

Creedence Clearwater Revival

Classic
ROCK

TIME
LIFE
MUSIC

Creedence Clearwater Revival

- 1 **Proud Mary** (1969)
- 2 **Born on the Bayou** (1969)
- 3 **Down on the Corner** (1969)
- 4 **Travelin' Band** (1970)
- 5 **Bad Moon Rising** (1969)
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- 21 **Sweet Hitch-Hiker** (1971)
- 22 **Someday Never Comes** (1972)
- 23 **(Wish I Could) Hideaway** (1971)

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Classic ROCK

Creedence Clearwater Revival

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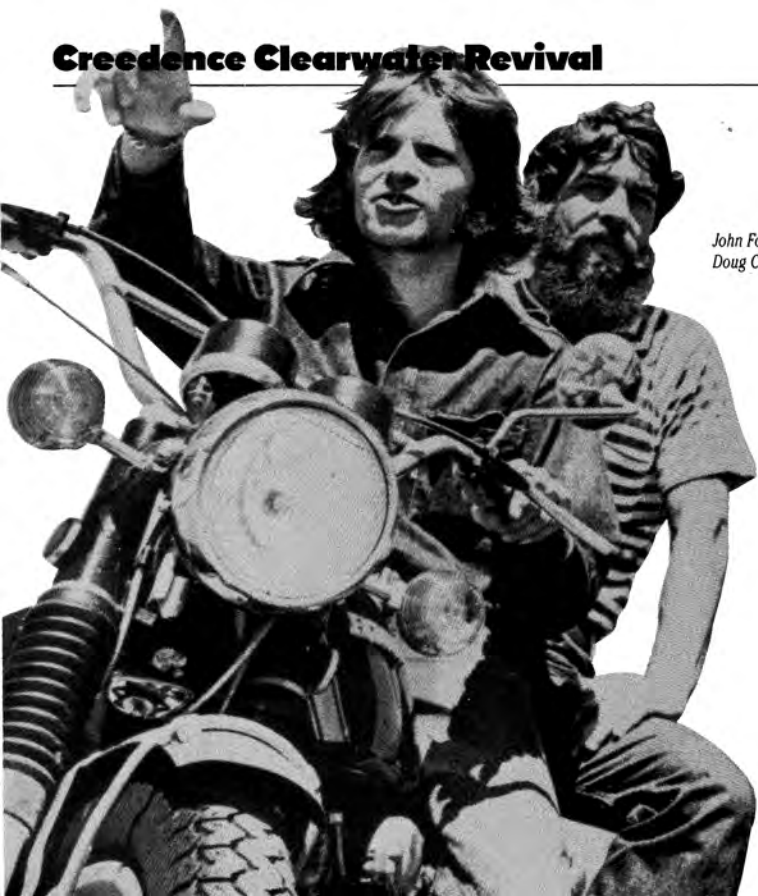
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TIME
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- 19-992 5-11
- ☐ Proud Mary ☐ Born on the Bayou ☐ Down on the Corner ☐ Travlin' Band ☐ Bad Moon Rising ☐ Who'll Stop the Rain ☐ Fortunate Son ☐ Green River ☐ It Came Out of the Sky
 - ☐ Run Through the Jungle ☐ Lookin' Out My Back Door ☐ Long As I Can See the Light
 - ☐ Up Around the Bend ☐ Lodi ☐ The Midnight Special ☐ Bootleg ☐ Don't Look Now ☐ Have You Ever Seen the Rain ☐ Hey Tonight ☐ Cross-Tie Walker
 - ☐ Sweet Hitch-Hiker ☐ Someday Never Comes
 - ☐ (Wish I Could) Hideaway

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Creedence Clearwater Revival



*John Fogerty and
Doug Clifford*

The fact is hard to believe: none of Creedence Clearwater Revival's huge hit singles reached No. 1 in America. However, they do hold the unique distinction of having the most No. 2s—in all—by artists that never had a No. 1 during their career. Creedence was America's most popular group during 1969 and 1970, releasing five of its seven albums and seven hit singles, most of them two-sided smashes. Their recordings sold in the millions, and at one point they had nine top-10 singles in a row. Creedence also enjoyed critical acclaim that was unusual for a band specializing in hit singles.

In addition to those triumphs, John Fogerty's songs caught the ambiguities of his time. Because of the way the group effortlessly embraced both the traditional American work ethic and the hippie politics of personal freedom, Creedence was the only rock band to bridge the social polarization of that era. **Bad Moon Rising** may have been the theme song of demonstrators during the People's Park riots in Berkeley, California, in June 1969, but at the same time, the single was on the jukebox of virtually every truck stop in the land.

