

= Extra Texture (Read All About It) =

Extra Texture (Read All About It) is the sixth studio album by English musician George Harrison , released in September 1975 . It was Harrison 's final album under his contract with Apple Records and EMI , and the last studio album issued by Apple . The release came nine months after his troubled 1974 North American tour with Ravi Shankar and the poorly received Dark Horse album . The melancholic mood of the recording reflects Harrison 's depressed state at the harsh criticism generated by these projects .

Among his solo releases , Extra Texture is notable as the only album whose lyrics are devoid of any obvious spiritual message . Uniquely also , it was recorded mostly in America rather than England , while Harrison was working in Los Angeles in his role as head of Dark Horse Records . Gary Wright , David Foster , Jim Keltner , Jesse Ed Davis , Leon Russell , Tom Scott , Billy Preston and Jim Horn were among the many contributing musicians . The keyboard @-@ heavy sound incorporates elements of soul music and the influence of mellow @-@ voiced Smokey Robinson , signalling a further departure by Harrison from the rock and folk @-@ rock approach of his popular early @-@ 1970s work . Contrasting with the musical content , the album 's art design adopted an upbeat theme , which included an innovative die @-@ cut cover .

Despite its generally downcast mood and an unfavourable response from music critics , Extra Texture was certified gold by the Recording Industry Association of America within two months of release . It produced a hit single in the Motown @-@ inspired " You " , originally recorded in London in 1971 with co @-@ producer Phil Spector . The album also includes " This Guitar (Can 't Keep from Crying) " , which was both a sequel to Harrison 's 1968 Beatles composition " While My Guitar Gently Weeps " and a rebuttal to his detractors . The album was reissued in remastered form on 22 September 2014 , as part of the Apple Years 1968 ? 75 Harrison box set .

= = Background = =

In its 13 February 1975 issue , Rolling Stone magazine derided George Harrison 's North American tour with Ravi Shankar over November ? December 1974 , and the accompanying Dark Horse album , as " disastrous " . Previously viewed as " the surprise winner of the ex @-@ Beatle sweepstakes " , in the words of author Nicholas Schaffner ? the dark horse ? Harrison had disappointed many fans of his former group by failing to acknowledge the Beatles ' legacy , both in the content of his 1974 shows and in his dealings with the media . In addition , his commitment to launching his Dark Horse record label had left Harrison rushing to finish the album while rehearsing for the concerts ; as a result , he contracted laryngitis and sang hoarse on much of the recordings and throughout the tour . While Dark Horse sold well initially in America , it failed to place at all on Britain 's top 50 albums chart .

Despite Harrison 's claims during the tour that the negative press only made him more determined , the criticism hit him hard , following the end of his marriage to Pattie Boyd . In a radio interview with Dave Herman of WNEW @-@ FM in April 1975 , recorded in Los Angeles , Harrison said that he accepted the validity of professional criticism , but objected when it came continually from " one basic source " ; then , he added , it became " a personal thing " . Author Simon Leng writes that the " bitterness and dismay " Harrison felt manifested itself on his follow @-@ up to Dark Horse , titled Extra Texture (Read All About It) , which would be the final studio album issued on the Beatles ' Apple record label .

The album came about while Harrison was in Los Angeles overseeing projects by some of his Dark Horse signings , one of which , Splinter , became unavailable to attend sessions pre @-@ booked for them at A & M Studios . Although Harrison was unimpressed with the recording facility , he chose to use the vacated studio time himself . Authors Chip Madinger and Mark Easter suggest that this decision was influenced by his business relationship with A & M Records , who were Dark Horse 's worldwide distributor and the company with which Harrison was widely expected to sign as a solo artist , following the expiration of his EMI / Capitol @-@ affiliated Apple contract in January 1976 . Having barely written a song in the six months since completing Dark Horse , in late October 1974 ,

he swiftly completed some half @-@ finished compositions and wrote " a couple of new ones " . Leng cites these circumstances , together with Harrison 's eagerness " to cut a new album as soon as possible , to extricate himself from the Capitol / EMI contract " , as part of an expedient quality that defines Extra Texture .

