

Those Were the Days Mary Hopkin

First appearance in trade magazines: September 16, 1972

Label af1

Apple

SW-3395

Apple label with "MFD. BY APPLE" on the full side.



On side 1, the title and artist are centered at the top of the label.
Factory: Los Angeles

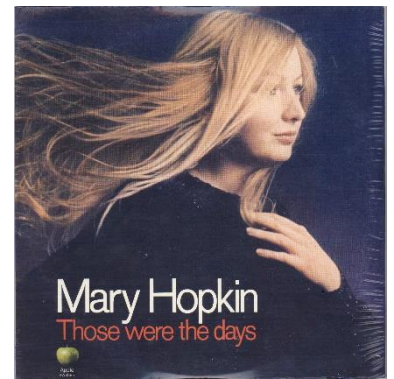


Same typeface as Los Angeles, but label is semi-glossy, and backdrop is darker.
Factory: Jacksonville



Title and artist are left-justified on side 1 instead of centered.

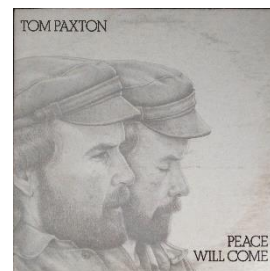
Factory: Winchester



POP

MARY HOPKIN—Those Were the Days. Apple SW 3395
The Paul McCartney discovery left her mark on the charts with the title tune and also made dents with "Temma Harbour," and "Que Sera Sera." Other highlights here include "Knock Knock Who's There," "Sparrow," and Lennon and McCartney's "Goodbye."

Mary left Apple shortly after the release of *Earth Song Ocean Song*, announcing her departure in March 1972. By that time, she had already toured Australia and New Zealand with Tom Paxton, a folk singer whose upcoming album was being produced by Toni Visconti – Hopkin’s husband. After the tour, Mary sang on Paxton’s album, *Peace Will Come* (Reprise MS-2096); the album credits her as Mary Visconti. Also in March, Mary recorded songs of her own that were not released for 30 years.

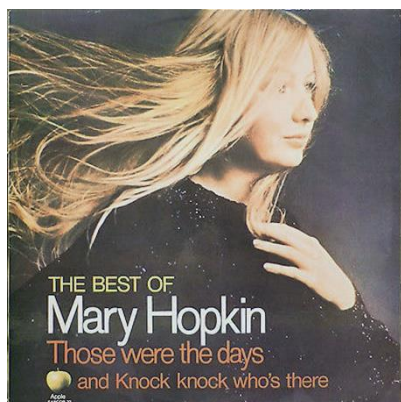


On May 20, she performed with Ralph McTell at the Royal Festival Hall, to a nearly packed house. As a blessing to her fans, Mary released her portion of the concert in 2005 on compact disc; there was no release in 1972.



Having toured successfully, Mary Hopkin joined her husband and Ondrea Lloyd as “Hobby Horse,” releasing a single in late June for Bell Records (Bell [UK] 1248). After that single failed to chart, Mary appeared on one episode of the BBC program, “Sing Hi, Sing Lo” (July 29, 1972). Mary spent some time with her family.

That was when Apple assembled this hits package, which came out eventually around the world (Australian cover shown here). The disc was a failure in the American market, even though it contained one unreleased track, “Knock Knock, Who’s There,” which had been a hit in Great Britain.



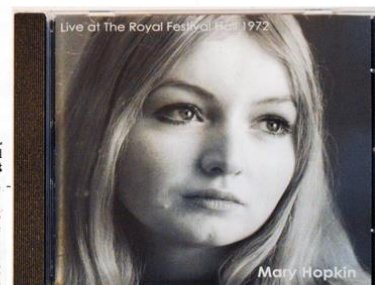
Ralph McTell, Mary Hopkin

ROYAL FESTIVAL HALL: An almost full house on Saturday night (20) was testimony to the drawing power of Ralph McTell. Despite the fact that he has yet to hit the big time as regards selling records he never has any problems attracting large audiences to his comparatively frequent London concerts.

It may have seemed ironic for Mary Hopkin to be second on the bill. After all, she has had two well received albums and several singles released and even topped the single chart.

