

I N S I D E:

CREEDENCE CLEARWATER REFLECTIONS

Looking back at the group that originated the swamp sound with rare photographs and frank commentary.

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THE OLD MAN DOWN THE ROAD

John Fogerty comments on his first single in nearly a decade: "The Old Man Down The Road" and the flip-side "Big Train (From Memphis)".

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AMERICAN ROCK AND ROLL IS ALIVE AND WELL

Creedence Clearwater Revival was one of the most important American rock and roll bands. Its frontman and songwriter, John Fogerty, offers some observations on music from the heartland.

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JOHN FOGERTY SPEAKS OUT

One of America's rock and roll legends talks about 10 years in seclusion, and the making of his new solo LP, *Centerfield*. A special two-page R&R interview.

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LOOKING AT RADIO: YESTERDAY AND TODAY

John Fogerty talks about listening to the radio—as a child, an adult, a fan and a musician. From "High Heel Sneakers" to Disco and beyond.

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CANDID REMARKS FROM TOP EXECS

Warner Bros. Records chairman Mo Ostin and producer/president Lenny Waronker tell the story of signing John Fogerty—and of first hearing *Centerfield*.

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Newsstand Price Pending

**R&R
SPECIAL EDITION****JOHN FOGERTY****The 10-Year Route To Centerfield**

For 10 years, John Fogerty has been working. Working on guitar and bass, on acoustic and electronic drums, on synthesizers and sax. He's been writing and rewriting, moving toward the release of an LP titled *Centerfield*.

"The Old Man Down The Road," the album's first single, bears the unmistakable swamp sound that first won Fogerty fame. But the song also reflects an evolution from the days of Creedence—Fogerty's use of '80's studio technology highlights songwriting that's musically and lyrically progressive.

"I went nuts when I first heard the tape," says producer and Warner Bros. president Lenny Waronker. "It was an amazing experience... I thought, 'Oh my God—he's got this thing locked together.'"

Centerfield is a solo effort. In addition to writing, arranging and producing, Fogerty contributes all the album's vocal and instrumental parts.

"I wanted to be responsible for everything, every aspect of the music," Fogerty recalls.

As a band, Creedence was renowned for its distinctive "sound"; as a solo artist, Fogerty (a self-described "workaholic") set out to improve the sound of his earlier group recordings.

"He writes the songs, sings the songs and has a vision about those songs," continues Waronker. "He's very, very special in that he's a total music person, one of a handful. John knows the difference between a recording and a record, and he makes records."

The *Centerfield* LP reflects diverse styles and attitudes, from the bluesy swamp sound of "The Old Man Down The Road" to the poignant recollections of "I Saw It On TV" and the youthful optimism of "Centerfield."

"Life isn't all feast and it isn't all famine," says Fogerty, commenting on the album's musical range. "Over the last 10 years I've experienced many different emotions, and at one time or another you have to answer to them all.

It's like saying, "Yeah, I can run the hundred in 9.9," while something inside of you is saying "...but I know I can run it in 9.5." So you start all over again, and you do everything you can. You pour more energy into it—you stretch a little more and search a little more. It's as if pride takes over, and makes you apply all that you've got. And it just won't let you claim that you don't have enough time.

—John Fogerty

"You can sit down and have lunch, but pretty soon you're going to get hungry again. You can't avoid it—it's part of being alive. I've just returned from a hunting trip where I've known incredible moments of joy. It isn't the hunting... it's existing in the mountains and living with yourself. Seeing how it all really works, not what goes on at Hollywood and Vine.

"It's seeing a tree that was 30 feet high last year and now is 32 feet high. You weren't there, but the tree grew anyway. That's how it all works."

In many ways, the music of John Fogerty is like that tree. With no one watching, Fogerty's music has grown.

A rigorous daily rehearsal and exercise schedule prepared him for recording. Sessions began last spring at The Plant Studios in Sausalito with engineers Jeffrey "Nik" Norman and Mark Slagle.

Fogerty is a baseball fan—one of his childhood dreams was to play centerfield for the Yankees. Asked why he loved baseball, Fogerty responded:

"First of all, there's no clock—that's the big difference between baseball and the other games we play. More and more we're taking that away, but the game is meant to be savored.

"The only slogan I'm ever going to wear on a T-shirt will be *Bring Back The Organ*, and I'll walk around the stadium with that shirt on. I'm not a big fan of PA speakers blasting rock music at every little turn as a game unfolds on a Saturday afternoon. I love it when it's just the organ doing that little noodling between batters...

For The First Time...

This special edition of *Radio & Records* is a tribute to the music of John Fogerty, who has emerged from a 10-year silence with proof of his stature as one of America's most important rock and roll musicians.

Fogerty's first authorized release in almost a decade, "The Old Man Down The Road," continues the tradition of Creedence favorites like "Proud Mary," "Born On The Bayou" and "Bad Moon Rising." It is a tour de force—written, arranged, produced and performed by John Fogerty.

His solo LP *Centerfield* will hit stores on Jan. 7. In the

meantime, this eight-page mailing contains exclusive photographs, editorials and interview material in an R&R first—an issue devoted entirely to the music of John Fogerty, one of rock's true originals.

**Stores To Receive Fogerty On Jan. 7**

Ending months of speculation, Warner Bros. has confirmed that stores will receive *Centerfield*, the new John Fogerty album, on Jan. 7.

The label's first release of the year will be supported by extensive merchandising materials, advertising and a special supplement to *Radio & Records*, but you know that already.

Warners typically begins the year with a heavy-hitter; 1984, the Van Halen LP, was released at precisely the same time last year.



Centerfield—and I realized that the only way to get to that other mountain was to go down to the bottom of the valley and climb the other mountain.

