

ERIC CLAPTON CROSSROADS 2

(live in the seventies)

ONE

1. WALKIN' DOWN THE ROAD (5:16) CRITERIA STUDIOS, MIAMI May 1974
2. HAVE YOU EVER LOVED A WOMAN* (7:41) LONG BEACH ARENA July 19, 1974
3. WILLIE AND THE HAND JIVE / GET READY (11:42) LONG BEACH ARENA July 20, 1974
4. CAN'T FIND MY WAY HOME* (5:19) LONG BEACH ARENA July 20, 1974
5. DRIFTIN' BLUES / RAMBLING ON MY MIND* (11:36) LONG BEACH ARENA July 20, 1974
6. PRESENCE OF THE LORD* (8:46) LONG BEACH ARENA July 20, 1974
7. RAMBLING ON MY MIND / HAVE YOU EVER LOVED A WOMAN* (8:16) HAMMERSMITH ODEON December 4, 1974
8. LITTLE WING (6:43) HAMMERSMITH ODEON December 4, 1974
9. THE SKY IS CRYING / HAVE YOU EVER LOVED A WOMAN / RAMBLING ON MY MIND (7:39) HAMMERSMITH ODEON December 5, 1974

TWO

1. LAYLA (6:38) PROVIDENCE CIVIC CENTER June 25, 1975
2. FURTHER ON UP THE ROAD (4:31) PROVIDENCE CIVIC CENTER June 25, 1975
3. I SHOT THE SHERIFF (10:21) NASSAU COLISEUM June 28, 1975
4. BADGE (10:42) NASSAU COLISEUM June 28, 1975
5. DRIFTIN' BLUES (6:58) PROVIDENCE CIVIC CENTER June 25, 1975
6. EYESIGHT TO THE BLIND / WHY DOES LOVE GOT TO BE SO SAD? (24:19) PROVIDENCE CIVIC CENTER June 25, 1975

THREE

1. TELL THE TRUTH (8:57) HAMMERSMITH ODEON April 27, 1977
2. KNOCKIN' ON HEAVEN'S DOOR (6:20) HAMMERSMITH ODEON April 27, 1977
3. STORMY MONDAY (13:02) HAMMERSMITH ODEON April 27, 1977
4. LAY DOWN SALLY (5:23) SANTA MONICA CIVIC AUDITORIUM February 12, 1978
5. THE CORE (9:13) SANTA MONICA CIVIC AUDITORIUM February 11, 1978
6. WE'RE ALL THE WAY (2:55) SANTA MONICA CIVIC AUDITORIUM February 12, 1978
7. COCAINE (6:37) SANTA MONICA CIVIC AUDITORIUM February 12, 1978
8. GOIN' DOWN SLOW / RAMBLING ON MY MIND (13:45) SANTA MONICA CIVIC AUDITORIUM February 11, 1978
9. MEAN OLD FRISCO (5:53) SAVANNAH CIVIC CENTER March 21, 1978

FOUR

1. LOVING YOU IS SWEETER THAN EVER (4:23) VICTORIA HALL, HANLEY November 28, 1978
2. WORRIED LIFE BLUES (5:56) VICTORIA HALL, HANLEY November 28, 1978
3. TULSA TIME (4:31) APOLLO THEATRE, GLASGOW November 24, 1978
4. EARLY IN THE MORNING (6:19) VICTORIA HALL, HANLEY November 28, 1978
5. WONDERFUL TONIGHT (6:24) APOLLO THEATRE, GLASGOW November 24, 1978
6. KIND HEARTED WOMAN (5:17) APOLLO THEATRE, GLASGOW November 24, 1978
7. DOUBLE TROUBLE (11:06) VICTORIA HALL, HANLEY November 28, 1978
8. CROSSROADS (5:20) VICTORIA HALL, HANLEY November 28, 1978
9. TO MAKE SOMEBODY HAPPY (5:11) OLYMPIC SOUND STUDIOS, LONDON December 28, 1978
10. CRYIN' (2:54) OLYMPIC SOUND STUDIOS, LONDON December 28, 1978
11. WATER ON THE GROUND (3:00) OLYMPIC SOUND STUDIOS, LONDON December 28, 1978

*Previously released on EC WAS HERE in different mix

COMPILATION PRODUCER: Bill Levenson
ASSOCIATE PRODUCER: Jerry Rappaport

MIXED BY: Jay Mark at Sear Sound Studios, New York, NY
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Ted Jensen at Sterling Sound, New York, NY

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DOUGHERTY

COMPACT
DIGITAL AUDIO

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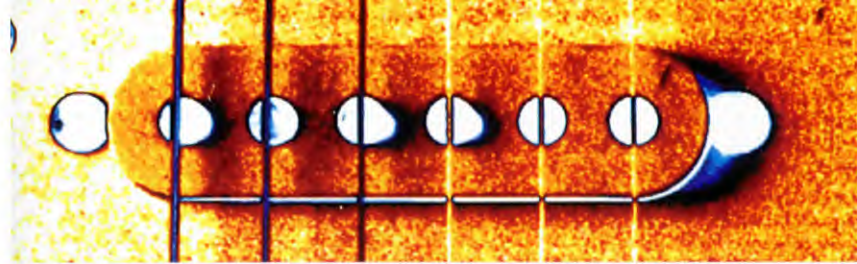
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Beginning with his electrifying debut with the Yardbirds, Eric Clapton's commitment to the American blues music he so admired helped to forge one of the most compelling and successful careers in popular music. What made

Clapton so unique was that rather than simply replicate the exotic sounds he had heard on blues discs, he incorporated the emotion of the original performances into his own playing, expanding the vocabulary of blues guitar through his dramatic solos.