In 1959, living in San Francisco's East Bay area, John Fogerty, along with junior-high classmates Doug Clifford and Stu Cook, formed a band specializing in rock instrumentals. A pure American garage band, they called themselves The Blue Velvets. Occasionally, they would back up vocalist Tom Fogerty, John's older brother and a veteran of several area bands, for local appearances and a few recordings.

In 1964, all four began recording for San Francisco's Fantasy Records, whose owner at the time changed their name to The Goliwogs (after an English doll) in an attempt to cash in on the British invasion. As The Goliwogs, the group had some regional air play and built up a modest

following on the inland California bar-and-high-school-dance circuit, from Fresno to Sacramento. During this period, John emerged as the band's lead singer. In 1967, The Goliwogs took time off while Doug served in the Coast Guard and John put in six months active duty in the Army.

As 1968 began, the quartet took on its new name. Creedence was the name of a friend of a friend; Clearwater came from an anti-pollution commercial; and Revival reflected the band's hopes for resuscitating their career, which was then at a low point. Creedence Clearwater Revival also followed the fad in psychedelic San Francisco for long non sequiturs as band names. In 1968, Creedence's first releases to attract attention were remakes of Dale Hawkins' *Suzie Q* and of Screamin' Jay Hawkins' *I Put a Spell on You*. But **Proud Mary**, released in January 1969, defined the group's sound—John's hoarse, shouting vocals and rockabilly guitar over a crisp rhythm section—and became its first gold record.

In those days, Fogerty carried around a notebook full of phrases to be converted into songs. "Proud Mary" was the first entry; farther down were entries such as "Lodi," "Bad Moon Rising," "Riverboat" and "Rolling on the River." At first, the name Proud Mary suggested to him a washerwoman, but when he began playing his guitar and singing the phrase, the opening chords reminded him more of a paddle wheel. Thus did "Riverboat" and "Rolling on the River" (the hook phrase) also wind up in his song.

Proud Mary was covered by some 35 artists before the year was out. Creedence, it was quickly decided, played something called "swamp rock," hailing from the Louisiana bayous. None of the group, however, had ever been anywhere near a bayou or the Mississippi River sailed by the fictional Proud Mary. But the flip side of that single was called **Born on the Bayou**, and the album containing both

songs was called *Bayou Country*, reinforcing the image. And the next album's title song, **Green River**, continued the swamp motif even though the words referred to the Fogerty family's summer vacations at Cody's Camp on Putah Creek near Winters, California. This subject matter actually grew out of John's love for early rock 'n' roll and for pre-rock blues and country, not from his roots.

That musical allegiance was important in separating Creedence, stalwarts of the working-class East Bay, from the middle-class, electrified folk bands over in San Francisco. For one thing, Fogerty insisted on the supremacy of the three-minute single at a time when other bands were into long jams. Fogerty's material mostly concerned class politics, the country life and the joys of playing in a band.

The *Green River* album also featured *Wrote a Song for Everyone*, *Bad Moon Rising* and **Lodi**, which is the story of the Golliwogs as they fought to rise above anonymity. The next album was *Willy and the Poorboys*, the name of the jug band mentioned in one of the album's songs, **Down on the Corner**. Much like Creedence, Willy's band keeps on chooglin' in the face of insurmountable odds. The album also contains **It Came Out of the Sky**, a hilarious sci-fi statement about greed and paranoia complete with references to Vice President Spiro Agnew and California Governor Ronald Reagan.

Fortunate Son and **Don't Look Now** are two of Fogerty's most fully realized political compositions. "I'm sure some right-wing fool could take that as his rallying cry the same way," Fogerty has said regarding *Fortunate Son*'s blue-collar pride and defiance, "because he doesn't agree with a lot of these things either, you know. To him, Richard Nixon ain't on his side at all." Dealing with the flip side of that notion on *Don't Look Now*, he told another interviewer, "We're all so ethnic now with our long hair and s—. But, when it comes to doing the real crap that civilization needs to keep it going, who's going to be the garbage collector? None of us will. Most of us will say, 'That's

beneath me. I ain't gonna do that job.' "

Creedence peaked with the release of *Cosmo's Factory* (titled by using Doug "Cosmo" Clifford's nickname and what they called their warehouse/headquarters, the Factory) in July 1970. Along the way were such astonishing singles as **Who'll Stop the Rain** backed with **Travelin' Band**. For no apparent reason, the former became the title tune of a movie about a Vietnam veteran involved in drug dealing. The latter was a faithful tribute to the Little Richard sound. *Cosmo's Factory* included **Lookin' Out My Back Door**, perhaps the quintessential slice of Fogerty philosophy because of the way the song brooded over troubles ahead even as it celebrated the moment. Buck Owens, who is mentioned in the lyric, used to sing this one occasionally on *Hee-Haw*.