"If that was indeed what I wanted—and I never questioned that—then I knew I simply had to do it. I couldn't buy it, I couldn't get it from a friend or order it in the mail. I just had to do it for myself, so I went back to work."

Centerfield CD

A Compact Disc version of John Fogerty's *Centerfield* album will hit stores in mid January.

The time required by foreign CD pressing plants generally makes simultaneous releases impossible.

But Warners was able to supply the Polygram CD facility in West Germany with Fogerty's master tapes four weeks ago.

Creedence Clearwater Reflections



The release of John Fogerty's long-awaited new solo album, *Centerfield*, is certain to spark renewed interest in a band whose impact on American rock and roll is still being felt today.

Creedence Clearwater Revival disbanded 14 years ago, but for the millions who grew up listening to the galvanizing rock that made the quartet an international phenomenon, CCR is as close as the sound of "Proud Mary."

As the writer, frontman and creative mainstay of Creedence, **John Fogerty** offers a unique perspective on the group that dominated the charts for four years and that set new standards for modern music.

"I think I understand it when people ask why Creedence didn't stay together, or, you know, get back together. I relate to it in the sense that I'm a fan, too, and I want the people I like to keep on happening, forever."

"We had a pretty consistent stream of good rock records," says Fogerty with characteristic understatement. "And that was cool. And on every one of them I grumbled about something. I drove everyone else nuts, but by the time those songs went out the door, the public liked them, in spite of the fact that I could hear little flaws and inconsistencies."

It may surprise the band's long time fans to discover that Fogerty considers some of Creedence's best known work less than perfect, yet Fogerty—who has

spent the last 10 years preparing to record *Centerfield*—doesn't equate technical perfection with a successful hit record.

"Every record we made was at the height of our musical ability," he explains. "Whatever got released was the absolute best we could do. That's just the way we worked. There was nothing to spare. The great thing about Creedence to me was that we were a unit, we had a style. Studio musicians couldn't fake what we had. They may have incredible chops but I'll take style over technique any day."

Part of the Creedence style was the immediate, raw and riveting feel of their music. They were the quintessential road band, a hard-working, no-nonsense foursome that delivered every time.

"I've always wondered why people use the term 'bar band' as a put down," Fogerty continues. "To me, some group working in a bar where everybody's drunk and no one's listening can make the best music you're ever going to hear. That's where Creedence came from and I think it helped to make us successful. Economy was important, one word or one note in place of 10."

Finally, for **John Fogerty**, the key to Creedence Clearwater Revival's historic contribution to rock and roll lay in the band's sharp focus. "We wanted to have hits," he asserts. "We weren't out to impress anyone, we just knew what we wanted and we were able to pull it off. We wanted our best on every record."

JOHN FOGERTY DISCOGRAPHY

Includes only original releases, not reissues, collections or concert recordings

CREEDENCE CLEARWATER REVIVAL**SINGLES**

"Suzie Q (Pt. 1)"/"Suzie Q (Pt. 2)"	6/68
"I Put A Spell On You"/"Walk On The Water"	6/68
"Proud Mary"/"Born On The Bayou"	1/69
"Bad Moon Rising"/"Lodi"	4/69
"Green River"/"Commotion"	7/69
"Fortunate Son"/"Down On The Corner"	9/69
"Who'll Stop The Rain"/"Travelin' Band"	1/70
"Up Around The Bend"/"Run Through The Jungle"	4/70
"Lookin' Out My Back Door"/"Long As I Can See The Light"	7/70
"Have You Ever Seen The Rain"/"Hey Tonight"	1/71
"Sweet Hitch-Hiker"/"Door To Door"	6/71
"Someday Never Comes"/"Tearin' Up The Country"	3/72
"I Heard It Through The Grapevine"/"Good Golly Miss Molly"	1/76

ALBUMS

Creedence Clearwater Revival	7/68
Bayou Country	1/69
Green River	8/69
Willy And The Poorboys	11/69
Cosmo's Factory	7/70
Pendulum	12/70
Mardi Gras	4/72

THE BLUE RIDGE RANGERS**SINGLES**

"Blue Ridge Mountain Blues"/"Have Thine Own Way"	8/72
"Jambalaya"/"Workin' On A Building"	10/72
"Hearts Of Stone"/"Somewhere Listening (For My Name)"	3/73
"Back In The Hills"/"You Don't Owe Me"	9/73

ALBUMS

The Blue Ridge Rangers	4/73
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JOHN FOGERTY**SINGLES**

"Comin' Down The Road"/"Ricochet"	11/73
"Rockin' All Over The World"/"The Wall"	9/75
"Almost Saturday Night"/"Sea Cruise"	1/76
"You Got The Magic"/"Evil Thing"	2/76
"The Old Man Down The Road"/"Big Train (From Memphis)"	12/84

ALBUMS

John Fogerty	10/75
Centerfield	1/85

Songs From A Heritage Of High Hopes And Hard Times

It's apt that, in a time when rock and roll is recognized as expressing the hopes, longing and idealism of heartland America, **John Fogerty** should release his first new album in 10 years.

The music of **John Fogerty** has always celebrated what is honest and enduring about this country and **Centerfield**, a collection of nine original tunes, continues that celebration. From its title cut, with metaphors drawn from baseball, to the rollicking ride on the "Big Train (From Memphis)," to the poignant glance back on "I Saw It On T.V.," **Centerfield** draws inspiration from the same rich source that produced "Proud Mary," "Born On The Bayou," "Up Around The Bend" and other American classics.

If Fogerty's music captures the pulse of American life, it is because as a songwriter, his songs reflect what is common to us all—a heritage of high hopes and hard times.

