

CD's that have been recorded, mixed or mastered at Apple Studios and mentioned as such on the cover or booklet. (Records on the Apple label have not been included).

**HEAD FIRST (Badfinger) [2 CD]**

Head First album recorded at Apple Recording Studios



Snapper Music SMADD 829 (EU), double jewel case

Credits in booklet



**BORN TO BOOGIE – THE SOUNDTRACK ALBUM (Mark Bolan & T.Rex) [2 CD]**

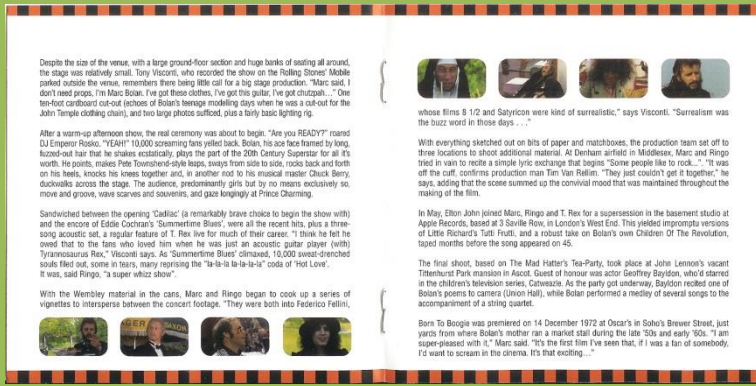
Supersession in the basement studio at Apple Records, based at 3 Saville Row.



Sanctuary Records SMEDD215 (EU), Cardboard folder

Double jewel case





Credits in booklet

**FANNY HILL [EXPANDED EDITION] (Fanny)**

Recorded at Apple Studios, London, England



RealGoneMusic 8 48064 00369 4 (USA)

Credits in booklet

**PAINTED HEAD (Tim Hardin)**

Recorded at Apple Studios/London (Starday-King Studios/Nashville, A&R Studios/New York and CBS Studios/New York)

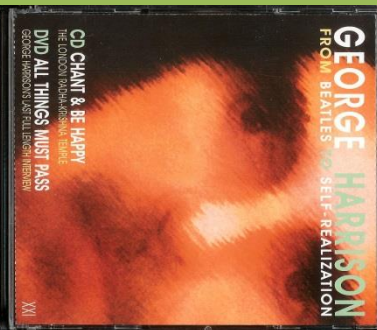
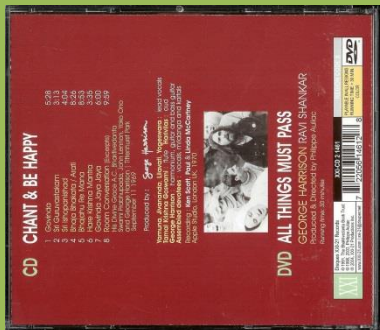


BGO Records BGOCD778 (UK)

Credits in booklet

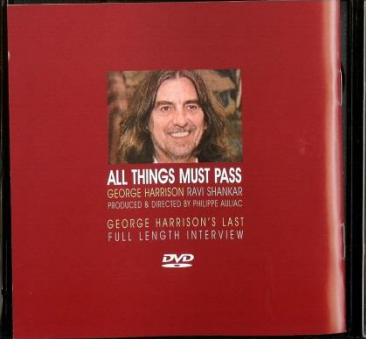
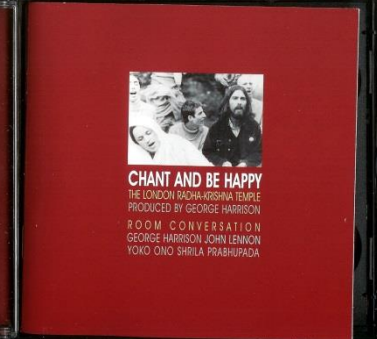
**FROM BEATLES TO SELF-REALIZATION (George Harrison) [CD&DVD]**

Recording: Apple Studio, London UK, 1970



Disques XXI-21 Records (Canada)

Credits in booklet and on rear cover



THE TIN MAN WAS A DREAMER (Nicky Hopkins)

Recorded at Apple Studios - London



Sony Records SRCS 6450 (Japan)

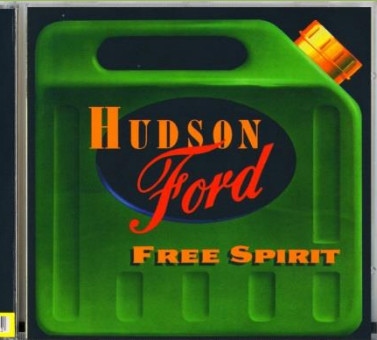


Credits in Japanese booklet

Credits on inner tray

FREE SPIRIT (Hudson Ford)

Mastered by Tony Bridge at Apple Sound Studios, London



RETRO DISC INTERNATIONAL RDI 33054 (Spain)

Credits on rear cover and in booklet

**WRITE ME A LOVE SONG, CHARLIE (Jack Jones)**

Recorded at Apple Studios



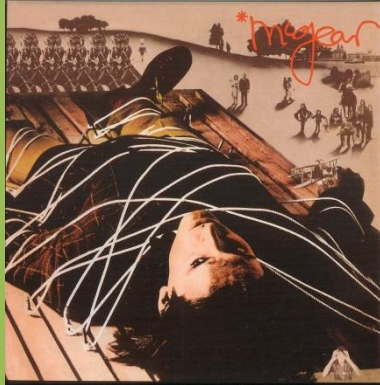
XQAM 1002 (Japan) Mini-LP

Credits on rear cover

Info sheet

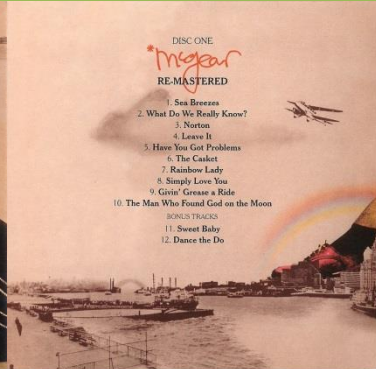
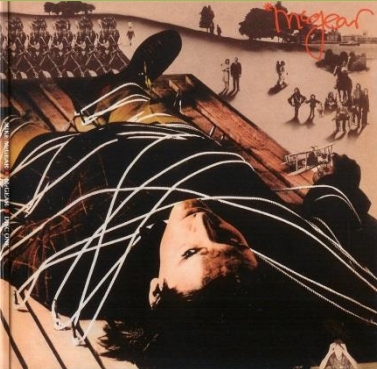
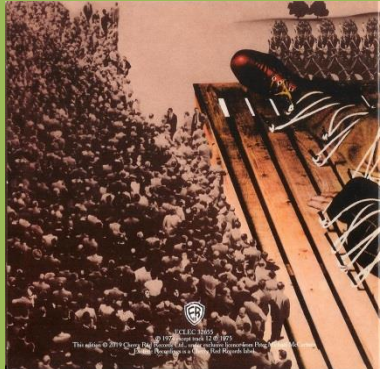
**McGEAR (Mike McGear) [2-CD & DVD box]**