But in the quieter world of contemporary folk music such considerations don't count for much and despite the fact that Miss Hopkin doubtless won many new fans at the R.F.H. in the end McTell asserted his superiority in terms of both artistry and audience appreciation.

He took his opportunity to introduce many new songs. One more major London concert of his oldies-but-goodies would have been one too many and McTell knew it.



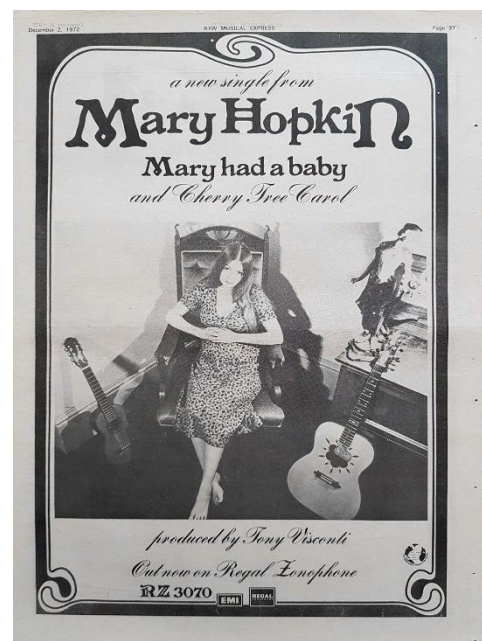
His new songs held the audience enraptured. Standing Down In New York Town One Day is a beautiful slow narrative recounting his first experiences in that great city; Nettle Wine was his tribute to Wales where he spent some time resting in a cottage in the country; When I Was A Cowboy is a nostalgic piece about childhood and plastic six-guns.

He brought on his son, Sam, for his first encore and finally ended the concert with Hesitation Blues.

Mary Hopkin, in her first major concert, was a little cold in terms of audience communication. But her purity of voice and delivery earned her forgiveness for this fault.

Husband Tony Visconti was on stage just to prove that she is no longer Paul McCartney's singing puppet and together they sang Lennon - McCartney's If I Fell.

Then Visconti conducted the small backing ensemble which consisted of strings, upright bass and acoustic guitar. Those Were The Days, Sparrow, Earth Song and Silver Dagger were included in a safe programme which nevertheless demonstrated that in the interim period between the hits and now Miss Hopkin has really learned how to use that beautiful voice which was originally employed as just another instrument in McCartney's overall production ambitions. P. S.



Meanwhile, Mary returned to the studio and recorded a Christmas single. Regal Zonophone released that record, “Mary Had a Baby” (RZ-3070), in several countries in November.

At about that same time, Apple released a slightly different package of hits in Germany and the Netherlands, while other countries outside North America released this album. American Apple decided also to release "Knock Knock, Who's There" as a single (Apple 1855), and the sales of that single prompted enough interest in this album to boost it to #201 on *Billboard's* "Bubbling Under" chart.

Since that time, Mary Hopkin has mainly kept out of the public eye – releasing whatever she has wanted to.



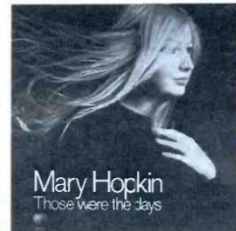
Bubbling Under The TOP LP'S

201. MARY HOPKIN	Those Were the Days, Apple SW 3395
202. BILLY PRESTON	Music Is My Life, A&M SP 3516
203. JESSE WINCHESTER	Third Down, 110 to Go, Bearsville BR 2102 (Warner Bros.)

THOSE WERE THE DAYS

MARY HOPKIN—Apple SW 3395

Lovely album from the lovely voice of Mary Hopkin features her two big hits, "Those Were the Days" and "Goodbye," produced by Paul McCartney, plus nine other, equally beautiful and appealing tracks. Her updating of the Doris Day hit "Que Sera Sera" is especially entrancing.



THOSE WERE THE DAYS—Mary Hopkin—Apple SW 3395

Album buyers will be happy to discover that at long last, Mary's single successes (previously unavailable on LP) have been packaged together: "Temma Harbor," "Che Sera Sera," "Think About Your Children" and "Goodbye" are all here along with her biggest, "Those Were The Days." There are some fine new hits in the making as well, especially "Knock Knock," the bounciest thing she's ever done. A Mary Hopkin album is a joy forever.