"The word 'political' has always thrown me," Fogerty asserts, "because it always means Democrat, Republican or None Of The Above. I've been all of them in my voting life. I'm one of those people who feels like if you're going to gripe about it, you'd better do something to make it better. That's the whole tradition of this country. It's like in baseball; you get your ups. You may be down 13 runs in the ninth inning but you're going to get your ups."

The mantle of "socially conscious artist" has never rested easily on Fogerty, even when, as the creative pivot for **Creedence Clearwater Revival**, he provided the soundtrack for a generation coming of age.

"Back during the time of **Creedence** I really wasn't aware that we were supposed to be 'significant,'" he admits. "I didn't want to show up at the tea party and bore everyone with my slides, but every once in a while you have a feeling and you want to talk about it."

"I've always been, first and foremost, a rock and roll musician, but somewhere along the way I realized I could write songs with a little more depth. If you know what you want to say and you can say it with economy, you have a chance to write something timeless. I mean, take a song like 'Who'll Stop The Rain.' Nothing much has really changed since I wrote it, which means people might still hear something there that matters to them."

What matters in the music of **John Fogerty** is the kind of hard-won integrity that has distinguished American troubadours from **Woody Guthrie** to **Bruce Springsteen**.

"Back during Watergate," Fogerty recalls. "I remember for the first time feeling ashamed of my country. It was then that I realized that the government wasn't America, the people were."

"I know it sounds corny, but it's true. All the places I've been—Montana, Niagara Falls, the Grand Canyon. The music... **Elvis**, **Chicago blues**, **Patrick Henry**, all those people who'd come before. That was my country. Every generation is another piece of America. Our history is ingrained in us, we add to it. So in a sense, it doesn't matter who's in the White House. The country is the people."

It is about that country, and to those people, that the music of **John Fogerty** speaks most clearly.

SPECIAL EDITION

How John Fogerty Sees "The Old Man Down The Road"

The guitar riff that opens "The Old Man Down The Road" could only be followed by one voice—the voice of **John Fogerty**.

Fogerty's first single in almost a decade is unmistakably swamp. "It's my favorite sound," he says. "That's the heart and soul of me, right there. It's not quite country, not quite blues and definitely not your ordinary everyday mainstream pop. It's an earthy sound, and 'Old Man' has that sound."

But "The Old Man Down The Road" has more than Fogerty's guitar, his voice, even his sound—it has lyrics to rival the best of **Creedence Clearwater Revival**.

"He got a suitcase covered with rattle-snake hide / And he stands right in the road" sings Fogerty in two pivotal lines. Asked about the old man, Fogerty replies:

"It's an image to be conjured up. You might be on a mountain in Colorado, or coming down a road one night, and your flashlight is dead, you can't see a thing, you're just trying to get back to your camp... and something goes 'ROAR!' You turn around, but there's nothing there. It's the idea of confrontation—of facing evil."

According to Fogerty, those two lines were drawn from an earlier version of the single, titled "Somewhere Down The Road," which he rewrote based on the strength of the old man's image.

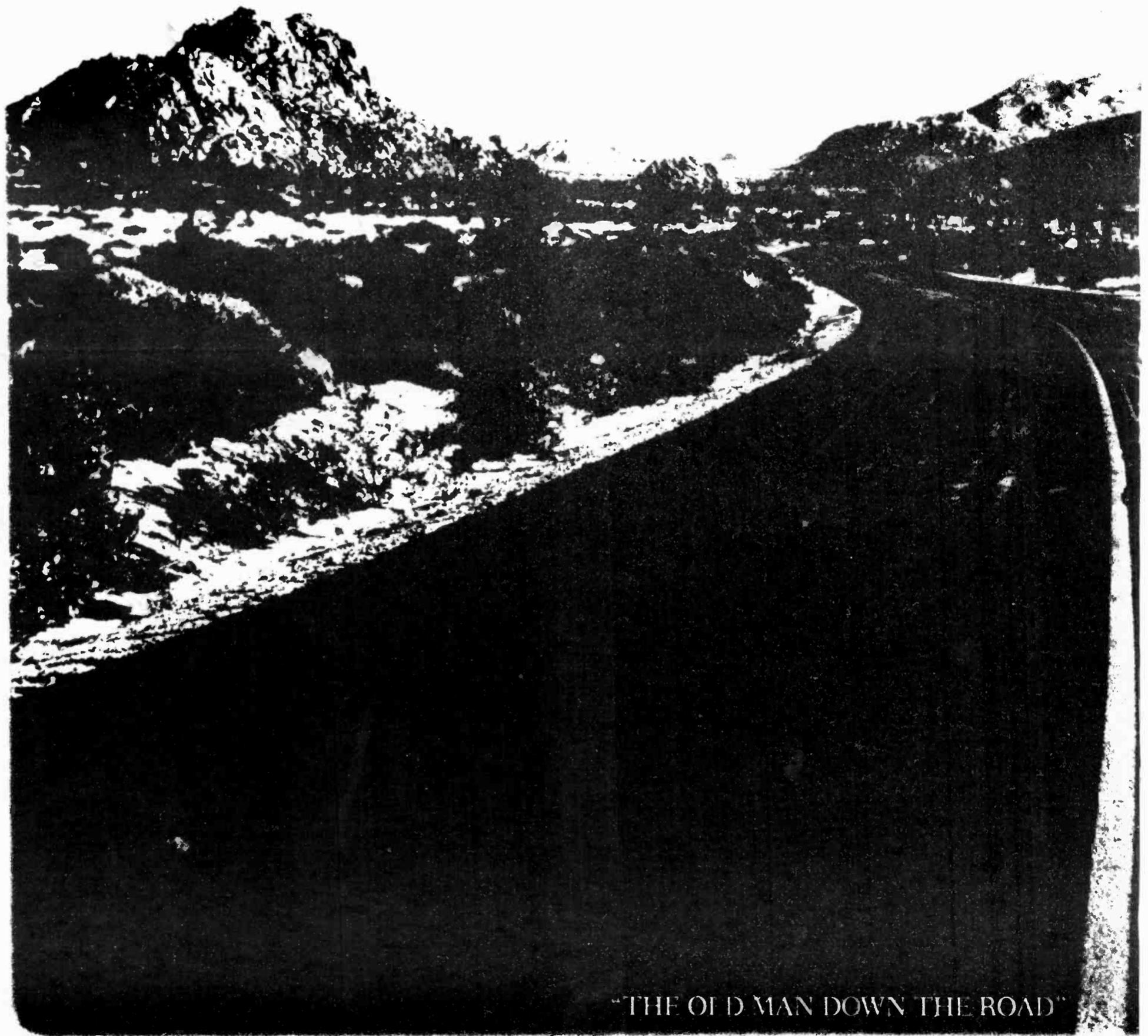
Backing "The Old Man Down The Road" on the seven-inch single is "Big Train (From Memphis)," **John Fogerty's** tribute to **Elvis Presley**.

