



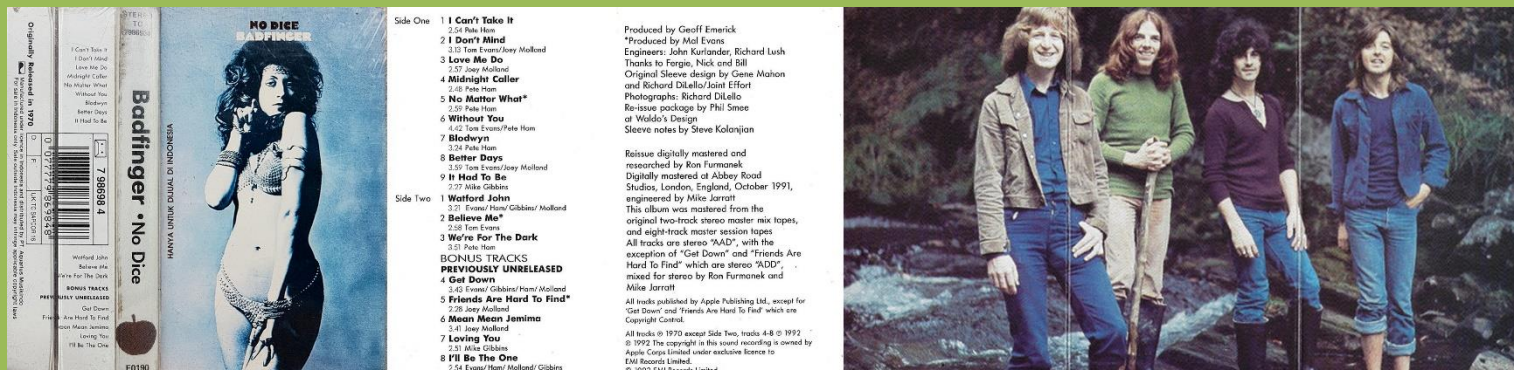
APPLE TC 798692 4 E0191 – MAYBE TOMORROW (Iveys)



Multi-fold J-card



APPLE TC 798698 4 E0190 – NO DICE (Badfinger)



Multi-fold J-card

Badfinger, the Apple label's best-selling act outside The Beatles, gained worldwide fame with their first LP *Magical Christian Music* and its debut single, "Come And Get It".

The first album was a conglomeration of songs from their earlier incarnation as *The Iveys*, songs written for "The Magic Christian" movie soundtrack, and assorted new material. This time around **Pete Ham, Tom Evans, Mike Gibbins** (often listed incorrectly as Gibbons), and new member **Joey Molland**, would record an entire LP as a unit.

The first song to greet the public was "No Matter What", released worldwide late in 1970. This Pete Ham A-side proved to be the perfect follow-up to "Come And Get It" in differed radically from its predecessor and stands on its own as a rock classic. It was a top ten success everywhere.

Soon after, the *No Dice* album followed. The Beatles' influences were lessened and a stronger rock flavour was presented. Badfinger were asserting their independence and listeners were all the better for it. Pete and Tom were growing as songwriters, and Joey's and Mike's contributions were welcome additions.

No Dice sold better than their previous LP and remains the group's highest charting album. As with the first album, there was no second song selected for a 45 release, but singer-songwriter **Harry Nilsson** recorded a cover of Pete and Tom's "Without You" and it became a best seller, topping the charts worldwide.

ABOUT THIS ALBUM

The majority of the tracks on the *No Dice* album were produced by **Geoff Emerick**. "No Matter What" and "Believe Me" were produced by **Mal Evans**.

Of the bonus tracks, "Friends Are Hard To Find" is from Mal Evans' sessions. "Get Down" was originally attempted with Mal but the version here was overseen by Geoff Emerick. The remaining three songs, "Mean, Mean Jennina", "Loving You" and "I'll Be The One" were all produced by Emerick for a follow-up album to *No Dice* that was never released.