Disc Two Track 11, 16 & 17: Recorded at Apple Studios

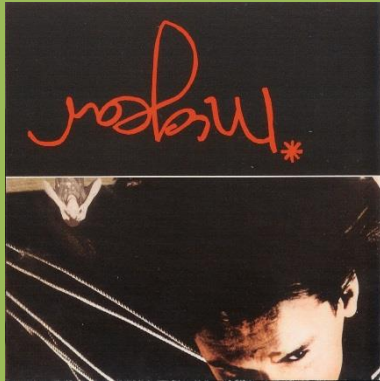


Box

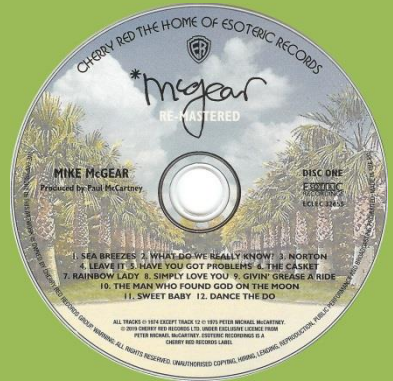
Booklet



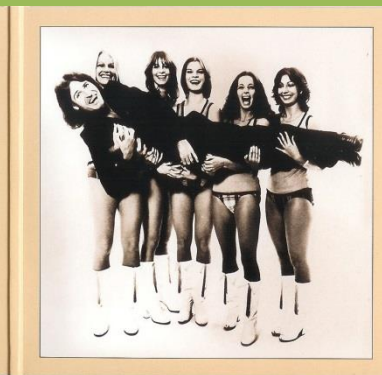
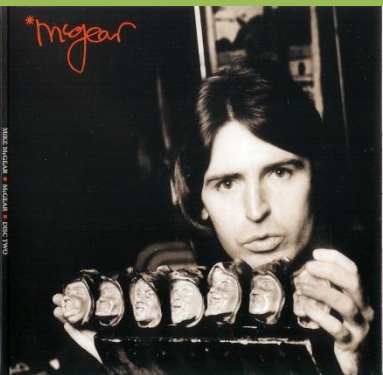
Digipak DISC ONE



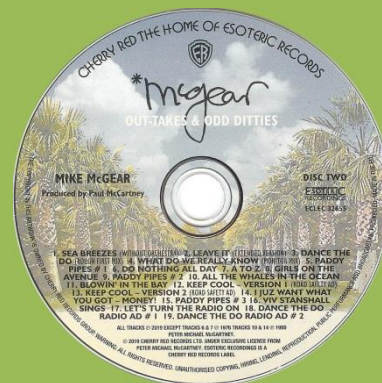
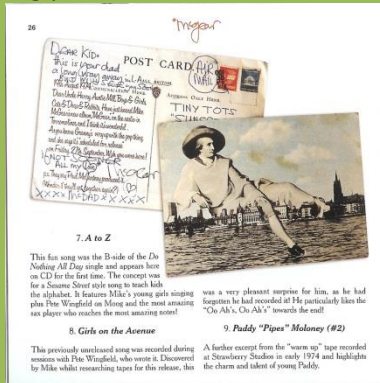
Poster



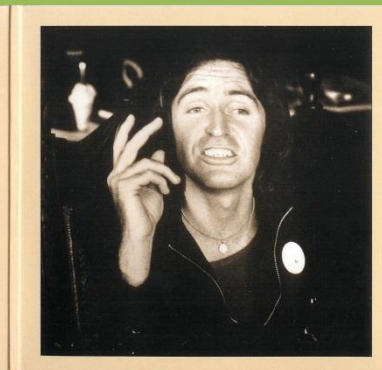
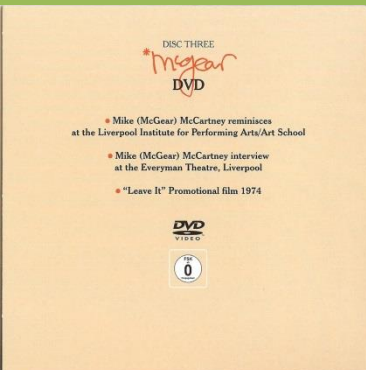
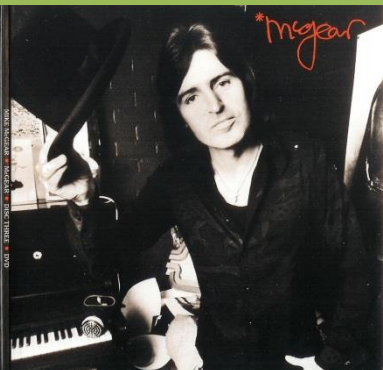
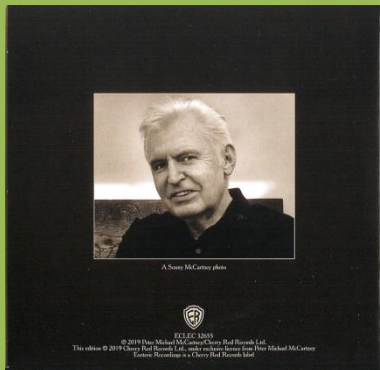
DISC ONE