It's just a pure adoration song," confesses Fogerty. "It's about how he affected me at the time I was feeling a little bit of what you'd later call individualism or manhood. I was probably 10 or 11 years old, and he sounded cool, he looked cool, he was cool!" As Fogerty writes:

"Well I've rode 'em in / And back out again / You know what they say about trains / But I'm tellin' you / When that Memphis train came through / This ol' world / Was not the same."

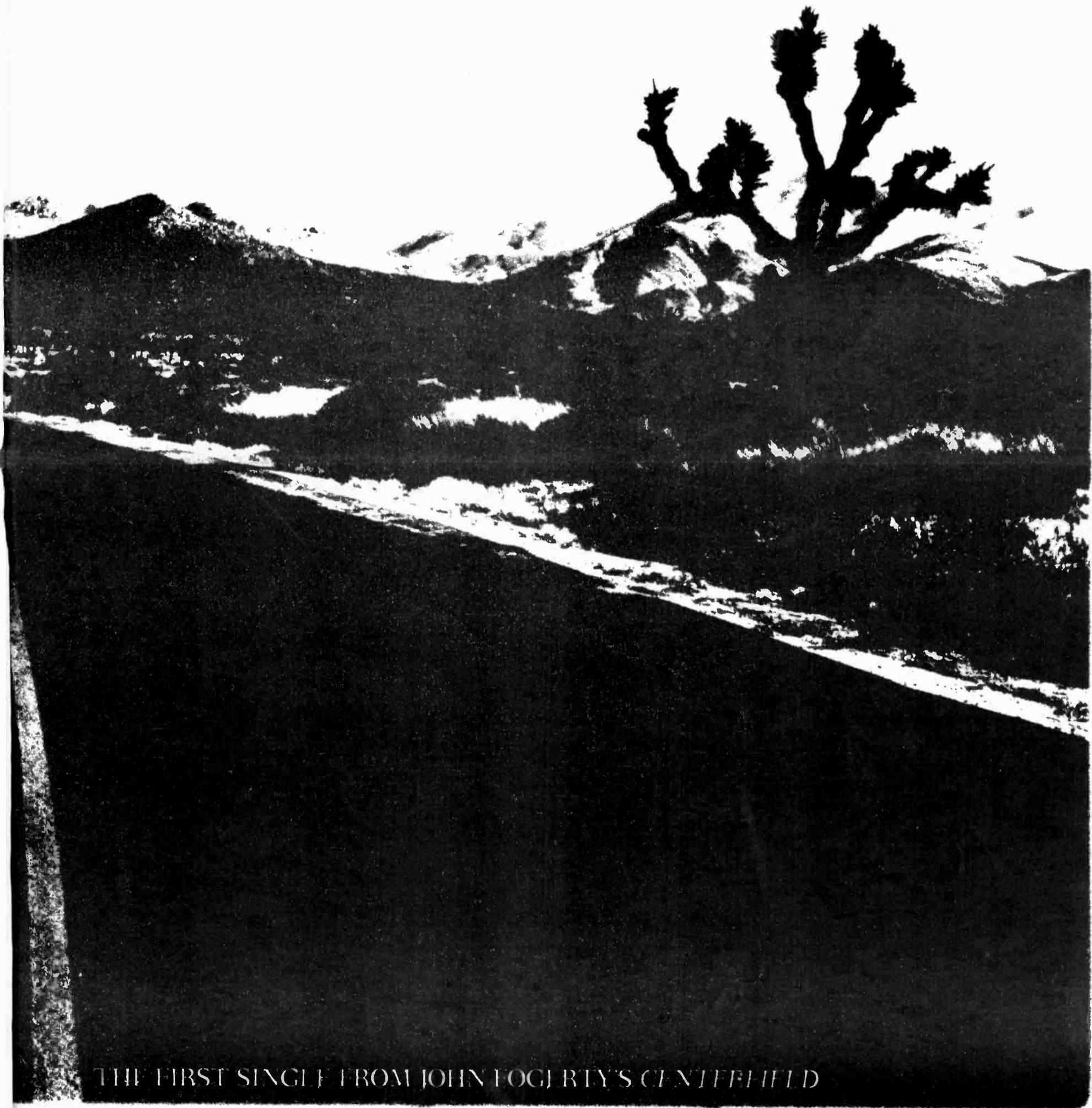


“HE GOT A SUITCASE COVERED WITH
AND HE STANDS RIGHT IN THE ROA



“THE OLD MAN DOWN THE ROAD”

RATTLESNAKE HIDE D''



THE FIRST SINGLE FROM JOHN FOGERTY'S CENTREFIELD

ARRANGED AND PRODUCED BY JOHN FOGERTY • ON WARNER BROS. RECORDS AND CASSETTES



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John Fogerty Plays All Positions From Centerfield



After 10 years an American musical legend has returned to the big leagues. *Centerfield* is John Fogerty's debut album on Warner Bros. Records; a celebration of rock and roll's fundamental pleasures in nine new and original songs written, arranged, produced and performed by John Fogerty.

