



Derek and the dominos layla and other assorted love songs vinyl

1970 studio album by Derek and the DominosLayla and Other Assorted Love SongsStudio album by Derek and the DominosReleased9 November 1970 (1970-11-09) Recorded 26 August-10 September, 1-2 October 1970StudioCriteria Studios, Miami, FloridaGenreBlues rockLength76:44LabelPolydor, AtcoProducerTom Dowd (exec), Derek and the DominosDerek and the Dominos chronology Layla and Other Assorted Love Songs(1970) Eric Clapton (1970) Layla and Other Assorted Love Songs(1970) Eric Clapton (1970) Layla and Other Assorted Love Songs(1970) The History of Eric Clapton (1972) Singles by Layla and other Assorted Love Songs Bell Bottom BluesRecorded: January 1971 Layla and Other Assorted Love Songs is the only studio album of the English-American blues rock band Derek and the Dominos, released in November 1970 as a double album. It is best known for its title track, Layla, and is often considered Eric Clapton's greatest musical achievement. The other band members were Bobby Whitlock on keyboards and vocals, Jim Gordon on drums, Carl Radle on bass. Duane Allman played lead and slide guitar on 11 of the 14 songs. Initially considered a critical and commercial disappointment, it failed to map in the UK and reached number 16 on the Billboard Top LPs. chart in the US. It returned to the US album chart again in 1972, 1974 and 1977, and has since been certified Platinum by the RIAA. The album finally debuted on the UK Albums Chart in 2011, with a top of number 68. In 2000, the album was inducted into the Grammy Hall of Fame. In 2003, the TV network VH1 Layla and Other Assorted Love Songs named the 89th album of all time. [2] In 2012, the Super Deluxe Edition of Layla won a Grammy Award for Best Surround Sound Album. Background Derek and Dominos grew out of Eric Clapton's frustration with the hype associated with his former bands, supergroups Cream and Blind Faith. [quote required] After the latter's dissolution, he joined Delaney & amp; Bonnie and Friends, which he had become acquainted with while they were the opening act of Blind Faith's US tour in the summer of 1969. After the band split, a Friends alumnus, Bobby Whitlock, joined Clapton in Surrey, England. From April 1970, they spent two weeks writing a series of songs just to have something to play, as Whitlock put it. These songs would later make up most of the material on Layla and Other Assorted Love Songs. [quote required] After touring with Joe Cocker right after leaving Delaney & amp; Bonnie, Carl Radle and Jim Gordon reunited with Clapton and Whitlock in England. Clapton tried to avoid the limelight under the guise of the anonymous Derek and the Dominos, He played a tour of small clubs in the UK during the first three weeks of August. The group's name had reportedly resulted in a gaffe made by the commentator at their first concert, which misspoke the band's tentative name, Eric & amp; The Dynamos. In fact, Clapton chose Derek and the Dominos because he didn't want his name and celebrity to get in the way of maintaining a band image. When the tour was over, they went to Criteria Studios in Miami to record an album. The source of the album's eventual centerpiece, Layla, was rooted in Clapton's crush with Pattie Boyd, the wife of his friend and Beatle guitarist George Harrison, [3] who had joined Clapton as guitarist on Delaney & amp; Bonnie's European tour in December 1969. [4] Dave Marsh, of The Rolling Stone Illustrated History of Rock and Roll, wrote that there are few moments in the repertoire of recorded rock where a singer or writer has reached so deep into himself that the effect of hear them is akin to witnessing a murder, or a suicide ... For me, 'Layla' is the biggest of them. [5] Duane Allman's arrival Veteran producer Tom Dowd was working on Allman Brothers' second album, Idlewild South, when the studio received a call that Clapton took the dominoes to Miami to record. After hearing this, guitarist Duane Allman indicated that he would love to stop by and watch if Clapton approved. Allman later called Dowd to tell him that his band was in town to perform a benefit. concert on 26 September 2015. When Clapton learned of this, he insisted on watching their show and said: You mean the guy who plays on the back of (Wilson Pickett's) 'Hey Jude'? ... I