

CREEDENCE CLEARWATER REVIVAL

Includes
SUSIE Q.

Fantasy
Stereo

33 1/3





1. **I PUT A SPELL ON YOU** [4:31]
(Hawkins)
2. **THE WORKING MAN** [3:03]
3. **SUSIE Q** [8:36]
(Hawkins/Lewis/Broadwater)
4. **NINETY-NINE AND A HALF** [3:37]
(Cropper/Pickett)
5. **GET DOWN WOMAN** [3:09]
6. **PORTERVILLE** [2:22]
7. **GLOOMY** [3:48]
(J.C. Fogerty/T. Fogerty)
8. **WALK ON THE WATER** [4:39]

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fantasy®



LIKE THE BEST OF MUSICIANS,
CREEDENCE CLEARWATER REVIVAL
TRANSPORTED ITS LISTENERS.

Wherever we were when we first heard them, in the late Sixties, at places like the Fillmore Auditorium in San Francisco, we were taken deep into the South, and into bayou country. John Fogerty's bluesy roar of a voice and his songs — some of his own invention, others carefully picked from America's rich R&B catalog — took us into Louisiana deltas and the land of cotton. We heard about Cajun women and spellbinding forces; we learned that escaping the big city could lead to a calmer, happier existence. Mostly, we rocked and heeded the band's call to keep on chooglin'.

But here's the strange thing: The four young men who were taking us on this exotic musical journey, by way of their own song, "Porterville," their version of Screamin' Jay Hawkins's "I Put a Spell on You," and their extended boogie on Dale Hawkins's "Susie Q," were no more Southern than the Dalai Lama.



Lead vocalist and guitarist John Fogerty, older brother and rhythm guitarist Tom, bassist Stu Cook, and drummer Doug Clifford were more

searchers than tour guides or authentic storytellers. They were your above-average teen combo of the late Fifties, doing — and playing — whatever it took to fulfill their rock and roll fantasies. They were Tommy Fogerty and the Blue Velvets. As John once told me: “We had the greasy hair and duck-tails and the matching outfits. We were trying to be like the Viscounts and the Wailers. You know, a ‘teen band.’”

After a few years and a couple of failed singles, they regrouped as the Golliwogs, and, like their Bay Area brothers, the Beau Brummels, sounded like part of the British Invasion. “The Golliwogs were very contrived,” said John. “Everything I could think of in a commercial record, I’d stick in.” The guys liked R&B and blues music. Like any musician with ears, John appreciated songwriters ranging from Leiber & Stoller to

Lennon & McCartney. And, as a child, he admired Stephen Foster and Hoagy Carmichael, and the writings of Mark Twain stayed with him.

Working with the Golliwogs, John sometimes found himself having to sing without a microphone. Out of necessity, he developed what he called “a pretty good blues shout.”

And, in the Army in the mid-Sixties, Fogerty would dream up songs while marching. One of them was “Porterville,” which he now considers his first real composition, a huge step up from what he’d done with the Velvets and the Golliwogs.

