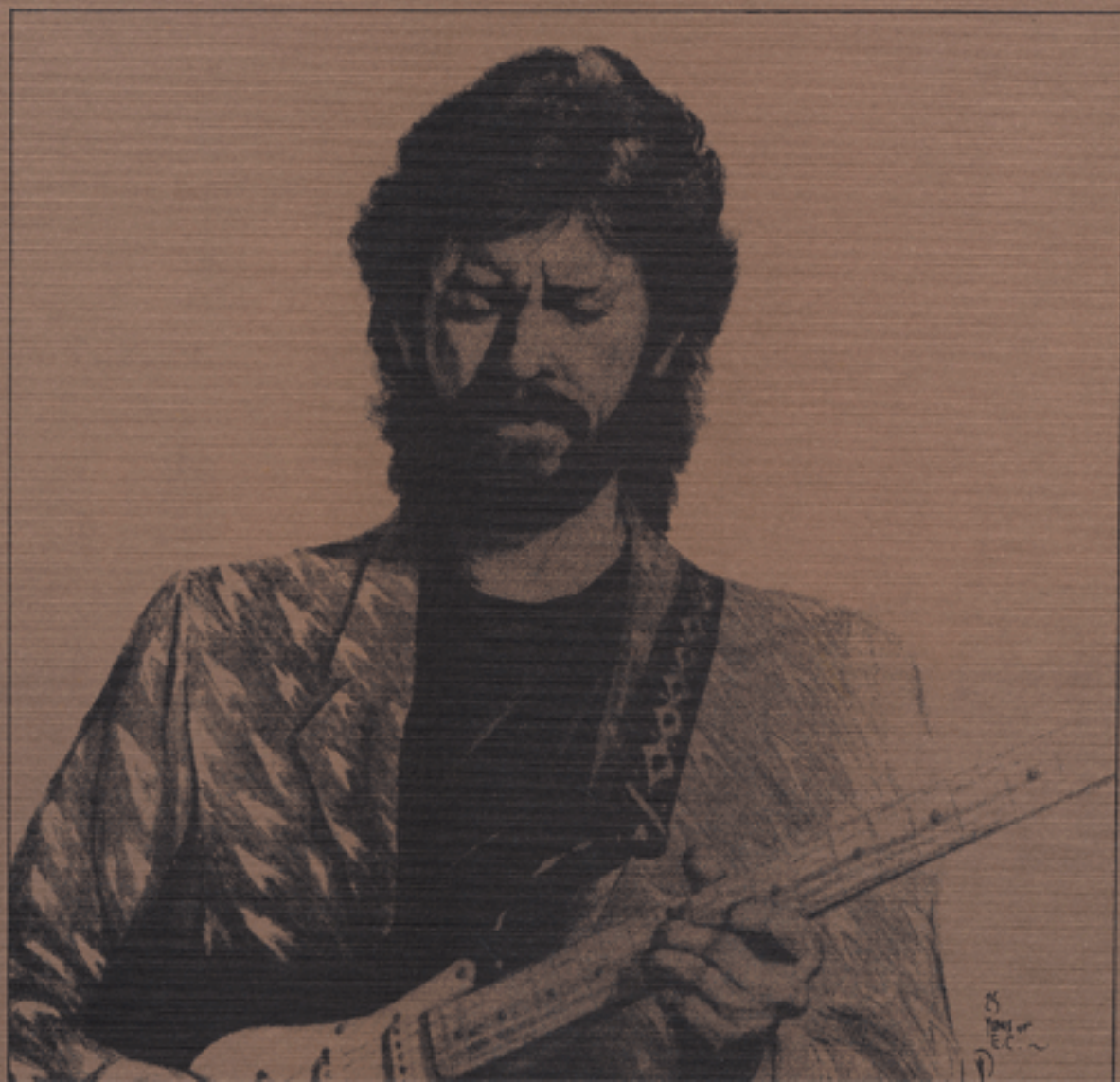


4 COMPACT DISC
EDITION

ERIC CLAPTON

CROSSROADS



835 261-2

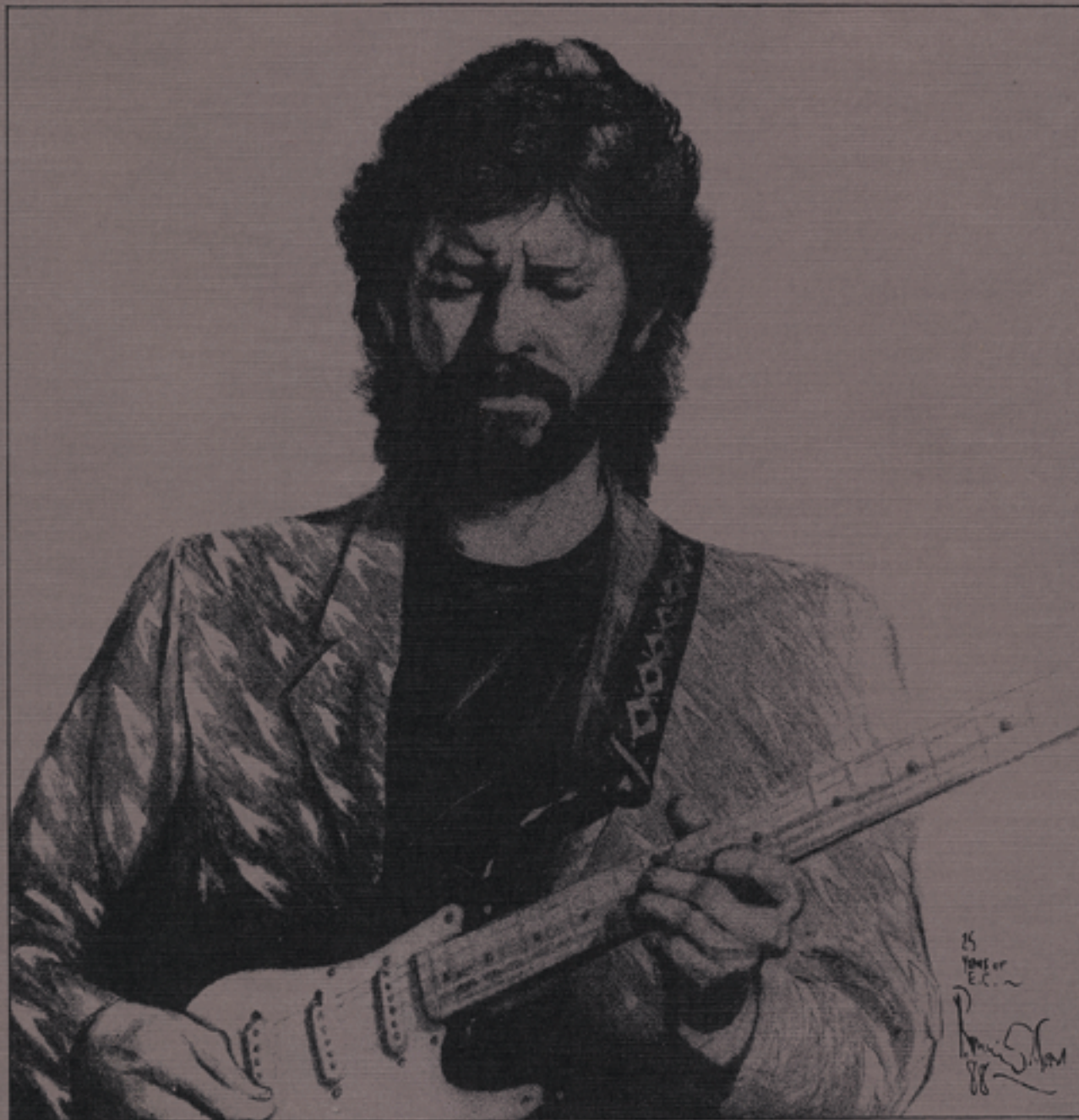
ERIC CLAPTON
CROSSROADS

4 COMPACT DISC
EDITION



ERIC CLAPTON

CROSSROADS





ERIC CLAPTON

A LIFE AT THE CROSSROADS

Over the past twenty-five years Eric Clapton's extraordinary career has traced a dramatic progression marked by musical pioneering, restless shifts of direction, spiritual awakenings, backsliding and, at one point, a total retreat into isolation. Clapton's mysterious, internally determined moves from budding pop star to purist blues man to rock guitar hero to laid-back troubadour have challenged the faithful and won new converts at every turn.

Through all the personal and artistic upheavals, part of Eric Clapton has consistently remained detached and calm, as if he accepted in his heart that he was destined for such shocks—and that acceptance brought a certain peace. At the same time he has maintained a fierce, private idealism about his playing. "My driving philosophy about making music," he told *Rolling Stone* in 1974, "is that you can reduce it all down to one note if that note is played with the right kind of feeling and with the right kind of sincerity."

It makes sense, then, that Robert Johnson's tough, transcendent masterpiece, "Crossroads," has become Clapton's signature song. On the path of life, crossroads are where the breakdowns and breakthroughs come, where danger and adventure lie. As he has forged and disbanded musical alliances, altered his sound and his look, pursued and dodged fame, Eric Clapton has brought himself to the crossroads and proven himself time and time again.

Clapton's bold search for his own identity is the source both of his enormous artistic achievement and his inner strife. That search acquired its momentum in the earliest years of his life. Clapton was born on March 30th, 1945 in Ripley, a small village about thirty miles outside—and a universe away from—London. His mother raised him until he was two years old, at which point she moved abroad, leaving him in the loving hands of her mother and stepfather.

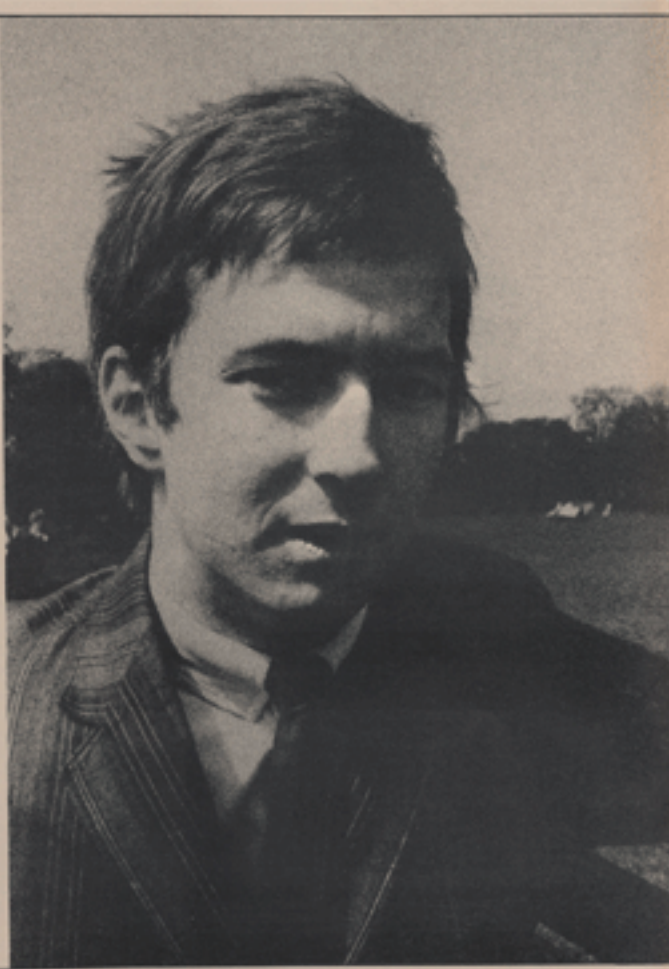
The elderly couple was indulgent of Eric—they bought him his first guitar on an installment plan when he was in his teens—but the stigma of being born out of wedlock in a small town made a lasting impression on him. The "secret" of Clapton's legitimacy was a secret only from him. "I was raised by my grandparents, thinking that they were my parents, up until I was nine years old," Clapton explained to J.D. Considine in *Musican* in 1986. "That's when the shock came up, when I found out—from outside sources—that they weren't my parents, they were my grandparents. I went into a kind of...shock, which lasted through my teens, really, and started to turn me into the kind of person I am now."