want to see him play ... Let's go. Stage hands sitting Clapton and company in front of the barricade separate the audience from the stage. When they sat down, Allman played a solo. When he turned around and opened his eyes and saw Clapton, he froze. Dickey Betts, Allmans' second guitarist, picked up where Allman left off, but when he followed Allman's eyes to Clapton, he had to turn his back to keep himself from freezing, even. [6] After the show, Allman asked Clapton if he could stop by the studio to see some recording sessions, but Eric invited him there directly and said: Bring your guitar; You have to play! Jamming together overnight, the two tied; Dowd reported that they traded licks, they changed guitars, they talked shop and information and had a ball - no one keeps blocking, just admiration for each other's technique and facilities. [7] Clapton later wrote in his autobiography that he and Allman were inseparable during the sessions in Florida; He talked about Allman as a musical brother I'd never had, but wished I did. [8] The recording Most of the songs on Layla and Andre assorted love songs were products of Clapton and Whitlock's collaboration, which produced six the nine originals on the recording; five covers flesh out the balance. Clapton wore a small 5-watt tweed Fender Champ during the sessions, [9] which has grown into legend ever since. Original songs Clapton and Whitlock wrote I Looked Away, Keep on Growing, Anyday, Bell Bottom Blues, Tell the Truth and Why Does Love Got to Be So Sad? Whitlock also contributed Thorn Tree in the Garden, while Clapton brought I Am Yours (from a poem by Nizami) and Layla (with a coda credited to Jim Gordon). Tell the Truth had

originally been recorded at a startling pace in June 1970 with Harrison's famous Wall of Sound producer Phil Spector. It was released as a single, with Roll It Over on the B side. But as Whitlock remembers, Spector's Wall of Sound approach didn't suit the band's style, and they had the single withdrawn. On August 28, with Allman contributing a slide,[11] the song was recorded as a long and slow instrumental jam. The version with vocals released on Layla captures the slower pace of jam. Both vocal versions were later included in the 1972 collection The History of Eric Clapton. The last track on the album, Thorn Tree in the Garden, was recorded with Whitlock. Clapton, Allman, Radle and Gordon sitting in a circle around a single microphone. The result, according to Dowd, was the perfect stereo recording. [guote required] [guestionable - discuss] Cover versions The album's five covers included the blues standards Nobody Knows You When You're Down and Out (Jimmy Cox), Key to the Highway (Charles Segar, Willie Broonzy) and Have You Ever Loved a Woman (Billy Myles), a degrading version of Chuck Willis's doo-wop ballad It's Too Late. According to Dowd, the recording of Key to the Highway was unplanned, triggered by the band hearing Sam Samudio perform the song for the album Hard and Heavy in another room in the studio. When Domino's spontaneously started playing it, Dowd asked the engineers to roll tape, resulting in the melody's telltale fade-in. Artwork The album's cover is credited as Cover painting by Frandsen-De Schomberg with thanks to his son, Emile, for abuse of his house. Bobby revealed in an interview in August 1970 that they started an egg-throwing battle in Frandsen's house in France that his son Emile covered for them. Then he took them to his father's studio where they saw the painting that would become their album cover. [12] Eric, dubbed La Fille au Bouquet, immediately discovered a resemblance between the blonde woman pictured and Pattie Boyd. Clapton also insisted that Frandsen de Schomberg's image should be unadorned on the 'Layla' sleeve, with no lyrics added to give neither the band's name nor the title of the album. [13] Atco Records released Layla and other assorted love songs in November 1970 in the United States, [14] UK release following in December, on Polydor. [13] The album did not make it to the UK charts, [15] while in the US it reached number 16 on the Billboard Top LPs chart. [16] Despite this achievement, Layla was seen as a commercial failure, according to authors Harry Shapiro[13] and Jan Reid. [17] Dowd later rued the difficulty of getting airplay for the songs on American radio.