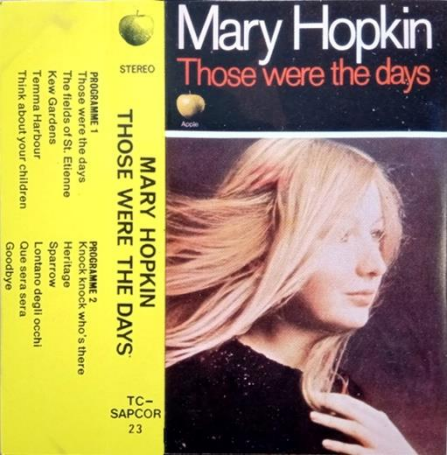
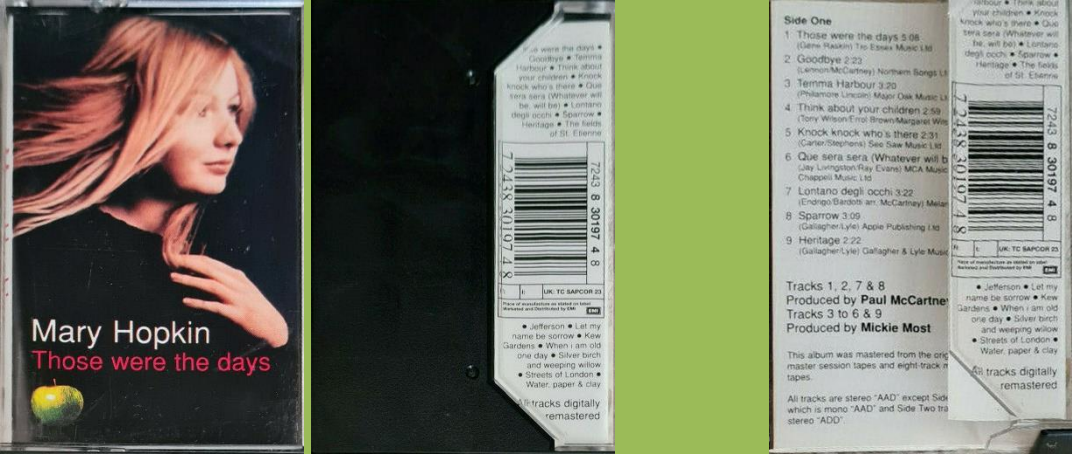


APPLE TC-SAPCOR 23 – THOSE WERE THE DAYS (Mary Hopkin)



APPLE 8301974 – THOSE WERE THE DAYS (Mary Hopkin)



Multi-fold J-card



EMI/APPLE 07243 8301294 7 – THE BEST OF BADFINGER (Badfinger)



Badfinger's Without You is unquestionably a timeless classic and will ensure that their music survives the generations, long after many of their contemporaries have faded from memory. Without You may be nominated in the cover version list of fame, but inevitably, this song was never a hit, or even originally a single for the band. And the fact that Badfinger are rightly remembered for a hit which they did not write merely negates the story.

The hit was Come And Get It, written by Paul McCartney for the Peter Sellers/John Lennon comedy 'The Magic Christian', and donated to Badfinger in 1969 in order to boost the band's profile. McCartney also produced the single, or set where not only, but also management's future view, occasional association between the group and the Beatles. With Come And Get It, the hit was No Matter What and Day After Day and their critically acclaimed album, No Dice and Straight Up. Badfinger have become almost legendary among students of rock history particularly in the United States, where in the early 70s both of these albums reached the Top 10. Both in their own right, they, in fact, had what the U.S. consensus magazine, Rolling Stone, has been mislead to call 'CD' readers' away in the 1980s. Straight Up topped the poll – should even of the yet-to-be-released Sgt. Pepper.

Badfinger undoubtedly had the Beatles to thank for a great deal of their success. The group's links with the Fab Four provided them with a sounding post 'rock' and could only dream about, in the years of activity, the Beatles. Apple took only signed two other rock bands (other than the Beatles) to the label, neither of whom made much commercial impact, and Badfinger was one of only two Apple acts to secure a chart career through the company's discography war days. The other was Mary Hopkin.

Multi-fold J-card

During the four-year period from 1969 to 1972, Badfinger created the unique cohesivity of working with each of the four Beatles individually. They guested on John's Imagine LP and Paul worked with them as producer of *Come And Get It*. They performed as back-up musicians on George's All Things Must Pass' triple album, onstage with him at the Concert For Bangladesh, and Paul McCartney was credited as one of the producers on *Shangri La*. Members of the band also provided Ringo with instrumental assistance on his 'Top Gun' single. 'I Don't Come Easy'.

If a soundbite band had been a prerequisite, the Beatles would probably never have found Badfinger, the fact that their memorable melodies and close harmonies were so reminiscent of their departed mentor may be seen as a coincidence. Very unlikely, for one, as the title as producer of the band's debut album, *Maybe Tomorrow* (dedicated to their earlier incarnation, the Vinyls), was one of the first to recognize this. 'The thing which impressed me so much was how similar their voices were to the Beatles', he says. 'I sometimes had to look over the control-board down into the studio to make sure John and Paul weren't singing lead vocal'.