Badfinger: (Left to Right) (Centre Photo)
Mike: Drums, Pete: Guitar, Fiano, Vocals
Tom: Bass, Vocals **Joey:** Guitar, Vocals

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APPLE TC 781279-4 E0343 – STRAIGHT UP (Badfinger)

STEREO
TC
781279-4

**Badfinger
Straight Up**

EMO 0343

ALL BONUS TRACKS ARE PREVIOUSLY UNRELEASED ALTERNATE VERSIONS WITH THE EXCEPTION OF "BABY BLUE" US SINGLE MIX.

ALL TRACKS DIGITALLY MASTERED

Produced by **TODD RUNDGREN**
Tracks 1 previously unreleased
Thanks to Mike, Pete, & Tom
All songs published by Apple Publishing Ltd.

MIX ONE
BABY BLUE 3:34 (Pete Ham)
BABY BLUE 3:34 (Pete Ham)
FLYING 3:34 (Tom Evans)
TO THE MARY 3:34 (Pete Ham)
NAME OF THE GAME 3:34 (Pete Ham)
SUITS CASE 3:34 (Pete Ham)
THREE REASONS WHY 3:34 (Pete Ham)
DAY AFTER DAY 3:34 (Pete Ham)

MIX TWO
SOMEONES 3:34 (Pete Ham)
PERFECTION 3:34 (Pete Ham)
IT'S OVER 3:34 (Pete Ham)
MONEY 3:34 (Pete Ham)
FLYING 3:34 (Pete Ham)
NAME OF THE GAME 3:34 (Pete Ham)
SUITS CASE 3:34 (Pete Ham)
THREE REASONS WHY 3:34 (Pete Ham)
BABY BLUE 3:34 (Pete Ham)

The year was 1971. The future had never looked brighter for Badfinger. The past twelve months had seen two U.S. Top Ten singles, *Come And Get It* and *No Matter What*, and the band had toured America on the back of *The Blue*, their first album recorded with new guitarist **Joey Molland**. The tour had spawned the last three months of 1970, and Badfinger had travelled across the States, not to pluck, cluttered strings, but an economy-class Greyhound bus. Better things lay ahead – although this wouldn't be without its problems. After the Christmas break, the group returned to work on 9th January 1971, and sat about the task of recording the follow-up to the critically acclaimed *No Dice*. With Geoff Emerick and the band working closely together on the album's production, recording took place at three London studios: George Martin's Air, Abbey Road, and Compend in Piccadilly.

Much to Badfinger's annoyance their American manager then arranged a two-week tour of the USA to raise funds. This meant making the completion of the new album, and despite of their efforts, as their departure date grew nearer, recording began to slip a little behind schedule. The tapes were eventually finished in time, but with a right to America booked for 4th March, the album had to be mixed in just one day. Badfinger reluctantly flew to the States, leaving the hastily completed, still untitled LP at Apple. In some of their haste, the finished tapes sounded sour to the band's ears and were considered by them to be their most accomplished work to date. But the album was destined never to be released.

The U.S. tour ended on the 16th May, and Badfinger returned home on the 18th, to discover that the recordings had been rejected as their next album, and any immediate plans for a follow-up to *No Dice* had been dropped. Looking back on it, **Joey Molland** said in 1992,

"The tapes sounded like they were recorded properly, but I think Apple thought they were a bit crude. They wanted us to go in for an Abbey Road-type sound."

According to **Joey Molland's** recollections, and the original master tape boxes, the running order of Badfinger's unreleased album was as follows (with songwriting credits in brackets):

Side 1: *Saltine* (Pete Ham/Tom Evans/Joey Molland)
I'll Be The One (Pete Ham/Tom Evans/Joey Molland)
No Good At All (Tom Evans)
Sweet Tuesday Morning (Joey Molland)
Baby Please (Pete Ham/Joey Molland/Mike Gibbins)
Mean Mean Jennina (Joey Molland)

Side 2: *Home Of The Game* (Pete Ham)
Loving You (Mike Gibbins)
Money/Flying (Tom Evans/Joey Molland/Tom Evans)
Sing For The Song (Tom Evans)
Perfection (Pete Ham)

(With the bonus tracks on this re-issue and the re-issue of *No Dice*, only three titles from this original album remain as far as commercially unavailable – "No Good At All", "Baby Please", and "Sing For The Song".)