[18] while Shapiro attributes his lack of success in the UK to minimal marketing of Polydor and what he concepts the relentless and monotonous Press litany of a post-Cream withdrawal syndrome. [19] Concerned that the press and the public were unaware of Clapton's involvement, Atco and Polydor distributed badges that read Derek is Eric. Layla also flopped critically, [13] according to Shapiro: As with Eric's first solo album, the reviewers liked the guitars-on-fire-stuff ... but considered [the love songs] as little more than fluff. [20] Roy Hollingworth wrote in Melody Maker that the songs ranged from the wonderful to a few lengths of complete boredom, adding, We have Hendrix's 'Little Wing' played with such a scattering beauty that Jimi would surely have clapped to his hands bleeding, and then we have 'I Am Yours' ... a bossa like novas in pitiful directions. While identifying parts of pretty gruesome vocal work, Hollingworth regarded Layla as far more musical than Eric Clapton, and praised Clapton and Allman for giving[ing] all the superb essays possible to play electric guitar. Ellen Sander wrote in the Saturday Review magazine that it was pointless and boring and a basketball case of an album, saving Clapton had all but blown his musical credibility. Grouping the Dominos album with recent releases by Bob Dylan. The Beatles and Stephen Stills, Sander added: It's [Clapton's] instincts, not his talents, that are out of synch, and he is certainly not alone, nor by any means the worst offender, in the depositing garbage in the vault of a guaranteed personal audience. [22] In a more favorable review for Rolling Stone, Ed Leimbacher noted the album's rags material, but added that what remains is what you were hoping for along with Eric's evolving style, the Delaney and Bonnie-style rhythm section, and the strengths of Skydog Allman's session abilities. [23] Leimbacher found Clapton's song always at least sufficient, and sometimes pretty good and concluded that forget about any indulgence and fillers — it's still a hell of an album. [23] In a brilliant review for The Village Voice, Robert Christgau applauded the contrast to the high-key precision of [Clapton's] guitar with the relaxed rocking of Allman/Whitlock/Radle/Gordon. He wrote in the conclusion that although this one has the appearance of a greedy, lazy, slapdash studio session, I think it may be Eric Clapton's most consistent recording... one of the rare cases when musicians come together for profit and a lark and come up with a mature and original sound. [24] In a review for the album's 1972 reissue, Ed Naha of Circus called Layla a fantastic collection of Clapton tumblers and stated, Clapton shines again as the high priest of rock guitar. [25] Reappraisal Retrospective Professional ReviewsReview ScoresSourceRatingAllMusic[26]Chicago Tribune[27]Christgau's Record GuideA+[28]Down Beat[29]Encyclopedia of Popular Music[30]Music Hound Rock5/5[31]O[32]Rolling Stone[33]Sputnikmusic5/5[34]Uncut[35] Since the first reception, Layla has been recognized by critics and considered Clapton's greatest overall work. [36] [37] [37] In Christgau's Record Guide: Rock Albums of the Seventies (1981), Christgau called it Clapton's most carefully conceived recording, while admiring the album's relaxed shuffle and simple rock and roll and Clapton's generally warm song. Christgau wrote in conclusion: His importance is realized on the fiery peaks when a painful sense of boundaries - why love must be so sad, I got bell-bottom blues, Lay-la - is posed against the good times in an explosive compression of form. [28] Anthony DeCurtis of Rolling Stone called the album a masterpiece and praised its raw nature, writing that playing on the album too, teeters on the edge of chaos, but never tips. [33] AllMusic editor Stephen Thomas Erlewine praised Allman's slide guitar work for pushing Clapton to new heights and stated, What really makes Layla such a powerful record is that Clapton, who ignores the traditions that occasionally painted him into a corner, just tears through these songs with fiery, intense emotions. Andy Gill of The Independent complimented the album's blues standards and sensitive originals and noted Clapton's fiery affinity with Allman, which Gill writes would ensure the status of