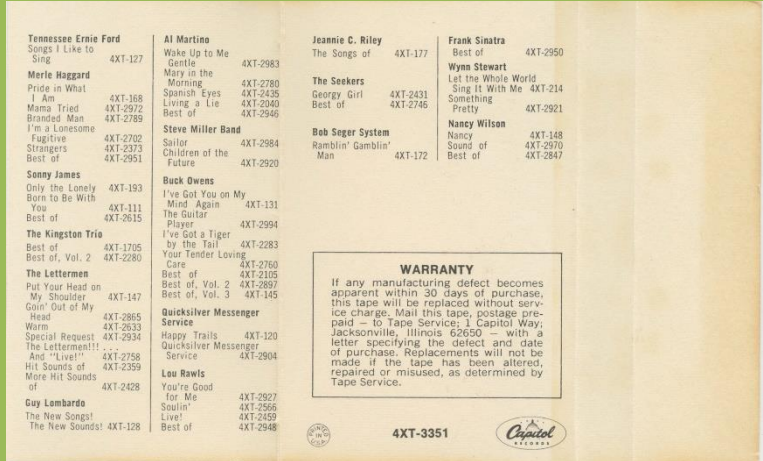
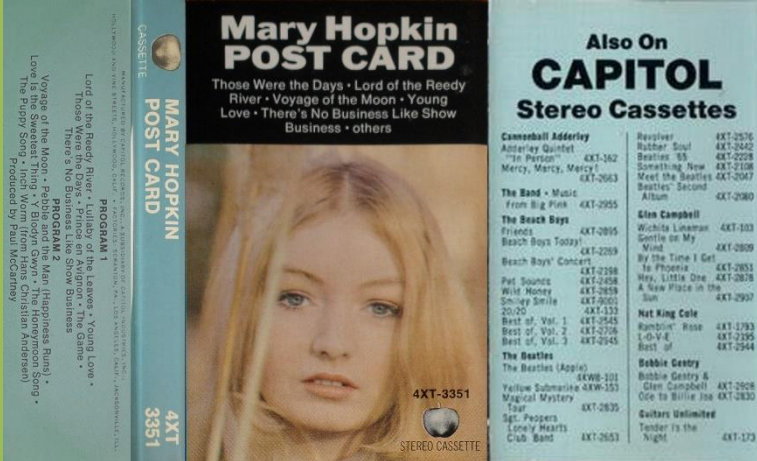
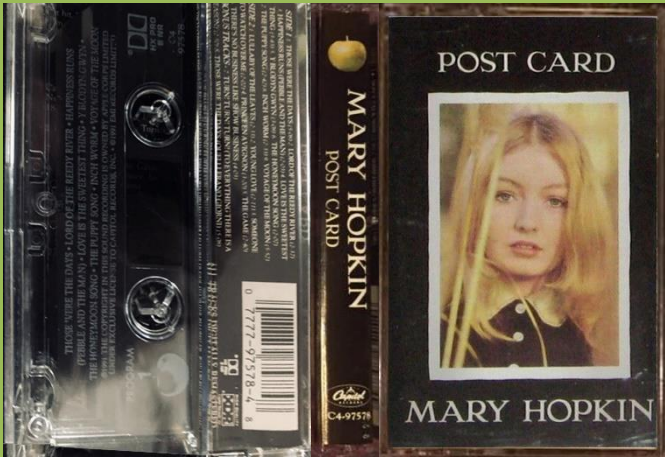


**PPL 4XT 3351 – POST CARD (Mary Hopkin)**



## APPLE C4 97578 – POST CARD (Mary Hopkin)



**Scan  
needed**

## Multi-fold J-card

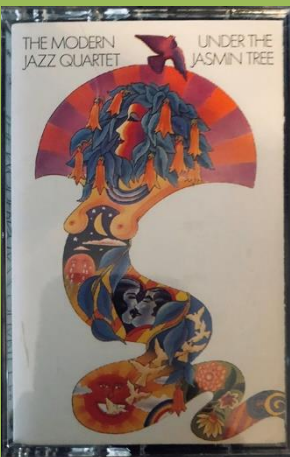


**APPLE 4XT 3352 – JAMES TAYLOR (James Taylor)**





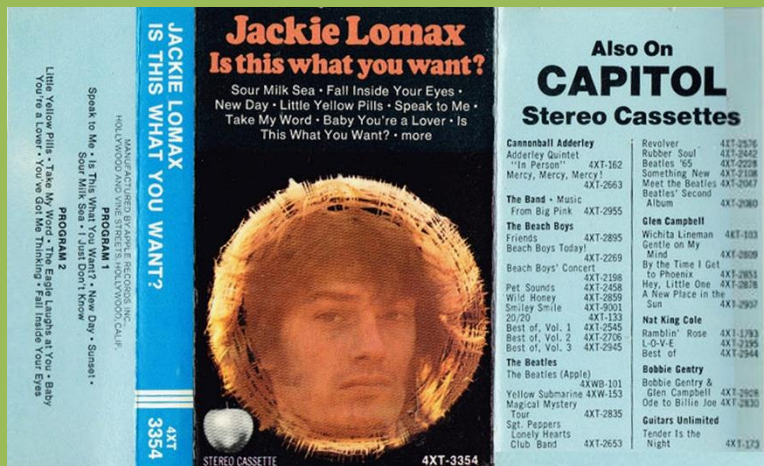




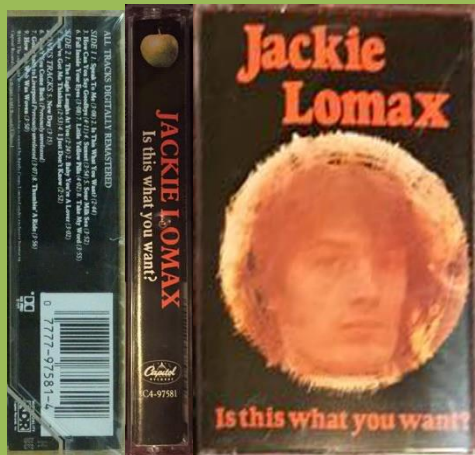
Multi-fold J-card



APPLE 4XT 3354 – IS THIS WHAT YOU WANT? (Jackie Lomax)