The enormous success enjoyed by Cream, which Clapton formed after leaving John Mayall's Bluesbreakers, transformed the guitarist's parochial cult status to international stardom. Punctuated by his furious guitar work, Cream's winning combination of

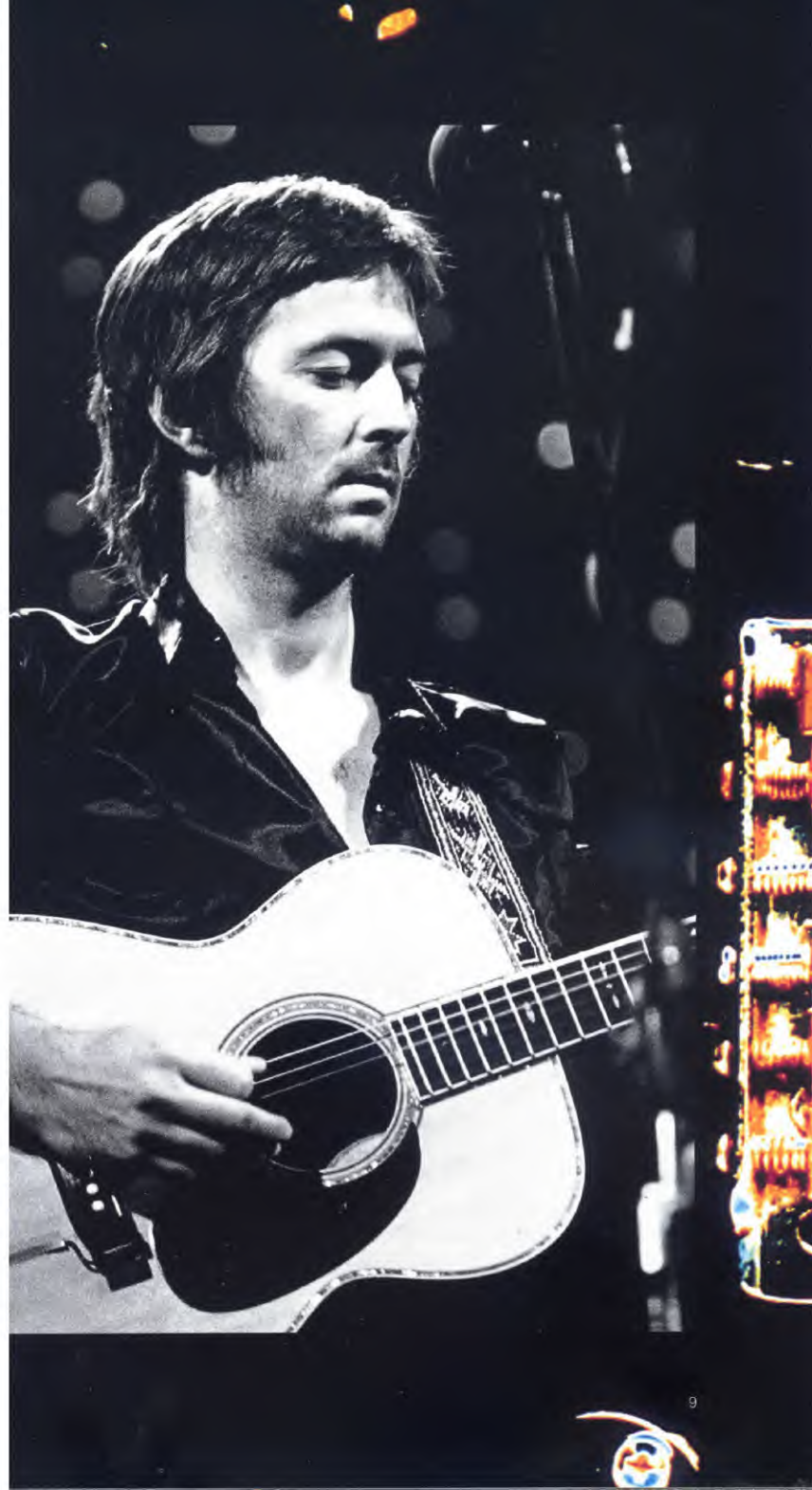


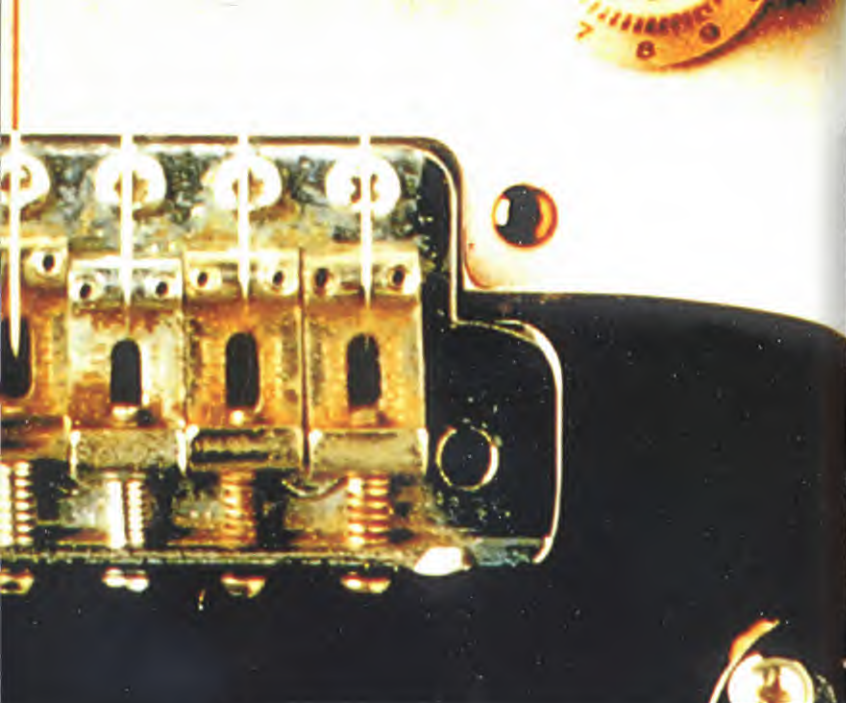
whimsical psychedelia blended with fiery, highly amplified remakes of such blues standards as "Spoonful," "Crossroads" and "Born Under A Bad Sign" effectively consolidated Clapton's impressive standing.

Clapton's post Cream undertakings were equally successful, as Blind Faith enjoyed tremendous popularity, while **Eric Clapton**, his first solo album, and the magnificent **Layla And Other Assorted Love Songs** by Derek and the Dominos each enhanced his reputation. By 1971, however, despite his remarkable resume, Clapton had worn down. Despite their considerable potential, Derek and the Dominos broke up during the making of their second album. The group's dissolution had a decided impact on Clapton. Save for occasional session work and such special occasions as George Harrison's Concert For Bangladesh and the 1973 Rainbow Concerts organised in his honour by Pete Townshend, Clapton virtually retreated from public view for nearly three years.