In 1968, Fogerty and his tight little traveling band, *Creedence Clearwater Revival*, began their historic tenure at the top of the charts. They dominated the airwaves for four years with a string of 20 Top 20 hits, including eight double-sided smashes, eight million-selling singles and six platinum (and multi-platinum) albums. Fogerty compositions—"Proud Mary," "Born On The Bayou," "Lodi," "Green River," "Fortunate Son," "Who'll Stop The Rain," and so many others—established him as one of rock's true originals. Fogerty's songs are part of this country's enduring musical heritage.

Centerfield continues that tradition. In a recent interview John Fogerty discussed his long absence from the public eye and the evolution of his new album.

Q: Ten years is a long time between recordings. What took you so long?

A: To tell you the truth, I was looking for direction, a way to become free to be John Fogerty again. There was so much pressure, from so many directions. I didn't

want what happened to so many people I liked to happen to me. I remember, for instance, when I was growing up I kept saying 'C'mon Elvis, make a good record! I mean, from 1962 on there were a few, but compared to the early days it was just mostly fluff. I finally even stopped going to his movies. Of course, he's part of our national heritage and always will be. He kept selling records the whole time but artistically it just wasn't happening. I didn't want to blow it like that. I've always been more brutal on myself than on anyone else and the fact was, nothing I was doing was satisfying me.

Q: Did you stop working all together?

A: Never. There was no period of time when I just stopped. I kind of pictured myself as a hermit crab, you know. I just decided to take my production ideas, my songwriting and singing and all the rest of it and withdraw. But I never considered myself in retirement. I was always working. I established an office rehearsal space, built a small studio and went to work every day. I really punched the clock.

Q: What was your schedule like?

A: I'd get up and go to my job like anyone else. I'd start usually about 9:30 in the morning and work until 6:30 or 7:00. Then I'd come home, go running for 40 minutes and have dinner. Then I'd practice

"Anyone can make a noise that goes on for three minutes, but that doesn't mean a thing. I was waiting to feel it down in my solar plexus."

again until around 11:30 at night. No weekends off.

Q: What were you practicing?

A: Chops. I was teaching myself bass, drums, saxophone, keyboards and tightening up my guitar playing.

Q: What made you decide to do it all yourself, as opposed to getting another group together?

A: There were a number of motives. I realize that over the years the most consistent source of great records have come from bands: guys who stay together a while and develop a style. That's what we had in *Creedence*, but being inside that band, I knew how hard it was to attain. I mean, we had a pretty good run and people liked what we did, but I always heard every little flaw and inconsistency, even in our most successful records. So I thought that maybe if I could do all the parts myself I wouldn't have to go through the maddening process.

Q: What was the hardest thing to learn?

A: Drums. No question about it, they were the toughest nut to crack. There were months when I'd spend three hours a night just on the kick. I love acoustic drums. Nothing in the world sounds like them. The difference between a machine and a real drum is the difference between a taped, pre-recorded vocal and some guy singing live. I went through a whole thing for this

record, trying out different shapes and sizes and materials...

Q: Did you ask drummer friends for help?

A: No, I was too embarrassed. It's tough to ask for help when everybody thinks you already know. I'm sure it would have been simpler, but I feel that playing drums is like making love. You read about it somewhere but you have to do it and practice in order to be really good—to be respected. I mean, it was like making an album every single day. I would play a shuffle tune, a blues tune, a fast rock tune, just pick a song out of the sky. I had 12 or 13 radically different beats because I know too many drummers who can play great funk and can't do a shuffle to save their lives. It's like speaking only verbs and no nouns.

Q: Did you work the same way with the other instruments you were learning?

A: I played anything I could get my hands on. My attitude is, if you haven't mastered it or understood it, you can't pass judgment on it. I worked a lot with keyboards and synthesizers. Over the years I just kept accumulating more and more sophisticated technology. I had to tinker with it and learn to play it before I could decide whether it was useful to me. You might hear something on the radio that sounds like trash, but how do you know you couldn't take the same instrument and make it work for yourself? You know, there's a period when musicians experiment with everything. It's wonderful, magical. You never know what you might discover. For instance, I'm generally down on synthetic drums, but a while ago I heard this Simmons machine and I knew I had to have that sound. It was a swamp sound, I could just see the bayou when I heard them. Refusing to acknowledge technology is pretty silly at this point.

Q: Are you satisfied with your playing on the album?

A: Well, being self-taught is no big deal. Most of the best rock drummers, for instance, teach themselves. I know I wasn't going to be competing with L.A. session cats, but I think musicians will understand when I say that there are some things more important than technical expertise, and that's what this record is about to me. Anyone can make a noise that goes on for three minutes, but that doesn't mean a thing. I was waiting to feel it down in my solar plexus.

Q: Did you know the style or sound you were after?

A: Not always, which was another reason I wanted to do it myself. It obviously occurred to me to get other people, but I was striving for something, and I didn't want any distraction. I could have taken some half-baked songs and hired a producer and five guys to try to make the music work. But then I would have just ended up going with the flow and maybe even having a hit—which would have been the worst thing because I'd never be sure how it all happened.

Q: When did the album start to come together?