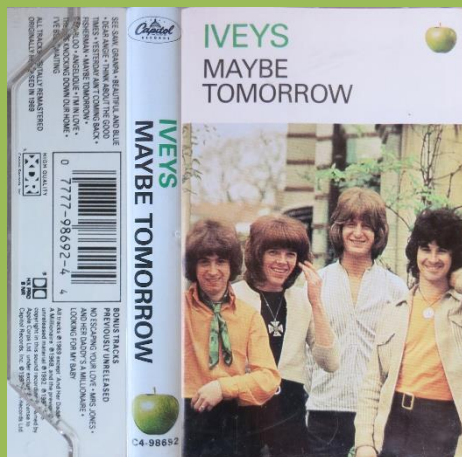
APPLE C4 97581 – IS THIS WHAT YOU WANT? (Jackie Lomax)



Multi-fold J-card



APPLE C4 98692 – MAYBE TOMORROW (The Iveys)



Multi-fold J-card



APPLE 4XT 3359 – THAT'S THE WAY GOD PLANNED IT (Billy Preston)



<b>Marie McGarry</b> Same Time, A Different Time CXT-223	<b>Al Martino</b> Sussie White Wake Up to Me CXT-2583	<b>Sammy &amp; Young</b> Pretty Things Come in Twos CXT-241	<b>Wynne Stewart</b> Let the Whole World Sing It With Me CXT-204 Something Pretty CXT-204
<b>Wanda Ford</b> I Am CXT-368 Wanda Ford CXT-2932 Best of CXT-2951 Close-Up CXTW-250	<b>Mary McLean</b> Morning Spanish Eyes Best of CXT-2948 Steve Miller Band Rock'n' Roll World CXT-2984 Children of the Future CXT-2909	<b>The Gentles</b> Georgia Gurl Best of CXT-2796 <b>Bob Seger System</b> Rambler's Gambler Man CXT-372 George Shilling The Fool on the Hill CXT-381 Frank Sinatra Best of CXT-2950 Close-Up CXTW-254 Sons of Champlin Loser Naturally CXTW-290 Stained Glass Aurora CXT-242 John Stein California Blueprints CXT-203	<b>The Victrola</b> A Brand New Feelin' CXT-196 <b>Nancy Wilson</b> Son of a Preacher Man CXT-234 Nancy Sound of CXT-2970 Best of CXT-281 Close-Up CXTW-256
<b>Marie McGarry</b> Post Card Apple CXT-3351 <b>Fertin Kusky</b> There's My Love You So Much CXT-270	<b>Rock Owens</b> In London I've Got You on My Mind Again CXT-332 I've Got a Tiger by the Tail CXT-333 Best of CXT-2956 Best of, Vol. 2 CXT-2957 Best of, Vol. 3 CXT-2958 Close-Up CXTW-257		<b>Miscellaneous</b> Super Seal Best! Vol. 3 Super Oldies, Vol. 3 The Rubber Country Vol. 2 CXT-217 Romance & Juke CXT-2993
<b>Wanda Jackson</b> The Happy Side of Wanda CXT-238	<b>Quicksilver Messenger Service</b> Happy Trails CXT-120 Quicksilver Messenger Service CXT-2904		
<b>Sammy Jones</b> Only the Lonely Burn for Me With You CXT-311 Best of CXT-2815 CXTW-258 <b>The Kingston Trio</b> Best of CXT-1705 Best of, Vol. 2 CXT-2280	<b>Leo Kowalski</b> You're Good for Me CXT-2927 Love Best of CXT-2948 Close-Up CXTW-251		
<b>The Leftovers</b> I Have Dreamed Put Your Head on My Shoulder CXT-347 Glad to Get My Head CXT-2805 Close-Up CXTW-251	<b>Art Reynolds Singers</b> It's a Wonderful World CXT-191		
<b>Scratchboard</b> The New Songs! The New Sounds! CXT-328 <b>Charlin Lewis</b> The Kind of Man I Am CXT-248	<b>Jeanette C. Riley</b> The Songs of CXT-377		

**WARRANTY**

If any manufacturing defect becomes apparent within 30 days of purchase, this tape will be replaced without service charge. Mail this tape, postage prepaid, to Tape Service, Inc., 1000 N. La Grange, Jacksonville, Illinois 62206 - with a letter specifying the defect and date of purchase. Replacements will not be made if the tape has been altered, repaired or misused, as determined by Tape Service.


**4XT-3359**

C. A-2 



### Multi-fold J-card

DO WHAT YOU WANT • I WANT TO THANK YOU • EVERYTHING'S  
ALL RIGHT • SHE BELONGS TO ME • IT DOESN'T MATTER •  
MORNING STAR • HEY BROTHER • WHAT ABOUT YOU?  
©1991 The copyright in this sound recording is owned by Apple Corps Limited under exclusive license  
to Capitol Records, Inc. • 91991 EMI Records Limited

PROGRAM  
1  
KEY RECORDS  
Capitol  
RECORDS  
BILLY PRESTON  
THAT'S THE WAY GOD PLANNED IT  
HX PRO  
S RB  
CA  
97580

ALL GETTING THE RIGHT NAME • THIS IS IT • KEEP IT TO  
YOURSELF • THAT'S THE WAY GOD PLANNED IT (Parts 1 & 2) •  
BONUS TRACK • THROUGH ALL TIMES • AS I GET OLDER •  
THAT'S THE WAY GOD PLANNED IT (Alternate version)  
©1991 The copyright in this sound recording is owned by Apple Corps Limited under exclusive license  
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PROGRAM  
2  
KEY RECORDS  
Capitol  
RECORDS  
BILLY PRESTON  
THAT'S THE WAY GOD PLANNED IT  
HX PRO  
S RB  
CA  
97580



APPLE 4XT 3360 – SPACE (The Modern Jazz Quartet)



Cardboard box



APPLE 4XT 3364 – MAGIC CHRISTIAN MUSIC (Badfinger)



APPLE C4 97579 – MAGIC CHRISTIAN MUSIC (Badfinger)