Clapton was more pointed in Roy Coleman's authorized biography, *Clapton*, published in 1985, about how hard it was to learn the truth about his background. "My feeling of a lack of identity started to rear its head then," he told Coleman. "And it explains a lot of my behavior throughout my life; it changed my outlook and my physical appearance so much, because I still don't know who I am."

Like so many rockers, Clapton did a brief stint in art school—the Kingston College of Art, in his case. His formal education got derailed, however, when he was about sixteen and began to make the bohemian scene in London, where he discovered folk-blues. Eventually he would go on to play acoustic gigs in coffee-houses and pubs, accompanied by a vocalist and doing tunes by Big Bill Broonzy, Rosinella, Jack Elliott and Blind Boy Fuller.

Another revelation struck around that time, as well. "Every Friday night, there would be a meeting at someone's house, and people would turn up with the latest imported records from the States," Clapton recalled in a 1985 *Killing Stone* interview with Robert Palmer. "And shortly, someone showed up with that Chess album, *The Best of Muddy Waters*, and something by Howlin' Wolf. And that was it for me. Then I sort of took a step back, discovered Robert Johnson and made the connection to Muddy." In later days, Clapton would come to refer to Muddy Waters as his "father." And Johnson's haunted country blues affected Clapton so deeply that he would tell Dan Fouts in *Guitar Player* more than two decades later.

Both of the Robert Johnson albums (*King of the Delta Blues Singers*, Volumes 1 and 2) actually cover all of my desires musically. Every angle of expression and every emotion is expressed on both of those albums.



The first band Clapton joined was the fledgling R&B outfit, the *Roosters*. The *Roosters* would last only a few months, from March to October of 1963, according to rock historian Pete Frame. But during that period the band's bassist, Tom McGoness, who later played with Manfred Mann and McGuinness Flint, turned Clapton on to blues guitarist Freddie King's instrumental "Hideaway," and another influential figure entered Clapton's periphery. Playing John Lee Hooker and Muddy Waters' tunes with the *Roosters* sharpened Clapton's playing, according to the band's parent Ben Palmer, one of the guitarist's closest friends. "It was immediately obvious that he was something that none of the rest of us were," Palmer says of Clapton. "And he had a fluency and command that seemed endless. The selling point was that he didn't mind taking solos, which people of our standard often did because we weren't up to it."

Following an extremely short stay with the pop band Casey Jones and the Engineers—headed by Liverpool singer Brian Cassin, who was trying to cash in on the record-company signing spree in the wake of the Beatles' success—Clapton joined the seminal States band, the Yardbirds, in October of 1963. In their early days the Yardbirds—who, in addition to Clapton, consisted of vocalist Keith Ruff, guitarist Chris Dreya, bassist Paul Samwell-Smith and drummer Jim McCarty—were an evanescent London R&B band that covered tunes like John Lee Hooker's "Boom Boom" and Billy Boy Arnold's "I Wish You Would."

On "I Ain't Got You"—and in his brief solo on the catchy New Orleans novelty, "A Certain Girl"—Clapton flashes the biting, heavily articulate





phrasing characteristic of his best playing. But in general Clapton was inhibited by the Yardbirds' harmonica-driven run-up style. Despite his youth, Clapton was sufficiently confident of his musical tastes to become disgruntled when the Yardbirds, at the urging of manager Giorgio Gomelsky, edged away from the blues in order to pursue pop success. Clapton left the group by mutual agreement shortly after they recorded Graham Gouldman's "For Your Love" in quest of a hit.

Splintering from the Yardbirds on the brink of their commercial breakthrough was the first time Clapton displayed his willingness to pursue his own musical vision at whatever the cost—and it was far from the last. However high-minded and necessary such decisions were, Clapton is not beyond questioning them to a degree, in retrospect. "I took it all far too seriously," he states in Clapton: "Perhaps if I'd been able to temper it, I might not have been so frustrated.... I still take it too seriously, in terms of relationships and being able to get on with other musicians. I'm far too judgmental, and in those days I was a complete purist. If it wasn't black music, it was rubbish."

Of course, seriousness about black music was hardly a problem during Clapton's tenure with John Mayall's Bluesbreakers in 1966 and 1966. A keyboardist with a vocal style derived from Moses Allison and Freddie King, Mayall was twelve years Clapton's senior and the father of the British blues scene. Mayall's Bluesbreakers were the proving ground for a host of ambitious young musicians in the mid to late Sixties, including Jack Bruce, Mick Taylor, Peter Green, Andy DuRoi, John McVie and Mick Fleetwood.

Clapton raided Mayall's vast collection of singles, and the two men thrived on each other's enthusiasms, as is evidenced by the raw Chicago blues power of their duet on "Lonely Years" and the sly assurance of their instrumental jam, "Bernard Jenkins." Though barely into his twenties, Clapton shined an aggressive, tenally rich playing style with the Bluesbreakers. Drawing on Freddie King, Otis Rush and Buddy Guy in a way that needed respect with his own precocious mastery, Clapton unleashed some of the finest blues guitar playing of his generation on the 1966 *Bluesbreakers*—John Mayall with Eric Clapton LP. In addition, Clapton sang his first lead vocal on that record, a spare, elegant reading of Robert Johnson's "Rambles On My Mind" that captures all that song's edgy amalgam of anguish and subversive threat.

Clapton's scorching club performances in London during his time with Mayall—represented in this collection by his ignition of Billy Myles' "Have You Ever Loved a Woman," with Jack Bruce on bass—quickly established a cult following for the young guitarist. "Clapton Is God" graffiti began appearing around the city, defining a central tenet of the Clapton mythology to this day. And though the comparisons with God would prove to be a lullaby on Clapton's trail, he understandably received the adulation more positively at first.



"My vanity was incredibly boosted by that 'God' thing," Clapton says in Coleman's biography. "I didn't think there was anyone around at that time doing what I was doing, playing the blues as straight as me. I was trying to do it absolutely according to its rules. Oh yeah, I was very confident. I didn't think there was anybody as good."

However appealing, the adulation did not prevent Clapton from taking a three-month break from the Bluesbreakers in 1965, and it was during that period that Jack Bruce joined the band. Playing with Bruce upon his return upon Clapton's head around, Bruce's jazz background gave his playing an improvisational flair, and Clapton, who, despite his own purist impulses, had been feeling somewhat constrained in Mayall's strict blues format, felt a new sense of freedom. "Most of what we were doing with Mayall was imitating the records we got, but Jack had something else," Clapton told *Rolling Stone*. "He had no reverence for what we were doing, and so he was composing new parts as he went along playing. I literally had never heard that before, and it took me someplace else. I thought, well, if he could do that, and I could, and we could get a drummer... I could be Buddy Guy with a composing bass player. And that's how Cream came about."

Formed in 1966, Cream's impact on the world of pop music was immense. Rock bands to that point had played almost exclusively before crowds of screaming teen-boppers—a major reason why live performance was beginning to seem pointless to bands whose music and ideas were becoming more sophisticated. Discussing rock and roll in musical terms was a joke to the mainstream media, and alternative media had not yet sprung up. Cream was a primary catalyst in transforming rock and roll into music that could be performed in concert before adults and analyzed with the same rigor that blues or jazz could be. The declaration implicit in the band's name was itself a demand to be taken seriously. In Coleman's terse summary, "They made musicianship hip." Clapton forever defined the role of guitar hero at this point, and with Bruce on bass and the adonatable Ginger Baker on drums, Cream defined the power tri-



In their range and power, Cream leaped a dichotomy between the studio and the stage. In the studio, the band was something like a later evolution of the Yardbirds. They could contain hip innovations within pop-song structures, as on "I Feel Free"; strook the blues, as on Willie Dixon's "Spoonful"; and the Albert King-derived "Strange Brew"; journey into psychedelic wonderland, as on "Tales of Brave Ulysses" and "White Room"; or simply cut a rock perfect, guitar-charged hit like "Sensation of Your Love."

Live, however, Cream was essentially a rock-and-roll jazz band. Songs became thematic statements that provided the occasion for lengthy improvisational jams, with Baker and Bruce mauling each other into unexplored territory as Clapton wailed and soared above them. The prospective live version of "Crossroads" included here is a Cream classic, and a masterpiece of conviction—edited, as it was, by engineer Tom Dowd for the *Wheels of Fire* album—compared to the much longer rendition the band typically fired up.

The *Wheels of Fire* album had inspired when he was with the Bluesbreakers reached a fever pitch with Cream. The pressures of the inordinate praise heaped upon him, the wild improvisational competitiveness of Cream's gigs, and the lighting that resulted from Bruce and Baker's inability to get along gradually took their toll on Clapton. "All during Cream I was riding high on the 'Clapton is God' myth that had been started up," Clapton told Robert Palmer. "Then we got our first kind of bad review, which, fairly enough, was in *Rolling Stone*. The magazine ran an interview with us in which we were really praising ourselves, and it was followed by a review that said how boring and repetitious our performance had been. And it was true!... I immediately decided that that was the end of the band."

Cream split up in November of 1968, about six months after that review appeared, and Clapton began jamming with Steve Winwood, the keyboardist and sterling R&B vocalist who had made his own youthful mark with the Spencer Davis Group and Traffic. The two men had played and recorded together two years earlier, and Clapton admired Winwood's versatility as a singer and songwriter—qualities that stood in sharp relief after the jazz-rock experimentation of Cream.

But, given their musical pedigrees, Clapton and Winwood were not commercial commodities. Because all three of its members had been eminent figures on the British scene, Cream had begun a trend toward supergroups, and the prospect of Winwood and Clapton teaming up was too hot a proposition for the business people to resist. What began idyllically with Clapton and Winwood jamming together at their homes in the country and searching for new musical directions quickly became a cash cow. Ginger Baker and Rick Grech, bassist of the English folk-rock band Family, were recruited as the rhythm section, and Blind Faith was born.



Formed in early 1969, Blind Faith debuted at a huge outdoor concert in London's Hyde Park in June of that year, recorded one album and then launched an arena tour in America. The band broke up in late 1969, and Clapton offered the band's former guitarist in Rolling Stone shortly afterwards: "We didn't rehearse enough, we didn't get to know each other enough, we didn't go through enough trials and tribulations before the big time came."