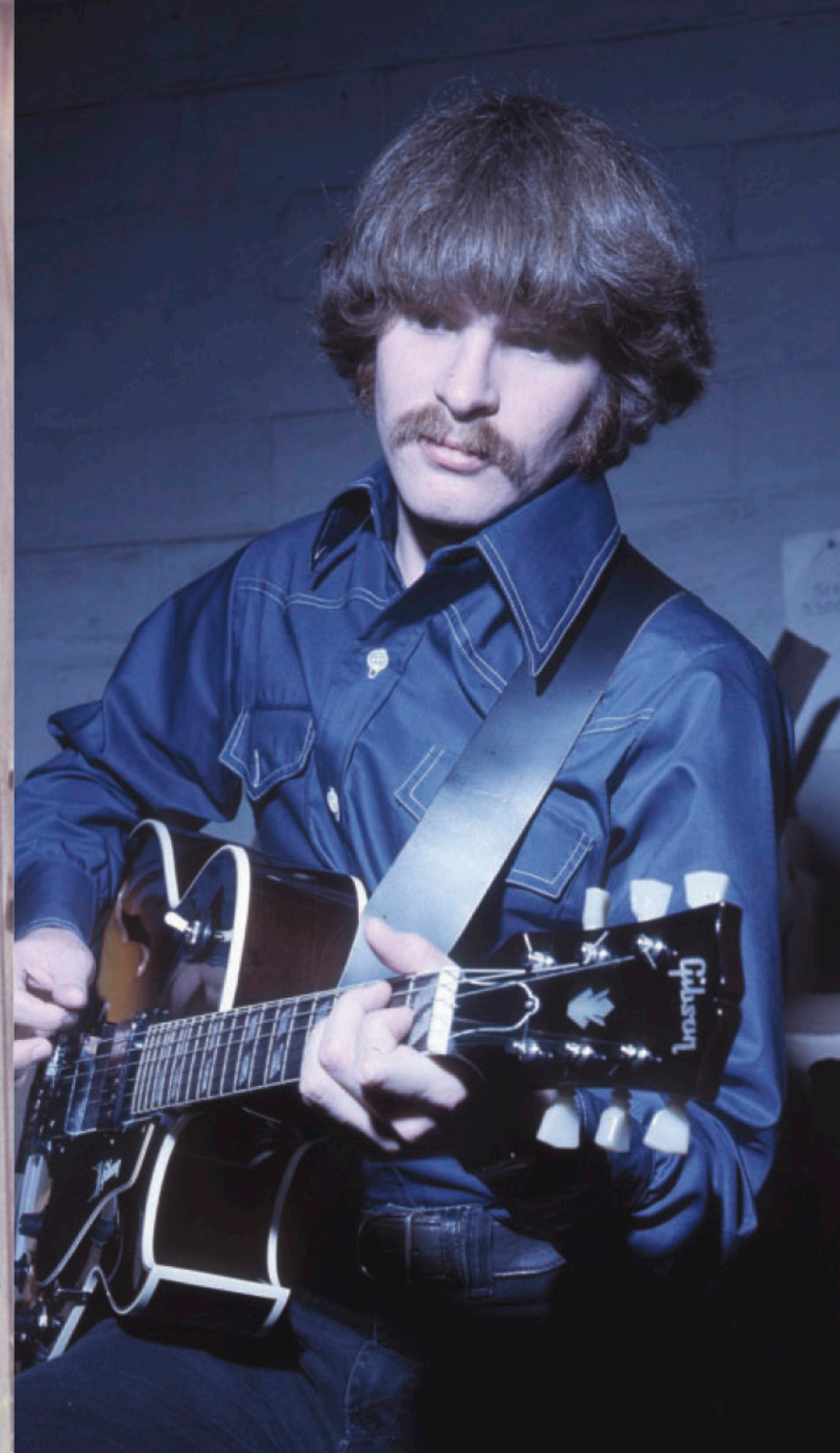
And so, when the guys reunited in 1967 and became Creedence Clearwater Revival, they were seasoned and confident enough that they didn’t need to chase after any musical bandwagon. Now, although they were surrounded by longhaired rock bands playing what was being called “acid rock,” they chose to go their own way.





Fogerty said that he wanted to make records that would survive trends, that would still be played ten years after they'd been released. Creedence, in short, aimed for the heart of rock and roll. As he told me in 1969: "Our music has a specific aim: to make you want to jump up and dance. Later on, we may want people to reflect on our words; we may want to play with more feedback and electronic effects. But right now, we just want our music to make people feel."

People did. A shortened version of "Susie Q," edited for radio, reached number 11 on the *Billboard* charts. Just like that, CCR had accomplished something that few of their Bay Area peers had. They'd scored a hit record. But, like their brethren bands, they found more consistent airplay on the emerging FM radio band. Besides





their full-length workout on “Susie Q,” their rousing take on “I Put a Spell on You” and Wilson Pickett’s “Ninety-Nine and a Half” became staples. And when the pioneer free-form rock station, KMPX, went on strike, Creedence showed up and played in the street outside the studios.

By the sheer strength of their music, Creedence Clearwater Revival became the most successful of the hundreds of bands that came to be known as part of the San Francisco scene and sound. And although they sounded like no other band, they did share one quality with the Airplane and Santana, with the Beatles, the Stones, the Animals, the Yardbirds and Them. They redefined rock and roll; they showed





in the most entertaining way possible, how the music could embrace — and was, in fact, founded on — elements of R&B and the blues, country, folk, and jazz, as well as a world of other musical forms. Creedence, the evidence on this and other albums shows, were pioneers in the fusion of rock and country. They were roots before “roots” took hold as a music genre.

More than that, Creedence were, flat-out, one of the best rock and roll bands going.

There was a time, at the height of their success, when CCR exuded offstage frustration, owing to a perceived lack of respect from the critics and the rock press. To remedy the situation, they hosted a big party for the media, the centerpiece of which, if memory serves, was a paperback biography of the band — as if a book would give them their proper recognition.