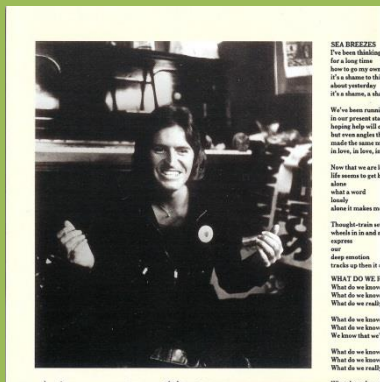
**Digipak DISC TWO**



**Credits in booklet**



**DVD**

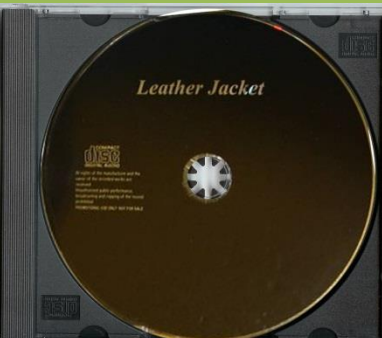
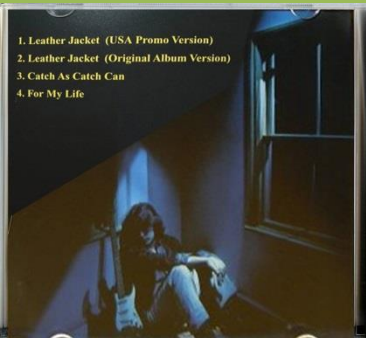
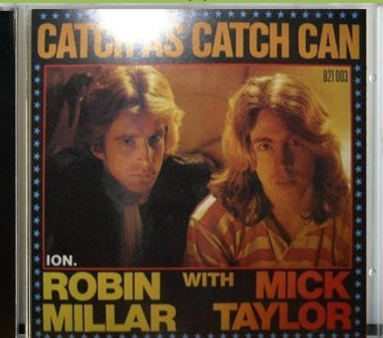
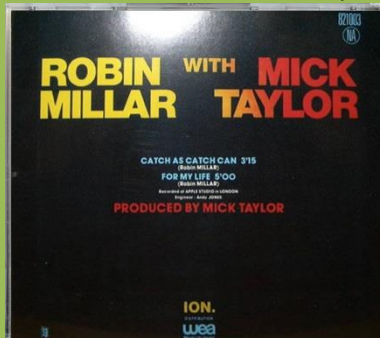


**Folded lyric sheet**



**DVD**

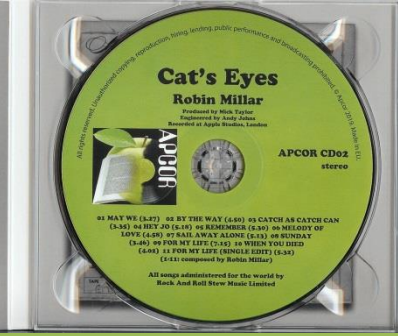
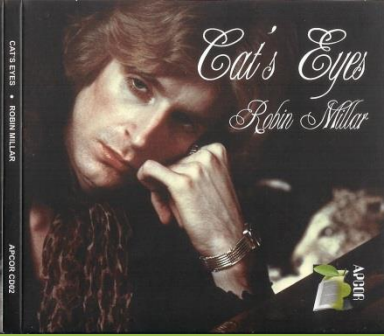
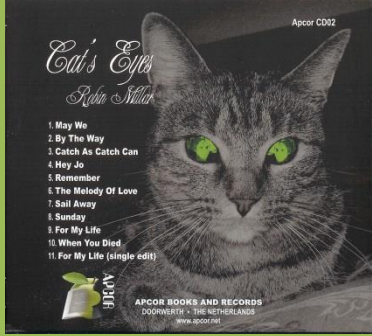
**LEATHER JACKET (Robin Millar with Mick Taylor) [4-track Promo CD]**  
 Catch As Catch Can & For My Life recorded at Apple Studio in London



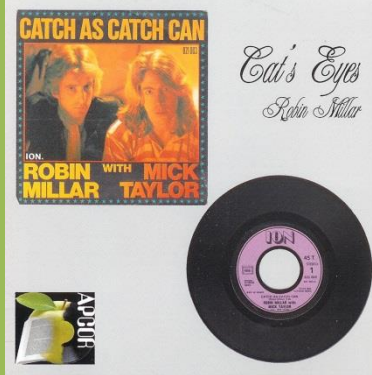
**ION./WEA 821003 (USA)**

## CAT'S EYES (Robin Millar)

Produced at Apple Studios, London by Mick Taylor



### APCOR CD02 (EU)



*Cat's Eyes*  
Robin Millar

It's not often that a masterpiece lies in the vaults for decades. But this is precisely what happened to ex-writer Robin Millar's debut LP *Cat's Eyes*. It was recorded in 1974 at The Beatles' Apple Studios in 3 Savile Row, London and produced by his brother-in-law, Rolling Stones' Mick Taylor, who was married at the time to Robin's sister Rose. Due to Mick's sudden departure from the Stones in December 1974, Atlantic lost their appetite for supporting his side project, which was completed by 8 September of that year. And a Steve Stone side project was with Mick credited as client on the Apple tape boxes for the album, which was initially to be called *Cat's Eyes In The Dark*. A single was released in France only, *Catch As Catch Can* coupled with *For My Life* on the flip and credited to both Robin and Mick, but those were the only tracks to see the light of day. The discovery of this album allows one the chance to hear Robin's splendid songs, which as he says, "Written between age 16 and 21 covering my first love and first loss, the agony of knowing I'd go blind and the ecstasy of knowing I'd wanted to get pretty well anyone into bed I could... -ah times have changed". The songs are intense; the delivery is intense. The songs are decent. The sound is of course classic Beatles, very simple and fairly. I really was a very, very good guitarist and piano player back in the day - of course playing guitar and hours a day for years - there is no substitute for that."

Robin and Mick gathered a stellar line-up for the recording sessions. Nicky Hopkins, the legendary session man immortalized by The Kinks (as well as highly regarded by The Rolling Stones, The Beatles and many others), played piano on the tracks *May We*, *Catch As Catch Can*, *Remember* and *Cat's Eyes*. Former Apple Records artist (and then-keyboard player for the Stones) Billy Preston guested on *Remember*, *Catch As Catch Can* and also features Bobby Keys on sax who, at that time, worked closely with John Lennon, George Harrison and Ringo Starr and who would soon be signed to the latter's label, Ring O'Rocords.

Mick Taylor, who also contributed his beautiful guitar playing, was no stranger to Apple either. The rehearsals for the Stones' Hyde Park concert on 2 July 1969 (marking Mick's stage debut with the band), took place at Apple Studios. The *Cat's Eyes* recording sessions were held together by Janice Lane on drums and Robin's best friend Gordon Raitt on bass. The album opens with the truly glorious *May We*, followed by the folk by *The Way*, *Catch As Catch Can* is a typical Seventies opener, sounding not unlike the 60's *Only You* by The Shirelles and should have recalled Robin's career with his fantastic contributions to Mick Taylor, Nicky Hopkins, and Bobby Keys. But it was not to be. Robin's excellent piano playing is very present on *May We*. As a gentle ballad which evolves into a rock rocker at the 3:30 mark displaying Mick's bluesy guitar playing, *Remember*, featuring both Nicky Hopkins and Billy Preston on keys in a wonderful melancholy ballad which will send shivers down your spine.