= = Songs = =

Writing for Rolling Stone in 2002 , Mikal Gilmore commented that " the crises [Harrison] faced in the mid @-@ 1970s changed him " , and that depression was a key factor . Depression permeated many of the songs that Harrison wrote during this period , an issue that was not helped by his continued heavy drinking and cocaine use . While viewing this mindset as an extension of the artist 's " unholy coping mechanisms " over 1973 ? 74 , author Robert Rodriguez writes : " What 's interesting is how he chose to address what he 'd been grappling with , musically . In the end , Extra Texture is unique within the Harrison catalog as essentially an LP @-@ length excursion into soul [music] . "

Lyrically , " The Answer 's at the End " , " This Guitar (Can 't Keep from Crying) " , " World of Stone " and " Grey Cloudy Lies " all steer clear of his usual subject matter ? Hindu spirituality ? and instead appear to ask the listener for compassion . According to author and theologian Dale Allison , Extra Texture is " the sole Harrison album that fails to make any positive theological statements " . Allison adds that its " confused melancholy " provides a sharp contrast with the " confident religious advocacy " of the artist 's previous successes All Things Must Pass (1970) and Living in the Material World (1973) . Harrison 's wavering from his Krishna @-@ conscious path was most evident in " World of Stone " , writes author Gary Tillery : " ' Such a long way from home , ' he says , but in his autobiography he renders it , ' Such a long way from OM ' ? confessing inner turmoil at having strayed from his faith . " The same despair was evident in " Grey Cloudy Lies " , a track that Harrison described to Paul Gambaccini in September 1975 as " one of those depressing , 4 o 'clock in the morning sort of songs " .

Harrison had begun writing " World of Stone " , " Grey Cloudy Lies " and the soul @-@ pop love song " Can 't Stop Thinking About You " in 1973 . He started " This Guitar (Can 't Keep from Crying) " in Hawaii over Christmas 1974 , while holidaying with his new girlfriend (later his wife) , Olivia Arias , a secretary at Dark Horse 's LA office . The song is a sequel to Harrison 's popular Beatles track " While My Guitar Gently Weeps " , and the lyrics serve as a rebuttal to his critics , particularly Rolling Stone , whose savaging of the tour he would never forgive .

Harrison wrote " Tired of Midnight Blue " in Los Angeles , where he continued to be based for much of 1975 on business relating to Dark Horse Records . In his 1980 autobiography , I , Me , Mine , he says that the song 's lyrics focused on his " depressed " state following a night in an LA club with " a lot of grey @-@ haired naughty people " . In Tillery 's estimation , with its chorus line " Made me chill right to the bone " , " Tired of Midnight Blue " was Harrison reaching " rock bottom " . As the most obvious example of his embracing of soul music on the album , he wrote " Ooh Baby (You Know That I Love You) " as the first of two tributes to Smokey Robinson , a singer whose work with the Miracles he had admired since the early 1960s .

In addition to these compositions , Harrison revisited two unused recordings : the Motown @-@ styled " You " , and " His Name Is Legs (Ladies and Gentlemen) " , which open and close the album , respectively . Co @-@ produced with Phil Spector in London , " You " was among the basic tracks taped in February 1971 for a planned Apple solo album by Spector 's wife , Ronnie , formerly Veronica Bennett of the Ronettes . A reprise of the completed song , in the form of a brief instrumental titled " A Bit More of You " , also appears on Extra Texture , opening side two in the LP format . " His Name Is Legs " was recorded at Harrison 's Friar Park studio , FPSHOT , shortly before the 1974 tour , with Billy Preston , Tom Scott , Willie Weeks and Andy Newmark . In a private joke that few listeners were able to appreciate , the song features a hard @-@ to @-@ decipher monologue performed by " Legs " Larry Smith , formerly a member of Bonzo Dog Doo Dah Band . The inclusion of these two older tracks provided some upbeat material on an album predominantly filled with ballads .

= = Production = =

= = = Recording = = =

Alone among the studio albums that Harrison released between the break @-@ up of the Beatles and his death in 2001 , most of the recording for Extra Texture was carried out in the United States . The sessions took place on part of A & M 's block along La Brea Avenue in Hollywood , where both the studio and the record company were based . Throughout the spring and summer of 1975 , Harrison regularly attended Dark Horse 's office , located in a bungalow shared with A & M @-@ distributed Ode Records , and otherwise became fully involved in the Los Angeles music scene . Shortly before starting work on the album , he was among the guests at Wings ' party on the Queen Mary ocean liner , at Long Beach , where a " drawn " -looking Harrison was seen socialising with Paul McCartney for the first time since the Beatles ' break @-@ up five years before . Often accompanied by Arias , Harrison caught shows by Bob Marley & the Wailers , Smokey Robinson and Santana , socialised with Ringo Starr , and met up with Preston and Ronnie Wood backstage after one of the Rolling Stones ' concerts at the LA Forum . New friends such as Eric Idle entered Harrison 's social circle that summer , although the Python 's influence only extended to Extra Texture 's quirky artwork and packaging rather than its musical content .

