G) love you
I can't (Dm) help myself
No, I can't (F) help myself (G)



MAN OF CONSTANT SORROW



Traditional

G MAJOR C (CUT TIME)

VERSE

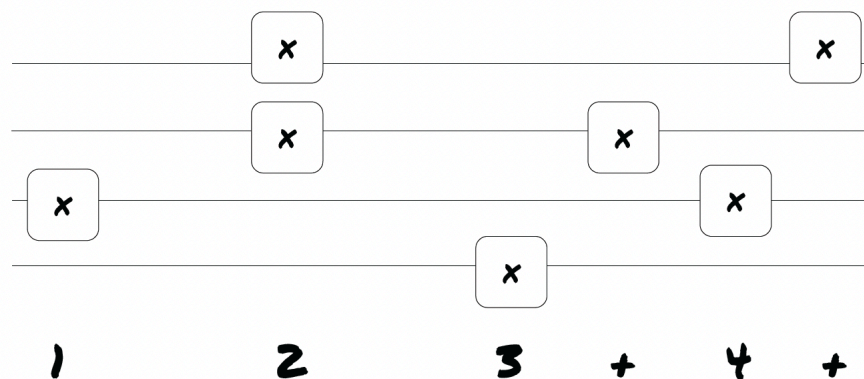
I G			
IV C		V7 D7	
I G			

X 2

RESPONSE

V7 D7		I G	
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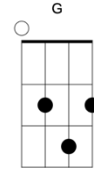
PICKING PATTERN



MAN OF CONSTANT SORROW

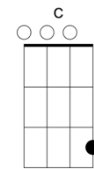
(Verse)

(G) I am a man of constant (C) sorrow
 I've seen (D7) trouble all my (G) day
 (G) I bid farewell to old Ken(C)tucky
 The (D7) place where I was born and (G) raised
 (The (D7) place where he was born and (G) raised)



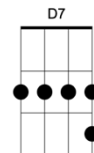
(Verse)

(G) For six long years I've been in (C) trouble
 No pleasures (D7) here on earth I (G) found
 (G) For in this world I'm bound to (C) ramble
 I have no (D7) friends to help me (G) now
 (He has no (D7) friends to help him (G) now)



(Verse)

(G) It's fare thee well my old true (C) lover
 I never (D7) expect to see you a(G)gain
 (G) For I'm bound to ride that northern (C) railroad
 Perhaps I'll (D7) die upon this (G) train
 (Perhaps he'll (D7) die upon this (G) train)



(Verse)

(G) You can bury me in some deep (C) valley
 For many (D7) years where I may (G) lay
 (G) Then you may learn to love a(C)nother
 While I am sleeping in my (G) grave
 (While he is sleeping in his (G) grave)

(Verse)

(G) Maybe your friends think I'm just a (C) stranger
 My face, you'll (D7) never see no (G) more
 (G) But there is one promise that is (C) given
 I'll meet you (D7) on God's golden (G) shore
 (He'll meet you (D7) on God's golden (G) shore)

FASCINATING FACTS

(brought to you by Barbara "Bazza" Gabriel and Karen Morrow)

Forrest Gump was released in theatres on July 6 1994, to critical acclaim for direction, scriptwriting, acting and those cool visual effects placing Tom Hank's title character in pretty much every historical setting of his age, from the 1950s up to the 1980s. He meets Elvis Presley and USA's President Johnson; plays table tennis in China and reveals Nixon's Watergate crimes. He runs (and keeps running) for three years to mend a broken heart. The real heart of the film, though, might be the soundtrack, which puts the audience squarely in the film's time period. The album reached number 2 on Billboard and sold 12,000,000 copies.

****Fortunate Son (Creedence Clearwater Revival, 1969)**

Album: Willy and the Poor Boys

John Fogarty pulls no punches in this 2 minute, 18 second anti-war, anti-class anthem. He said, "It's the old saying about rich men making war and poor men having to fight them." On the television show "The Voice" in 2015, Fogarty recalled the anger he felt at the time over the Vietnam War, and how he sat on his bed and the refrain came out, "It ain't me, it ain't me, I ain't no senator's son!" He wrote the song in 20 minutes.