Side 2 opens with *The Melody Of Love*, in which Robin "can hear an orchestra play". It's a sentimental ode to love, brilliantly accompanied by strings. The mood gets somewhat darker with *Red Awey Alone* which, not unlike Procol Harum's *Sally Dunlop*, evokes an image of romance and despair. The track *Sunday* is an exciting shuffle which once again, is reminiscent of The Rolling Stones. *For My Life* (an edit of that song was initially issued as *Catch As Catch Can*'s B-side in France and is included as a bonus track on the CD of this volume and as a download on the vinyl edition), demonstrates Robin's exquisite piano playing and evokes into a symbolic tour de force. The album closes with the acoustic *When You Died* with just Robin and Gordon Raitt on guitars. A wonderful closer for a wonderful album.

"It's the case of my life from fragile five-eyed graduate taking the bold steps away from the law, into the unknown with a guitar and a bunch of songs," recalls Robin. "I still recognise the young man from those recordings, feeling everything very very deeply; tender, tough, direct, taking notes, very strong sex drive, musical, distraught about my eyesight... but in another way it's another country and another time and a story about someone I once knew."

There's a big chance Robin would have become a famous pop artist in his own right had Atlantic leased *Cat's Eyes* back in 1974. But by the end of the decade Robin found that fame behind the mixing board instead, producing amongst others, the post-punk group The Clash, beginning in the Eighties with his production duties for Big Country, Randy Crawford and most importantly Sade, he went on to become one of Britain's most successful record producers with 46 number one UK hits, 200+ Gold and Platinum Records. Robin's first solo outing on a long-player, but little did anyone know that his actual first record was taped exactly 20 years before at the Beatles' Apple Studios with The Rolling Stones' Mick Taylor behind the boards. Apple Records is very proud to finally bring this lost masterpiece to the shelves. Many thanks, Robin, for trusting us with this welcome, wonderful and important release.

Robin Millar - vocals, guitar, piano  
Mick Taylor - guitar  
Gordon Raitt - bass, guitar  
Janice Lane - drums  
Nicky Hopkins - piano  
Billy Preston - Hammond organ  
Bobby Keys - saxophone

Taken from the original 2 track Apple master reels due to the age and condition of the tapes there may be the occasional drop-out and/or other artifacts; these were in the source material and have been polished up where possible.

Produced at Apple Studios, London by Mick Taylor  
Engineered by Andy Johns  
Type Masters done at Farmhouse Studios, Heston by Will Hesse  
Additional mastering and sound restoration by Ed Dickman  
Liner Notes by Axel Korherr  
Cover artwork by Ronnie Carverley  
Thanks to Anne Guez, Tracy Evans, Andrew Spacey, Mike Carpenter... and to Robin Millar for trusting the *Cat's Eyes* out of the bag!

### Credits in booklet

## LOUD 'N' PROUD (Nazareth)

Child In The Sun & The Ballad Of Hollis Brown recorded at Apple Studios, London



*Loud 'n' Proud*  
Nazareth

Recorded at Apple Studios, London by Roger Goober (producer) and Andy Johns (engineer). The album was recorded in 1973 and released in 1974. It features the hit single 'Child In The Sun' and the ballad 'The Ballad Of Hollis Brown'. The album is a classic rock album with a strong emphasis on guitar playing. The band consists of Dan McCafferty (lead vocals), Darrel Sweet (rhythm guitar), Manuel Charalton (lead guitar), and Pete Agnew (bass). The album is a testament to the band's raw energy and powerful sound.



### BRORIGINALS BO 7032-2 (Netherlands)

### Credits on inlay



*Loud 'n' Proud*  
Nazareth

Recorded at Apple Studios, London by Roger Goober (producer) and Andy Johns (engineer). The album was recorded in 1973 and released in 1974. It features the hit single 'Child In The Sun' and the ballad 'The Ballad Of Hollis Brown'. The album is a classic rock album with a strong emphasis on guitar playing. The band consists of Dan McCafferty (lead vocals), Darrel Sweet (rhythm guitar), Manuel Charalton (lead guitar), and Pete Agnew (bass). The album is a testament to the band's raw energy and powerful sound.



## Castle ESMCD 379 (UK)



*Loud 'n' Proud*  
Nazareth

Original album produced by Roger Goober (producer) and Andy Johns (engineer). Recorded at the Campbell Street Studios, Liverpool. Re-mastered by Mike Brown and Robert M. Carch June 1998. Re-mastered master prepared by Red Steel Productions for the EMI label.

Original photography and clippings courtesy of Daniel Bawert, Dan McCafferty and the Nazareth Archives. Research and co-ordination Robert M. Carch. Project Coordinator Mick Cooper.

For information about Nazareth and related releases send an SAE to: PO Box 6441, London NW1 6TE, UK.

This album is dedicated to Malcolm Fyfe Allan. "You'll be steady man!"

DARREL SWEET  
Drums, Percussion & Voice

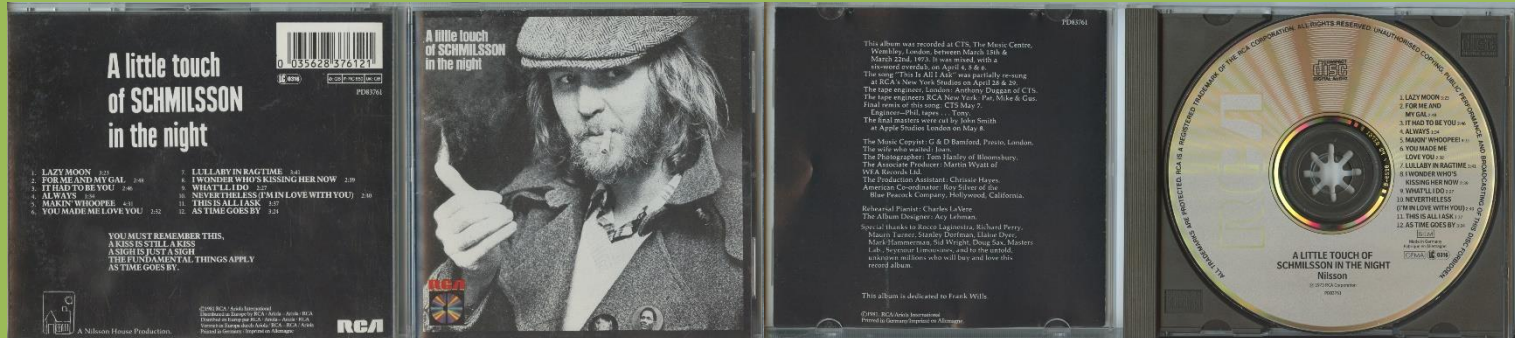
DAN MCCAFFERTY  
Lead Vocals

MANUEL CHARALTON  
Lead, Rhythm, Harmonica & Voice

PETE AGNEW  
Bass, Lead, Harmonica & Voice

**A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT (Harry Nilsson)**

Final masters were cut by John Smith at Apple Studios London/The Engineer: Phillip McDonald (by kind permission of Apple)