With Norman Kinney as engineer , Harrison recorded the basic tracks for the new songs between 21 April and 7 May 1975 , beginning with " Tired of Midnight Blue " and " The Answer 's at the End " . Among the musicians on the album were many of Harrison 's previous collaborators and associates , including Jim Keltner (drums) , Gary Wright (keyboards) , Jesse Ed Davis (guitar) , Klaus Voormann (bass) , and Tom Scott , Jim Horn and Chuck Findley (all horns) . Along with Keltner , the most regular participant was a young David Foster , then the piano player in Keltner 's band , Attitudes , while the group 's bassist and singer , Paul Stallworth , also contributed . On what would turn out to be a noticeably keyboard @-@ dominated sound , Leon Russell and Nicky Hopkins made guest appearances as well .

Voormann , a close friend of Harrison 's since 1960 , found the atmosphere at the sessions unpleasant ; he later cited the heavy drug use typical of the LA music scene , in particular , but also the ex @-@ Beatle 's " frame of mind when he was doing this album " . Keltner , who described his own friendship with Harrison as " like brothers " , has similarly spoken of Los Angeles as an unsuitable environment for Harrison during this period , while commenting that Arias " came into the picture at just the right time , a crazy , dark time " . With Voormann choosing to absent himself , Harrison played some of the album 's bass parts himself , using either ARP or Moog synthesizer .

= = = Overdubbing and mixing = = =

After a few weeks ' break , the overdubbing phase began at A & M on 31 May . That day , instruments were added to the 1971 basic track for " You " , including a saxophone solo (played by Horn) , extra keyboards and a second drum part . Over 2 ? 3 June , Scott and Findley overdubbed horns on " Ooh Baby " and " His Name Is Legs " . The Foster @-@ arranged strings for " This Guitar " , " The Answer 's at the End " and " Can 't Stop Thinking About You " were recorded between 6 and 9 June . Final mixing of the album 's ten songs lasted through July and possibly into August .

Between June and October 1975 , Preston 's It 's My Pleasure album , Peter Skellern 's Hard Times and Splinter 's Harder to Live were released , and sessions took place in August for Scott 's New York Connection . All of these albums include guitar cameos from Harrison (often credited to his pseudonym " Hari Georgeson ") , yet his playing on Extra Texture was surprisingly minimal . Harrison 's signature instrument since 1970 , the slide guitar , appeared significantly on " Tired of Midnight Blue " only , and in his extended solo on " This Guitar " , on which he shared the lead guitarist 's role with Jesse Ed Davis .

Harrison 's voice had fully recovered from the effects of laryngitis , allowing him to reach falsetto

and indulge in gospel @-@ style scat singing . In author Alan Clayson 's estimation , with Harrison adopting a new , " close @-@ miked " soft vocal style , much of Extra Texture reflected " the more feathery emanations from Philadelphia by the likes of The Stylistics and Jerry Butler " . Leng considers that Harrison " was clearly targeting the mainstream U.S. audience " and adds : " There were few spiritual lyrics and absolutely no references to Krishna , while his much @-@ criticized vocals were stronger , but recorded at a low level , as if the goal was to create a Harrison soul album for lovers . "

= = Album artwork and title = =

The album 's art design was credited to Capitol 's in @-@ house designer , Roy Kohara . Harrison supplied sketches for each item of the artwork , which adopted a humorous , " wacky " theme throughout the packaging . The vivid @-@ orange front cover featured a die @-@ cut design around the words " EXTRA TEXTURE " , through which an inner @-@ sleeve , blue @-@ tinted picture of Harrison was visible . Some vinyl editions presented the words as simple blue text on an orange background , however , doing away with the expensive cut @-@ out detail . In keeping with the album title , the thin cardboard used for the LP cover was similar in texture to the " animal skin used on a football " , according to Beatles author Bruce Spizer . The front cover included an Om symbol , positioned below the angled title text and also coloured blue . On the back of the inner sleeve , there was a second Henry Grossman tour photo of Harrison , clearly enjoying himself on stage .