#### SIDE 1

1. COME AND GET IT (2:20)\* (PAUL MCCARTNEY)
2. CRIMSON SHIP (3:42)\* (TOM EVANS/PETE HAM)
3. DEAR ANGIE (2:39)\* (RON GRIFFITH)
4. FISHERMAN (2:26) (TOM EVANS)
5. MIDNIGHT SUN (2:46) (PETE HAM)
6. BEAUTIFUL AND BLUE (2:48) (TOM EVANS)
7. ROCK OF ALL AGES (3:16)\* (TOM EVANS/PETE HAM/MIKE GIBBONS)
8. CARRY ON TILL TOMORROW (4:47) (TOM EVANS/PETE HAM)

#### SIDE 2

1. I'M IN LOVE (2:26)\* (PETE HAM)
2. WALK OUT IN THE RAIN (3:27) (PETE HAM)
3. ANGELOQUE (2:28)\* (TOM EVANS)
4. KNOCKING DOWN OUR HOME (3:40) (PETE HAM)
5. GIVE IT A TRY (2:31) (TOM EVANS/PETE HAM/MIKE GIBBONS/RON GRIFFITH)
6. MAYBE TOMORROW (2:17)\* (TOM EVANS)

#### BONUS TRACKS

7. STORM IN A TEACUP (2:31) (TOM EVANS)
8. ARTHUR (2:20) (Previously unreleased)

SIDE 1: Tracks 1, 7 & 8 from the soundtrack of the film "The Magic Christian"

Produced & Arranged by Neil Evans

\* Produced & Arranged by Tony Visconti

\* Produced & Arranged by Paul McCartney

Bonus tracks produced unknown.

COVER ORIGINALLY DESIGNED BY DAVID KING © 1970

PHOTOGRAPHY COURTESY OF APPLE CORP. LTD.

ALL TRACKS PUBLISHED BY APPLE PUBLISHERS LIMITED EXCEPT "COME AND GET IT" PUBLISHED BY MCDONALD'S MUSIC GROUP, BY MUSIC CORPORATION OF AMERICA, INC. (USA) AND "STORM IN A TEACUP" AND "ARTHUR" PUBLISHED BY UNIVERSAL.

REMIQUE DIGITALLY MASTERED & REMASTERED BY RON FURNBERG, DIGITALLY MASTERED AT ABBEY ROAD STUDIOS, LONDON, ENGLAND FEBRUARY 1991. ENGINEERED BY MARK CASARETTI

UNRECORDED & DISCOGRAPHY BY STEVE HOLMANIAN

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Badfinger were a unique act for Apple Records. They were there from the start and remained popular throughout the life of the label. They also were only one of two non-Beatle acts on the label to receive a gold record for "Day After Day", the other was Mary Hopkin's "Those Were The Days".

Badfinger began as a unit called the Iveys (named after the Hollies). It was through their manager, former bandleader Bill Callin, that Pete Ham (lead guitar), Mike Gibbons (sometimes shown as Mike Gibbins drums), Ron Griffith (bass), and David Jenkins (rhythm guitar) turned professional.

They got a job in 1968 backing singer David Garrick in live appearances and studio recordings. They backed David on the biggest of his Piccadilly records, "Dear Mrs. Appleton". Shortly afterwards, David Jenkins left and was replaced by Tom Evans.

The band concentrated on making demo tapes. When Bill Callin got the word that the Beatles were forming Apple Records and were looking for talent, he took them around. The tapes were played for Mal Evans, Derek Taylor, Paul McCartney and George Harrison. All had good things to say and The Iveys were signed to the Apple Corps.

After the release of two singles and one album, their name was changed to Badfinger (from the working title of "With A Little Help From My Friends" - "Badfinger Boogie").

Paul McCartney helped the group get a fresh start by giving them a new song he wrote called "Come And Get It". Paul wrote the tune for Ringo's new movie, "The Magic Christian", and managed to get two other new Badfinger tunes in the film as well.

Ron Griffith chose to leave the band at this time. Tom Evans decided to move to bass, leaving the rhythm slot open for Joey Molland, ex-member of The Marmalades and Walker Brother Gary Lead's band Rain.

"Come And Get It" was issued in December 1969 and rose to the UK top ten. An album by Badfinger, "Magic Christian Music", named after the film, arrived a month later. It repeated half the tracks from the Iveys' album and filled the rest of the LP with the soundtrack songs and some new material. The artwork for the cover was prepared between the leaving of Ron and the coming of Joey, so only three faces are depicted. The LP sold quite well despite having no follow-up single pulled from it.

ABOUT THIS ALBUM

Three producers were responsible for this LP. Paul McCartney is represented by one song, "Come And Get It", while Tony Visconti and Mal Evans split the rest. "Dear Angie", "Beautiful And Blue", "I'm In Love", "Angeloque", "Knocking Down Our Home" and "Maybe Tomorrow" were originally featured on

"Badfinger" are four - Tom playing bass, and Joey playing guitar, both from Liverpool, Pete on lead guitar with Mike on drums both of them born in Swansea, S. Wales

"Badfinger" are very close to each other, living together, with life is playing together. On this Album featuring the three numbers they recorded for "The Magic Christian" film soundtrack, they offer you themselves and their music, as listen as I have done, enjoy it - and feel close to "Badfinger". Mal.

(Original sleeve notes - 1970)

## Multi-fold J-card

The Iveys' album "Maybe Tomorrow", and were considered the best tracks from that obscure LP. "Fisherman" is a different version to the one on that album.

"Come And Get It", "Carry On Till Tomorrow", and "Rock Of All Ages" were featured in the motion picture "The Magic Christian", and appear on the soundtrack of the film as well. "Angeloque" and "Give It A Try" were dropped from the American "Magic Christian Music" album, as 12 tracks were the norm in the U.S.

"Show In A Teacup", an Iveys song from the promotional "Wall's Ice Cream" EP, appears in stereo for the first time on this package, and is included as a bonus track along with the previously unused "Arthur". Overall, this is the most Beatles-sounding of the Badfinger releases and one of their finest.