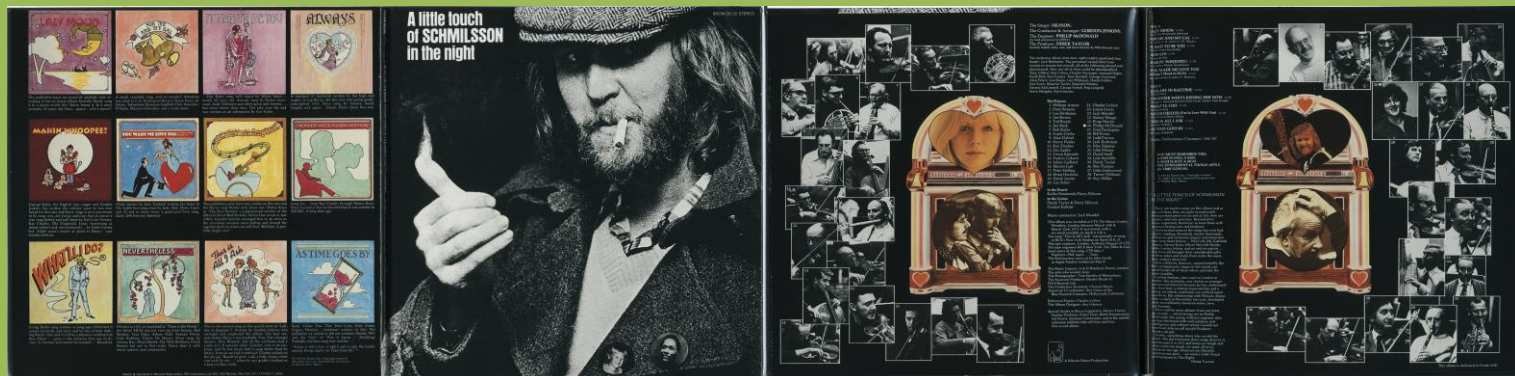
RCA PD83761 (Germany)

**A little touch of SCHMILSSON in the night**

- LAZY MOON 3:23
- FOR ME AND MY GAL 2:46
- WHAT'L I DO 2:27
- ALWAYS 2:36
- YOU MADE ME LOVE YOU 2:52
- YOU MUST REMEMBER THIS, A KISS IS STILL A KISS ASSETS IS JUST A KISS THE FUNDAMENTAL THINGS APPLY AS TIME GOES BY
- LULLABY IN RAGTIME 3:41
- I WONDER WHO'S KISSING HER NOW 2:39
- NEVER THELESS (I'M IN LOVE WITH YOU) 2:30
- THIS IS ALL I ASK 2:27
- AS TIME GOES BY 2:24

The Singer: NILSSON  
The Conductor & Arranger: GEORGE JENKINS  
The Engineer: PHILIP McDONALD  
The Producer: DEREK TAYLOR

Credits in booklet



BMG BVCM-35122 (Japan)

Mini-LP style gatefold cover

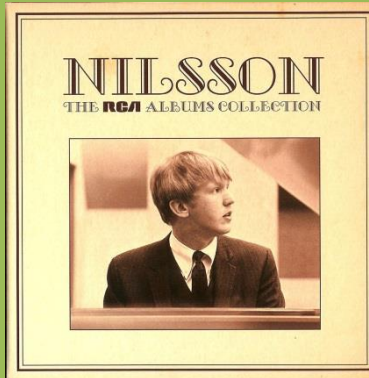
**ニルソン**  
夜のシュミルソン

1. レイジームーン 3:22	BONUS TRACKS
2. フォー・ミー・アンド・マイ・ガール 2:46	3. マイ・インク・レインボー 2:25
3. もしも恋がたつたら 2:36	4. 恋のたびに (Alternate Version) 2:29
4. オール・ワズ・イズ 1:49	5. トラスト・イン・ミー 2:28
5. イワン・ワッペー 4:29	6. サクソフ・フォー・ザ・メモリー 2:46
6. 恋のたびに 2:25	7. 恋のたびに (Alternate Version) 2:24
7. ラグタイムの子守歌 3:41	8. オール・ワズ・イズ (Alternate Version) 1:49
8. もしも恋がたつたら 2:36	9. ベイパー・ムーン 3:14
9. どうしたのかわからない 2:27	10. サクソフ・フォー・ザ・メモリー 2:46
10. オール・ワズ・イズ 1:49	11. 恋のたびに 2:25
11. もしも恋がたつたら 2:36	12. 恋のたびに (Alternate Version) 2:24
12. どうしたのかわからない 2:27	

Japanese booklet

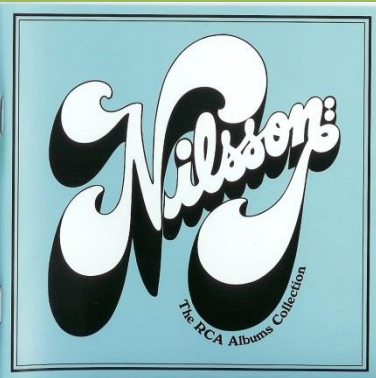
**NILSSON THE RCA ALBUMS COLLECTION (Harry Nilsson) [17 CD Box]**

Additional recording & remix at Apple Studios / Final masters were cut by John Smith at Apple Studios London/The Engineer: Phillip McDonald (by kind permission of Apple)



Sony Music 8869791502 (EU)