Seen as a joke referencing the demise of the Beatles ' record label , the Apple logo was presented on Extra Texture as an eaten @-@ away apple core . In addition , the blue inner @-@ sleeve photo of Harrison ? " grinning like a Monty Python choirboy " , in the words of Robert Christgau ? was captioned " OHNOTHIMAGEN " (" Oh not him again ") , Harrison 's self @-@ deprecating take on his dwindling popularity in 1974 ? 75 . The album 's full title was a pun on the slogan that street @-@ corner paperboys would yell out to sell late @-@ breaking news editions of their newspapers : " Extra ! Extra ! Read all about it ! " Harrison had intended to call the album Ohnothimagen , until a studio discussion with Paul Stallworth suggested an alternative . According to Harrison , just as he himself was talking about an overdub needing something " extra " , Stallworth happened to say the word " texture " .

As on Dark Horse , Harrison listed contributing musicians for each song , on the LP 's back cover , but this time with an additional list for those not appearing . The first of these is guitarist Danny Kortchmar , the fourth member of Attitudes ; others include Derek Taylor , Eric Idle , Peter Sellers and Dark Horse executive Dino Airali .

= = Release = =

Appearing nine months after Dark Horse , Extra Texture (Read All About It) was completed more quickly than any of Harrison 's previous post @-@ Beatles solo albums . The haste with which it was made was out of character for Harrison , and apparently symbolic of a wish to redeem himself with his audience before he left EMI for A & M Records . Preceded by its advance single , " You " backed with " World of Stone " , the album was released on 22 September 1975 in America (as Apple SW 3420) and on 3 October in Britain (Apple PAS 10009) .

In another departure from past form , Harrison undertook promotion for his new album , in Britain . One of these activities , broadcast on 6 September , was his track @-@ by @-@ track discussion with Paul Gambaccini on the BBC Radio 1 show Rockweek . The same day , Melody Maker published an interview with Harrison , the magazine 's cover declaring : " George Bounces Back ! " Although he later admitted to being " in a real down place " while making the album , the Melody Maker interview found Harrison in good humour , pointing the way to a return in form the following year ; " I 'd rather be an ex @-@ Beatle than an ex @-@ Nazi ! " he joked , referring to his recent uneasy experience with the musical John , Paul , George , Ringo ? and Bert . Harrison 's other activities in late 1975 likewise centred on comedy , beginning with his production of Monty Python 's

single " The Lumberjack Song " , released in November , and including a humorous star turn , again with Eric Idle , on Rutland Weekend Television 's Christmas special .

Extra Texture peaked at number 8 on the Billboard Top LPs & Tape chart on 25 October , holding the position for three weeks , and was certified gold by the Recording Industry Association of America on 11 November . The album marked a welcome , though brief , return for Harrison to the official UK Albums Chart (now a top 60) , reaching number 16 there in late October . " You " peaked at number 20 on Billboard 's Hot 100 singles listings , while in the UK , despite the song receiving substantial airplay on Radio 1 , its highest position was number 38 , equalling that of his Dark Horse single " Ding Dong , Ding Dong " . As the follow @-@ up to " You " , Apple issued " This Guitar (Can 't Keep from Crying) " backed by the 1974 album track " M?ya Love " , in December , with a UK release following in February 1976 . Apple 's final single in its original incarnation , " This Guitar " failed to chart in either America or Britain , a fate that Rodriguez partly attributes to a lack of promotion from a label that was " [r] unning on fumes " .