Still, the Blind Faith album, recorded in February, May and June of 1969 had a number of splendid moments. Steve Winwood's scorching "Can't Find My Way Home," with Clapton on acoustic guitar, is a fine example of the kind of melodic, song-centered work Clapton was becoming more interested in after Cream. Among the earliest tunes Blind Faith laid down in the studio, Clapton's "Presence of the Lord" was the first non-instrumental song he ever recorded that he wrote fully on his own. It was also the first of the hymn-like spiritual songs of faith that would become a staple of his work in years to come.

The opening act on the Blind Faith tour of America in 1969 was a rocking R&B band led by Delaney and Bonnie Bramlett. Delaney and Bonnie played a loose, engaging blend of the full range of American soul music, and their warmhearted, good-hearted shows seemed to Clapton a sharp contrast to Blind Faith's headline gigs. Clapton began spending more and more time with Delaney and his band, traveling from gig to gig on their tour bus and popping up on stage during their sets. In a 1972 interview in Rolling Stone, Clapton recalled that "on certain nights I'd get up there and play harmonica with Delaney's group and enjoy it more than playing with Blind Faith... And by then I kind of got this crusade going for Delaney's group. I wanted to bring them over to England."

Blind Faith splintered once their blitz of America ended. At that point, Clapton not only sponsored a tour of England for Delaney and Bonnie, he played guitar with the band and recorded the infectious upbeat single, "Comin' Home," with them. A live album from the tour was released later. More important, however, Delaney was the agent of a significant emotional breakthrough for Clapton.

Since about 1968, Clapton had been growing bored with virtuosic musicianship and more interested in songs that had clearly delineated structures and put across a pleasing groove. The Band's *Music from Big Pink*, which came out that year, made a striking impression on him and kicked his dissatisfaction with Cream. Discussing Cream's break-up in Rolling Stone in 1974, Clapton said "another interesting factor was that I got the tapes of *Music from Big Pink* and I thought, well, this is what I want to play—not extended solos and maestro bullshit but just good funky songs." The concise, melodic "Badge," which Clapton cowrote for Cream's *Goodbye* album with George Harrison, who also plays guitar on the song, was one product of this interest. Forming a band with

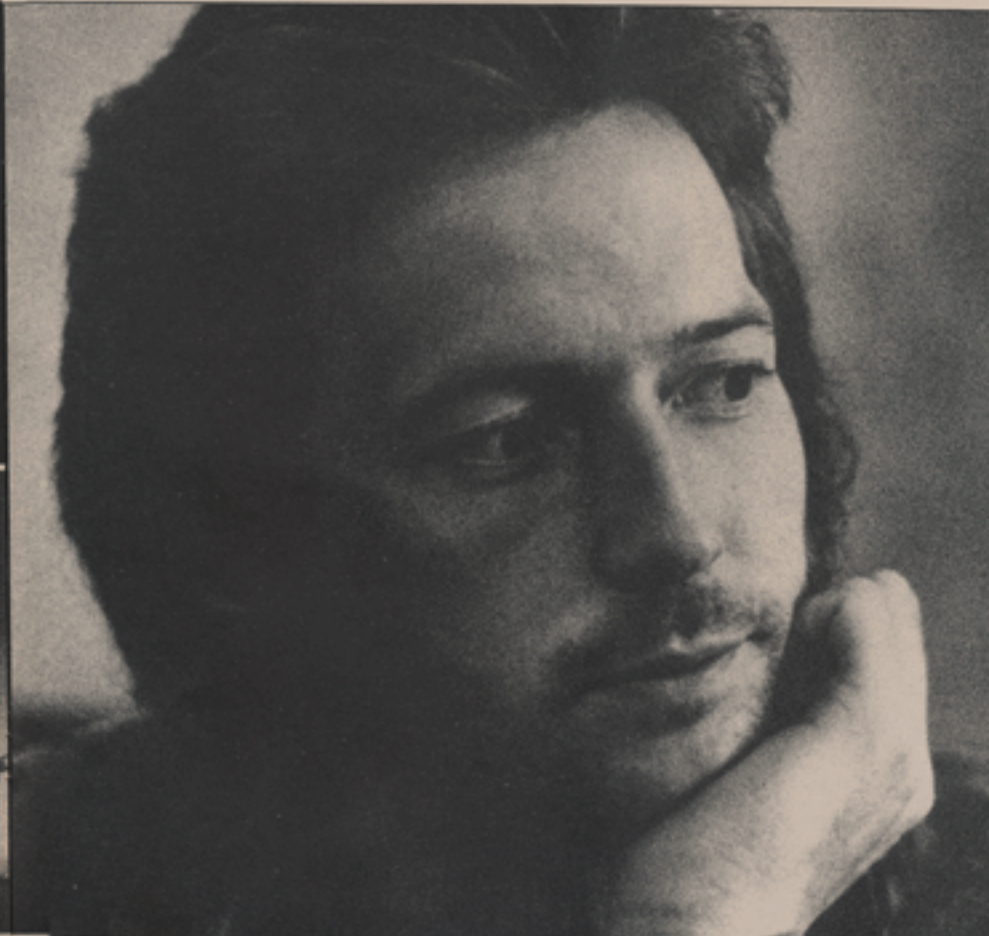
Steve Winwood and serving as a guitar-slinger side-man to Delaney and Bonnie were other manifestations of it.

But despite his strong performances on "Ramblin' on My Mind," "Crossroads" and other tracks, Clapton was still extremely shy about his singing. Clapton told Robert Palmer that on the night he and Delaney met, "Delaney looked straight into my eyes and told me I had a gift to sing and that if I didn't sing, God would take it away. I said, 'No, man, I can't sing.' But he said, 'Yes, you can.' . . . That night we started talking about me making a solo album, with his band.

When Delaney and Bonnie's tour of England ended, the two men went into the studio in Los Angeles and began work on Clapton's first solo album, *Eric Clapton*. Delaney's influence on the record was considerable. He produced the album—which includes the joyful "Blues Power" and the fiery "Let It Rain"—and supplied most of the players from his own band. His hand is especially evident on the alternative version of J.J. Cale's "After Midnight"—which Delaney mixed and which features a horn section that does not appear on the LP track. With Delaney's encouragement, Clapton emerged as a front man for the first time since he had been propelled into superstardom with Cream. Clapton wrote or co-wrote eight of the eleven tunes on the record, sang all the lead vocals and played otitly and spiritedly. He was now ready to put together a band of his own.

When Clapton learned that three members of Delaney's band—keyboardist Bobby Whitlock, bassist Carl Radle and drummer Jim Gordon—had had a falling out with their boss and were available, he scooped them up. The band came together and did their first recording while they were all working on the sessions for George Harrison's *All Things Must Pass* album, which Phil Spector was producing. They recorded a blistering version of "Tell the Truth"—backed with the salacious "Roll It Over," featuring Harrison and Dave Mason on guitars—as a single, with Spector at the board. But, at the band's insistence, the track was recorded within days of its release.

Still ambivalent about his rock-star status, Clapton avoided using his own name and debuted his new band at a benefit concert in London as Derek and the Dominoes. And rather than play large halls, he booked a club tour of England for their first run out. An undisputed leader of the Dominoes, Clapton was able both to play songs he felt comfortable with and to stretch out in sets when he desired. "It wasn't until I formed Derek and the Dominoes and we played live that I was aware of being able to do exactly what I wanted and was happy with it," Clapton told Dan Fette in 1985. But Clapton's musical satisfaction contrasted with the emotional pain he was experiencing. He had fallen in love with Pattie Boyd Harrison, who at the time was married to his best friend, George Harrison. With the turmoil of a classic blues triangle worthy of Robert Johnson exploding inside him, Clapton left for Miami with the Dominoes to make *Layla*.



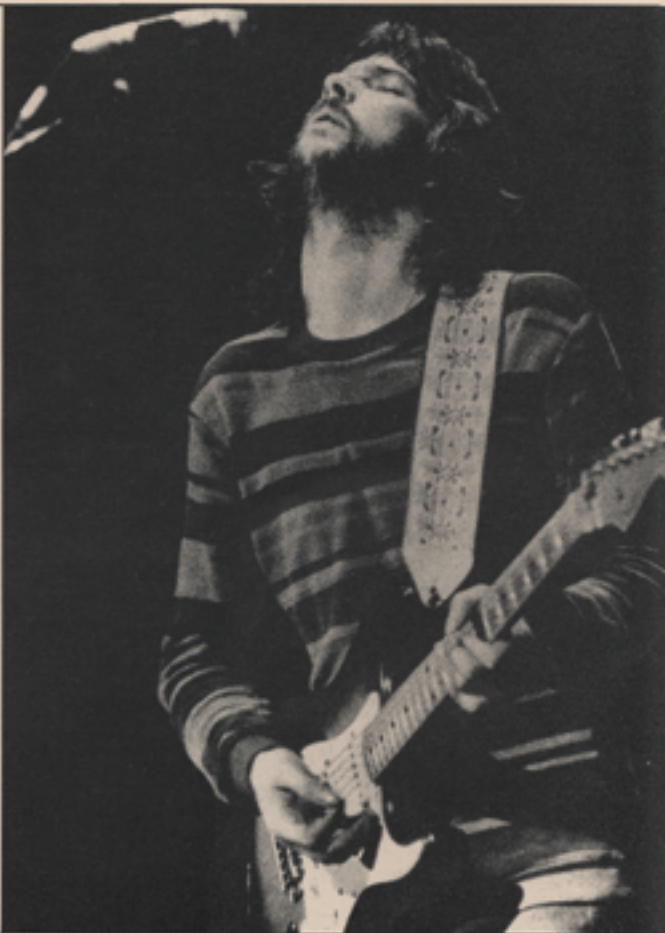
Layla was recorded with legendary producer Tom Dowd under the most extreme conditions. Critic Robert Palmer visited the sessions and later recalled, "There was a lot of dope around, especially heroin, and when I showed up, everyone was just spread out on the carpet, nodding-out." Shortly after the band arrived in Miami, Dowd took them to see the Allman Brothers, and Duane Allman was invited to play slide guitar on the album. Allman also teamed up with Clapton for a duet on Little Walter's "Mean Old World," which was not included on the LP.

Drewn creatively by his new band, the formidable playing of Allman and his own romantic agony, Clapton poured all he had into Layla's title track, which was inspired by a Persian love story he had read, *The Story of Layla and Majnun* by Nizami. The song's extended lyrical coda was composed independently by drummer Jim Gordon on piano, and Gordon had to be convinced to allow the piece to be tacked onto "Layla."

After completing *Layla*, Derek and the Dominos launched a tour of America, from which the previously unreleased live versions of "Key to the Highway" and "Crossroads"—in a more clarifying, exploratory rendition than the one recorded with Cream—included in this collection are taken. The band then returned to England, and in April and May of 1971 attempted to record a second studio album—five tracks of which are presented in this collection for the first time: "One More Chance," Arthur Crudup's "Mean Old Man," the instrumental "Snake Lake Blues," a cover of Willie Dixon's "Evil," and an uncompleted studio version of "Got to Get Better in a Little While," which the band performed live on the album *Derek and the Dominos in Concert*. In his 1985 interview in *Rolling Stone* Clapton told Robert Palmer that the sessions for a follow-up LP to *Layla* "broke down halfway through because of the paranoia and the tension. And the band just...disintegrated."