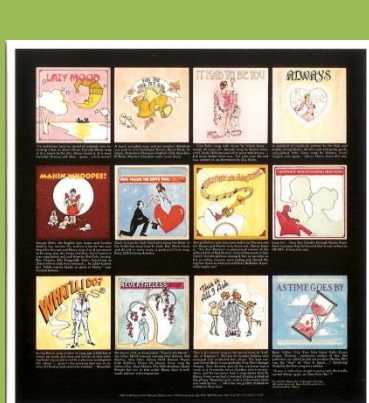
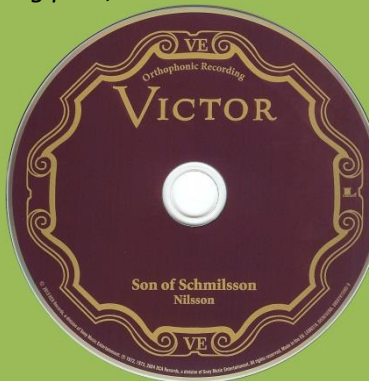
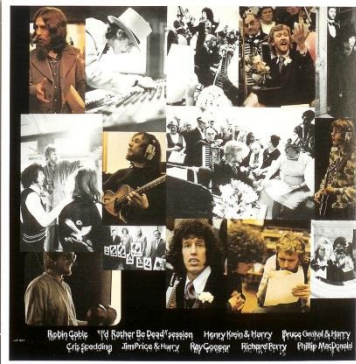
Box booklet



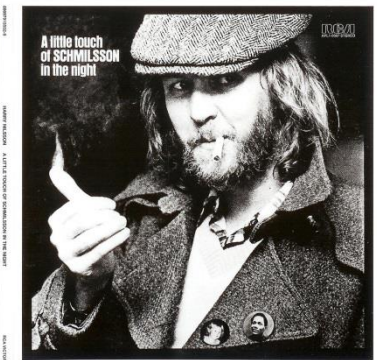
Digipack, disc 8



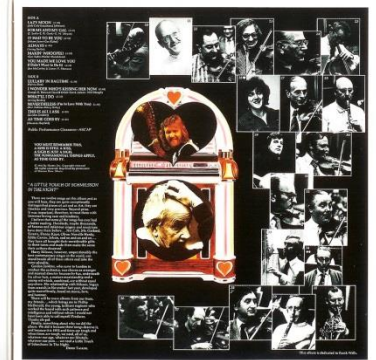
Credits on rear cover



Digipack, disc 9



Credits on inner of gatefold cover



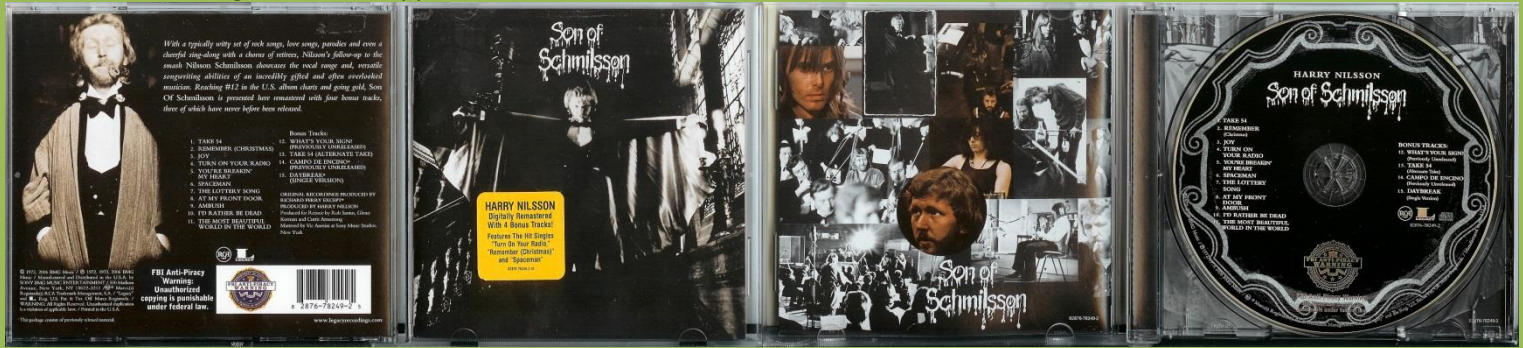
Credits in box booklet



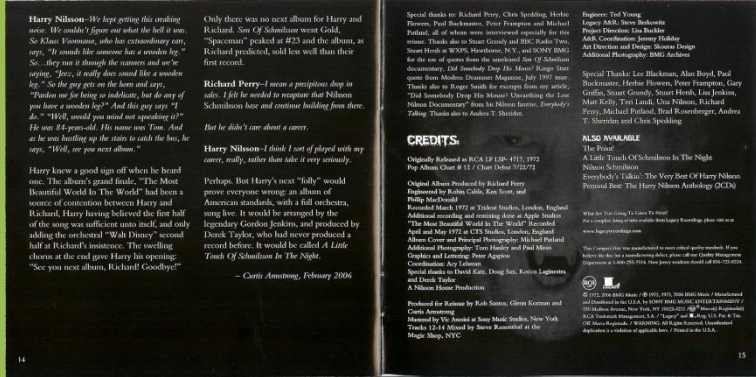
SON OF SCHMILSSON (Harry Nilsson)



Additional recording & remix at Apple Studios



RCA LEGACY 82876-78249-2 (USA)



Credits in booklet



RCA/Mofi UDSACD 2220 (USA) Credits on rear (Super Audio CD)

Gatefold cover with credits on rear

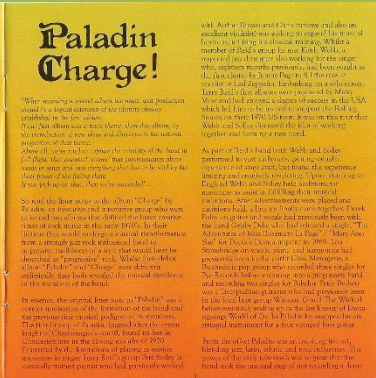
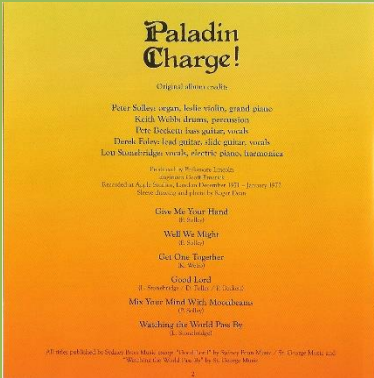


CHARGE (Paladin)