Fortunate Son has been covered by musicians like Bruce Springsteen, Cat Power, and Wyclef John. Wrangler Jeans company was granted permission (by the record label) to use the song in a commercial until a reporter contacted Fogarty to ask him what he thought about it. Fogarty said, "I'm very much against my song being used to sell pants," and Wrangler stopped using it. Rolling Stone magazine lists the song in its 500 Greatest Songs of All Time. [See a live version here.](#)

**** San Francisco (Be Sure to Wear Flowers in Your Hair)**

(Scott McKenzie, 1967)

Released as a single, with What's the Difference on the B-side

John Phillips (of the Mamas and the Papas) wrote and produced San Francisco (Be sure to Wear Flowers in Your Hair) to promote the Monterey International Pop Festival held in June, 1967. That year became known as the "Summer of Love" and the festival spread the Flower Power movement; [Scott McKenzie's version](#) of the song became the movement's defining tune. Thousands of young people flocked to the San Francisco area to be part of it. [Personal note from Bazza: my brother-in-law was one of those young people. I still have a "love beads" necklace he brought back to Minnesota.)

Like John Fogarty and Fortunate Son, Phillips wrote this song in 20 minutes. While some have dismissed San Francisco (Be sure to Wear Flowers in Your Hair) as fluff, [The Guardian](#), reviewing it 45 years after its release, noted, "it has a soaring melody and great production – with a light, shimmering atmosphere. Like many mid-60s records, it's action packed. It doesn't just start on a groove and stay there: each verse is arranged differently to advance the song's forward motion, before the breakdown at the end."

**** I Can't Help Myself (Sugar Pie, Honey Bunch) (The Four Tops 1965)**

Released as a single with Sad Souvenirs on the B-side

Motown's Hitsville USA was churning out the hits in the 1960s, and Eddie Holland, Lamont Dozier, and Brian Holland (Eddie's brother) wrote and produced many of them.

If you grew up in the 1960s, you may have watched [The Four Tops sing this number](#) one hit (their first!) on a tiny television screen and sang the lead along with Levi Stubbs. And who didn't copy the synchronized dance moves of "Duke" Fakir, "Obie" Benson, and Lawrence Payton? Did you know Motown had an in-house choreographer? Charles "Cholly" Atkins was an old vaudeville dancer who created a new style called "vocal choreography" which elevated the vocal performances of groups like the Shirelles, Little Anthony, Gladys Knight & the Pips, the Temptations and the Four Tops.

In *Forrest Gump*, Forrest and his friend, Bubba, hear *I Can't Help Myself* (Sugar Pie, Honey Bunch) when they arrive at Alpha Company's base in Vietnam.

****Man of Constant Sorrow (Traditional, 1913)**

This song is considered a traditional American melody, the origins of which are somewhat obscure. It was first published in 1913 by Richard Burnett, a musician who was blinded in 1907 by a gunshot blast to the face when he was defending himself from a mugger. Previous to this incident, he had been a general labourer. After he was blinded he earned his living as a travelling musician, with Leonard Rutherford as his companion and musical partner. Burnett played the guitar, banjo, dulcimer and the fiddle.

"Man of Constant Sorrow" has gone through many iterations, lyrically and musically. Burnett's version refers to his blindness, but that line has changed over time. Others who have covered the song include [Joan Baez](#), [Judy Collins](#), [Bob Dylan](#) and [Ginger Baker's Air Force](#).

[Dan Tyminski, of Alison Krauss's band Union Station](#), provided the singing voice for George Clooney in the movie "O Brother Where Art Thou". [Clooney, playing the role of Ulysses Everett McGill, a "Soggy Bottom Boy"](#), lip-synched. Prior to filming Clooney recorded it, but as he himself admitted to the movie's producers and music director, he "[sounded like a cat being run over by a semi](#)". Clooney's aunt, Rosemary Clooney, was a famous actress and singer in the 1950s and 1960s, but it seems that George did not inherit her vocal talents.

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