Once the Dominos broke up, Clapton's drug dependence worsened and kept him virtually a prisoner in his home for the rest of 1971—though he did emerge to play at George Harrison's Concert for Bangladesh that summer—and much of the following year. During this period he felt both personally and emotionally adrift, and the long-standing identity issues arose once again. "The end of the Dominos came too soon, and that left me very high and dry as to what I was supposed to be," he told *Guitar Player* in 1985. "I'd been this anonymous person up until that time. It was difficult for me to come to terms with the fact that it was me, that I was on my own again."

Part of that difficulty may have resulted from the origins of Derek and the Dominos in Clapton's own psychic need. Despite the enormous satisfactions the band brought him, Clapton told *Musicians* that Derek and the Dominos were "a make-believe band. We were all hiding inside it. Derek & the Dominos—the whole thing was... assumed. So it couldn't last. I had to come out and admit that



I was being me. I mean, being Derek was a cover for the fact that I was trying to steal someone else's wife. That was one of the reasons for doing it, so that I could write the song, and even use another name for Patsy. So Derek and Layla—it wasn't real at all."

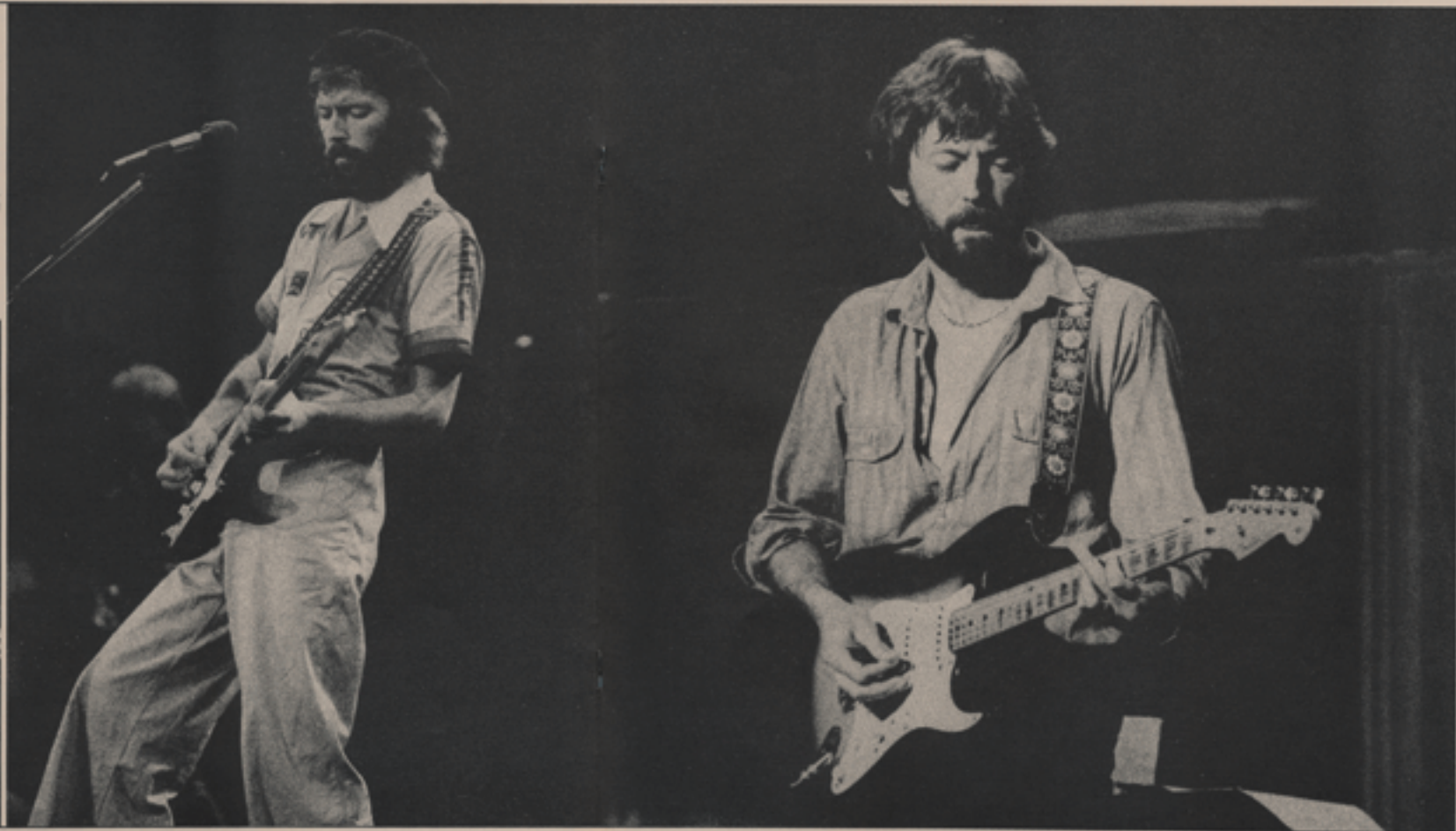
Clapton's good friend Pete Townshend of the Who organized a concert at London's Rainbow Theatre in January of 1973 to create some momentum for the guitarist's return to action. Clapton played at the highly emotional show with Townshend, Ron Wood and Steve Winwood, and later that year took an acupuncture cure to end his drug addiction. Once that problem was behind him, Clapton contacted Tom Dowd and returned to Miami to record *461 Ocean Boulevard*.

Featuring a band of American musicians, including Carl Radle, brought together by Dowd, *461 Ocean Boulevard* is Clapton's great comeback LP. Appropriately, it opens with "Motherless Children," a traditional tune whose rocking energy in Clapton's slide-guitar version counterpoints its relevance to the circumstances of his early life. The deeply felt "Let It Grow" finds Clapton once again "standing at the crossroads," and this time making a choice to affirm life, love and, by extension, his ability to reach within himself and create art. And *461 Ocean Boulevard* contained Clapton's cover of Bob Marley's "I Shot the Sheriff"—represented here in a tougher, more expansive live rendition from the band's December 30th, 1974 concert at the Hammersmith Odeon in London—which exposed millions of Americans to reggae music for the first time when it became a Number One hit. During the *461 Ocean Boulevard* sessions at Criteria Studios in Miami, Clapton also recorded Jimmy Reed's irresistibly seductive "Ain't That Lovin' You" with Dave Mason on guitar—a previously unreleased track included in this collection.



461 Cream Bandstand re-established Clapton in both critical and commercial terms, but it also tethered in the phase of his career that engendered concern in many of his longest-standing followers. In their concentration on songwriting, vocals and melody, 461 Cream Bandstand and the nine studio LPs that have followed it de-emphasize the protochic guitar work that characterized Clapton's tracks with the Bluesbreakers, Cream and Derek and the Dominos—though there's certainly no shortage of excellent playing. Working with a variety of producers—including David, Glen Johns and Phil Collins—Clapton alternated between American and British bands, experimenting with a wide variety of sounds and styles. Conventional pop songs and laid-back ballads of broad appeal appeared on those records and jarred the scrabbles of some fans.

A number of issues are important for understanding Clapton's music since 1974. One is that, while Clapton is still gripped by the blues and inclined to explore his favorite standards at length in live performance (note his probing reading of Otis Rush's "Double Trouble" in this collection), that



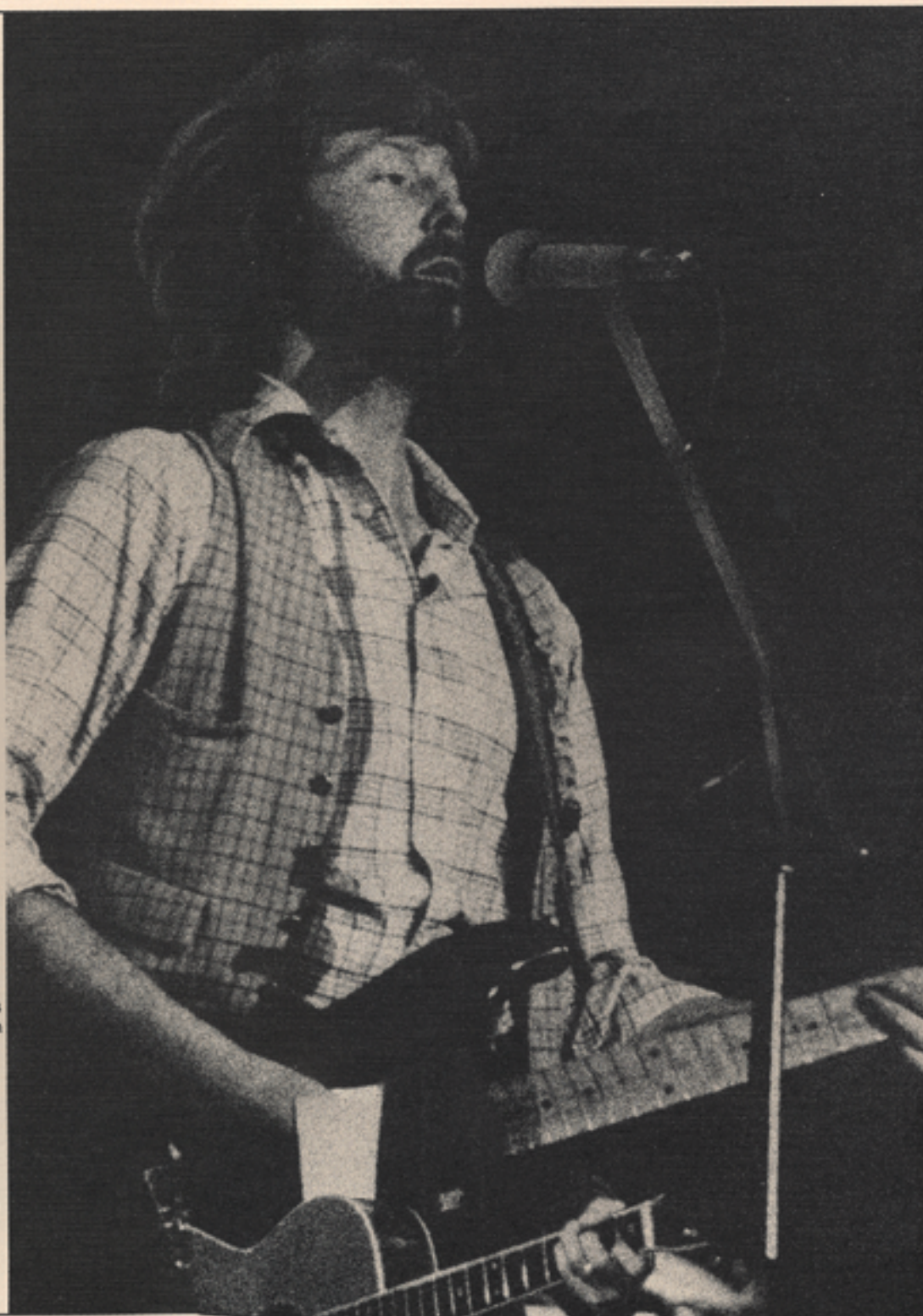
impulse is no longer single and all-consuming. Since the latter days of Cream, the thrust of Clapton's music has been towards melody, and the artists that have interested him—the Band, Bob Dylan, Bob Marley, J.J. Cale, country singer Don Williams—are often more subtle than they are explosive. Taken together those artists and Clapton's blues idols are the influences behind his most notable work of the late Seventies and Eighties.