BADFINGER APPLE DISCOGRAPHY		
Catalogue Number	Singles ("by The Iveys")	Release Date
* 5 (UK)	Maybe Tomorrow/ And Her Daddy's A Millionaire	15-11-68
* 1803 (US)	Maybe Tomorrow/ And Her Daddy's A Millionaire	27-1-69

* 14 (Europe)	No Escaping Your Love/Dear Angel Come And Get It/ Rock Of All Ages	18-7-69
20 (UK)	Come And Get It/ Rock Of All Ages	5-12-69
1815 (US)	Come And Get It/ Rock Of All Ages	2-2-70
1822 (US)	No Matter What/ Carry On Till Tomorrow	19-10-70
31 (UK)	No Matter What/ Better Days	6-11-70
1833 (US)	Name Of The Game/Suitcase	Cancelled
35 (UK)	Name Of The Game/Suitcase	Cancelled
1841 (US)	Day After Day/ Money	15-11-71
40 (UK)	Day After Day/ Sweet Tuesday Morning	14-1-72
42 (UK)	Baby Blue/Flying Apple Of My Eye/ Blind Owl	10-3-72 (Cancelled)
1844 (US)	Baby Blue/Flying Apple Of My Eye/ Blind Owl	20-3-72
1864 (US)	Apple Of My Eye/ Blind Owl	10-12-73
49 (UK)	Apple Of My Eye/ Blind Owl	8-3-74



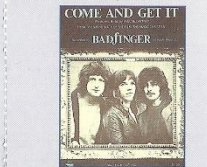
MIKE GIBBONS, TOM EVANS & PETE HAM/JOEY MOLLAND

EP  
"Walls Ice Cream" (UK CT 1). Storm In A Teacup (By The Iveys). Something's Wrong (By James Taylor)/Little Yellow Pills (By Jackie Lomax). Pebble And The Man (Happiness Runs) (By Mary Hopkin) UK 18-7-69

LPs  
"Maybe Tomorrow" (Europe: SACPOR 8; US: ST-3355). See Saw: Gropen: Beautiful And Blue, Dear Angie: Think About The Good Times: Yesterday Ain't Coming Back: Fisherman (Version 1)/Maybe Tomorrow: Sail Blue: Angeloque: I'm In Love: They're Knocking Down Our Home: I've Been Waiting: Europe: 4-7-69; U.S.: 14-7-69 (cancelled)

"Magic Christian Music" (UK version) (UK: SACPOR 12). Come And Get It: Crimson Ship: Dear Angie: Fisherman (Version 2). Midnight Sun: Beautiful And Blue: Rock Of All Ages/Carry On Till Tomorrow: I'm In Love: Walk Out In The Rain: Angeloque: Knocking Down Our Home: Give It A Try: Maybe Tomorrow - UK: 9-1-70  
"The Magic Christian" (Original Sound Track) (US: Commonwealth United CU 6004/UK: Pye NSPL 28133). Come And Get It (by Badfinger). Carry On Till Tomorrow (by Badfinger). Rock Of All Ages (by Badfinger). Something In The Air (by Thunderlup Newman). Mad About The Boy (by Peter Sellers). Hunting Scene (Dialogue by Ringo Starr and Peter Sellers) plus incidental music by Ken Thorne. US: 11-2-70; UK: 10-40-70  
"Magic Christian Music" (US Version) (US: ST-3364). Come And Get It: Crimson Ship: Dear Angie: Midnight Sun: Beautiful And Blue: Rock Of All Ages/Carry On Till Tomorrow: I'm In Love: Walk Out In The Rain: Fisherman (Version 2). Knocking Down Our Home: Maybe Tomorrow - US: 16-12-70  
"No Dice" (US: ST-3367; UK: SACPOR 16). I Can't Take It: I Don't Mind It: Love Me Do: Midnight Caller: No Matter What: Without You/Blodwyn: They're Knocking Down Our Home: I've Been Waiting: "Straight Up" (US: SW-3387; UK: SACPOR 19). Take It All: Baby Blue: Money: Flying: I'd Die Bobs

Name Of The Game/Suitcase: Sweet Tuesday Morning: Day After Day: Sometimes: Perfection: It's Over - US: 13-12-71; UK: 11-2-72  
"Ain't" (US: SW-3411; UK: SACPOR 27). Apple Of My Eye: Get Away: I Cides: The Winner: Blind Owl/Constitution: When I Say: Cowboy: I Can Love You: Timeless - US: 26-11-73; UK: 8-3-74

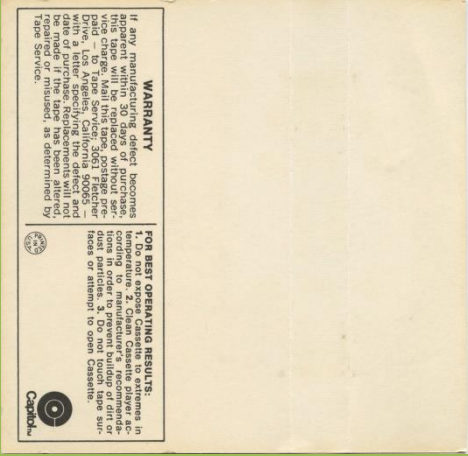
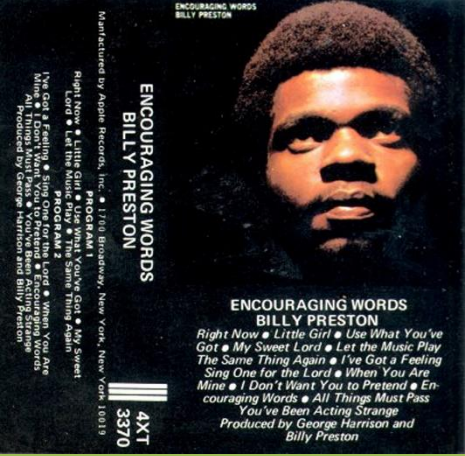