A: Mostly in '84. That's when I actually started sitting down and writing and putting it all together. At the end of '83 I realized I was getting close; it was time to start working on the finished product. Of course, there were distractions. You know, I'd come home and joke with my wife, "I heard this sound today! It's an oboe. I gotta have an oboe! They tell me it takes 8½ years to learn to play it, so everything's off!" But eventually, I just took everything I'd learned and started applying it to a style. There were a lot of questions over those years that I had to answer for myself. It was a lot like going down a road. At every stop sign, or right or left turn, you've got to make a decision that could change where you're heading. I finally started recording in July and was finished about two months later.

Q: What was the songwriting process like?

A: Well, in the old days I was super-prolific as a writer. I don't know what my

total output was, but it was somewhere around 50 songs, most of which were played on the radio at one time or another. I don't write as much these days and I don't finish a lot of stuff that looks like it's going nowhere. You get an idea, a melody or a few words, and you can't get a handle on them, so you just drop it, forget it. Anything I put down on tape I'd erase if it wasn't working. I don't want to have a lot of half-finished stuff lying around when I'm gone. Basically, I narrowed the field to 15 songs about four months before I started recording. I didn't set a deadline when I'd actually start—well, I did, but I kept putting it off. I knew it was coming, though.

Q: Was there any particular song that was especially hard to write?

A: "I Saw It On TV" was a song I'd been wrestling with for three years. It's one of the toughest songs I ever wrote, because there was a lot I wanted to say. So finally, one day in May, I got my fishing pole and went out on a lake near my home, rented a boat and just trolled up and down. I'm good on water. The negative ions or something... Anyway, I spent the whole day on that song, going back and forth and not getting one bite, which was probably for the better. I'd get a few words, then a few more, then I'd change them, trying to improve it, make it shorter and more direct. Economy is always a cool thing. I kept doing that and by six o'clock I had a verse and a half and I knew where the rest of the song was going. When I got out of the boat and went back to the car, I thought to myself, "I can do this. I've got it," which was the first time that particular switch had gone on in about nine years.

Q: Why did you name the album Centerfield?

A: When I was a kid I always wanted to play centerfield for the Yankees. I mean, that one word says it all. You could call it "Center Stage," or "Top of the Mark," but you're talking about the same thing. When I was in the third grade we had to write an essay about being President, you know, what we'd do to make the country better. I remember writing that if I was President, when I went to the World Series I wouldn't just throw the first ball, I'd pitch the first three innings.

Q: You're a baseball fan...

A: Absolutely, I draw a lot of parallels. Centerfield simply means being right here, right where I want to be. I think it happens in the life of every major league player. He comes up through high school ball, Little League and the minors and he's never really sure until one day he looks around and says, "Hey, I can play with these guys! I've got the goods! That's what this record is all about. Put me in, coach, I'm ready!"

Run Through The Jumble

Unscramble these five jumbles to form four common words and one Fogeyism.

YOUAB
□ □ □ □ □ □

PAWSM
□ □ □ □ □ □

GOLOCHE
□ □ □ □ □ □

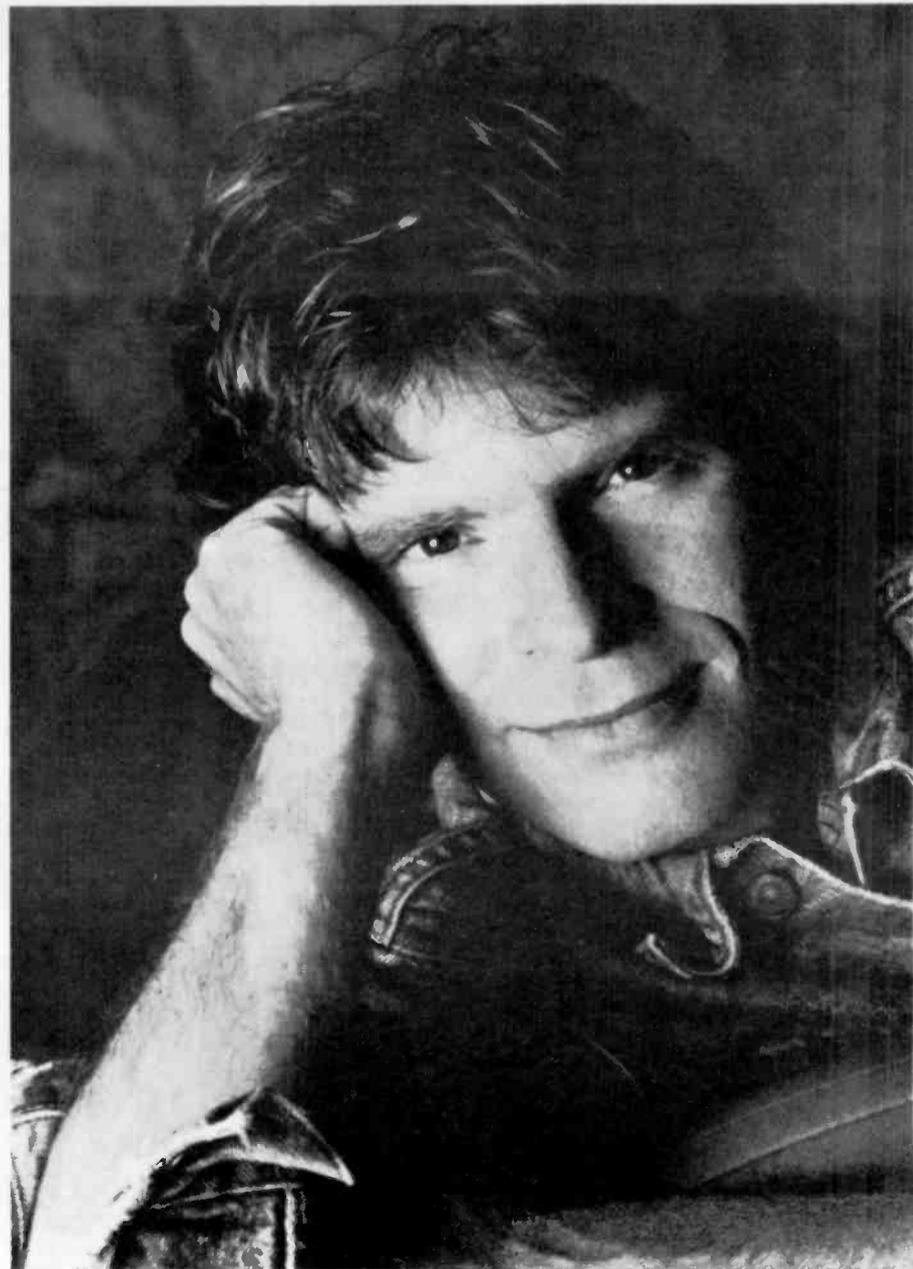
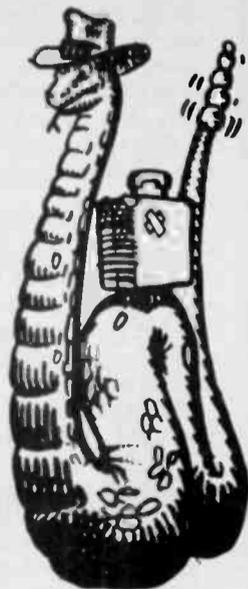
GRAITU
□ □ □ □ □ □