In 1985 Clapton spoke of a desire he felt during the Seventies "to be more of a composer of melodic tunes rather than just a player, which was very unpopular with a lot of people." The remark echoes something he said eleven years earlier, in expressing admiration for Stevie Wonder: "I think when it comes down to it, I always go for singers. I don't buy an album because I like the lead guitar. I always like the human voice most of all." The greatest blues guitar playing, after all, is modeled on the sound of the human voice.

Blues, country, folk, rock and pop have come to share a place in Clapton's music. He offered a sensitive reading of Elmore James' "The Sky Is Crying" on *There's One in Every Crowd* (in addition to recording James' "(When Things Go Wrong) It Hurts Me Too" during the sessions for that album), and, in a live cut from 1977 included here, did an upbeat take on "Further On Up the Road," which over the years has become one of his signature tunes. Members of the Band were a prominent presence on the gently rolling *No Reason to Cry* album, which featured Clapton's optimistic "Hello Old Friend." Bob Dylan appeared on that record as well, sharing the vocal on his enigmatic song, "Sign Language."

Clapton also turned in fine versions of Dylan's "Knockin' on Heaven's Door"—another expression of the guitarist's spiritual side—and his swinging "If I Don't Be There By Morning." J.J. Cale's ominously enticing "Cocaine," included on Clapton's 1978 multi-platinum LP, *Slowhand*, has proven to be one of Clapton's most popular tunes, and Clapton's own catchy hit, "Lay Down Sally," from that same album, owes a clear debt to Cale. The affectionate "Wonderful Tonight," also from *Slowhand*, was simply born of Clapton's wish to write a love song.

Clapton's popularity as a live performer has consistently grown over the past ten years, and his videos and the pop-oriented LPs he has made with producer Phil Collins—*Behind the Sun* and *August* (which was co-produced by Tom Dowd)—have brought his music to a younger audience eager to learn about his past. He composed soundtracks for the BBC television series *Edge of Darkness*, which won prestigious BAFTA and Ivor Novello awards in Great Britain, and for the film *Lethal Weapon*. He contributed songs to films, including "Heaven Is One Step Away" for *Back to the Future* and two tracks for *The Color of Money*, directed by Martin Scorsese.



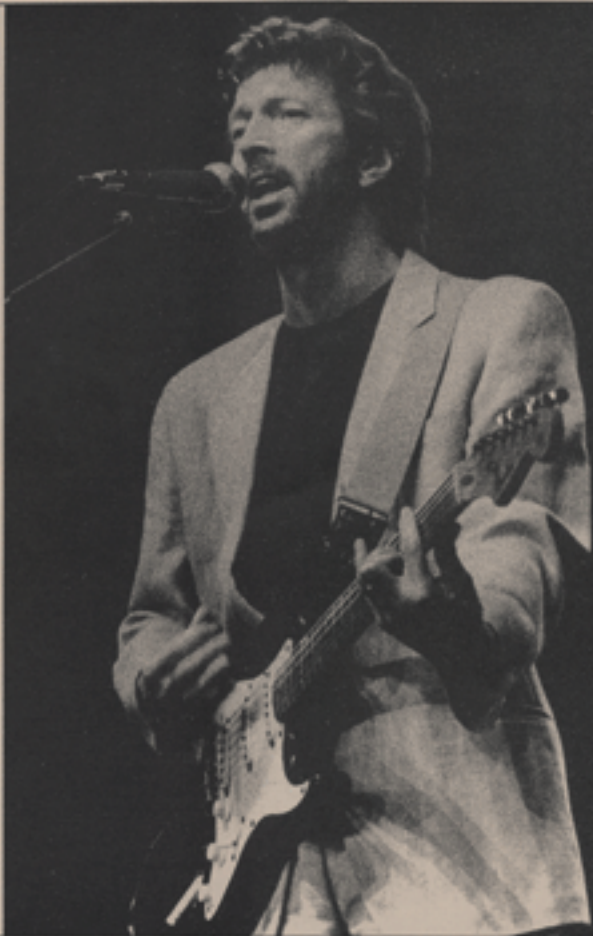


As a blues prodigy, Clapton built a commanding reputation very early in his twenties. By the time he was thirty he had, like many masters, become intrigued by simplicity—the one-note philosophy. The calm that he felt at his core—through the fires of revolutionary innovation, through the drugs and the cure, through heart-break and happiness, at the crossroads and harbor on up the road—finally defined his music.

In *Musicians* in 1986 Clapton said, “I think that the ultimate guitar hero should be a dispenser of wisdom, as well as anything else. . . . that’s the one thing I will say that I’m still striving after, outside of perfection as a musician: the attainment of wisdom, in any amount.”

If wisdom can be reflected in the creation of a superbly accomplished body of work and in the defeat of personal adversity, Eric Clapton has already achieved the major portion of his goal. And the remainder has not escaped him. It awaits him—and us, his audience—at the spectacular series of crossroads to come.

—Anthony DeCurtis
Senior Writer
Rolling Stone



40. **CROSSROADS (8:17)**
DEREK AND THE DOMINOS
Written by Robert Johnson; arranged by Eric Clapton
ERIC CLAPTON - vocals, guitar
BOBBY WHITLOCK - piano
CARL RADLE - bass
JIM GORDON - drums
Recorded live at the Fillmore East, New York, October 23, 1970.
Remixed by Dennis M. Drake at PolyGram Studios, New Jersey, July 1987.
Previously unreleased.
41. **GOT TO GET BETTER IN A LITTLE WHILE (5:31)**
DEREK AND THE DOMINOS
Written by Eric Clapton
ERIC CLAPTON - vocals, guitar
CARL RADLE - bass
JIM GORDON - drums
Produced by DEREK AND THE DOMINOS
Recorded at Olympic Studios, London, May 1971 during sessions for THE DOMINOS second album. This recording was never completed (note the absence of Bobby Whitlock) and lacks keyboard and chorus vocals.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
42. **EVIL (4:25)**
DEREK AND THE DOMINOS
Written by Willie Dixon
ERIC CLAPTON - vocals, guitar
BOBBY WHITLOCK - piano
CARL RADLE - bass
JIM GORDON - drums
Produced by DEREK AND THE DOMINOS
Recorded at Olympic Studios, London, May 1971 during sessions for THE DOMINOS second album.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
43. **ONE MORE CHANCE (3:17)**
DEREK AND THE DOMINOS
Written by Eric Clapton
ERIC CLAPTON - vocals, guitar
BOBBY WHITLOCK - piano
CARL RADLE - bass
JIM GORDON - drums
Produced by DEREK AND THE DOMINOS
Recorded at Olympic Studios, London, May 1971 during sessions for THE DOMINOS second album.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
44. **MEAN OLD FRISCO (4:02)**
DEREK AND THE DOMINOS
Written by Arthur Crudup
ERIC CLAPTON - vocals, guitar
BOBBY WHITLOCK - piano
CARL RADLE - bass
JIM GORDON - drums
Produced by DEREK AND THE DOMINOS
Recorded at Olympic Studios, London, May 1971 during sessions for THE DOMINOS second album.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
45. **SNAKE LAKE BLUES (3:33)**
DEREK AND THE DOMINOS
Written by Eric Clapton/Bobby Whitlock
ERIC CLAPTON - guitar
BOBBY WHITLOCK - piano
CARL RADLE - bass
JIM GORDON - drums
Produced by DEREK AND THE DOMINOS
Recorded at Olympic Studios, London, May 1971 during sessions for THE DOMINOS second album.
Previously unreleased.
46. **LET IT GROW (4:56)**
ERIC CLAPTON
Written by Eric Clapton
ERIC CLAPTON - vocals, guitar, dobro
GEORGE TERRY - guitar, vocals
DICK SIMS - organ
ALBHY GALUTEN - piano, ARP synthesizer
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
TOM BERNFIELD - vocals
Produced by TOM DOWD
Recorded at Criteria Studios, Miami, Florida, May 1974.
From 461 OCEAN BOULEVARD, released August 1974.
47. **AIN'T THAT LOVIN' YOU (5:26)**
ERIC CLAPTON
Written by Jimmy Reed
ERIC CLAPTON - vocals, guitar
DAVE MASON - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
Produced by TOM DOWD
Recorded at Criteria Studios, Miami, Florida, April 1974 during sessions for 461 OCEAN BOULEVARD.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
Dave Mason appears courtesy of CBS Records.
48. **MOTHERLESS CHILDREN (4:51)**
ERIC CLAPTON
Traditional, arranged by Eric Clapton and Carl Radle
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
ALBHY GALUTEN - piano
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
Produced by TOM DOWD
Recorded at Criteria Studios, Miami, Florida, May 1974.
From 461 OCEAN BOULEVARD, released August 1974.
49. **I SHOT THE SHERIFF (7:48)**
ERIC CLAPTON
Written by Bob Marley
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
MARCY LEVY - vocals, tambourine
Recorded live at the Hammersmith Odeon, London, December 5, 1974.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
50. **BETTER MAKE IT THROUGH TODAY (4:05)**
ERIC CLAPTON
Written by Eric Clapton
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
Produced by TOM DOWD
Recorded at Dynamic Sounds Studios, Kingston, Jamaica, September 1974.
From THERE'S ONE IN EVERY CROWD, released April 1975.
51. **THE SKY IS CRYING (3:57)**
ERIC CLAPTON
Written by Elmore James/Morgan Robinson/Clarence Lewis
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
Produced by TOM DOWD
Recorded at Dynamic Sounds Studios, Kingston, Jamaica, September 1974.
From THERE'S ONE IN EVERY CROWD, released April 1975.
52. **I FOUND A LOVE (3:38)**
ERIC CLAPTON
(Writer unknown)
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - piano
CARL RADLE - bass
JAMIE OLDAKER - drums
Produced by TOM DOWD
Recorded at Dynamic Sounds Studios, Kingston, Jamaica, September 1974.
during sessions for THERE'S ONE IN EVERY CROWD.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
53. **(WHEN THINGS GO WRONG) IT HURTS ME TOO (5:34)**
ERIC CLAPTON
Written by Mel London
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
Produced by TOM DOWD
Recorded at Dynamic Sounds Studios, Kingston, Jamaica, September 1974.
during sessions for THERE'S ONE IN EVERY CROWD.
Previously unreleased.
54. **WHATCHA GONNA DO (3:01)**
ERIC CLAPTON
Written by Peter Tosh
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
MARCY LEVY - vocals
PETER TOSH - vocals, guitar
Produced by TOM DOWD
Recorded at Dynamic Sounds Studios, Kingston, Jamaica, September 1974.
during sessions for THERE'S ONE IN EVERY CROWD.
Remixed by John Jansen at House of Music, New Jersey, September 1987.
Previously unreleased.
55. **KNOCKIN' ON HEAVEN'S DOOR (4:21)**
ERIC CLAPTON
Written by Bob Dylan
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
MARCY LEVY - vocals
Produced by TOM DOWD and ALBHY GALUTEN.
Recorded at Criteria Studios, Miami, Florida, June 16, 1975.
Released August 1975 as the A-side of a single.
56. **SOMEONE LIKE YOU (4:30)**
ERIC CLAPTON
Written by Arthur Louis
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
DICK SIMS - organ
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
MARCY LEVY - vocals
Produced by TOM DOWD and ALBHY GALUTEN.
Recorded at Criteria Studios, Miami, Florida, July 30, 1975.
Released August 1975 as the B-side of KNOCKIN' ON HEAVEN'S DOOR.
57. **HELLO OLD FRIEND (3:34)**
ERIC CLAPTON
Written by Eric Clapton
ERIC CLAPTON - vocals, guitar
GEORGE TERRY - guitar
JESSE ED DAVIS - guitar
DICK SIMS - keyboards
CARL RADLE - bass
JAMIE OLDAKER - drums
YVONNE ELLIMAN - vocals
MARCY LEVY - vocals
SERGIO PASTORA RODRIGUEZ - percussion
Produced by ROB FRABONI in association
with ERIC CLAPTON & CARL RADLE
Recorded at Shangri-La Studios, Malibu and the Village Recorder,
Los Angeles, March 1976.
From NO REASON TO CRY, released August 1976.