It didn't work. Creedence, simply, weren't the Beatles. Join the club. For all their musical prowess, for all of Fogerty's gifts, for all their chart successes, they didn't generate the buzz that the Beatles and a few other exalted bands did without effort.



But in the end, it's their music that put them into the Rock and Roll Hall of Fame, and kept Creedence Clearwater Revival in the front ranks of rock history.

As that music entered its fourth decade, on the eve of the year 2000, John Fogerty performed in front of the Washington Monument, in front of the President and a national television audience.

He played one of his most aggressive songs, "Fortunate Son." And he rocked and roared, just as all of Creedence Clearwater Revival did on those dark, illuminating nights at the Fillmore, not all that long ago.

— Ben Fong-Torres

Ben Fong-Torres wrote about Creedence Clearwater Revival in *Rolling Stone*, where he was an editor and writer. His most recent book is *Not Fade Away: A Backstage Pass to 20 Years of Rock & Roll* (Miller Freeman Books). Fong-Torres is Editorial Director of myplay.com.





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John Fogerty—lead guitar, vocals
Tom Fogerty—rhythm guitar, background vocals
Stu Cook—bass, background vocals
Doug Clifford—drums, background vocals

Produced and arranged by John Fogerty

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CREEDENCE CLEARWATER REVIVAL

History, social forces and accident make various cities at various times centers of gravity of a movement. San Francisco since 1965 has been such a city and there is every indication that it will continue to be for some time to come.

The movement in which San Francisco is the key is one which sociologists have trouble putting into a bag because they are not used to considering music as a revolutionary force. But it is. And the revolution San Francisco music is all about is a revolution of youth against its elders in which a series of musical groups has emerged unequalled in American history since the heyday of Kansas City in the Thirties.

San Francisco rock groups are now the dominant force in popular music which is the most universal expression of attitudes and ideas we've ever seen. The first echelon of those bands—the Jefferson Airplane, The Grateful Dead, Country Joe and the Fish, Big Brother & The Holding Company, Moby Grape—hit the pop music world with tremendous impact in 1966 and 1967.

San Francisco really did become the Liverpool of American rock. Then something else happened. With the emergence of those bands and with the growth of the scene which surrounded them, San Francisco became to contemporary pop music what Kansas City was to big band swing music in the Thirties.

For two years, San Francisco has been the only city in the world—not just the U. S.—in which there was an apparatus for bands to perform in what constituted, really, of three concentric circles. The first and foremost are the major league: The Fillmore, The Avalon, and the Carousel. Then there are the smaller clubs—The Matrix, The New Orleans House and the Poppycock in the suburban areas and in San Francisco where the bands can work during the week and on weekends. And now there is an additional circle of smaller clubs in Sausalito, San Francisco and Berkeley—The Lone Star.

Deno-Carlo, The New Monk and a couple of others where bands can get a third.

This has resulted in two very important things. It has given the bands the very best experience possible, playing week after week for live audiences in the best circumstances, and it has, by the very fact of its existence, made San Francisco the magnet for aspiring rock musicians from all over the country.

The percentages work for you, just like shooting dice or selling Avon products door to door. The more calls there is (i.e., the more door-knocks you ring) the better the chance for a score.

Now that San Francisco has the scene going as it does and the musicians coming from all over, the first echelon of San Francisco bands, without there in the advance herald of the San Francisco sound, create a wake in which the Second and Third and even the Fourth echelon of new bands are making.

The existence of these bands, working regularly, meeting each other, talking, playing, writing, improvising, is a tremendous force for the mass fertilization of ideas, influences, styles and sound.

There is no healthier musical context in the world for young bands playing contemporary pop music than San Francisco. It's no wonder then that the young ones coming up are so surprisingly strong. San Francisco bands write original material. San Francisco bands do their own singing and playing. San Francisco bands have their own sound which has been formed and tempered by playing in the clubs and playing for thousands of people free in the parks on these lovely Sunday afternoons.

Creedence Clearwater Revival is an excellent example of the Third Generation of San Francisco bands which gives every indication (as this album demonstrates forcibly) of keeping the strength of the San Francisco sound undiminished.

Ralph J. Gleason
Consulting Editor, Rolling Stone

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3. Suzie Q. 8:34

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SIDE TWO

1. Nasty Nina And A Half (Won't Do) 3:35
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*CREEDENCE CLEARWATER REVIVAL

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Personnel:

STU COOK—Guitar

DOUG CLARK—Drums

TOM FOGERTY
Rhythm Guitar

JOHN FOGERTY
Lead Guitar, Vocal

Produced by Saul Zaentz

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