

rock...

Creedence able to rock AND roll

By Arnie Thale

One of the few rock bands that has mastered the concepts implied in the name "rock 'n' roll" is Creedence Clearwater Revival. Like the (Young) Rascals, they know about easy rolling as well as gut-busting. Their two Fantasy LP's, *Creedence Clearwater Revival* and *Bayou Country*, are high-quality representations of their abilities.

Right now their single of "Proud Mary" is making it, and deservedly so. If this is what riverboat life is like, count me in. "Rollin' on the river" couldn't sound more attractive than the way John Fogerty and his group describe it.

Fogerty is the man. His gutsy singing and lead guitar runs are smoother than a shot of Louisiana brandy on "Proud Mary," screaming and choking on "I Put a Spell on You," and just plain appropriate wherever he goes musically. He just about is the band—he writes all their original material, produced their second album, and is even more of a directive force within Creedence than, say, Pete Townshend is within the Who. Brother Tom Fogerty (rhythm guitar), Stu Cook (bass), and Doug Clifford (drums) are valuable and original sidemen, but there is no escaping Fogerty's influence (not that you'd ever want to) in any of the group's music.

That first album had the singles "I Put a Spell on You" and "Suzie Q," which was cut almost brutally from the 8:34 album version—two Screaming Jay Hawkins songs that form part of the blues tradition to which Creedence pays obnoxious homage. "The Working Man," "Ninety Nine and a Half (Won't Do)," "Gloomy," and all the rest are rock 'n' roll versions of blues songs (even the originals sound that way)—most of them good, some breathtaking. All the Way through, Fogerty's singing and guitar work are first-rate. The screaming style he uses on "Ninety Nine and a Half" is perfect—Fogerty does credit to the old Wilson Pickett standard. "I Put a Spell on You" is a

little monotonous, with a little too much chording, and not enough single note line playing, but the modest ambitions here are carried out well just the same.

"Suzie Q" is where it all happens. The Stones gave us an exciting two minutes' worth of this song on 12x5, which Creedence puts to shame, incredibly enough. Clifford's pounding drums fade in gradually to open things, which the others pick up on smoothly with excellent timing and grace. Fogerty's voice is beautiful, although the verb on one verse is perhaps an excess, and he really gets it on with some searing lead runs on what sounds like a Les Paul Gibson model guitar miked through a wah-wah box whose pedal is not used. The single ends before the group has a chance to bring the pitch back down, but the album version goes on, softening slowly with gradually less and less emphatic lead runs from Fogerty until he signs off with a tiny little feedback riff. The rhythm and bass drop away, and the familiar drums are back with us again. Actually, they never left, and after they fade out the silence is staggering.

Big Brother didn't even come close in "All Is Loneliness." It is impossible to anticipate this closing impact even after having heard the track many times.

Bayou Country has Fogerty singing even better and the band even more driving than on most of the previous album, although "Suzie Q" must stand as a song apart. "Born on the Bayou" has all the touches of down home. Creedence may come from San Francisco, but its soul is unmistakably in New Orleans.

"Keep On Chooglin'" is the first cousin of Canned Heat's "Boogie" series. After and while hearing this song you want to choogle all night long. Never mind what chooglin' is. It doesn't matter. Whatever it is, it's irresistible. "Keep On Chooglin'" is foot-stompin' music, the kind rock ballrooms could use a lot more of.

Creedence Clearwater Revival has enough honesty to guarantee enjoyment. If they get a little way out of their delta blues background, they'll be around for a while. At any rate, their collective heart, at least right now, is in the right place.

Making the Scene

The MIT Educational Studies Program will present a film of Leroi Jones' *Dutchman* in 26-100 at 1:30PM Saturday. Admission is free to the general public.

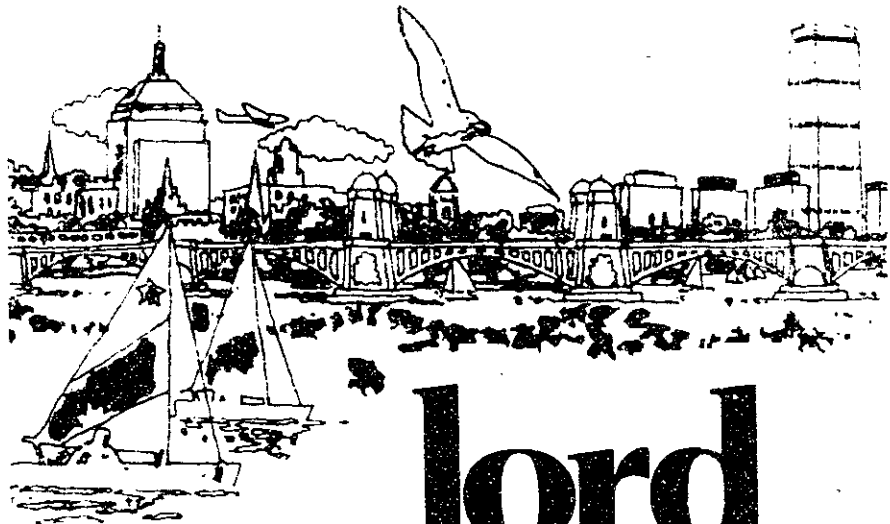
Plans are solidifying for the Newport Folk and Jazz Festivals. The July 16-20 Folk Festival will feature a Children's Day, the usual workshops, and programs of gospel singing, the creations of younger artists, and the "Story of Bluegrass. Further information is available from: Newport Folk Festival, Newport, Rhode Island 02840.

The attractions at the Jazz Festival include several British rock groups—Led Zeppelin, Ten Years After, Jeff

Beck, and Jethro Tull have been booked. Jeff Beck, Led Zeppelin's Jimmy Page, and Ten Years After's Alvin Lee are three of the better rock guitarists around. The actual physical speed of Beck and Lee are infrequently matched by other rock artists.

Chloe Owen, soprano, will appear as Queen of the Night when the Division of Music at BU presents Mozart's "The Magic Flute" at Theater, 264 Huntington Avenue, at 8:30 PM March 19, 20, and 22. Admission is free to the general public.

Rumor has it that the Jefferson Airplane will return to Boston soon.



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Six Tech records fall as swimmers capture seventh

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who never dove in competition before coming to MIT, performed well enough for a surprising fourth place result. Another fourth place was taken by engineers Luis Clare '69, Dilley Graham, and Bill Stage '69 in an excellent run of the 400 yard relay.

Their time of 3:22.9 was close to the record of 3:20.9.

Incidentally, in the one freshmen event of the meet, the team of Ed Hadley, Tom Sanders, Don Nadler, and Ed Rich took third in the 400 relay, in what else but a new freshmen record time of 3:26.5.

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