58. **SIGN LANGUAGE (2:56)**
ERIC CLAPTON
 Written by Bob Dylan
 ERIC CLAPTON - vocals, guitar, dobro
 BOB DYLAN - vocals
 ROBBIE ROBERTSON - guitar
 GEORGE TERRY - guitar
 JESSE ED DAVIS - guitar
 RON WOOD - guitar
 DICK SIMS - keyboards
 CARL RADLE - bass
 JAMIE OLDAKER - drums
 SERGIO PASTORA RODRIGUEZ - percussion
 Produced by ROB FRABONI in association
 with ERIC CLAPTON & CARL RADLE
 Recorded at Shangri-La Studios, Malibu and the Village Recorder,
 Los Angeles, March 1975
 From **NO REASON TO CRY**, released August 1975.
 Bob Dylan appears courtesy of CBS Records.
 Robbie Robertson appears courtesy of Capitol Records.
 Ron Wood appears courtesy of Warner Bros. Records.

59. **FURTHER ON UP THE ROAD (6:18)**
ERIC CLAPTON
 Written by Joe Medwick Veasey/Don D. Robey
 ERIC CLAPTON - vocals, guitar
 GEORGE TERRY - guitar
 DICK SIMS - keyboards
 CARL RADLE - bass
 JAMIE OLDAKER - drums
 YVONNE ELLIMAN - vocals
 MARCY LEVY - vocals
 SERGIO PASTORA RODRIGUEZ - percussion
 Recorded live at the Hammermith Odeon, London, April 28, 1977.
 Previously unreleased.

60. **LAY DOWN SALLY (3:50)**
ERIC CLAPTON
 Written by Eric Clapton/Marcy Levy
 ERIC CLAPTON - vocals, guitar
 GEORGE TERRY - guitar
 DICK SIMS - keyboards
 CARL RADLE - bass
 JAMIE OLDAKER - drums
 MARCY LEVY - vocals
 YVONNE ELLIMAN - vocals
 Produced by GLYN JOHNS
 Recorded at Olympic Studios, London, May 1977.
 From **SLOWHAND**, released November 1977.

61. **WONDERFUL TONIGHT (3:42)**
ERIC CLAPTON
 Written by Eric Clapton
 ERIC CLAPTON - vocals, guitar
 GEORGE TERRY - guitar
 DICK SIMS - keyboards
 CARL RADLE - bass
 JAMIE OLDAKER - drums
 MARCY LEVY - vocals
 YVONNE ELLIMAN - vocals
 Produced by GLYN JOHNS
 Recorded at Olympic Studios, London, May 1977.
 From **SLOWHAND**, released November 1977.

62. **COCAINE (3:35)**
ERIC CLAPTON
 Written by J.J. Cale
 ERIC CLAPTON - vocals, guitar
 GEORGE TERRY - guitar
 DICK SIMS - keyboards
 CARL RADLE - bass
 JAMIE OLDAKER - drums
 MARCY LEVY - vocals
 YVONNE ELLIMAN - vocals
 Produced by GLYN JOHNS
 Recorded at Olympic Studios, London, May 1977.
 From **SLOWHAND**, released November 1977.

63. **PROMISES (3:00)**
ERIC CLAPTON
 Written by Richard Feldman/Roger Linn
 ERIC CLAPTON - vocals, guitar
 GEORGE TERRY - guitar
 DICK SIMS - keyboards
 CARL RADLE - bass
 JAMIE OLDAKER - drums
 MARCY LEVY - vocals
 Produced and Engineered by GLYN JOHNS
 Recorded at Olympic Studios, London, August/September 1978.
 From **BACKLESS**, released November 1978.

64. **IF I DON'T BE THERE BY MORNING (4:34)**
ERIC CLAPTON
 Written by Bob Dylan/Helena Springs
 ERIC CLAPTON - vocals, guitar
 GEORGE TERRY - guitar
 DICK SIMS - keyboards
 CARL RADLE - bass
 JAMIE OLDAKER - drums
 MARCY LEVY - vocals
 Produced and Engineered by GLYN JOHNS
 Recorded at Olympic Studios, London, August/September 1978.
 From **BACKLESS**, released November 1978.

65. **DOUBLE TROUBLE (8:01)**
ERIC CLAPTON
 Written by Otis Rush
 ERIC CLAPTON - vocals, guitar
 ALBERT LEE - guitar
 CHRIS STAINTON - keyboards
 DAVE MARKEE - bass
 HENRY SPINETTI - drums
 Produced and Engineered by JON ASTLEY
 Recorded live at the Budokan Theatre, Tokyo, December 1979.
 From **JUST ONE NIGHT**, released May 1980.

66. **I CAN'T STAND IT (4:09)**
ERIC CLAPTON
 Written by Eric Clapton
 ERIC CLAPTON - vocals, guitar
 ALBERT LEE - guitar
 CHRIS STAINTON - keyboards
 GARY BROOKER - keyboards
 DAVE MARKEE - bass
 HENRY SPINETTI - drums
 Produced and Engineered by TOM DOWD
 Recorded at Compass Point Studios, Nassau, Bahamas, Summer 1980.
 From **ANOTHER TICKET**, released February 1981.

67. **THE SHAPE YOU'RE IN (4:09)**
ERIC CLAPTON
 Written by Eric Clapton
 ERIC CLAPTON - vocals, guitar
 RY COODER - guitar
 ALBERT LEE - guitar, keyboards, vocals
 DONALD 'DUCK' DUNN - bass
 ROGER HAWKINS - drums
 JOHN SAMBATAJO - vocals
 CHUCK KIRKPATRICK - vocals
 Produced by TOM DOWD for Tom Dowd Productions
 Recorded at Compass Point Studios, Nassau, Bahamas, Fall 1980.
 From **MONEY AND CIGARETTES**, released February 1981.
 Licensed from Warner Bros. Records & WEA International.
 John Sambatajo appears courtesy of Atlantic Records.

68. **HEAVEN IS ONE STEP AWAY (4:09)**
ERIC CLAPTON
 Written by Eric Clapton
 ERIC CLAPTON - vocals, guitar
 PETER ROBINSON - synthesizer
 CHRIS STAINTON - keyboards
 DONALD 'DUCK' DUNN - bass
 JAMIE OLDAKER - drums
 PHIL COLLINS - percussion
 RAY COOPER - percussion
 MARCY LEVY - vocals
 SHAUN MURPHY - vocals
 Produced by PHIL COLLINS
 Recorded at Air Studios, Monrovia, West Indies, Spring 1984 during
 the **BEHIND THE SUN** sessions. Mixed at Townhouse Studios, London.
 Released February 1985 as an extra track on the 12" single of **FORGIVER
 MAN**, and included in the soundtrack of **BACK TO THE FUTURE**.
 Licensed from Warner Bros. Records & WEA International.
 Phil Collins appears courtesy of Atlantic Records and Virgin Records.

69. **SHE'S WAITING (4:55)**
ERIC CLAPTON
 Written by Eric Clapton
 ERIC CLAPTON - vocals, guitar
 PETER ROBINSON - synthesizer
 CHRIS STAINTON - synthesizer and Hammond organ
 DONALD 'DUCK' DUNN - bass
 JAMIE OLDAKER - drums
 PHIL COLLINS - Simmons and snare drums
 RAY COOPER - percussion
 MARCY LEVY - vocals
 SHAUN MURPHY - vocals
 Produced by PHIL COLLINS
 Recorded at Air Studios, Monrovia, West Indies, Spring 1984. Mixed
 at Townhouse Studios, London.
 From **BEHIND THE SUN**, released March 1985.
 Licensed from Warner Bros. Records & WEA International.
 Phil Collins appears courtesy of Atlantic Records and Virgin Records.

70. **TOO BAD (2:37)**
ERIC CLAPTON
 Written by Eric Clapton
 ERIC CLAPTON - vocals, guitar
 CHRIS STAINTON - keyboards
 DONALD 'DUCK' DUNN - bass
 PHIL COLLINS - drums
 Produced by PHIL COLLINS
 Recorded at Air Studios, Monrovia, West Indies, Spring 1984 during
 the **BEHIND THE SUN** sessions. Mixed at Townhouse Studios, London.
 Released February 1985 as the B-side of **FORGIVER MAN**.
 Licensed from Warner Bros. Records & WEA International.
 Phil Collins appears courtesy of Atlantic Records and Virgin Records.

71. **MISS YOU (5:05)**
ERIC CLAPTON
 Written by Eric Clapton/Greg Phillinganes/Bobby Colomby
 ERIC CLAPTON - vocals, guitar
 GREG PHILLINGANES - keyboards, vocals
 NATHAN EAST - bass
 PHIL COLLINS - drums, percussion, vocals
 MICHAEL BRECKER - sax
 JON FADDIS - trumpet
 RANDY BRECKER - trumpet
 DAVE BARGERONE - trombone
 Horns arranged by LEON PENDARVIS
 Produced by PHIL COLLINS
 in association with TOM DOWD
 Recorded at Sunset Sound Studios, Los Angeles, Spring 1986 and
 mixed at Criteria Studios, Miami, Florida, Fall 1986.
 From **ADGUSE**, released November 1986.
 Licensed from Warner Bros. Records & WEA International.
 Phil Collins appears courtesy of Atlantic Records and Virgin Records.

72. **WANNA MAKE LOVE TO YOU (5:43)**
ERIC CLAPTON
 Written by Jerry Williams
 ERIC CLAPTON - vocals, guitar
 GREG PHILLINGANES - keyboards, vocals
 NATHAN EAST - bass
 PHIL COLLINS - drums, percussion, vocals
 KATIE KISSOON - vocals
 TESSA NILES - vocals
 Produced by PHIL COLLINS in association with TOM DOWD
 Recorded at Sunset Sound Studios, Los Angeles, Spring 1986 and
 mixed at Criteria Studios, Miami, Florida, Fall 1986 during the **AUGUST** sessions.
 Released January 1987 as an extra track on the 12" single of **BEHIND THE MASK**.
 Licensed from Warner Bros. Records & WEA International.
 Phil Collins appears courtesy of Atlantic Records and Virgin Records.