OGSN
□ □ □ □ □ □

Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

Answer here: His

Jumble: SATURN SWAMP CHOCOLE GUITAR SONG
Answer: SUITCASE



Listening To The Radio

"I remember a time when radio played cowboy music, and 'High Heel Sneakers' and other hits from diverse corners of this land," recalls singer and songwriter **John Fogerty**.

"Where is the Singing Nun now?" he laughs. "Or those great records like 'Foot Stompin'" and 'Shake A Tail Feather'? Where are the records that you know were done in someone's living room, with the drapes closed, on an old Wollensack?"

"It seemed that, for years, pop music always reflected great diversification. I like to think of it as the different ethnic, or cultural, corners of our country."

"Way back when it was the 'Sun sound,' then you'd have stuff from New York, and from **Phil Spector**, and then someone would have a fluke record like 'High Heel Sneakers,' which sounded like it was made for \$150 in someone's garage on cheap equipment. Yet the thing sounded great. People weren't chasing all around trying to sound like each other. They were proud of their differences.

"Every once in a while someone would turn around and make a killer of a record, like 'He's A Rebel.' And the same kids who loved 'He's A Rebel' could love all that British music that was happening in '68 and '69—bands like **Cream**. I loved **Cream**—**Wheels Of Fire**, **Fresh Cream**. They cut some good records.

"**Hendrix** was happening at the same time, and so was **Hair**, whether or not you liked it. And there was some neat country stuff at the same time that crossed over, like 'Skip A Rope.' Songs just seemed to be really different from each other—more than just the **Cowsills** or **Partridge Family**, which were intentionally geared to be Pop.

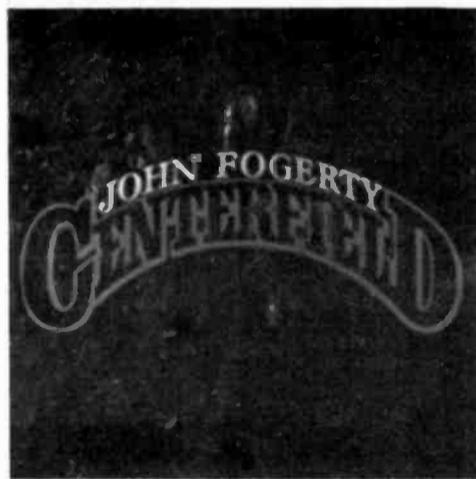
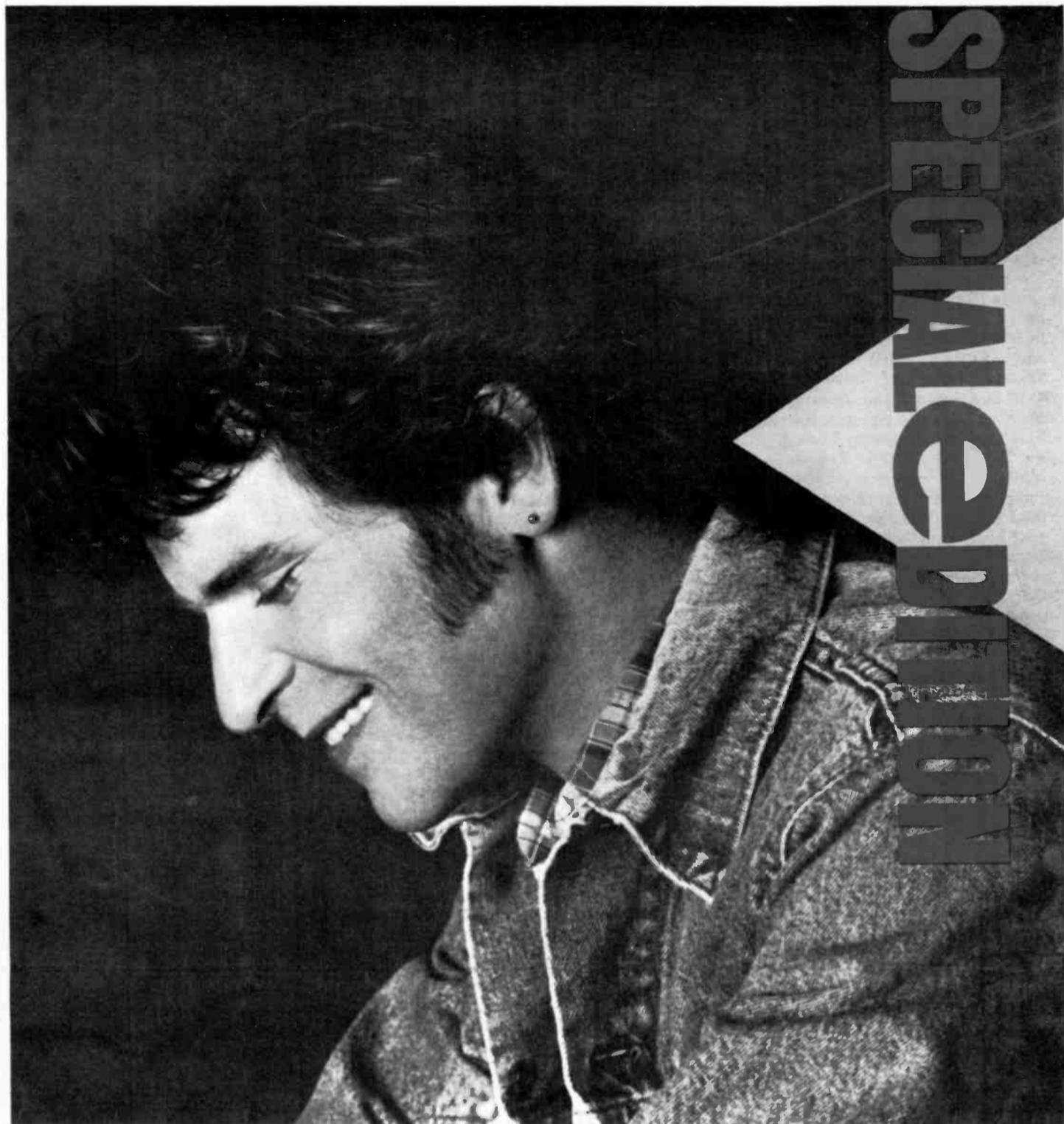
"I stopped paying attention to radio for about three or four years, roughly coinciding with **Disco**. It's funny how that worked: I've always admired the production values of **Disco**. It really upped the grade of recording. I would listen and say, 'That sounds great. How do they do that?' But the tunes became so, well... pre-occupied with this 'fabled lifestyle'—staying up all night, meeting the ultimate lover, discoing off into the sunrise—that I just lost interest. I finally got back into radio around 1979 or 1980.