the album. [39] Yahoo! Music's Dave DiMartino also noted Allman's stinging guitar work and described Layla as Clapton's masterpiece, and one of the finest rock 'n' roll albums of the 70s, commenting on this best-selling double LP established Clapton's superstar status after the cream. Jim DeRogatis of the Chicago Sun-Times called it the strongest recording of Eric Clapton's career, and arguably the greatest blues rock album ever made, while Chicago Tribune critic Greg Kot hailed it as Clapton's blues-rock guitar masterpiece. [27] Live performances Derek and the Dominos went on tour to support Layla, and performances from the US tour in October to December 1970 were released in January 1973 at In Concert. On December 1, 1970, Allman never toured with them: December 1, 1970 at Curtis Hixon Hall in Tampa (Soulmates LP), and the next day at the Onondaga County War Memorial in Syracuse, New York. dukket opp på The The Cash Show, which became their only TV appearance. The band was filmed at the Grand Ole Opry House in Nashville, Tennessee, and aired on 6 September 2006, and clapton and J.J. Cale recorded The Road to Escodondi in 2006. After that, Clapton went on tour with Trucks as part of his band. Clapton later explained that playing with Trucks made him feel like he was in Derek and Domino's again. As the tour progressed, the set changed, with the first half of the show consisting exclusively of songs from Layla and Andre assorted love songs and culminating in Layla. [44] Tedeschi Trucks Band covered the album in its entirety 24. CD releases This section needs more guotes for verification. Please help improve this article by adding guotes to trusted sources. Non-source material can be challenged and removed. (December 2018) (Learn how and when to remove this template message) There are at least seven different releases by Layla and other assorted love songs on CD: the 1983 two-CD set (one per LP) on RSO Records, 16-bit remastering; September 1990, remixed on one CD, with two additional sessions discs; On 15 September 1993, Mobile Fidelity Sound Lab 24-kt limited edition gold CD. release, 20-bit remastering; August 20, 1996, Polydor 20-bit remaster, part of the Eric Clapton Remasters series; On November 9, 2004, Polydor hybrid SACD/CD remaster; March 21, 2011, UMC, 40th anniversary remaster; September 2013, Universal Music Japan Japanese Platinum SHM-CD remaster. [46] The first CD release (produced in 1983 in Japan) is a two-CD version. Because this album is more than 77 minutes, it did not fit on early CDs, which had a maximum playing time of about 74 and a half minutes. The first CD was full of tape hiss, since it was made from a tape copy many generations removed from the original 1970 stereo master. This coping's negative reception motivated at least one attempt to remaster the CD in the 1980s. [edit] However, improvements were not found at the time. To mark the album's twentieth anniversary in 1990, an extended version of the album was released as a deluxe three-CD set, with extensive liner notes titled The Lavla Sessions: 20th Anniversary Edition. The first disc has the original LP, remixed in stereo from the 16-track analog source bands and digitally remastered. This 1990 remix, published by Polydor, has also been as a single CD except the box set. The remix has some significant changes, including the center placement of the bass, which in the original mixture was often mixed into either two records in The Layla Sessions include a series of jam sessions, including the historic jam from the night when Clapton and Allman met. Also included were out-takes of some of the songs, and the previously unreleased tracks Mean Old World, It Hurts Me Too and Tender Love. In 1993, Mobile Fidelity Sound Lab gave the original 1970 stereo master tapes careful treatment for the first time and printed the album on an expensive, limited edition 24kt gold CD. This MFSL 20-bit remastering of Layla preserved more of the fidelity of the original recordings than had previously been heard on CD. The MFSL version was significantly cleaner than the first CD releases, but also removed some of the Wall of Sound-like technique that was added under mastery for vinyl. Polydors's 1996 remaster as part of the Eric Clapton Remasters series was made in much the same way as the MFSL