While on tour in America, Badfinger had visited the Ball Sound studios in New York, where supervision man **Al Kooper** had asked piano and organ overdubs to a re-mix of *Home Of The Game*, which, with *Suitscase* as its B-side, had already been assigned a catalogue number (Apple 25), and had been slated for imminent release as the band's next single. But once back in London, and despite the fact that Tom Evans had announced in an interview that the single would be released as a single in 1972, *Day After Day* had been dropped.

Multi-fold J-card

come out a few weeks earlier), and earned Badfinger a gold disc. **Joey Molland** clearly recalls the recording of the classic song: "We had done the backing track – bass, drums, electric guitar and a rough vocal – and Pete and I were down in the studio working out the slide guitar part when George [Hammond] said, 'Would you mind if I played slide on that?' I mean, this isn't a banjo, he's a Banjo, so I said, 'This man, that's okay, son, go right ahead'."

But **Pete Ham** played slide guitar too, and in a sign of the camaraderie between Ham and Harrison, they both recorded their separate parts of guitar fills and solo, which were then double-up on the B-side version of the song. George also brought along the considerable talents of **Leon Russell**, and he can be heard playing piano on *Day After Day*.

Everything was going well, the recording was running smoothly, and both the band and Harrison were delighted with the results. But suddenly, in the middle of July, at the request of his friend **Paul Shinkley**, George had to pull out of the sessions – to work on the Concert For Bangla Desh. With just four tracks completed, Badfinger were naturally disappointed by George's departure – but there was no denying that supporting him and their friends taking place on the other side of the world demanded more of Harrison's attention. Badfinger were invited to play at a charity concert, held at the Madison Square Garden in New York City on the 14 August 1971, when they organised the support performance with contributions from the wings. A nervous-looking Pete Ham, guitar in hand, often played George under the spotlight for occasional rendition of *Here Comes The Sun*.

When Badfinger returned to Britain to work on more songs for what would eventually become *Straight Up*, Apple informed them that sessions for the ill-fated album would resume in September. As George would be tied up with the making of the Bangla Desh tapes for several weeks, a new producer had to be found. **Todd Rundgren** was the man chosen for the job. Although recommended in the States for his group *Mazzy*, and a couple of acclaimed solo albums, he wasn't particularly well-known as a producer. He had engineered the Band's *Wildflowers* LP, however, and came highly recommended for his quality of work and some light recommendations for *No Dice* LP, however, he had never heard of him. "We had to run out and buy some Todd Rundgren records to find out who this guy was!"

Rundgren took charge of the group like no other producer completed. Apple gave Rundgren carte-blanche to finish the sessions as he saw fit. And as well as recording, Badfinger's batch of new songs with himself as producer, he came to re-work and mix tracks from both the original LP and the George Harrison sessions. Badfinger, cluttered LP, and the George Harrison sessions. Badfinger's cluttered LP, and the George Harrison sessions. Badfinger's cluttered LP, and the George Harrison sessions.

With Rundgren at the controls, the album received a complete overhaul, falling more or less into line with that professional "producer" sound, which George Harrison and Pete Ham originally had in mind. "The feel of the album changed totally," said **Joey**. "George started off that. Take one track, *Saltine*, for instance. I you listen to the first one, the difference between the two is night and day – it's much more like the Badfinger!"

BONUS TRACKS:

The first four bonus tracks on this re-issue are from the original, unreleased and untitled Badfinger LP, which the band recorded as a follow-up to *No Dice* in January and March 1971. (Also from that album are three of the bonus tracks to be found on the re-issue of *No Dice*.)

1) *I'll Be The One* – The original version, with overdubbed strings, and was released from the final *No Dice* tapes.

2) *Money/Flying* – The original version, with overdubbed strings, and was released from the final *No Dice* tapes.

3) *Perfection* – The original version, slightly shorter in length, with a synthesizer line and harmonica, and was released from the final *No Dice* tapes.

4) *Baby Blue* – The single mix, with re-recorded overdubs, and was released from the final *No Dice* tapes.

5) *Perfection* – The original version, slightly shorter in length, with a synthesizer line and harmonica, and was released from the final *No Dice* tapes.

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