



CREEDENCE
CLEARWATER
REVIVAL
Pendulum



CHAMELEON
MOLINA
IT'S JUST A THOUGHT
(WISH I COULD) HIDEAWAY
PAGAN BABY
SAILOR'S LAMENT
BORN TO MOVE
HAVE YOU EVER SEEN THE RAIN
RUDE AWAKENING #2
HEY TONIGHT

BONUS TRACKS:
45 REVOLUTIONS PER MINUTE (PART 1)
45 REVOLUTIONS PER MINUTE (PART 2)
HEY TONIGHT (LIVE IN HAMBURG, GERMANY, 1971)

fantasy

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In April 1970, Paul McCartney announced he was leaving the group and breaking up the Beatles. As Creedence Clearwater prepared to record the band's sixth album, the Beatles loomed large over their shoulders. The boys from El Cerrito had actually outsold the mop tops the previous year and there seemed to be a throne vacant.

No less a palace player than Allen Klein, the hardball accountant whose tough business practices contributed to the split between McCartney and his bandmates, turned up for a meeting at the Factory, the warehouse in industrial Berkeley that served as Creedence's headquarters. Klein had gone so far as to check sales figures of the band's previous album, *Cosmo's Factory*, with the plant that printed the album covers. The record sold more than five million copies.



Not content with merely being the top selling rock group in the world, coming off seven consecutive Top Ten hits, the members of Creedence chafed under the band's dismissal by the hip under-

ground cognoscenti as nothing more than a Top 40 act. They determined to launch a campaign to take their rightful places in the contemporary rock pantheon. A big-time Hollywood public relations agency was hired. Interviewers dutifully trooped in and out of the Factory daily. It seemed like a strange reaction to success. Why would they want to do this?

John Fogerty didn't have to give the question a moment's thought. He was sitting on a stack of cartons that contained thousands of little plastic games—roll the b.b.'s into the holes on the photo of Creedence Clearwater. The dime store toys were awaiting shipment to the nation's great disc jockeys. He shot back the answer instantly.

“Because I want John, Tom, Stu, and Doug to roll off people's tongues like John, Paul, George, and Ringo.”

Behind the scenes, the other three members led a mutiny. They insisted singer-songwriter-producer Fogerty relinquish his complete control of the group's recordings. He reluctantly agreed. *Pendulum* would be the last Creedence album John Fogerty would produce.

As was the band's custom, rehearsals began daily at noon. The musicians' vans pulled into the warehouse and the band assembled behind a blue velvet curtain in the corner. John Fogerty conducted the rehearsals from the bench behind a Hammond B-3 organ, a stylistic shift he planned for the new album, inspired no doubt by Booker T. & the MGs. The famed Memphis soul instrumentalists had not only been an early influence on Creedence, the band paid big money for Booker and the guys to appear as special guests on Creedence's triumphant 1969 headline





tour. Organist Booker T. Jones and guitarist Steve Cropper were filmed jamming with Creedence at the Factory for a Creedence TV special.

The four musicians spent six weeks practicing the basic instrumental parts to John's songs. The other band members didn't know the titles, the melodies, the lyrics. Every afternoon, they would go over the instrumental tracks with a jeweler's eye for detail. Drummer Doug Clifford taped masking-tape targets on his cymbals. Stu Cook joked about rubbing Vaseline on his amplifier speakers to get that funky bass sound.

After having the basic tracks drilled into them, the four musicians repaired to Wally Heider's Studio in San Francisco, where they laid down the tracks in short order. For once, a couple of new songs bloomed during the sessions. "Pagan Baby" and "Have You Ever Seen the Rain?" were actually rehearsed and recorded in the studio. The album took a month to finish, a long time by Creedence standards, while Fogerty fussed with horn parts he was playing, keyboard overdubs, even group choral background vocals on "Sailor's Lament."



TOM FOGERTY



JOHN FOGERTY



STU COOK



DOUG CLIFFORD

ARRANGED & PRODUCED BY JOHN FOGERTY

PHOTOGRAPHY: ED CARAEFF

ALBUM DESIGN: WAYNE KIMBELL/RICHARD EDLUND



PHOTO: BARON WOLMAN

With the album set to ship one million copies the day of release in December 1971, Creedence invited the entire rock press from across the country to Berkeley to celebrate the release. Several hundred writers were flown in, wined, dined, and driven around town in buses. They saw the TV special. They ate a catered dinner at the Factory, followed by a short performance by the band. After a few of the songs from the new album, including Creedence's next Top Ten hit, "Hey Tonight," the band offered an encore of the epic "I Heard It Through the Grapevine" from the previous album. "This is for Saul Zaentz," said John Fogerty, "who believed in us when the whole world was a \$400 lead guitar amplifier." Most of the articles resulting from the expensive press junket—dubbed "The Night of the Generals" by some members of the band—largely ridiculed the group.