"I think that right now, if I listen to any one thing more than the rest, it's **Black music**. That's where all the experimentation is. Part of me is put off by the similarity of **Rap** and all the rest of it, but the experimentation seems to be happening there more than anywhere else."

"It's sort of like being a musician at the age of 18 or 19. You've got your music down pretty cool, but you're still messing around with vibrato and flanging and all that stuff. You're getting a big kick out of it. **Black music** is doing a lot of that. I recognize that there is at least a similarity between fun and experimentation.

"Part of me recognizes the urge to use that latest 'techno thing.' When I was recording with **Creedence**, 'wah-wah' was big. But I put on my own restraints; I knew that using that stuff on tunes I felt were timeless would throw them into the same bag as all the other 'trick' songs. Thank God I didn't! Can you imagine 'Proud Mary' 'wah-wah'?"

"I am a lyric guy, a song guy, so 'sound' gets old to me pretty fast. I once heard a famous producer say, 'I just heard this sound on my way to the studio today and I have to have that sound on the record that I'm making this afternoon!' I figured, yeah, because that sound is going to be passé in a month. You'd better get it in quick."



The New Album From John Fogerty

AVAILABLE JANUARY 7
Arranged and Produced by John Fogerty
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MO OSTIN AND LENNY WARONKER

The Voice Was Worth The Wait

In a rare interview, Warner Bros. Records chairman **Mo Ostin** and president/producer **Lenny Waronker** talked about the release of **John Fogerty's Centerfield** LP, offering insights into the label's pursuit of Fogerty and their reactions to his forthcoming album:

M.O.: Some 10 years ago, we contacted John to see if there was a possibility of signing him to Warner Bros. So this record is really the culmination of a 10-year quest that turned out to be possible... We first went to see him in 1974, and kept in touch with him by phone for the next several years.

L.W.: Then we had a meeting with him about a year and a half ago, and it became obvious that he still really wasn't ready to make a record. He was preparing himself by learning about bass, drums, technology, amplifiers, sax... He wanted to do it all himself.

He called one day several months later and said "I'm going into the studio." About five weeks after that, he came down with six songs, and he absolutely nailed me. I had been concerned about whether or not the music would be tight, what it would sound like, what the songs would sound like, what his voice would sound like...

M.O.: The thing that hit me first was his vocal style—how strong it was. I remember that when I heard the first song, I actually smiled when his voice

came through, because it was such an uplifting experience.

When we first met with John, we had no idea what he had in mind—he had no songs, no articulated ideas for the album. So when we heard the record, we were doubly impressed by its quality and its focus.

L.W.: You could tell in the first four bars that it was locked together, and then his voice hit... He was taken aback a little by our enthusiasm, I think. I said, "John, this stuff is in the ballpark. You're in great shape."

It was an amazing experience. I had always wanted to just be there when this guy made a record, and this was as close as you could be. John is one of my all-time favorites.

M.O.: It was great feeling that we were part of a process that enabled him to come back and record again. To some extent we'd been supportive and tried to nurture his return, and when you consider how important he is to American music—and the whole area of rock and roll—to be able to participate in bringing him back made us feel very, very gratified.

We're going through what is probably the greatest year in the history of Warner Bros. Records. On top of that good fortune, to be able to close the year with a single like "The Old Man Down The Road" and to open next year with an LP like **Centerfield** is more than you could hope for.