MIKE GIBBONS, PETE HAM, TOM EVANS & JOEY MOLLAND-16/15/69

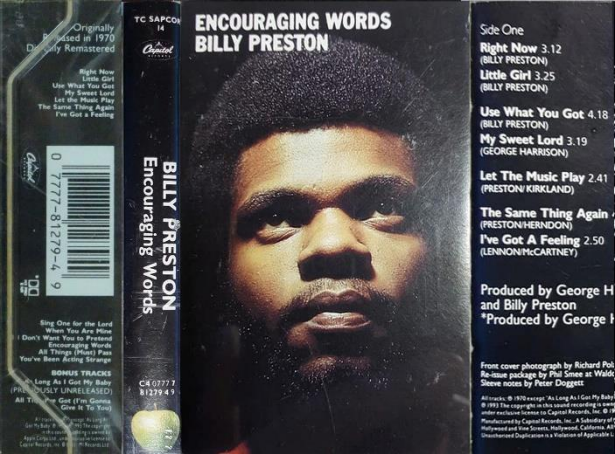








APPLE C4 81279 – ENCOURAGING WORDS (Billy Preston)

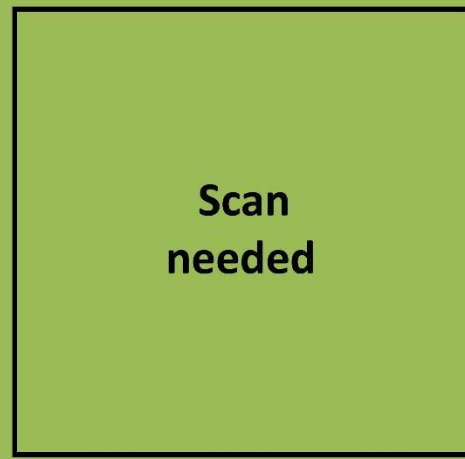
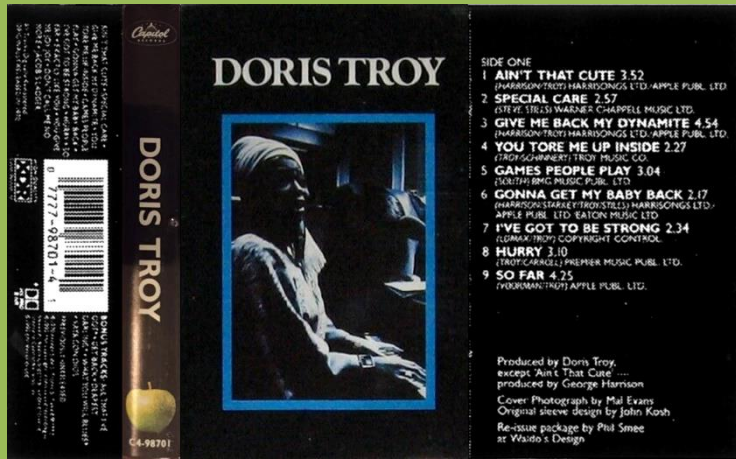


Multi-fold J-card



APPLE C4 98701 – DORIS TROY (Doris Troy)

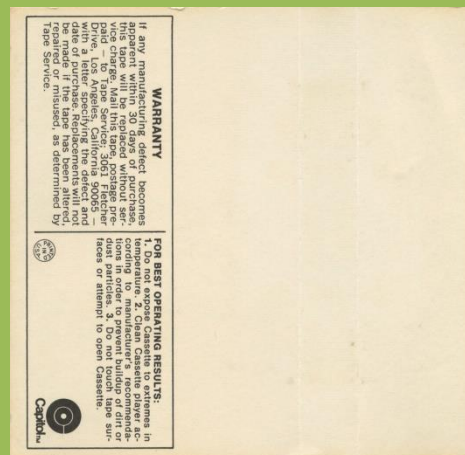
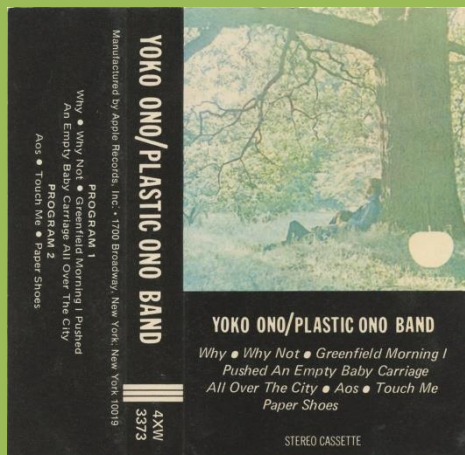




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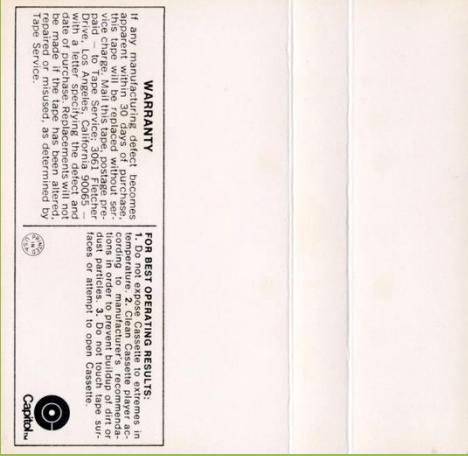


## APPLE 4XT 3376 – THE RADHA KRSNA TEMPLE (The Radha Krsna Temple)

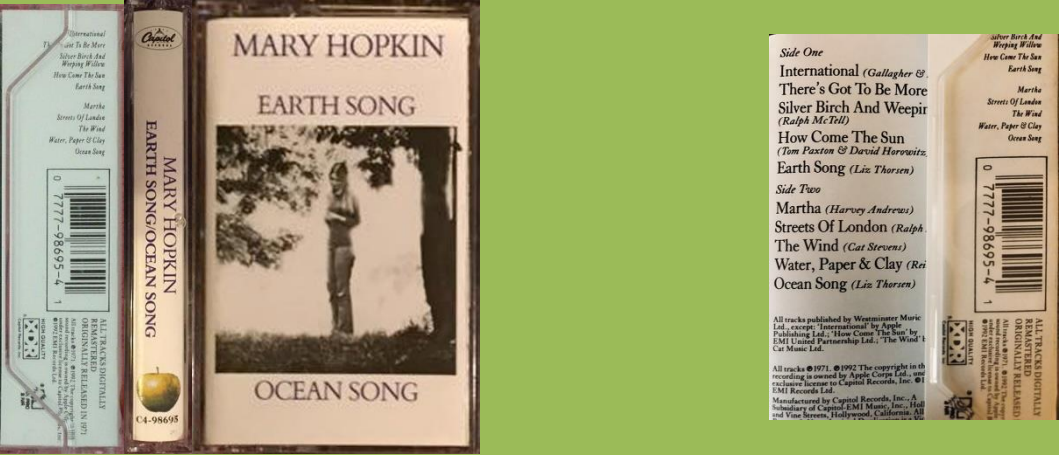








APPLE C4 98695 – EARTH SONG OCEAN SONG (Mary Hopkin)