As unprecedented as getting to play with them, such like to the Beatles inevitably proved to be a delicate balancing act, with the critical adoration side to it either way. The over-enthusiastic British music press (ignoring the home-grown reaction to Badfinger) had had this like: 'The ascending finger... are they crying?' In America, in the other hand, the group was embraced in the early Seventies as a kind of surrogate Beatles, often playing the cause for mental. Harrison took into the rock circles, America eventually made Badfinger its own, doubling them (and all too successively which ensue) the the Beatles become their spirit home.

Britain's inability to get to grips with Badfinger was down to a lack of easy pigeonholing as a form of drastic polarization in pop music. While the quality of the band's songwriting was undeniable, and the power of their delivery unquestioned, no one could quite decide which camp they fitted. On the evidence of the wry *Maybe Tomorrow* (released in 1969), the band clearly wasn't hip enough to be part of the London-based underground scene, for example, neither did they have anything in common with the by then stated sounds of psychedelia. The boys developed into Badfinger, of course, and their sound tightened up, but still their music was hard to pin down; they demonstrated few of the explicit pretensions of the new progressive rock, and they weren't heavy in a burgeoning heavy-rock sense. In short, Badfinger's vocal guitar-based pop, with its reliance on harmonic structures, was unquenchably – it harked back to the spirit of beat groups, though recorded long after the Sixties' best storm was over, and a pre-dated Seventies power-pop song before its time. In short, they were their own band.

Somewhere in between Britain's critical reservations and America's Anglophile acceptance, lies a body of work which remains a reassuring testament to both the Beatles as talent spotters and Badfinger's ability to cut it in the unbridling world of rock. The music speaks for itself – there is no filler on 'The Best Of Badfinger', indeed, several of the album tracks included here could have been placed from side-one/side-two discography to become chart-topping singles, not least that original version of *Maybe You*.

The 21 tracks on 'The Best Of Badfinger' are selected from the band's four LPs for Apple: *Maybe Christian Music* (1970), *Revolver* (1971), *Stranger Up* (1972), and *Ass* (1973). Each album shows a clear development from a pop band with a vague, cheeky



Badfinger: One captures Peter Ham, Tom Evans, Joey Molland and drummer Mike Gibbins as an upbeat, rocking quartet, responsible not only for the pounding treatment of McCartney's *Come And Get It*, and all non-belters like *No Matter What* and *Baby Blue*, but also more serious, soul-and-rockers like *Better Days*, *Some Road Of All Ages* and Molland's anthem to fit on the rock. *Sullivan*. The other side of Badfinger is the reflective one – evident on the wistful *Dear Angel* (written on the verge and penned by Roy Gifford, who left to be replaced by Joey Molland) the plaintive *Carry On Till Tomorrow*, the occasional *When I Say*, punchy ballads like *Maybe Tomorrow*, *Day After Day* and the ascending majesty of *Pete*.

Ham's *Name Of The Game*. The quieter side of Joey Molland, a man usually cast as Badfinger's rock/melior, is also represented here, with two of this collection's most poignant songs, *Sullivan* and *I Can Love You*. Then, of course, there's *Without You*, Mary Wilson, and more wistful *Maybe You*, they have both taken this song to new heights, investing it with an emotional response and commercial success only previously hinted at, but Badfinger's original, with its melancholic wail and soaring chorus, contains all the elements of a power ballad to treat all power ballads.

Badfinger's legacy is a songbook of a quality and consistency which, unfortunately, wasn't reflected in their personal lives. Despite their run of hits, and the recognition of *Without You* as a worldwide standard, the band experienced many difficulties in later years. These culminated in the desperate and lonely sale of suicide of Pete Ham in April 1975, and of Tom Evans in November 1983. Like many great things, Badfinger's true worth was perhaps only realized after its demise. As an Apple press release had said in 1972: 'You are born and you die, it's the bit in between which takes the effort. The better the effort the better it is'. During that 'bit in between', the band put in more than their fair share of effort, and poured their lives into their music – and, tragically, suffered the ultimate sacrifice for their art. Badfinger should not be forgotten, and this album – a collection of their finest works – can only help to preserve their memory.

Andy Davis, Record Collector magazine.

Topography and package design: Neil Dine



Other Apple titles available from Badfinger

- 'Maybe Tomorrow' (by The Iveys)
- 'Maybe Christian Music'
- 'No Dice'
- 'Straight Up'
- 'Ass' (Forthcoming re-issue)



Compiled, digitally remixed and remastered by Neil Dine

Digitally remixed and remastered by Neil Dine. Copyright © 1994 Apple Records Ltd. All rights reserved. Side two, tracks 13-21 remastered by Peter Dinklage. All other tracks remastered by Peter Dinklage. All tracks are EMI/Apple.