In April 1974, Clapton resumed his career at Criteria Studios in Miami, where producer Tom Dowd had been enlisted to organise the guitarist's first studio session in nearly three years. Dowd, who had engineered Cream's **Disraeli Gears** and **Wheels Of Fire** sessions and co-produced the brilliant **Layla And Other Assorted Love Songs** album for Derek and the Dominos, had been asked to help field the best possible rhythm section for Clapton. Dowd experimented with a variety of player combinations, pairing Clapton with such diverse talent as former Traffic guitarist Dave Mason,

bassist Jaco Pastorius, drummer Jim Fox from the James Gang, bassist Harold Cowart from Cold Grits, as well as famed Booker T & the MGs drummer Al Jackson.





Even before Dowd had begun assembling musicians in Miami, Carl Radle, Clapton's longtime bassist, had been working to accelerate his old friend's return. By mailing tapes of prospective musicians to Clapton, Radle hoped to stimulate the guitarist's curiosity. Radle took particular interest in a group of players from Tulsa, Oklahoma who had recently served as Bob Seger's backing band. Keyboardist Dickie Sims, vocalist Marcy Levy and drummer Jamie Oldaker had backed Seger and contributed to the Michigan based rocker's popular album **Back In '72**. Shortly thereafter, the three parted company with Seger and made their way back to Tulsa. In early 1974, Radle summoned them to Miami, where they were formally introduced to Clapton.

Rounding out Radle's 'Oklahoma Pocket,' as Dowd had labelled them, was vocalist Yvonne Elliman, best known for her role as Jesus Christ Superstar's Mary Magdalene and guitarist George Terry. Terry had originally been introduced to Clapton in September 1970,

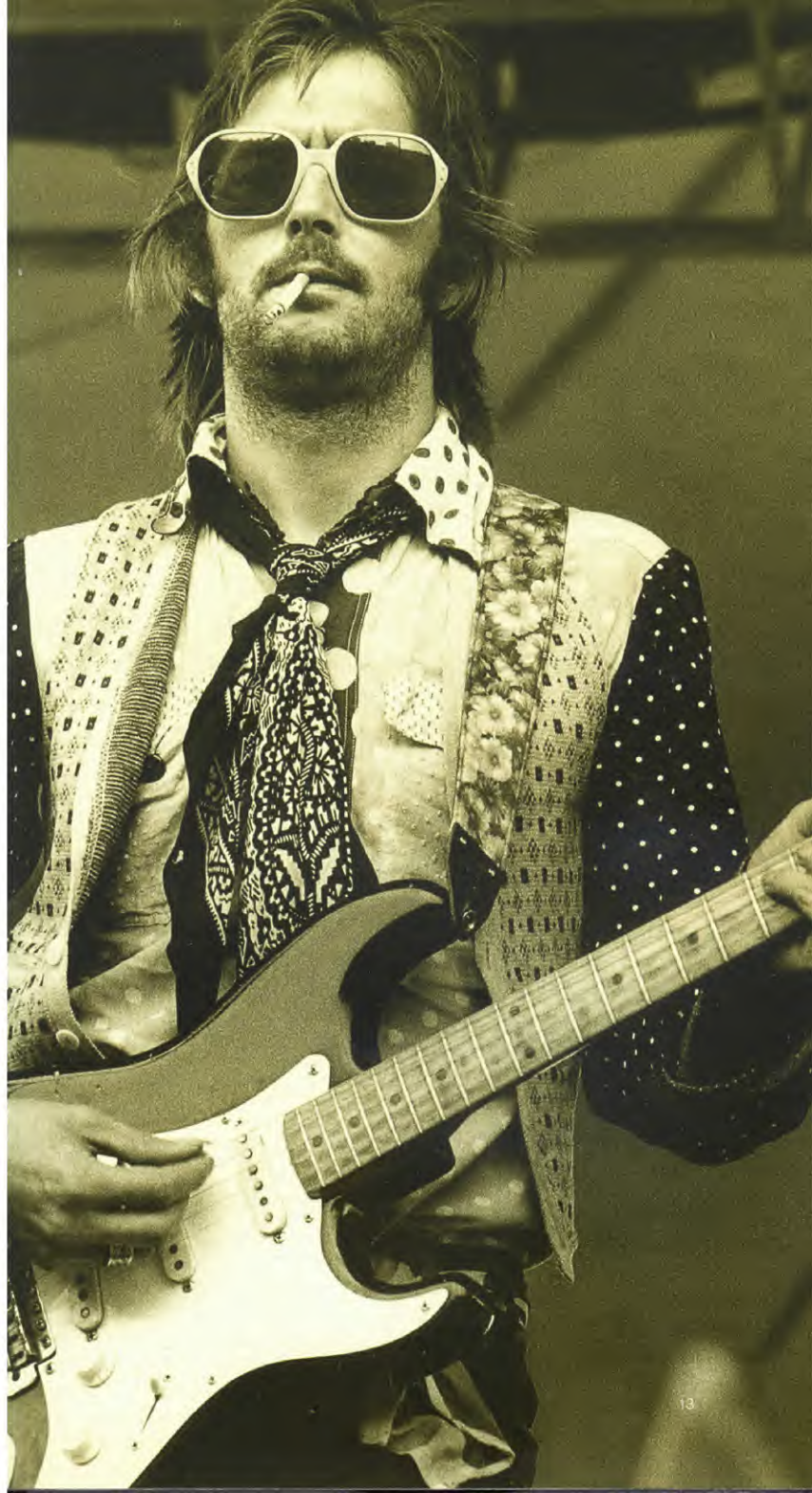
during the recording of

Layla And Other Assorted Love Songs. "George

didn't have the confidence at that time to walk into the studio and start playing with Eric and Duane Allman," explains Dowd. "He stayed in the control room with me just blotting up the genius of those two players."

Terry's opportunity to

showcase his skills before Clapton would come when the guitarist heard of Dowd's frantic call for available musicians. Under the producer's watchful eye, Clapton and Terry fast developed a warm rapport. "Eric and George spent a lot of time jamming together, and he respected where George was coming from," explains Dowd. "It was something new - and not as deep into the blues root - but the concept and technique was there."