The *Pendulum* album, released in December, 1970, contained the quartet's last hit, **Have You Ever Seen the Rain**. Here John dealt with the imminent breakup of the band, which began when Tom left the group in January 1971.

Mardi Gras, the trio's only, and the group's last album, was released in April 1972. It was different from their previous albums in that each member produced and sang lead on his own composition. The final single released while Creedence was still a group was John's **Someday Never Comes**. Although the lyrics are about the helpless feeling of trying to understand the breakup of a family, perhaps Fogerty meant the song to describe the situation of the band, which itself completely dissolved in October 1972.

The lasting success of Creedence is based in their music. They weren't a headline-seeking band pushed by big publicity campaigns. They just made great records.

Tom Fogerty and Stu Cook





DISCOGRAPHY

*Indicates highest Billboard chart position

- 1. Proud Mary** Music and lyrics by J.C. Fogerty. Fantasy 619 (1969). Courtesy of Fantasy Records. No. 2*
- 2. Born on the Bayou** Music and lyrics by J.C. Fogerty. Fantasy 619 (1969). Courtesy of Fantasy Records. Did not chart.
- 3. Down on the Corner** Music and lyrics by J.C. Fogerty. Fantasy 634 (1969). Courtesy of Fantasy Records. No. 3*
- 4. Travella' Band** Music and lyrics by J.C. Fogerty. Fantasy 637 (1970). Courtesy of Fantasy Records. No. 2*
- 5. Bad Moon Rising** Music and lyrics by J.C. Fogerty. Fantasy 622 (1969). Courtesy of Fantasy Records. No. 2*
- 6. Who'll Stop the Rain** Music and lyrics by J.C. Fogerty. Fantasy 637 (1970). Courtesy of Fantasy Records. No. 2*
- 7. Fortunate Son** Music and lyrics by J.C. Fogerty. Fantasy 634 (1969). Courtesy of Fantasy Records. No. 3*
- 8. Green River** Music and lyrics by J.C. Fogerty. Fantasy 625 (1969). Courtesy of Fantasy Records. No. 2*
- 9. It Came Out of the Sky** Music and lyrics by J.C. Fogerty. Fantasy LP 8397 (1969). Courtesy of Fantasy Records.
- 10. Run Through the Jungle** Music and lyrics by J.C. Fogerty. Fantasy 641 (1970). Courtesy of Fantasy Records. No. 4*
- 11. Lookin' Out My Back Door** Music and lyrics by J.C. Fogerty. Fantasy 645 (1970). Courtesy of Fantasy Records. No. 2*
- 12. Long As I Can See the Light** Music and lyrics by J.C. Fogerty. Fantasy 645 (1970). Courtesy of Fantasy Records. No. 2*
- 13. Up Around the Bend** Music and lyrics by J.C. Fogerty. Fantasy 641 (1970). Courtesy of Fantasy Records. No. 4*
- 14. Lodi** Music and lyrics by J.C. Fogerty. Fantasy 622 (1969). Courtesy of Fantasy Records. No. 52*
- 15. The Midnight Special** Arranged by J.C. Fogerty. Fantasy LP 8397 (1969). Courtesy of Fantasy Records.
- 16. Bootleg** Music and lyrics by J.C. Fogerty. Fantasy LP 8387 (1969). Courtesy of Fantasy Records.
- 17. Don't Look Now** Music and lyrics by J.C. Fogerty. Fantasy LP 8397 (1969). Courtesy of Fantasy Records.

- 18. Have You Ever Seen the Rain** Music and lyrics by J.C. Fogerty. Fantasy 655 (1971). Courtesy of Fantasy Records. No. 8*
 - 19. Hey Tonight** Music and lyrics by J.C. Fogerty. Fantasy 655 (1971). Courtesy of Fantasy Records. Did not chart.
 - 20. Cross-Tie Walker** Music and lyrics by J.C. Fogerty. Fantasy LP 8393 (1969). Courtesy of Fantasy Records.
 - 21. Sweet Hitch-Hiker** Music and lyrics by J.C. Fogerty. Fantasy 665 (1971). Courtesy of Fantasy Records. No. 6*
 - 22. Someday Never Comes** Music and lyrics by J.C. Fogerty. Fantasy 676 (1972). Courtesy of Fantasy Records. No. 25*
 - 23. (Wish I Could) Hideaway** Music and lyrics by J.C. Fogerty. Fantasy LP 8410 (1971). Courtesy of Fantasy Records.
-

All songs arranged and produced by John Fogerty

Doug Clifford: Drums

Stu Cook: Bass

John Fogerty: Lead guitar and vocals

Tom Fogerty: Rhythm guitar (except *Sweet Hitch-Hiker* and *Someday Never Comes*)

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NOTES INSIDE


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