= = = Reissue = = =

Extra Texture (Read All About It) was remastered for CD release in January 1992 . The album was remastered again and reissued in September 2014 , as both a separate release and as part of the Harrison box set The Apple Years 1968 ? 75 . The 2014 reissue includes a liner note essay by radio producer and author Kevin Howlett , and adds a new version of " This Guitar " , based on a demo that Harrison recorded in 1992 for Dave Stewart . Previously issued only as a digital download for the latter 's Platinum Weird project , in 2006 , the track features overdubs from Stewart , Harrison 's son Dhani , Ringo Starr and singer Kara DioGuardi . Previewing the release on georgeharrison.com , Olivia Harrison spoke of the " strong melodies and thought @-@ provoking lyrics " of many of the songs on Extra Texture , adding : " They are moody and personal and some of my favourites . "

= = Critical reception = =

= = = Contemporary reviews = = =

Discussing the album 's reception in his 1977 book The Beatles Forever , Nicholas Schaffner wrote : " Harrison 's worldly critics , who had long found his sermons insufferable , responded like bulls to a red flag to Extra Texture , which contains a number of treatises on how reviewers always ' miss the point . ' " Even Harrison 's loyal " disciples " , Schaffner continued , tended to view the album as " plodding and aimless " . Rolling Stone 's reviewer , Dave Marsh , highlighted " You " as a return to All Things Must Pass @-@ style grandeur , and " Can 't Stop Thinking About You " and " Tired of Midnight Blue " as " the most effective nine minutes of music " the artist had made since 1970 . Generally , on an album that was " sketchy at best " , however , Marsh bemoaned the over @-@ reliance on " merely competent " keyboards and Harrison 's " affectingly feeble voice " , before concluding : " Harrison is no longer a Beatle , as he has reminded us more than we have asked . But if he learned nothing else from his experience in that organization , it ought to have been that a good guitar player isn 't worth much without a band . "

In the NME , Neil Spencer wrote that " Though ' Extra Texture ' isn 't the Harrison revival that many might have hopes for , it 's still several leagues superior to Hari 's more recent efforts ; and just as ' All Things Must Pass ' would have made a great single album , so ' Extra Texture ' would make a more than commendable single side . " Spencer described the album 's content as " the customary mournful and doom @-@ laden Harrison we 've come to know and fear , only this time the rigours of love take precedence over matters spiritual " , and he advised his readers : " I 've played it , I don 't mind it ? Hari fans can anticipate purchase with glee . Others approach with cautious optimism . "

In the 1977 edition of their book The Beatles : An Illustrated Record , Roy Carr and Tony Tyler described Extra Texture as " another lugubrious offering " and concluded : " the needle of the listener 's personal Ecstatograph points sullenly towards zero throughout . " Harrison 's pleas for

tolerance and understanding , like his self @-@ deprecation on the album sleeve , seemed to backfire . Writing in 1981 , Bob Woffinden found that the album showed signs that Harrison was " no longer so scornful of his audience " compared with Dark Horse . Woffinden wrote of the songs that " plead plaintively with critics not to judge too severely " : " In this different context , such pleas are more sympathetic . Very well , then , we will not . Extra Texture wasn 't really very good musically ? but it did have some appealing qualities , and barely any disagreeable ones . "

= = = Retrospective reviews and legacy = = =

In his book subtitled The Beatles ' Solo Years , 1970 ? 1980 , Robert Rodriguez features Extra Texture in a chapter dedicated to the worst solo albums released by the four ex @-@ Beatles between 1970 and 1980 ? the only one of Harrison 's albums to be included there . Rodriguez writes : " To be sure , Extra Texture boasted several fine cuts ? but the remainder of the collection was almost entirely weary in tone , amounting to a prolonged buzz kill . " Nick DeRiso , co @-@ founder of the music website Something Else ! , includes it on his list of the five worst solo albums by either John Lennon , McCartney or Harrison , and describes it as a " grinding , relentlessly downbeat album , where even the name Extra Texture has come to feel like a cruel joke " .

Several Harrison biographers likewise hold Extra Texture in low esteem , with Alan Clayson describing it as his " artistic nadir " and " a bedsit record rather than a dancing one " . Simon Leng writes that Harrison 's post @-@ Dark Horse " rehabilitation disc " came way too soon , resulting in an uncharacteristically passionless work , with its singer sounding " punch drunk " . Aside from the uplifting " You " , both authors identify " Tired of Midnight Blue " as the only saving grace . Gary Tillery notes the " darkly sarcastic " album title for a collection full of such " downbeat " tracks , the darkest of which is " Grey Cloudy Lies " . Harrison himself rated Extra Texture as his worst solo release of the 1970s . Speaking to Musician magazine in 1987 , he dismissed it as " a grubby album " and added : " The production left a lot to be desired , as did my performance ? Some songs I like , but in retrospect I wasn 't very happy about it . "