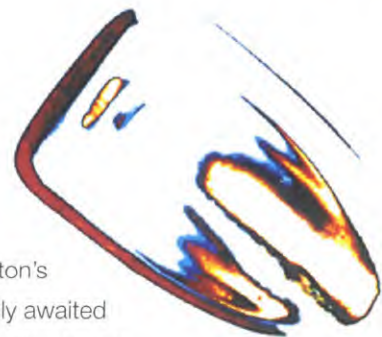
With a cohesive backing band now in place, the focus returned to Clapton. For Tom Dowd, the single most important task was to assist Clapton realign with the blues - the heartcentre of his sound and style. "When Eric arrived in Miami, he was so insecure," remembers Dowd. "You had to create an environment where Eric would lose his inhibitions and just let fly. The blues helped him do that. Blues was Eric's language and common denominator. There were times when I would play Eric and Carl tapes of blues sessions I had cut at Atlantic Records. That would inspire them to start fumbling around with some chords and before you knew it, the music had encouraged them to start playing." Encouraged by Dowd, Clapton mined his extensive blues catalogue with relish. Moving from electric guitar to acoustic and dobro, Clapton visited such notable songs as Jimmy Reed's "Ain't That Loving You Baby," Robert Johnson's "Steady Rollin' Man" and Johnny Otis' "Willie And The Hand Jive." The biting, previously unissued, acoustic blues "Walkin' Down The Road" which opens this compilation, provides further evidence of Clapton's comfortable embrace of the blues genre. The resulting album, **461 Ocean Boulevard** - named after the spacious beachfront home the group shared during its recording - showcased a decidedly more refined Clapton.



Led by "I Shot The Sheriff," an infectious remake of Bob Marley's reggae standard, 461

Ocean Boulevard was

overwhelmingly approved by Clapton's American audiences, who anxiously awaited their chance to greet the guitarist with a hero's welcome. The dramatic commercial success of the album and single, coupled with Clapton's extended absence from the concert stage, fuelled ticket sales at sports stadiums across the country.





KODAK TRI X PAN FILM

KODAK SAFETY FILM



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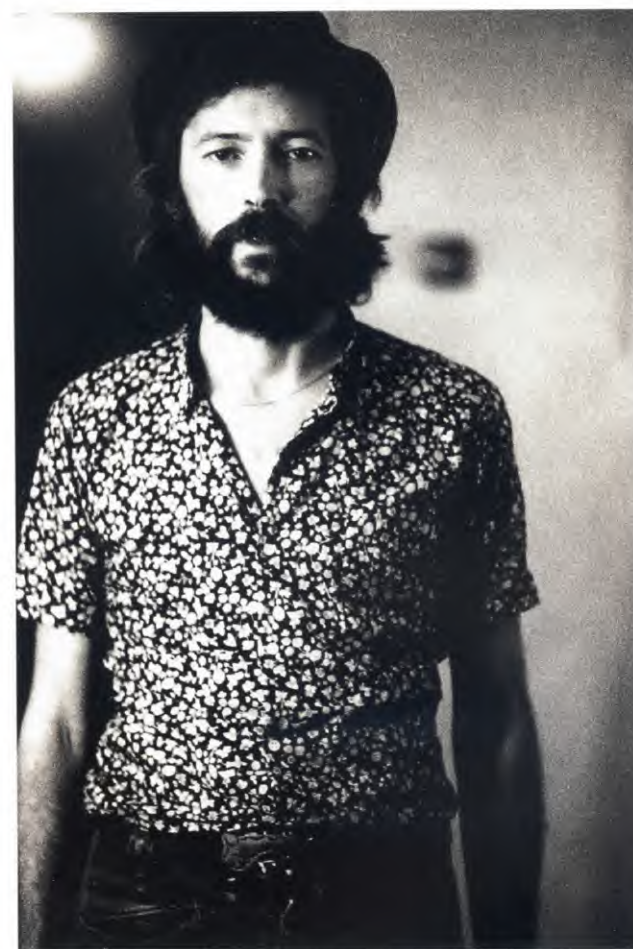


For his comeback tour, Clapton incorporated a variety of musical styles into his stage repertoire. Favourites such as Blind Faith's "Can't Find My Way Home" and "Presence Of The Lord" were blended with passionate remakes of blues standards he had long admired. To the delight of his stadium audiences, Clapton regularly paid homage to Freddie King and Robert Johnson, two of his most significant influences. Clapton's anguished reading of King's "Have You Ever Loved A Woman" and Johnson's brooding "Ramblin' On My Mind" ranked among the tour's highlights.





Shortly after the successful conclusion of his extended US tour, Clapton travelled to Kingston, Jamaica to record 1975's **There's One In Every Crowd**. Prior to that album's release, he returned triumphantly to England, where his strident, December 1974 performances at London's Hammersmith Odeon punctuated his remarkable comeback. Among the standouts was "Little Wing," his heartfelt homage to Jimi Hendrix. Featuring a slower tempo than the studio version issued on **Layla And Other Assorted Love Songs**, Clapton tore passionately through his guitar solo, incorporating the primal emotions of his blues playing within Hendrix's most precious ballad. After bringing the house down with his "Rambling On Mind/Have You Ever Loved A Woman" medley on the evening of December 4, Clapton raised the stakes the following evening, enlarging the merger to premiere his spirited remake of Elmore James' "The Sky Is Crying" - one of the highlights of the forthcoming **There's One In Every Crowd** album. With his band locked firmly in the groove, Clapton fired biting blasts from his Stratocaster as he called out key changes, guiding the group through this remarkable expanded medley.





With two albums and scores of performances to their credit, Eric Clapton and His Band - as the group was billed - had drawn significantly tighter as a unit. Clapton's sharper focus, coupled with band's cohesive intensity vastly upgraded the quality of the 1975 US

performances. In addition, Clapton's audiences received a rare treat, as Santana was recruited to serve as the tour's opening act. At the close of Clapton's performances, Carlos Santana and some of his band members would be called to the stage. Performed as the evening's encore, their scintillating medley of Sonny Boy Williamson's "Eyesight To The Blind" and Clapton's own "Why Does Love Got To Be So Sad" left audiences exhilarated. Santana's passionate flourishes immediately recalled the dramatic give and take which had been the hallmark of Clapton's collaboration with Duane Allman.

While it may have been Clapton's intention to create two separate and distinct identities for the stage and studio, fans and critics openly questioned whether Eric's embrace of reggae had come at the expense of his distinctive blues guitar playing. In response, RSO Records enlisted Dowd to organise a live album which would showcase Clapton's continuing guitar virtuosity.