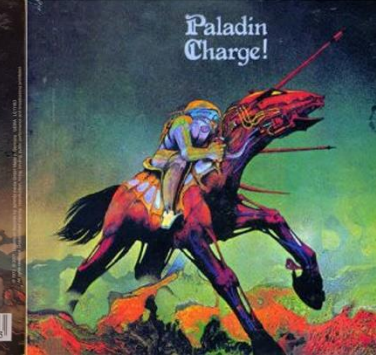
Recorded at Apple Studios



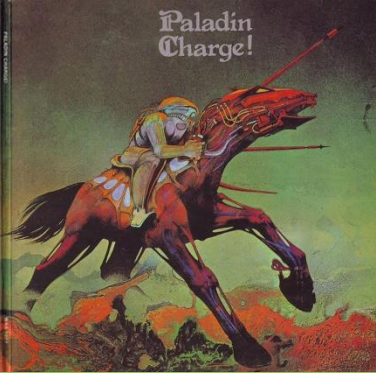
ESOTERIC RECORDINGS ECLEC2006 (EU)



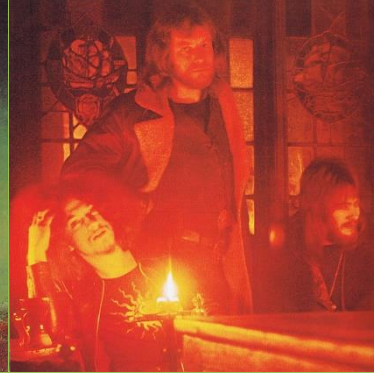
Credits in booklet



Universum UR 5007 (Germany), Digipak



Credits on inner tray



Strange Days Records WAS 1077 (Japan), Mini-LP cover



Credits on inside gatefold

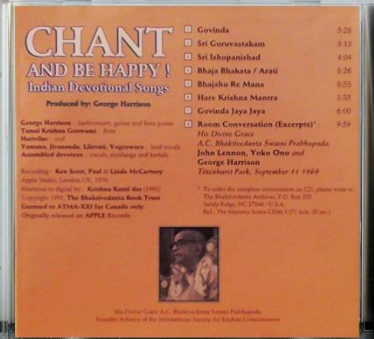
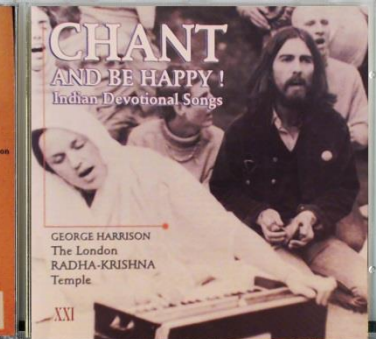
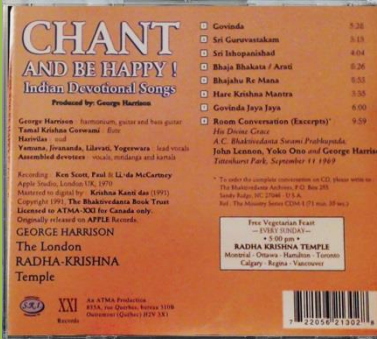


OBI

Folded info sheet

**CHANT AND BE HAPPY! (The Radha Krsna Temple)**

Recording: Apple Studios, London UK, 1970



ATMA Records XXI-CD 2 2130 (Canada), credits on rear cover

**GODDESS OF FORTUNE (The Radha Krsna Temple)**

Recorded in 1970 at Studio Apple London, England

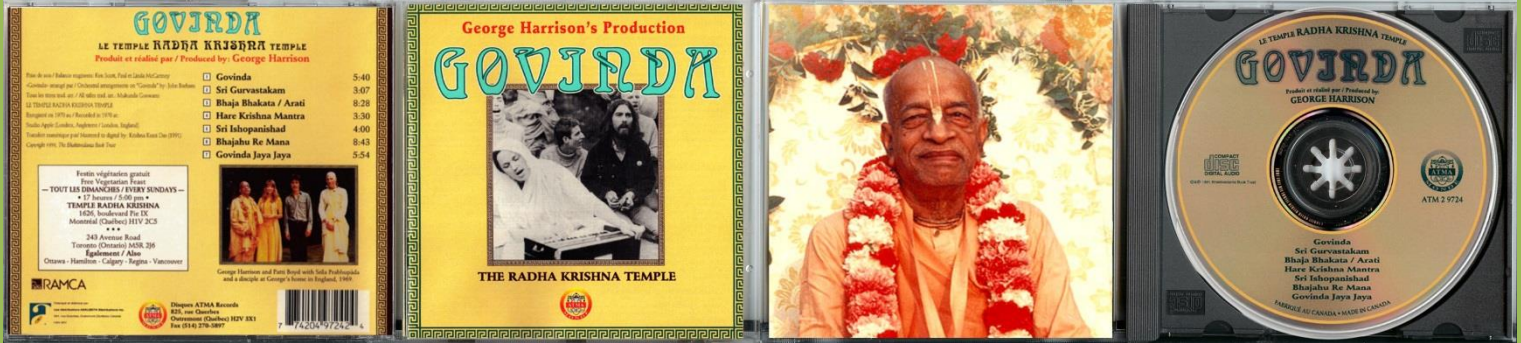


BBT-S-26-CD (Netherlands)

Credits in booklet

**GOVINDA (The Radha Krsna Temple)**

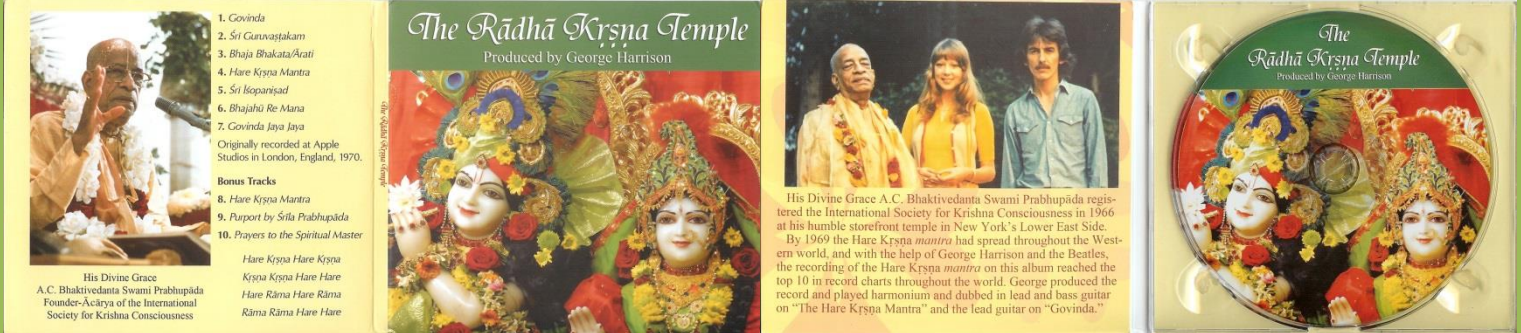
Recorded in 1970 at Studio Apple London, England