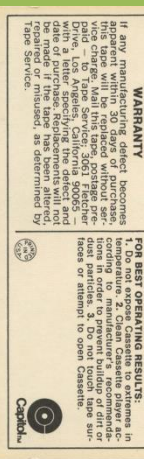


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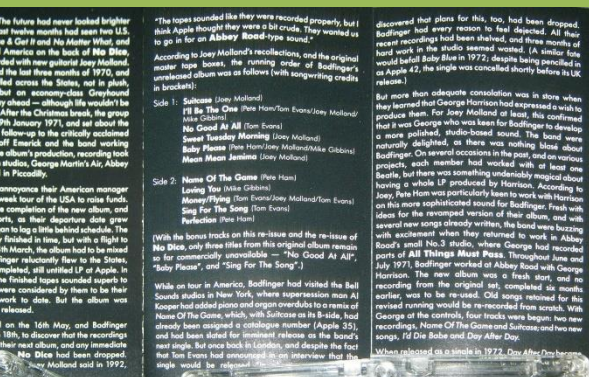
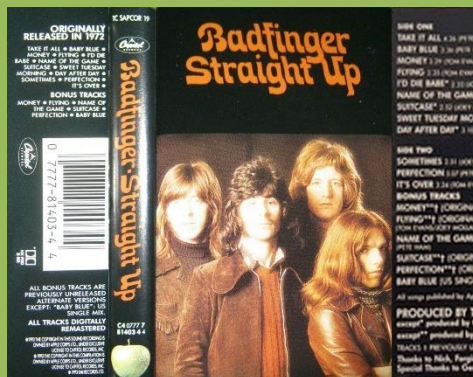


APPLE 4XW 3387 – STRAIGHT UP (Badfinger)

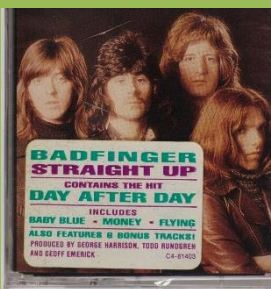
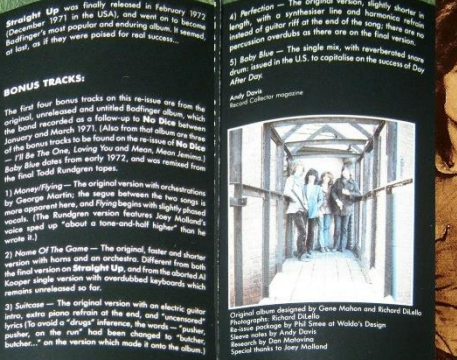




## APPLE C4 81403 – STRAIGHT UP (Badfinger)



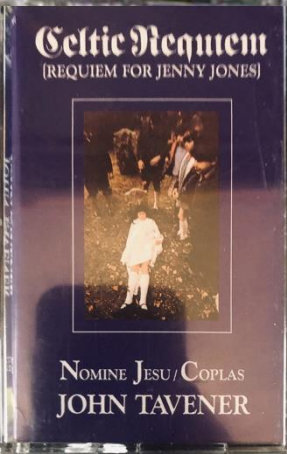
## Multi-fold J-card



## APPLE C4 81252 – CELTIC REQUIEM (John Tavener)

Some copies with sticker on shrink

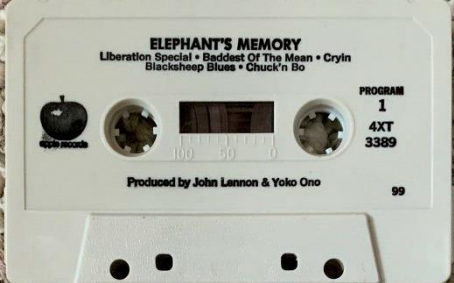
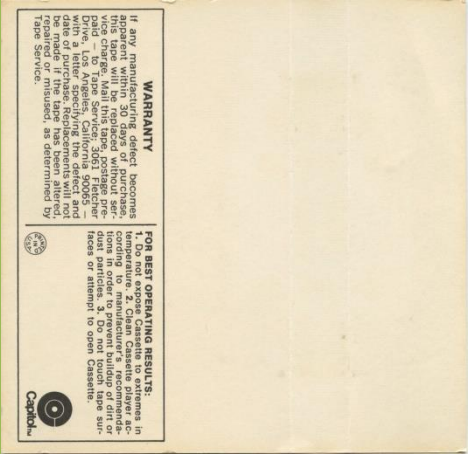




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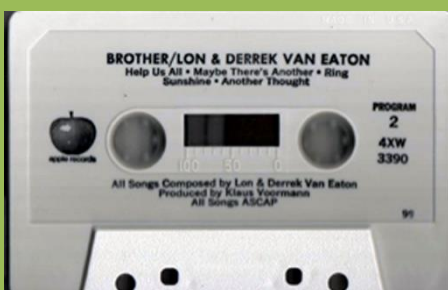
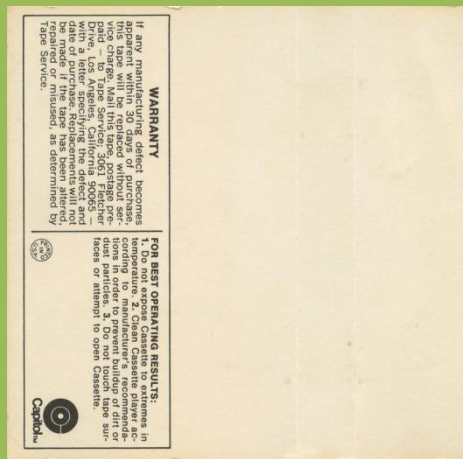
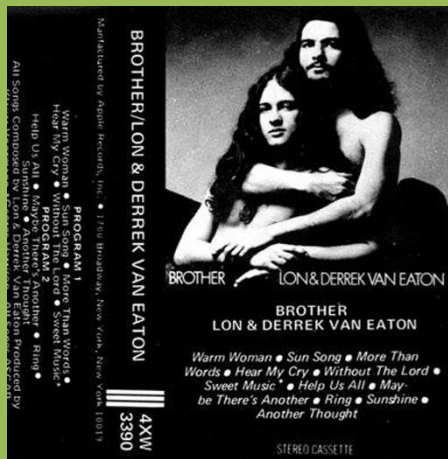