The album has its admirers , however . Writing in a Rolling Stone Press tribute book , Greg Kot labels Extra Texture as " something of a return to form for Harrison " . AllMusic 's Richard Ginell views " You " , " The Answer 's at the End " and " This Guitar (Can 't Keep from Crying) " as some of Harrison 's best post @-@ Beatles compositions and identifies other " musical blossoms " on a collection that stands up relatively well to the passing of time . Writing in the 2004 Rolling Stone Album Guide , Mac Randall considered it to be an album that " starts off well , then runs out of steam midway through " , while John Harris , in his 2011 review for Mojo , described it as " a classic case of contractual obligation " but still a " decided improvement " on Dark Horse . More impressed , Harrison biographer Elliot Huntley admires the album as " a welcome return to form " that offers " some gorgeous love songs , a truly commercial lead single , and flashes of the humour that define George Harrison as a songwriter " .

Reviewing the Apple Years box set for Blogcritics , Seattle @-@ based critic Chaz Lipp opines of Extra Texture : " Though not without a few notable tracks , it 's the least satisfying album of Harrison 's entire career ? The essential cut is the grooving ' Tired of Midnight Blue . ' " In his review for Classic Rock , Paul Trynka writes that the album " boasts neither the highs nor lows of its predecessors " and is " the work of a man wounded by criticism " . In Trynka 's assessment , whereas " You " " sounds dull today " , " confessional songs " such as " World of Stone " , " Tired of Midnight Blue " and " Grey Cloudy Lies " " have worn well " . Writing for the website Vintage Rock , Shawn Perry similarly considers " You " to be " out of sync " , and he highlights " This Guitar " and " Grey Cloudy Lies " on " a creative and introspective album that 's aged well " .

In another 2014 review , for the Lexington Herald @-@ Leader , Walter Tunis writes : " [Extra Texture (Read All About It)] is a delight from the start of the brightly orchestrated pop of ' You ' to a series of light soul @-@ savvy reveries that culminate in the playful ' His Name is Legs ' . The record places the secular and spiritual concerns of Harrison 's music in animated balance to close out The Apple Years in a state of hapless harmony . " Writing in Mojo , Tom Doyle concedes that , being the final album in the box set , " It 's possibly a downbeat note to end on " , but welcomes the

reissue for " allow [ing] us time to dig for the diamonds in the dirt " .

= = Track listing = =

All songs written by George Harrison .

Side one

Side two

2014 remaster bonus track

= = Personnel = =

George Harrison ? vocals (1 ? 5 , 7 ? 10) , electric and acoustic guitars (1 ? 10) , ARP synthesizer (3 , 9) , Moog synthesizer (9) , piano (10) , backing vocals (1 , 2 , 7 ? 10)

David Foster ? piano (2 , 3 , 5 , 9) , organ (1 , 6) , ARP synthesizer (1 , 5 , 6) , electric piano (7) , tack piano (10) , string arrangement (2 , 3 , 7)

Gary Wright ? organ (2 , 5) , electric piano (1 , 4 , 6) , ARP synthesizer (3 , 7)

Jim Keltner ? drums (1 ? 9) , percussion (8)

Jesse Ed Davis ? electric guitar (3 ? 5 , 7 , 9)

Klaus Voormann ? bass (4 ? 5 , 7)

Paul Stallworth ? bass (2 , 8) , background vocals (7)

Leon Russell ? piano (1 , 6 , 8)

Tom Scott ? saxophones (4 , 10)

Chuck Findley ? trumpet (4 , 10) , trombone (10)

Nicky Hopkins ? piano (7)

Jim Horn ? saxophone (1 , 6)

Jim Gordon ? drums (1 , 6) , percussion (1 , 6)

Carl Radle ? bass (1 , 6)

Billy Preston ? electric piano (10)

Willie Weeks ? bass (10)

Andy Newmark ? drums (10)

Legs Larry Smith ? vocal (10)

Ronnie Spector ? vocal (1)

Norm Kinney ? percussion (2)

Supplementary credits for 2014 reissue (track 11)

George Harrison ? vocals , acoustic guitars

Dave Stewart ? electric guitars , bass , organ

Dhani Harrison ? acoustic guitar

Ringo Starr ? drums

Kara DioGuardi ? backing vocals

= = Chart positions = =

= = Certifications = =