Two months later, Tom Fogerty quit the band. The golden age of Creedence Clearwater was ended.

– Joel Selvin

SUPPLEMENTAL NOTES ON BONUS TRACKS

45 Revolutions Per Minute (Parts 1 & 2) – The rarest of the Creedence collectibles, this was a two-sided promotional single in a white cover with a dour message comparing Creedence to the Beatles ("A black flag flies at the Beatles' Apple headquarters..."). Produced under the spell of "Revolution No. 9," the tape montage tries to get across the elusive Creedence humor with the help of camp-in-his-own-time Top 40 Bay Area deejay Tom Campbell as imitated by Doug Clifford.



Hey Tonight – Previously unreleased, recorded live in Hamburg by the three-man edition of the band on the 1971 final tour for the *Live In Europe* album, the band's last public performances.





Pendulum

1. PAGAN BABY [6:23]
2. SAILOR'S LAMENT [3:47]
3. CHAMELEON [3:17]
4. HAVE YOU EVER SEEN THE RAIN? [2:39]
5. (I WISH I COULD) HIDEAWAY [3:43]
6. BORN TO MOVE [5:39]
7. HEY TONIGHT [2:43]
8. IT'S JUST A THOUGHT [3:51]
9. MOLINA [2:42]
10. RUDE AWAKENING #2 [6:21]

BONUS TRACKS:

11. 45 REVOLUTIONS PER MINUTE (PART 1) [3:17]
12. 45 REVOLUTIONS PER MINUTE (PART 2) [7:20]
13. HEY TONIGHT (LIVE IN HAMBURG, GERMANY, 9/17/71)
[2:27]

All compositions by J.C. Fogerty.

John Fogerty—lead guitar, Hammond B-3, vocals
Tom Fogerty—rhythm guitar, background vocals
Stu Cook—bass, background vocals
Doug Clifford—drums, background vocals

Produced and arranged by John Fogerty

Reissue Produced by Chris Clough

Mastered by George Horn Mastering at Fantasy Studios

Liner Notes: Joel Selvin

Art Direction: Larissa Collins

Design: Geoff Gans

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FIFTH st. FLASH

JUNE, 1970

fan club news

ISSUE No. 2

IN EUROPE

As our caravan of limousines and baggage car pulled up in front of John's house, we were met by a colorful array of fluttering streamers, balloons, and banners reading "Bon Voyage" "We'll Miss You" and "Hurry Back", tacked all over John's garage door. As John climbed into the back seat he explained, "I don't know who does that - must be elves of some sort. But it doesn't matter, mates, we're off to Europe!"

After a rousing reception at the London airport, we were ushered via Rolls-Royce to the Britannia Hotel on Grosvenor Square. The doorman, attired in an elegant maxi-coat and top hat opened the door and stepped back, exclaiming, "Blimey! It's the bloody Revival!" This seemed to set the mood for London...we were met similar exclamations from well-wishers nearly everywhere. The next two days were spent meeting the press, doing radio and TV shows, and there were countless interviews and photo sessions. We all managed to save just a half a day to ourselves before leaving for our first concert date in Holland.

In Rotterdam we were again most warmly received by news media and fans alike. The concerts were held at De Doelen Hall, without a doubt the finest acoustically engineered concert hall we have ever encountered. The concerts ended with a shower of flowers from the audience. Half of them were out of their seats, filling the aisles. Some 30 or more energetic fans climbed onto the stage to dance with "Keep On Chooglin'" and it was a minor problem keeping them out of the dressing rooms when it was all over.

The next day we drove to Amsterdam and caught our plane to Dusseldorf. The concert was

NEW ALBUM DUE SOON

As the Flash goes to press, John, Tom, Doug & Stu go to Wally Hieder's San Francisco recording studio to start work on CCR's 5th album. John hopes to have 11 tracks on the new album, as yet untitled. Four of the tracks will be the two latest singles, "Travelin' Band", "Who'll Stop the Rain?", "Up Around the Bend" and "Run Through the Jungle".

"I have the other cuts all put together", says John. "But that doesn't mean we will use them all...I make that decision after they're done. Sometimes, after getting a song completely recorded, I'll put on my critic's hat and decide that we just weren't ready for that song, so it goes on the shelf. Two of the cuts I hope to have on this album are songs we have recorded before, but didn't use...I think we are ready for them now".

So, if everything goes as planned, the new album will be made up of 4 tracks released as singles, 4 "oldies" representing some of the band's favorites (we can't name the songs, but the original artists include Bo Diddley, Carl Perkins, Elvis (!) among others.), and at least 3 new songs authored by John. From what we've heard coming from the practise studio, it will be another knock-out, but who would expect anything less? Look for it in late June or early July.