73. **AFTER MIDNIGHT (4:05)**
ERIC CLAPTON
 Written by J.J. Cale
 ERIC CLAPTON - vocals, guitar
 ALAN CLARK - keyboards
 NATHAN EAST - bass, vocals
 ANDY NEWMARK - drums
 Executive Producer: Eric Clapton
 Produced by Peter McHugh and Jim Harris
 Engineered by Justin Niebank
 Recorded at Power Station Studios, New York
 and mixed at Stevensville Studios, Chicago, September 1987
 Special thanks to Michael Bove and DCB Needham Worldwide.

ORIGINAL SOUND RECORDINGS

12.3 © 1964 CHARLY RECORDS INTERNATIONAL A/S, COPENHAGEN, DENMARK
4.5, 7 © 1966 CHARLY RECORDS INTERNATIONAL A/S, COPENHAGEN, DENMARK
8.9 © 1966 CHARLY RECORDS INTERNATIONAL A/S, COPENHAGEN, DENMARK
10.11, 12, 13, 14, 15 © 1966 THE DECCA RECORD COMPANY LTD.
16, 17, 18 © 1966 POLYDOR INTERNATIONAL GMBH
19 © 1966 BBC INTERPRETS LTD.
20, 21, 22 © 1967 POLYDOR INTERNATIONAL GMBH
23 © 1966 BBC INTERPRETS LTD.
24, 25, 26 © 1966 POLYDOR INTERNATIONAL GMBH
27, 28, 29 © 1966 POLYDOR INTERNATIONAL GMBH
30 © 1966 POLYDOR INTERNATIONAL GMBH
31 © 1966 CBS, INC.
32, 33, 34, 35, 37 © 1970 POLYDOR INTERNATIONAL GMBH
36 © 1970 POLYDOR INTERNATIONAL GMBH
38, 40, 41, 42, 43, 44, 45 © 1966 POLYDOR INTERNATIONAL GMBH
46 © 1970 POLYDOR INTERNATIONAL GMBH
47 © 1966 POLYDOR INTERNATIONAL GMBH
48 © 1970 POLYDOR INTERNATIONAL GMBH
49 © 1966 POLYDOR INTERNATIONAL GMBH
50, 51 © 1970 POLYDOR INTERNATIONAL GMBH
52, 53, 54 © 1966 POLYDOR INTERNATIONAL GMBH
55, 56 © 1970 POLYDOR INTERNATIONAL GMBH
57, 58 © 1970 POLYDOR INTERNATIONAL GMBH
59 © 1966 POLYDOR INTERNATIONAL GMBH
60, 61, 62 © 1970 POLYDOR INTERNATIONAL GMBH
63, 64 © 1970 POLYDOR INTERNATIONAL GMBH
65 © 1966 MONSIEUR MANAGEMENT LTD.
66 © 1961 MONSIEUR MANAGEMENT LTD.
67 © 1963 WARNER BROS. RECORDS FOR THE U.S. & WEA INTERNATIONAL FOR THE WORLD OUTSIDE THE U.S.
68, 69 © 1963 WARNER BROS. RECORDS FOR THE U.S. & WEA INTERNATIONAL FOR THE WORLD OUTSIDE THE U.S.
70 © 1964 WARNER BROS. RECORDS FOR THE U.S. & WEA INTERNATIONAL FOR THE WORLD OUTSIDE THE U.S.
72 © 1967 WARNER BROS. RECORDS FOR THE U.S. & WEA INTERNATIONAL FOR THE WORLD OUTSIDE THE U.S.
73 © 1966 POLYGRAM INTERNATIONAL LIMITED.

THIS COMPILATION © 1988 POLYGRAM INTERNATIONAL LIMITED.

PHOTO CREDITS

PAGE 4, ERIC CLAPTON, 1963 Courtesy of Pictorial Press/STAR FILE
PAGE 5, THE YARDBIRDS, 1963 Courtesy of Michael Ochs Archives; THE YARDBIRDS, 1964 Courtesy of Michael Ochs Archives
PAGE 6, BELLERBEAKERS, 1966 Courtesy of The Decca Record Co. Ltd.
PAGE 8, CREAM, 1966 Courtesy of Pictorial Press/STAR FILE; ERIC CLAPTON, 1964 Courtesy of Barry Wentzel/STAR FILE
PAGE 9, ERIC CLAPTON, 1967 Courtesy of Don Padden; CREAM, 1967 Courtesy of Pictorial Press/STAR FILE; CREAM, 1968 Courtesy of Barry Wentzel/STAR FILE
PAGE 10, ERIC CLAPTON, 1969 Courtesy of David Gahr; ERIC CLAPTON, 1969 Courtesy of David Gahr
PAGE 10/11, IRLAND FARE, 1969 Courtesy of David Gahr
PAGE 12, DELANEY AND BONNIE, 1969 Courtesy of Joseph Sta/STAR FILE; ERIC CLAPTON, 1970 Courtesy of Barry Wentzel/STAR FILE; ERIC CLAPTON and GEORGE HARRISON, 1970 Courtesy of Barry Wentzel/STAR FILE
PAGE 13, ERIC CLAPTON, 1970 Courtesy of Barry Wentzel/STAR FILE
PAGE 14, ERIC CLAPTON, 1970 Courtesy of Joseph Sta/STAR FILE
PAGE 15, DEREK AND THE DOMAINS, 1970 Courtesy of Joseph Sta/STAR FILE; STEVE WINWOOD, RON WOOD, RICK GRECH, ERIC CLAPTON and PETE TOWNSEND - RAINBOW CONCERT, 1970 Courtesy of Barry Wentzel/STAR FILE; ERIC CLAPTON, 1970 Courtesy of David Gahr
PAGE 16, ERIC CLAPTON, 1970 Courtesy of Joseph Sta/STAR FILE; ERIC CLAPTON, 1970 Courtesy of Joseph Sta/STAR FILE
PAGE 17, ERIC CLAPTON, 1970 Courtesy of Anastasia Paraske/STAR FILE
PAGE 18, ERIC CLAPTON, 1970 Courtesy of Richard E. Aaroe/STAR FILE
PAGE 19, ERIC CLAPTON, 1970 Courtesy of Joseph Sta/STAR FILE; ERIC CLAPTON, MUDDY WATERS and JOHNNY WINTER, 1970 Courtesy of Paul Niekirk/STAR FILE; ERIC CLAPTON and BONNIE LANE - ARMY CONCERT, 1980 Courtesy of Vivian Zulfante/STAR FILE
PAGE 20, ERIC CLAPTON, 1967 Courtesy of Vivian Zulfante/STAR FILE; ERIC CLAPTON, 1966 Courtesy of Bob Green/STAR FILE
PAGE 21, ELTON JOHN, BINGO STARR, ERIC CLAPTON, BOB LYNNE and GEORGE HARRISON - FRIENDS' TRUST, 1967 Courtesy of Vivian Zulfante/STAR FILE

ERIC CLAPTON CROSSROADS

Compilation Produced by Bill Levenson

Executive Producers Roger Forrester, George McManus, Harry Palmer & Charles Shiddell

Booklet essay by Anthony DeCurtis

Cover portrait by Ron Wood

Art direction by Michael Eays

Design by Mitchell Kanner

Typography and Art Production by Service Art Studio, New York

Mastered by Greg Calbi at Sterling Sound, New York

Digital editing by Rhonda Schoen at Sterling Sound, New York

This compilation was digitally compiled and mastered from first generation master tapes or from tapes mixed specifically for it.

The YARDBIRDS masters were digitally prepared by Bill Inglot and Ken Perry at K-Disc, Los Angeles, CA.

The YARDBIRDS demos were digitally restored by Sonic Solutions, San Francisco, CA.

CROSSROADS is the result of nearly 18 months of research and planning, all of which could not have been possible without the advice, input, and work of many friends.

I'd like to thank the following for their support and contributions:

David Altschul, Harry Anger, Dick Auber, Nelson Ayres, Michael Bays, Maryellen Benenati, John Bolowsky, Dana Brandwein, Kathleen Brown, Jack Bruce, Tony Buzzco, Greg Calbi, Kathy Cantwell, Phil Carson, Ray Coleman, Irene and Charlie Conrad, Tom Coyne, Anthony DeCurtis, Paul Del Campo, Cathy Doherty, Tom Dowd, Dennis Drake, Pam Drossins, Oliver Druggill, Len Epsand, Barry Fisch, David Gahr, Rick Gars, Felicia Gearhart, Sam Ginsburg, Ron Goldsmith, Saba Gur, Jim Harris, Laura Harris, Bas Hartong, Pam Haslam, Stefan Heller, Scott Hightower, Horst Hohenbocken, Bill Inglot, Bob Jamieson, John Jensen, Bebe Jennings, Mitchell Kanner, Peter Kazandjins, Steve Kleinberg, John Kubick, Larry Lachmann, Mark Leviton, Ronald Lippin, Virginia Lohle, Helden Marrs, Gene Masson, John Mayall, George McManus, Roger Myhill, Eli Okun, Carlos Oms, Cliff O'Sullivan, Harry Palmer, Don Paulsen, Tony Poptone, Ken Perry, Hema Petrone, Mary Sauer, Rhonda Schoen, Margarita Schockel, Charles Shiddell, Tom Steenbergen, Horst Siller, Dan Sullivan, Nancy Sullivan, Sandy Summer, Terri Terney, John Tracy, Jim Urie, Cathy Vangieri, Mathieu Vanovervelt, Kim Walsh, Dick Wingate, Ron Wood, Larry Yelen, Jean Luc Young

With a very special thanks to Roger Forrester and Diana Puplett.

Bill Levenson April 1988.