version, but on a standard aluminum CD at a normal price. Polydor 2004 SACD/CD dual layer hybrid release remixed the album in 5.1 surround sound on the SACD layer and remastered the 1970 stereo version again on the CD layer. The 40th anniversary edition from 2011 comes in two versions. The two-CD Deluxe edition features five previously unreleased tracks, It's Too Late, Got to Get Better in a Little While, Matchbox (with Carl Perkins) and Blues Power (from The Johnny Cash Show) and a jam version of Got to Get Better in a Little While. [47] The Super Deluxe version consists of the album, a recently remastered In Concert-to-CD set, a double LP version of the album, a hardcover book and a number of other extras. [48] In 2013, the album was released on Blu Ray High Fidelity Pure Audio disc. This release includes three different 24-bit/96 kHz encodings of the stereo mix, in PCM, DTS-HD Master Audio and Dolby TrueHD formats, each with a slightly different EQ, but did not include either the 5.1 mix from the 2004 or 2011 releases. In September 2013, Universal Music Japan issued a remastered version of Layla on SHM CD, a new CD revision produced with an improved polycarbonate material. [49] This edition was edited in DSD at Universal Music Studios in Tokyo. The DSD source was transferred from analog master bands at Sterling Sound in New York City in 2013. [46] Track entry Side oneNo.TitleWriter(s)Length1. I looked away Eric Clapton, Bobby Whitlock3:052. Bell Bottom BluesClapton, Whitlock6:214. No one knows you when you're down and outJimmy Cox4:57 Page twoNo.TitleWriter(s)Length1. I'm yourClapton, Nizami3:342. Any dayClapton, Whitlock6:353. The key to Segar, Willie Broonzy9:40 Page threeNo.TitleWriter(s)Length1. Tell the truthClapton, Whitlock4:413. Have you ever loved a womanBilly Myles6:52 Page fourNo.TitleWriter(s)Length1. the little wingjimi hendrix5:332. It's too late Chuck Willis3:473. LaylaClapton, Jim Gordon7:054. Thorn Tree in the GardenWhitlock2:53 All four sides of the original LP were combined into a disc in most CD versions. The LP was released on 180g vinyl by Simply Vinyl in the 1990s and re-mastered and re-released on 180g vinyl by Universal Music in 2008. 40th anniversary Deluxe and Super Deluxe Edition CD 2[50]No.TitleWriter(s)Length1. Mean Old WorldWalter Jacobs3:522. Roll it overClapton, Whitlock4:313. Tell the Truth (Single Version)Clapton, Whitlock3:234. It's Too Late (Live on Johnny Cash Show, 11/05/1970)Chuck Willis4:115. Got to Get Better in a Little While (Live on Johnny Cash Show, 11/05/1970) (feat. Johnny Cas Whitlock3:349. Evil (New Mix)Willie Dixon4:3410. Mean Old Frisco (New Mix)Arthur Crudup4:0411. A chance to (New Mix)Clapton3:4513. Got to Get Better in a Little While (New Mix)Clapton6:05 Personnel Eric Clapton – vocals, guitars Bobby Whitlock – vocals, keyboards; acoustic guitar and vocals at Thorn Tree in the Garden Carl Radle - bass, percussion Jim Gordon - drums, percussion; piano on Layla Duane Allman - guitars on all tracks except I Looked Away, Bell Bottom Blues, and Keep on Growing Albhy Galuten - piano at Nobody Knows You When You're Down and Out Production Tom Dowd - executive production Ron Albert - engineering Chuck Kirkpatrick - engineering Howie Albert - engineering Mac Emmerman - engineering Dennis M. Drake – mastering Emile Théodore Frandsen de Schomberg – cover painting La Fille au Bouquet The Layla Sessions Dan Gellert - assistant engineer Scott Hull - digital editing Mitchell Kanner - art direction George Lebon - art direction Bill Levenson - production Bob Ludwig - mastering Steve Rinkoff - mixer Gene Santoro - notes Singles Tell the Truth / Roll It Over (non-album B-side) (Atco Records, 1970) (withdrawn)[10] Layla/Bell Bottom Blues (Polydor, 1970) Layla/I Am Yours (Atco Records , 1971) Bell Bottom Blues / Continue to Grow (Polydor, 1973) Layla (Universal, 2004) Certifications Region Certification Certif Denmark) [52] Gold 50,000 ^ United Kingdom (BPI)[53] Gold 100.000^ Kingdom (BPI)[54] Re-release Silver United States (RIAA)[55] Platinum 1,500,000^ USA (RIAA)[56] Re-release Gold ^ shipments numbers based on certification alone References ^ 115: Layla and other assorted Love Songs ^ Colin Larkin, ed. (2000). All Time Top 1000 Albums (3rd April). Virgin books. 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