APPLE 4XW 3389 - ELEPHANT'S MEMORY (Elephant's Memory)

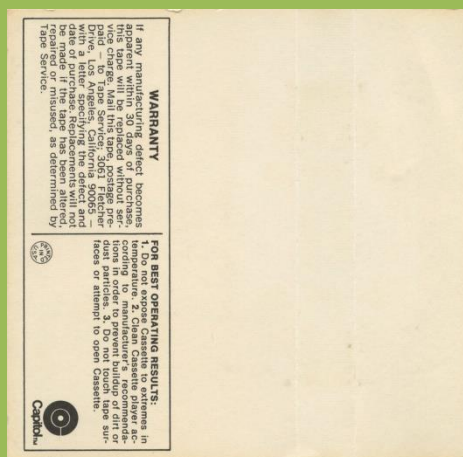
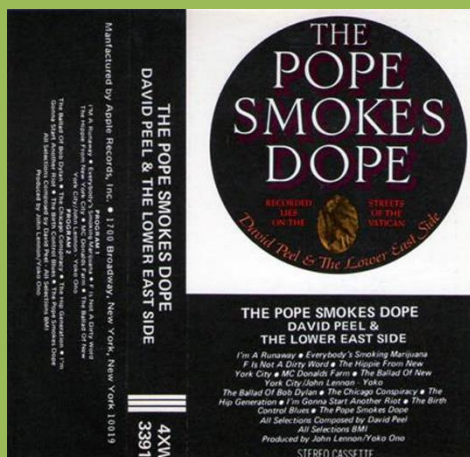


APPLE 4XW 3390 - BROTHER (Lon & Derrek Van Eaton)



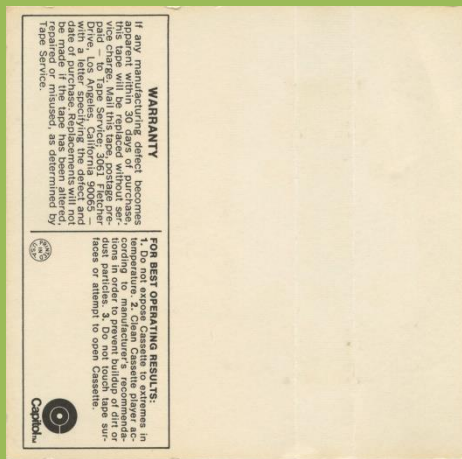


APPLE 4XT 3391 - THE POPE SMOKES DOPE (David Peel & The Lower East Side)

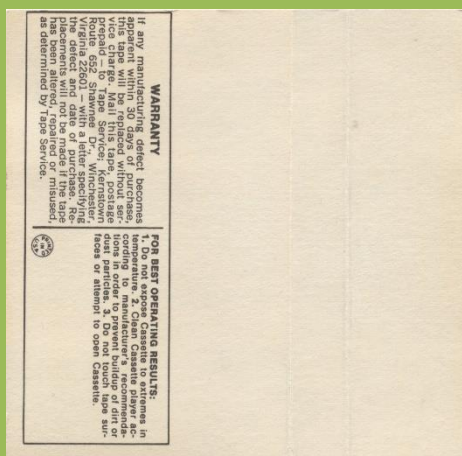


APPLE 4XW 3395 – MARY HOPKIN – THOSE WERE THE DAYS

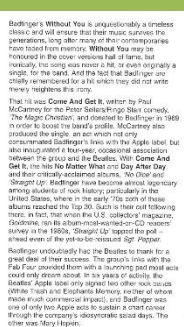




## APPLE 4XW 3411 – ASS (Badfinger)



## APPLE C4 7243 8 30129 4 7 – THE BEST OF BADFINGER (Badfinger)





During the four-year period from 1989 to 1992, Badfinger enjoyed the unique opportunity of working with each of the four Beatles individually. They guested on John's "Imagine" LP, and Paul voiced with them as producer on Come And Get It. They performed as back-up musicians on George's All Things Must Pass triple-album, alongside with him at the Concert For Barga Death, and Harrison was credited as one of the producers on "Straight Up". Members of the band also provided things with instrumental assistance on his Top 5 single, "I Don't Come Easy".

If a soundable band had been a prerequisite, the Beatles would probably never have found Badfinger. The fact that their remarkable melodies and close harmonies were so reminiscent of their paymaster can only be seen as a coincidence. Tony Visconti, for one, is the only co-producer of the band's debut album, Maybe Tomorrow (credited to their earlier incarnation, the Ivies), was one of the first to recognise 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 voices."

As unprecedented and as gratifying as they were, such ties to the Beatles inevitably proved to be a delicate balancing act, with the critical press keen to tip either way. The men-suspicious British music press typified the home-grown reaction to Badfinger with headlines like "The accusing finger... are they copying?", in America, on the other hand, the group was embraced in the early Seventies as a kind of surrogate Beatles championing the cause for musical harmony rock into the new decade. America eventually made Badfinger its own, awarding them chart and live success which ensured that the States became their spiritual home.

Britain's inability to get to grips with Badfinger was down to a lack of easy pigeonholing at a time of drastic polarisation 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 Ivies' Maybe Tomorrow debut in 1986, the band clearly wasn't hip enough to be part of the London-based underground. For example, neither did they have anything in common with the by then liquid vacuous of psychobilly. The keys developed into Badfinger, of course, and their sound toughened up, but still their music was hard to pin down. They demonstrated for the stylistic posteriors of the new progressive rock, and they weren't heavy in a burgeoning heavy-rock sense. In short, Badfinger's vocal guitar-based sound, with its reliance on harmonic structures, was unquantifiable - it harked back to the sound of the beat groups, though recorded long after the Beatles' last boom and now, and it pre-dated Seventies power-pop long before its time. In short, they were their own band.