ERIC CLAPTON FAN CLUB
SLOWHAND
P.O. BOX 3982
LONDON, NW1 5HP, ENGLAND



JOHN MAYALL'S BLUESBREAKERS
BLUESBREAKERS WITH ERIC CLAPTON
LONDON



CREAM
FRESH CREAM
POLYDOR



CREAM
WHEELS OF FIRE
POLYDOR



CREAM
GOODBYE
POLYDOR



CREAM
LIVE CREAM
POLYDOR



CREAM
LIVE CREAM VOLUME TWO
POLYDOR



BLIND FAITH
BLIND FAITH
POLYDOR



DELANEY & BONNIE
WITH ERIC CLAPTON
ON TOUR
ATLANTIC



ERIC CLAPTON
ERIC CLAPTON
POLYDOR



DEREK AND THE DOMINOS
IN CONCERT
POLYDOR



ERIC CLAPTON
RAINBOW CONCERT
POLYDOR



ERIC CLAPTON
461 OCEAN BOULEVARD
POLYDOR



ERIC CLAPTON
THERE'S ONE IN EVERY CROWD
POLYDOR



ERIC CLAPTON
E.C. WAS HERE
POLYDOR



ERIC CLAPTON
NO REASON TO CRY
POLYDOR



ERIC CLAPTON
SLOWHAND
POLYDOR



ERIC CLAPTON
JUST ONE NIGHT
POLYDOR



ERIC CLAPTON
ANOTHER TICKET
POLYDOR



ERIC CLAPTON
MONEY AND CIGARETTES
WARNER BROS



ERIC CLAPTON
BEHIND THE SUN
WARNER BROS



ERIC CLAPTON
AUGUST
WARNER BROS

"DEREK & THE DOMINOS"
4 MASTER

LABEL ATLANTIC
PRODUCER Tom Dowd
ENGINEER STAFF

STUDIO B CRITERIA

ARTIST
REEL NO.
DATE

1	2	3	4	5	6	7	8
---	---	---	---	---	---	---	---

"LAYLA" 1ST SECTION							
ORGAN BOTTOM	ORGAN TOP	ERIC & DUANE (DUPLICATE SOLOS)	DUANE (SOLOS)	ERIC (RHYTHM)	BASS	DRUMS (LEFT)	DRUMS (RIGHT)
R~o 1	L-4/o 2	M/o 3	L-o-5 4	M/o 5	L-o/n 6	L-o/n 7	R-o 8

ERIC (GUITAR HARMONY WITH TRILL+12)	TAMBOURINE O/D	ERIC (GUITAR HARMONY WITH 9+12)	ERIC (GUITAR HARMONY WITH 9+11)	BOBBY (CHORUS)	ERIC (LEAD AND CHORUS)	CHORUS DOUBLE (BOBBY)	CHORUS DOUBLE (ERIC) L9-3 16
R~o 9	M/o 10	L-o/n 11	M/o 12	R-3/o 13	L-o-3 14	R-3/o 15	ERIC LEAD (1ST VERSE ONLY)

"LAYLA" 2ND SECTION 7:10							
ORGAN BOTTOM	ORGAN TOP	GUITAR LESLIE (LEFT) O/D	GUITAR LESLIE (RIGHT) O/D	DUANE O/D BOTTLENECK	ERIC BOX GUITAR REINFORCEMENT OF LEAD O/D	DRUMS O/D LEFT	DRUMS O/D RIGHT
R~o 1	L-4/o 2	M/o 3	L-o-5 4	M/o 5	10/11/70 6	L-o/n 7	R~o 8

DUANE O/D 9/9/70 USE WITH ORIGINAL	PERCUSSION O/D	BASS O/D 9/9/70	CYMBALS (RIGHT) O/D	CYMBALS (LEFT) O/D	PIANO (RIGHT) PIANO REINFORCEMENT OF LEAD O/D	PIANO BOTTOM	PIANO TOP
R~o 9	M/o 10	L-o/n 11	9/9 12	9/9 13	10/11/70 14	15	L'o-4 16

SONGWRITERS AND PUBLISHERS INDEX

- BOOM BOOM**
(John Lee Hooker)
Conrad Music (BMI)
- HONEY IN YOUR HIPS**
(Keith Reif)
Yardbirds Music (PRS)
- BABY WHAT'S WRONG**
(Jimmy Reed)
Conrad Music (BMI)
- I WISH YOU WOULD**
(Billy Boy Arnold)
Conrad Music (BMI)
- A CERTAIN GIRL**
(Naomi Neville)
CBS Unart (BMI)
- GOOD MORNING LITTLE SCHOOLGIRL**
(H. G. Demarais)
Jewel Music Publishing Co. Inc. (PRS)
- I AIN'T GOT YOU**
(Calvin Carter)
Conrad Music (BMI)
- FOR YOUR LOVE**
(Graham Gouldman)
Blackwood Music (BMI)
- GOT TO HURRY**
(O. Rosputin)
Roar Music/EMI Music Publishing Ltd. (PRS)
- LONELY YEARS**
(John Mayall)
Rightsong Music, Inc./Gunnell Music, Inc. (PRS)
- BERNARD JENKINS**
(Eric Clapton)
Rightsong Music, Inc./Gunnell Music, Inc. (PRS)
- HIDEAWAY**
(Freddie King/Soney Thompson)
Fort Knox/Trio Music (BMI)
- ALL YOUR LOVE**
(Otis Rush)
Conrad Music (BMI)
- RAMBLIN' ON MY MIND**
(Robert Johnson; arranged by Eric Clapton)
Unichappell Music (BMI)
- HAVE YOU EVER LOVED A WOMAN**
(Billy Myles)
Fort Knox/Trio Music (BMI)
- WRAPPING PAPER**
(Jack Bruce/Pete Brown)
Unichappell Music (BMI)
- I FEEL FREE**
(Jack Bruce/Pete Brown)
Unichappell Music (BMI)
- SPOONFUL**
(Willie Dixon)
Arc Music Corp. (BMI)
- LAWDY MAMA**
(Traditional; arranged by Eric Clapton)
Unichappell Music (BMI)
- STRANGE BREW**
(Eric Clapton/Felix Pappalardi/Gail Collins)
Unichappell Music/Pronto Music/Windfall Music (BMI)
- SUNSHINE OF YOUR LOVE**
(Jack Bruce/Pete Brown/Eric Clapton)
Unichappell Music (BMI)
- TALES OF BRAVE ULYSSES**
(Eric Clapton/Martin Sharp)
Unichappell Music (BMI)
- STEPPIN' OUT**
(James Bracken)
Conrad Music (BMI)
- ANYONE FOR TENNIS**
(Eric Clapton/Martin Sharp)
Unichappell Music (BMI)
- WHITE ROOM**
(Jack Bruce/Pete Brown)
Unichappell Music (BMI)
- CROSSROADS**
(Robert Johnson; arranged by Eric Clapton)
Unichappell Music (BMI)
- BADGE**
(Eric Clapton/George Harrison)
Unichappell Music/Zero Productions (BMI)
- PRESENCE OF THE LORD**
(Eric Clapton)
Unichappell Music (BMI)
- CAN'T FIND MY WAY HOME**
(Steve Winwood)
Island Music (BMI)
- SLEEPING IN THE GROUND**
(Sam Myers)
Ace Publishing (BMI)
- COMIN' HOME**
(Eric Clapton/Bonnie Bramlett)
Unichappell Music/Delbon Publishing (BMI)
- BLUES POWER**
(Eric Clapton/Leon Russell)
Skyhill Music (BMI)
- AFTER MIDNIGHT**
(J.J. Cale)
Warner-Tamerlane Music Corp. (BMI)
- LET IT RAIN**
(Eric Clapton/Bonnie Bramlett)
Unichappell Music/Delbon Music (BMI)
- TELL THE TRUTH**
(Eric Clapton/Bobby Whitlock)
Unichappell Music/Delbon Music (BMI)
- ROLL IT OVER**
(Eric Clapton/Bobby Whitlock)
Unichappell Music/Delbon Music (BMI)
- LAYLA**
(Eric Clapton/Jim Gordon)
Unichappell Music (BMI)
- MEAN OLD WORLD**
(Walter Jacobs)
Arc Music (BMI)
- KEY TO THE HIGHWAY**
(Charles Segar/Willie Broozey)
Duchess Music/Wabash Music (BMI)
- CROSSROADS**
(Robert Johnson; arranged by Eric Clapton)
Unichappell Music (BMI)
- GOT TO GET BETTER IN A LITTLE WHILE**
(Eric Clapton)
Unichappell Music (BMI)
- EVIL**
(Willie Dixon)
Arc Music Corp./Hoochie Coochie Music (Administered by Bug Music) (BMI)
- ONE MORE CHANCE**
(Eric Clapton)
Unichappell Music (BMI)
- MEAN OLD FRISCO**
(Arthur Crudup)
Rightsong Music/Crudup Music (BMI)
- SNAKE LAKE BLUES**
(Eric Clapton/Bobby Whitlock)
Unichappell Music (BMI)
- LET IT GROW**
(Eric Clapton)
Unichappell Music (BMI)
- AIN'T THAT LOVIN' YOU**
(Jimmy Reed)
Conrad Music (BMI)
- MOTHERLESS CHILDREN**
(Traditional; arranged by Eric Clapton and Carl Radle)
Unichappell Music (BMI)
- I SHOT THE SHERIFF**
(Bob Marley)
Cayman Music Inc. (ASCAP)
- BETTER MAKE IT THROUGH TODAY**
(Eric Clapton)
Unichappell Music (BMI)
- THE SKY IS CRYING**
(Elmore James/Morgan Robinson/Clarence Lewis)
ABZ Music (BMI)
- I FOUND A LOVE**
(writer unknown)
- (WHEN THINGS GO WRONG) IT HURTS ME TOO**
(Mel London)
Conrad Music (BMI)
- WHATCHA GONNA DO**
(Peter Tosh)
Mabrak Music (BMI)
- KNOCKIN' ON HEAVEN'S DOOR**
(Bob Dylan)
Ram's Horn Music (ASCAP)
- SOMEONE LIKE YOU**
(Arthur Louis)
Film Trax Publishing (PRS)
- HELLO OLD FRIEND**
(Eric Clapton)
Unichappell Music (BMI)
- SIGN LANGUAGE**
(Bob Dylan)
Ram's Horn Music (ASCAP)
- FURTHER ON UP THE ROAD**
(Joe Medwich Veasey/Don D. Robey)
Duchess Music (BMI)
- LAY DOWN SALLY**
(Eric Clapton/Marcy Levy/George Terry)
Unichappell Music (BMI)
- WONDERFUL TONIGHT**
(Eric Clapton)
Unichappell Music (BMI)
- COCAINE**
(J.J. Cale)
Audigram Music (BMI)
- PROMISES**
(Richard Feldman/Roger Linn)
Naswhal Music (Administered by Skyhill Publishing Co., Inc.) (BMI)
- IF I DON'T BE THERE BY MORNING**
(Bob Dylan/Helena Springs)
Special Rider Music (ASCAP)
- DOUBLE TROUBLE**
(Otis Rush)
Conrad Music (BMI)
- I CAN'T STAND IT**
(Eric Clapton)
Unichappell Music (BMI)
- THE SHAPE YOU'RE IN**
(Eric Clapton)
E.C. Music Ltd. (Administered by Unichappell Music) (BMI)
- HEAVEN IS ONE STEP AWAY**
(Eric Clapton)
E.C. Music Ltd. (Administered by Unichappell Music) (BMI)
- SHE'S WAITING**
(Eric Clapton/John Robinson)
Unichappell Music (BMI)/Hit and Run Music Publishing, Inc. (ASCAP)
- TOO BAD**
(Eric Clapton)
E.C. Music Ltd. (Administered by Unichappell Music) (BMI)
- MISS YOU**
(Eric Clapton/Gregg Phillinganes/Bobby Columby)
E.C. Music Ltd. (Administered by Unichappell Music (BMI)/
Chocolate Malted Music (BMI)/King Arthur Music (ASCAP)
- WANNA MAKE LOVE TO YOU**
(Jerry Williams)
CBS Songs (PRS)
- AFTER MIDNIGHT**
(J.J. Cale)
Warner-Tamerlane Music Corp. (BMI)