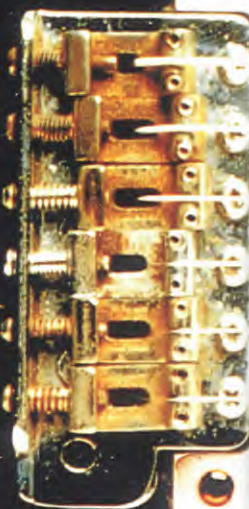
The resulting album, **EC Was Here**, was released in August 1975. Five of the performances originally issued on that disc are also included here, newly mixed and restored, with Clapton's majestic solos fully intact.

Clapton's inspired performances on the 1975 tour fuelled his momentum. In addition to contributions from Bob Dylan and the Band, his 1976 release, **No Reason To Cry**, also featured a superb remake of Otis Rush's "Double Trouble." An expanded version of the song would soon become a Clapton concert staple. As each new album further expanded his wide catalogue of material, his rich musical legacy was increasingly reflected onstage. Clapton liberally interspersed his own original material with inspired renditions of songs he admired by other artists. Prior to the recording of 1977's **Slowhand**, Clapton returned to the Hammersmith Odeon. Three diverse selections from his April 27 performance are featured here, including the Derek and the Dominos favourite "Tell The Truth," a reggae flavoured interpretation of Bob Dylan's "Knockin' On Heaven's Door" and a blistering remake of T-Bone Walker's classic blues showpiece "Stormy Monday."



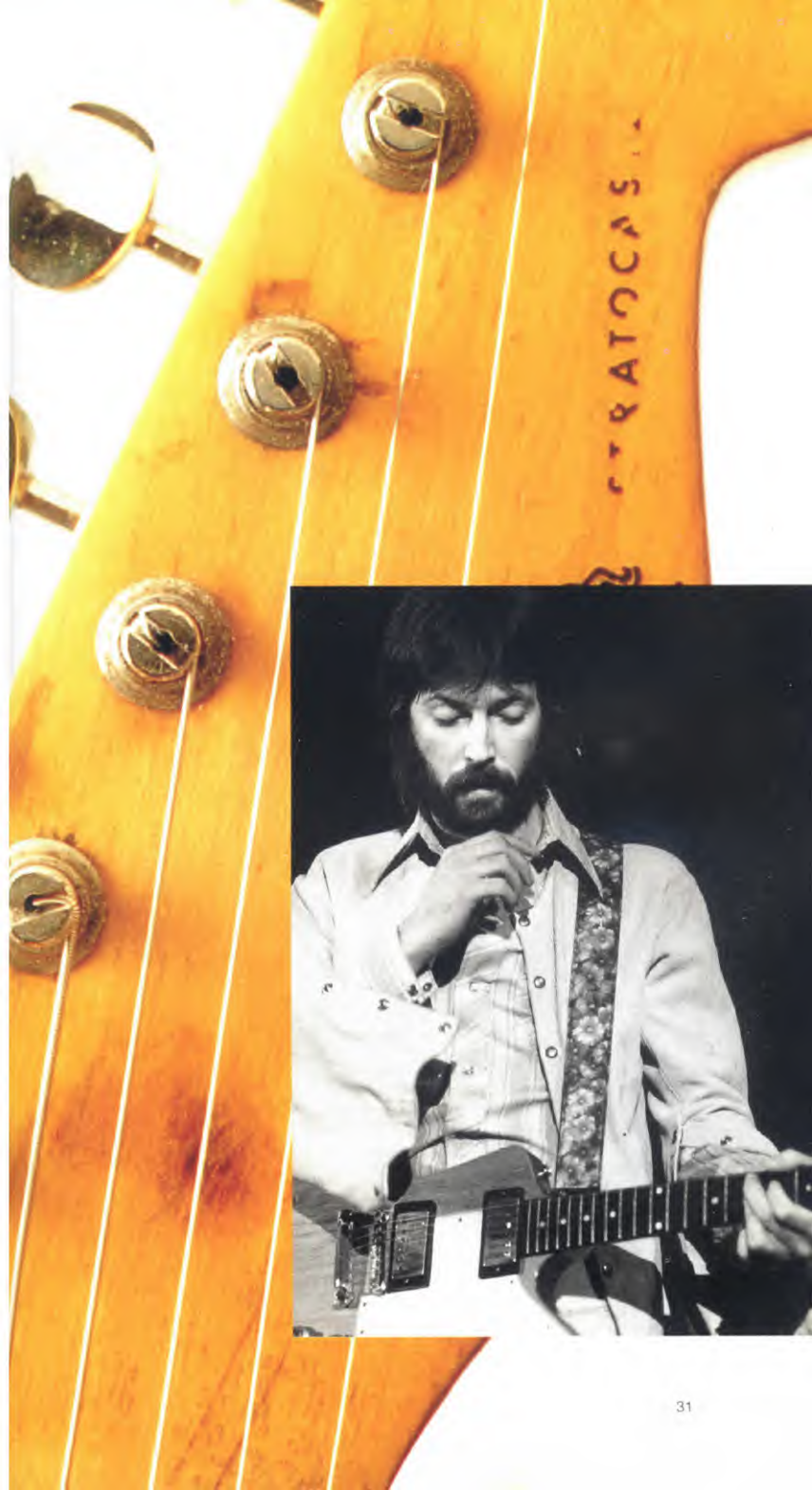
Where **461 Ocean Boulevard** had signaled the beginning of Clapton's second decade in rock 'n roll, **Slowhand** also represented an important turning point in the guitarist's career. The album successfully showcased the fruits of Clapton's continued creative evolution, namely his enhanced skills as a vocalist and songwriter. Produced by veteran Glyn Johns, **Slowhand** was duly