Somewhere between Britain's critical reservations and America's Angelique acceptance, lies a body of work which remains a resounding testament to both the Beatles as talent spotters and Badfinger's ability to cut it in the unforgiving 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 plucked from side-on-the-dial directly to become chart-topping singles, not least that original version of "Without You".

The 21 tracks on "The Best Of Badfinger" are sampled from the band's four LPs for Apple: Magic Christian Music (1970), No Day (1971), Straight Up (1972) and 'Axe' (1973). Each album shows a clear development, from a pop band with a naive, dreamy



outlook, and a knack for Beatles-esque melodies, on Magic Christian Music; to a more considered and sober, yet nonetheless commercial, approach on 'No Day'; from the freely-crafted, understated splendour of 'Straight Up', where harmonised baritone replaced innocent earnest; to the grittier, rockier 'Axe', on which Badfinger bowed out from their Apple contract with probably the band's most powerful non-Beatles LP. 'Axe', incidentally, was the last such release, and it's fitting, therefore, that 'The Best Of Badfinger' should be the first new Apple album in 20 years.

If such things can ever be divided into left and right, back and white, fast and slow, there were two sides to

Badfinger. One captures Paul McCartney, Tony Evans, Joey Molland and drummer Mike Gibbins as an upbeat, rocking quartet, responsible not only for the pioneering treatment of McCartney's Come And Get It, and its own follow-up, out-and-out rockers like Better Days, Evenin' Rock Of All Ages and Molland's return to his roots on the road, Saltbush. The other side of Badfinger is the reflective one - evident on the wistful Dear Angel (inspired as the keys and penned by Ron Griffiths, who left to be replaced by Joey Molland), the plaintive lullaby, Carry On Till Tomorrow, the seductive When I Say, punchy ballads like Maybe Tomorrow, Day After Day and the ascending majesty of Fate

Typography and package design Phil Stone

John's Name Of The Game. The quieter side of Joey Molland, a man usually cast as Badfinger's rock front-man, is also represented here, with his two collections of more poignant songs, Without You, Harry Houdini, and more recently Molland Camp. They have both taken this song to new heights, insulating it with an emotional response and commercial success only previously hinted at, but Badfinger's original, with its melismatic verse and soaring chorus, contains all the elements of a power ballad to test 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 world-class standard, the band experienced many difficulties in later years. These culminated in the successive and lonely years of Molland's fight from April 1975, and of Tony Evans in November 1982. Like many great things, Badfinger's true worth was perhaps only realised after its demise. As an Apple press release had said in 1972, "You are better one, you are, it's the bit in between which takes the hit in between". The band put it more than their fair share of effort, and poured their lives into their music - and, tragically, suffered the ultimate sacrifice to their art. Badfinger should not be forgotten, and its album - a collection of their finest work - can only help to preserve their memory.

Andy Davis, Record Collector magazine.



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## APPLE C102863 - THE BEST OF BADFINGER (Badfinger)

COME AND GET IT • MAYBE TOMORROW • ROCK OF ALL AGES • DEAR ANGIE • CARRY ON TILL TOMORROW • NO MATTER WHAT • BELIEVE ME • MIDNIGHT CALLER • BETTER DAYS • WITHOUT YOU • TAKE IT ALL

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program 2

C102863 30129 4 7

the best of Badfinger

Apple Records

- SIDE ONE
- 1. COME AND GET IT 2:21 RECORDED AUGUST 2 1969, ABBEY ROAD (PAUL MCCARTNEY)
  - 2. MAYBE TOMORROW 2:51 RECORDED AUGUST 8 1969, RECORD ONE (JOY MOLLAND)
  - 3. ROCK OF ALL AGES 3:16 RECORDED SEPTEMBER 18 1969, BCB (JOY MOLLAND)
  - 4. DEAR ANGIE 2:39 RECORDED APRIL 1969, TRENT (JOY MOLLAND)
  - 5. CARRY ON TILL TOMORROW 4:47 RECORDED AUGUST 22 & 24 1970, ABBEY ROAD (JOY MOLLAND)
  - 6. NO MATTER WHAT 2:59 RECORDED MAY 13 1970, ABBEY ROAD & MAY 20 1970, TRENT (JOY MOLLAND)
  - 7. BELIEVE ME 2:58 RECORDED MAY 13 1970, ABBEY ROAD & MAY 20 1970, TRENT (JOY MOLLAND)
  - 8. MIDNIGHT CALLER 7:48 RECORDED MAY 13 1970, ABBEY ROAD & MAY 20 1970, TRENT (JOY MOLLAND)
  - 9. BETTER DAYS 3:59 RECORDED MAY 13 & 1970, ABBEY ROAD (JOY MOLLAND)
- SIDE TWO
- 1. MONEY 3:29 RECORDED OCTOBER 29 1971, COMMAND STUDIOS (JOY MOLLAND)
  - 2. FLYING 2:35 RECORDED JUNE 1971, ABBEY ROAD (JOY MOLLAND)
  - 3. THE NAME OF THE GAME 5:17 RECORDED JUNE 1971, ABBEY ROAD (JOY MOLLAND)
  - 4. SUITCASE 2:54 RECORDED AUGUST 21 1971, ABBEY ROAD (JOY MOLLAND)
  - 5. DAY AFTER DAY 3:09 RECORDED JUNE 1971, ABBEY ROAD (JOY MOLLAND)

- 6. BABY BLUE (U.S. Single Mix) 3:35 RECORDED SEPTEMBER 25 1971, AB STUDIOS (JOY MOLLAND)
  - 7. WHEN I SAY 3:06 RECORDED MAY 1972, AB STUDIOS & DECEMBER 7 1972, MORGAN STUDIOS (JOY MOLLAND)
  - 8. ICICLES 2:33 RECORDED APRIL 2 1973, CINAPAC STUDIOS (JOY MOLLAND)
  - 9. I CAN LOVE YOU 3:34 RECORDED APRIL 2 1973, CINAPAC STUDIOS (JOY MOLLAND)
  - 10. APPLE OF MY EYE 3:05 RECORDED APRIL 1973, THE MANOR (JOY MOLLAND)
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