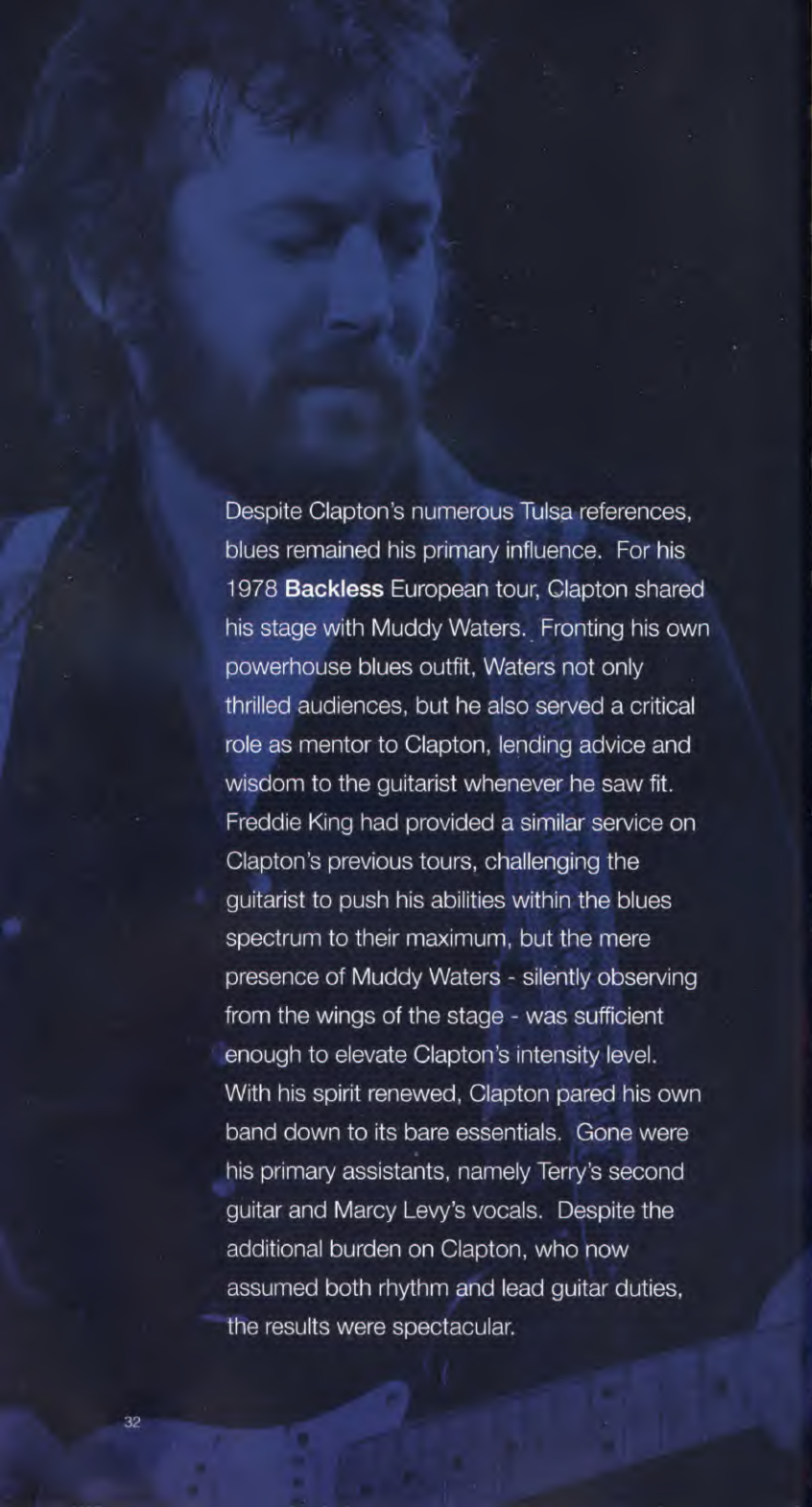
recognised as Clapton's most cohesive work since **Layla And Other Assorted Love Songs**. Like that disc, **Slowhand's** engaging blend of blues, ballads and country tinged shuffles seemed perfectly tailored to the strength and versatility of the band and their leader. Record buyers seemed to share that view, as **Slowhand's** emphatic commercial success broadened Clapton's audience and rejuvenated his career once more. The quality and popularity of these new songs had a decided impact on Clapton's stage show. So much so that he that he significantly revamped his set list to premiere much of the album - including "Lay Down Sally," "The Core," "We're All The Way," "Cocaine" and "Mean Old Frisco" - when he returned to the US for his 1978 tour.





Just as Clapton had embraced reggae with comparative ease, he increasingly incorporated the Tulsa based hybrid of country and rock favoured by his band and popularised by artists such as J.J. Cale and Don Williams. In addition to Cale's "Cocaine" and Williams' superb "We're All The Way," the rousing "Tulsa Time," an uptempo country shuffle written by guitarist Danny Flowers, himself a protege of Williams, was a stage favourite and one of the highlights of 1978's **Backless** album.





Despite Clapton's numerous Tulsa references, blues remained his primary influence. For his 1978 **Backless** European tour, Clapton shared his stage with Muddy Waters. Fronting his own powerhouse blues outfit, Waters not only thrilled audiences, but he also served a critical role as mentor to Clapton, lending advice and wisdom to the guitarist whenever he saw fit. Freddie King had provided a similar service on Clapton's previous tours, challenging the guitarist to push his abilities within the blues spectrum to their maximum, but the mere presence of Muddy Waters - silently observing from the wings of the stage - was sufficient enough to elevate Clapton's intensity level. With his spirit renewed, Clapton pared his own band down to its bare essentials. Gone were his primary assistants, namely Terry's second guitar and Marcy Levy's vocals. Despite the additional burden on Clapton, who now assumed both rhythm and lead guitar duties, the results were spectacular.



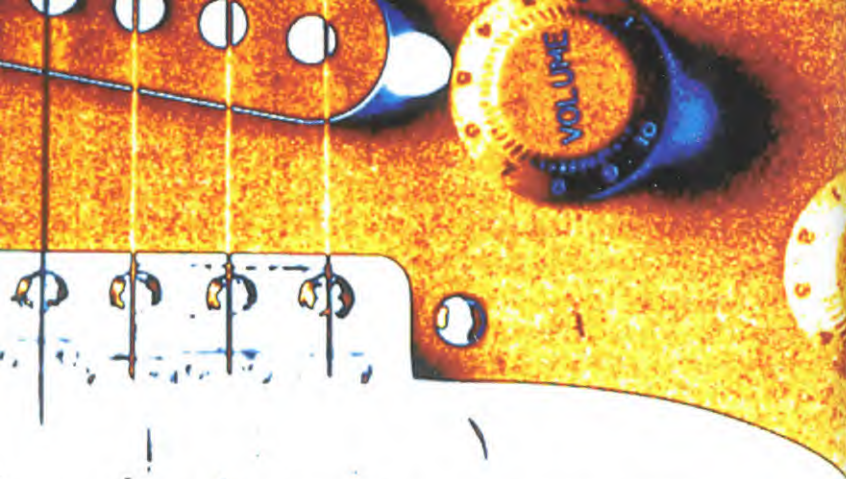


Clapton responded to the challenge by displaying some of his most passionate guitar work to date. His searing renditions of Big Maceo Merriweather's "Worried Life Blues" and Otis Rush's bitter "Double Trouble" were singled out by Waters for praise. A rare, exquisite reading of Robert Johnson's "Kind Hearted Woman" was particularly noteworthy, as was

Clapton's reworking of "Crossroads," Johnson's most recognised work. Under Water's watchful eye, Clapton was once again in full command of his considerable powers.

The success of his extended **Backless** tour with Muddy Waters seemed to signal the end of era for Clapton. At the conclusion of the 1978 campaign, he paused to re-evaluate his musical direction. Privately, he made the decision to replace his current ensemble with a new group of British musicians. In late December, he entered Olympic Studios to record some new material and measure the compatibility of bassist Dave Markee and drummer Henry Spinetti, whom he would soon nominate as his new rhythm section. Three of these previously unissued tracks, "To Make Somebody Happy," "Cryin'," and "Water On The Ground" close this compilation.





Along with Markee and Spinetti, Clapton's new band would also feature pianist Chris Stainton and guitarist Albert Lee. This line-up would make their recorded debut with 1980's, **Just One Night**, a souvenir of Clapton's 1979 tour of Japan.

As the new decade dawned, Clapton had successfully re-established his standing as one of rock's most important artists. Albums such as **461 Ocean Boulevard** and **Slowhand**, coupled with his steady touring throughout the world, saw Clapton's audience expand to its highest level to date. That evolution continues today, as Clapton's rich legacy rests firmly on his blues foundation. Both onstage and in the recording studio, his passion for the blues music of his heroes continues to provide him with an unending source of inspiration. Time passes and styles continually change, but Eric Clapton - more than three decades after his explosive debut with the Yardbirds - remains one of the most respected and revered artists in the history of popular music.

John McDermott



ONE

1. WALKIN' DOWN THE ROAD (5:15)

(Paul Levine/Alan Musgrove)

CRITERIA STUDIOS, MIAMI, FLORIDA - May 1974

Eric Clapton - guitar, vocals
Carl Radle - bass
Jamie Oldaker - drums

Produced by Tom Dowd
Engineered by Karl Richardson

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

2. HAVE YOU EVER LOVED A WOMAN (7:41)

(Billy Myles)

LONG BEACH ARENA, LONG BEACH, CALIFORNIA - July 19, 1974

3. WILLIE AND THE HAND JIVE / GET READY (11:42)

(Johnny Otis) / (Eric Clapton/Yvonne Elliman)

LONG BEACH ARENA, LONG BEACH, CALIFORNIA - July 20, 1974

4. CAN'T FIND MY WAY HOME (5:19)

(Steve Winwood)

LONG BEACH ARENA, LONG BEACH, CALIFORNIA - July 20, 1974

5. DRIFTIN' BLUES / RAMBLING ON MY MIND (11:36)

(Johnny Moore/Charles Brown/Eddie Williams) / (Robert Johnson)

LONG BEACH ARENA, LONG BEACH, CALIFORNIA - July 20, 1974

6. PRESENCE OF THE LORD (8:48)

(Eric Clapton)

LONG BEACH ARENA, LONG BEACH, CALIFORNIA - July 20, 1974

Eric Clapton - guitar, vocals
George Terry - guitar
Dick Sims - keyboards
Carl Radle - bass
Jamie Oldaker - drums
Yvonne Elliman - backing vocals

Produced by Tom Dowd

Recorded live with Wally Heider's Recording Studio Mobile Unit

Engineered by Ed Barton with Bill Brovas, Brian Engolds, Jim Gehr and Jack Crymes

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

7. RAMBLING ON MY MIND / HAVE YOU EVER LOVED A WOMAN (8:16)

(Robert Johnson) / (Billy Myles)

HAMMERSMITH ODEON, LONDON - December 4, 1974

8. LITTLE WING (6:43)

(Jimi Hendrix)

HAMMERSMITH ODEON, LONDON - December 4, 1974

9. THE SKY IS CRYING / HAVE YOU EVER LOVED A WOMAN / RAMBLING ON MY MIND (7:39)

(Elmore James) / (Billy Myles) / (Robert Johnson)

HAMMERSMITH ODEON, LONDON - December 5, 1974

Eric Clapton - guitar, vocals
George Terry - guitar
Dick Sims - keyboards
Carl Radle - bass
Jamie Oldaker - drums
Yvonne Elliman - backing vocals
Marcy Levy - backing vocals

Produced by Tom Dowd

Recorded live with Ronnie Lane's Mobile Unit

Engineered by Andy Knight and Ron Fawcus

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

TWO

1. LAYLA (5:38)

(Eric Clapton/Jim Gordon)

PROVIDENCE CIVIC CENTER, PROVIDENCE, RHODE ISLAND - June 25, 1975

2. FURTHER ON UP THE ROAD (4:31)

(Joe Veasey/Dan Robay)

PROVIDENCE CIVIC CENTER, PROVIDENCE, RHODE ISLAND - June 25, 1975

3. I SHOT THE SHERIFF (10:21)

(Eric Marley)

NASSAU COLISEUM, UNIONDALE, NEW YORK - June 28, 1975

4. BADGE (10:42)

(Eric Clapton/George Harrison)

NASSAU COLISEUM, UNIONDALE, NEW YORK - June 28, 1975

5. DRIFTIN' BLUES (6:58)

(Johnny Moore/Charles Brown/Eddie Williams)

PROVIDENCE CIVIC CENTER, PROVIDENCE, RHODE ISLAND - June 25, 1975

6. EYESIGHT TO THE BLIND / WHY DOES LOVE GOT TO BE SO SAD? (24:15)

(Sonny Boy Williamson) / (Eric Clapton/Bobby Whitlock)

PROVIDENCE CIVIC CENTER, PROVIDENCE, RHODE ISLAND - June 25, 1975

Eric Clapton - guitar, vocals
George Terry - guitar
Dick Sims - keyboards
Carl Radle - bass
Jamie Oldaker - drums
Yvonne Elliman - backing vocals
Marcy Levy - backing vocals

with

Carlos Santana - guitar; Armando Peraza - percussion; Leon Chandler - percussion
on EYESIGHT TO THE BLIND / WHY DOES LOVE GOT TO BE SO SAD?

Produced by Tom Dowd

Recorded live with the Record Plant Recording Studio Mobile Unit

Engineered by Ralph Moss and Dave Hewitt with special thanks to Alby Galuten

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

Carlos Santana, Armando Peraza and Leon Chandler appear courtesy of Columbia Records

THREE

1. TELL THE TRUTH (8:57)

(Eric Clapton/Bobby Whitlock)

HAMMERSMITH ODEON, LONDON - April 27, 1977

2. KNOCKIN' ON HEAVEN'S DOOR (5:20)

(Bob Dylan)

HAMMERSMITH ODEON, LONDON - April 27, 1977

3. STORMY MONDAY (13:02)

(T-Bone Walker)

HAMMERSMITH ODEON, LONDON - April 27, 1977

Eric Clapton - guitar, vocals
George Terry - guitar
Dick Sims - keyboards
Carl Radle - bass
Jamie Oldaker - drums
Yvonne Elliman - backing vocals
Marcy Levy - backing vocals, harmonica
Sergio Pastor - percussion

Recorded live with Ronnie Lane's Mobile Unit
Engineered by Bob Potter

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

4. LAY DOWN SALLY (5:23)

(Eric Clapton/Marcy Levy/George Terry)

CIVIC AUDITORIUM, SANTA MONICA, CALIFORNIA - February 12, 1978

5. THE CORE (9:13)

(Eric Clapton/Marcy Levy)

CIVIC AUDITORIUM, SANTA MONICA, CALIFORNIA - February 11, 1978

6. WE'RE ALL THE WAY (2:55)

(Don Williams)

CIVIC AUDITORIUM, SANTA MONICA, CALIFORNIA - February 12, 1978

7. COCAINE (6:37)

(J.J. Cale)

CIVIC AUDITORIUM, SANTA MONICA, CALIFORNIA - February 12, 1978

8. GOIN' DOWN SLOW / RAMBLING ON MY MIND (13:45)

(Jimmy Oden) / (Robert Johnson)

CIVIC AUDITORIUM, SANTA MONICA, CALIFORNIA - February 11, 1978

Eric Clapton - guitar, vocals
George Terry - guitar
Dick Sims - keyboards
Carl Radle - bass
Jamie Oldaker - drums
Marcy Levy - backing vocals, harmonica

Recorded live with the DIR Broadcasting Mobile Unit
Engineered by Ray Thompson with Paul Sandweiss and Dennis Mays

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

Released by arrangement with King Biscuit Flower Hour

9. MEAN OLD FRISCO (5:53)

(Arthur Crudup)

CIVIC CENTER, SAVANNAH, GEORGIA - March 21, 1978

Eric Clapton - guitar, vocals
George Terry - guitar
Dick Sims - keyboards
Carl Radle - bass
Jamie Oldaker - drums
Marcy Levy - backing vocals, harmonica

Produced by Glyn Johns
Recorded live with the Fedco Recording Truck
Engineered by Glyn Johns and Jon Astley

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

FOUR

1. LOVING YOU (IS SWEETER THAN EVER) (4:23)

(Stevie Wonder/Ivy Jo Hunter)

VICTORIA HALL, HANLEY - November 28, 1978

2. WORRIED LIFE BLUES (5:58)

(Macca's Menweather)

VICTORIA HALL, HANLEY - November 28, 1978

3. TULSA TIME (4:31)

(Darryl F. Zanuck)

APOLLO THEATRE, GLASGOW - November 24, 1978

4. EARLY IN THE MORNING (6:15)

(Traditional; arranged by Eric Clapton)

VICTORIA HALL, HANLEY - November 28, 1978

5. WONDERFUL TONIGHT (6:24)

(Eric Clapton)

APOLLO THEATRE, GLASGOW - November 24, 1978

6. KIND HEARTED WOMAN (5:17)

(Robert Johnson)

APOLLO THEATRE, GLASGOW - November 24, 1978

7. DOUBLE TROUBLE (11:06)

(Otis Rush)

VICTORIA HALL, HANLEY - November 28, 1978

8. CROSSROADS (5:20)

(Robert Johnson)

VICTORIA HALL, HANLEY - November 28, 1978

Eric Clapton - guitar, vocals
Dick Sims - keyboards
Carl Radle - bass
Jamie Oldaker - drums

Produced By Jon Astley and Andy MacPherson
Recorded with the Rolling Stones Mobile Unit
Engineered by Jon Astley

Mixed by Jon Astley and Andy MacPherson at Revolution Studios,
Manchester, England, June 1995

9. TO MAKE SOMEBODY HAPPY (6:11)

(Eric Clapton)

OLYMPIC SOUND STUDIOS, LONDON - December 21, 1978

10. CRYIN' (2:54)

(Eric Clapton)

OLYMPIC SOUND STUDIOS, LONDON - December 21, 1978

11. WATER ON THE GROUND (3:00)

(Eric Clapton)

OLYMPIC SOUND STUDIOS, LONDON - December 21, 1978

Eric Clapton - guitar, vocals
Dave Markie - bass
Henry Spinetti - drums
Graham Lyle - guitar on WATER ON THE GROUND

Produced by Glyn Johns
Engineered by Glyn Johns and Jon Astley

Mixed by Jay Mark at Sear Sound Studios, New York, June 1995

PUBLISHING INFORMATION

ONE

- 1: Kama Sutra Music (admin. by EMI Unart Catalogue Inc.) (BMI)
- 2: Fort Knox Music, Inc. (BMI)/Trio Music Co., Inc. (BMI)
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- 9: Longitude Music Co. (BMI)/Fort Knox Music, Inc. (BMI) & Trio Music Co., Inc. (BMI)/King Of Spades Music (BMI)

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Jon Astley and Andy MacPherson at Revolution Studios, Manchester, England

MASTERED BY:
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Ted Jensen at Sterling Sound, New York, NY

ESSAY
John McDermott

DESIGN
Wherefore Art?

PHOTOGRAPHY CREDITS:
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and Chuck Boyd (p19), (Flower Children).

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Steve Fallone at PolyGram Studios
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Jorge Santana at Santana Management

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