ATMA Records ATM 2 9724 (Canada), credits on rear cover

**THE RADHA KRISNA TEMPLE (The Radha Krsna Temple)**

Originally recorded at Apple Studios in London, England, 1970



No number (Canada), credits on rear cover

**YOU BROKE MY HEART, SO I BUSTED YOUR JAW (Spooky Tooth)**

Recorded at (Olympic, Island and) Apple Studios



Progressive Line PL 520 (Australia)

1. COTTON GROWING MAN
2. OLD AS I WAS BORN
3. THIS TIME AROUND
4. HOLY WATER
5. WILDFIRE
6. SELF SEEKING MAN
7. TIMES HAVE CHANGED
8. MORIAH



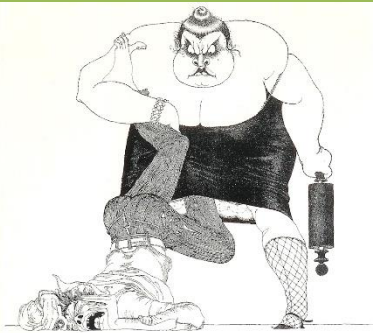
GARY WRIGHT    MICK JONES    BRYSON GRAMHAM    CHRIS STEWART    MIKE HARRISON

'COTTON GROWING MAN' produced by Spooky Tooth.  
All other titles produced by Gary Wright and Spooky Tooth.

Recording Engineer: Chris Kimsey.  
Mixing Engineers: Chris Kimsey, Phil McDonald, Rod Thear & Diga.  
Tape Operator: Rod Thear.

Recorded at Olympic, Island & Apple Studios.  
Thanks for Sherd and friends for Choral support.

Sleeve Layout: Noot.  
Drawing: Klaus Voorman.

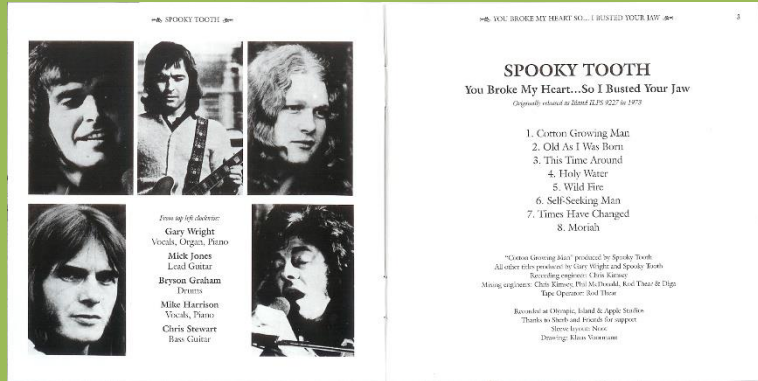


... I BUSTED YOUR JAW

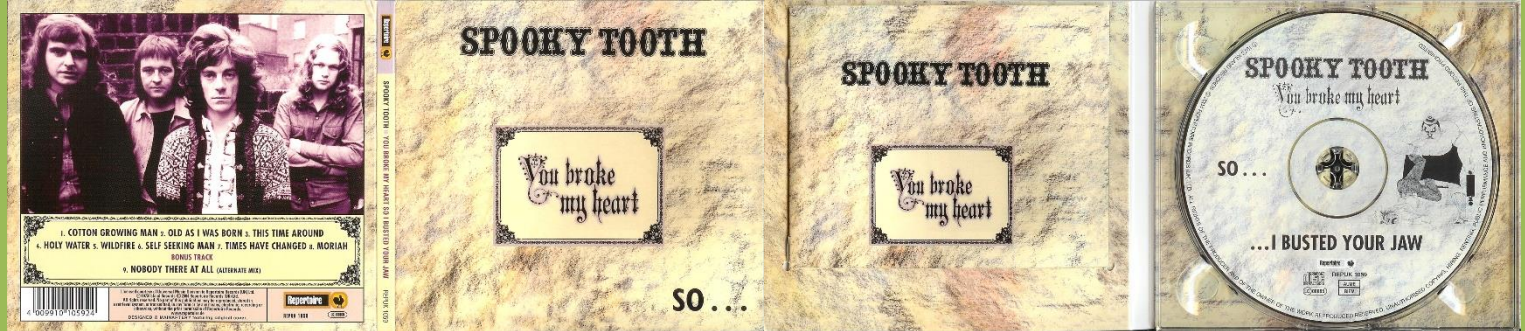
Credits in booklet



Island 570 547-8 (EU)



Credits in booklet



REPertoire REPUK 1059 (UK)



Credits in booklet

**MEN OPENING UMBRELLAS AHEAD (Vivian Stanshall)**

Recorded at (The Manor, The Workshop, Trident and) Apple Studios



Harkit Records HRKCD 8336 (EU), credits on rear cover

**WISHBONE FOUR (Wishbone Ash)**

Recorded at (Olympic and) Apple Studios - London



MCA MCLD 19149 (UK), credits in booklet

<p><b>1</b> So Many Things to Say (5:00)</p> <p><b>2</b> Ballad of the Beacon (4:58)</p> <p><b>3</b> No Easy Road (3:40)</p> <p><b>4</b> Everybody Needs a Friend (8:27)</p> <p><b>5</b> Doctor (5:48)</p> <p><b>6</b> Sorrel (5:02)</p> <p><b>7</b> Sing Out the Song (4:21)</p> <p><b>8</b> Rock 'n Roll Widow (5:41)</p>	<p>Ted Turner Lap-Steel, 12 String, Acoustic and Electric Guitars, and Vocals</p> <p>Andy Powell Acoustic and Electric Guitars and Vocals</p> <p>Martin Turner Bass Guitar and Vocals</p> <p>Steve Upton Drums and Percussion</p> <p>Lyrics by Martin Turner except 'Rock 'n Roll Widow' by Steve Upton</p> <p>Music by Wishbone Ash</p> <p>Engineer: Keith Harwood (for a shillin')</p> <p>Cover Design and Photography: Hippognosis tinting: Maurice Tate</p>	<p>Equipment Goodies and Patience: Spoon, Hobbit, Alf and Harry</p> <p>Thanks also to George Nash for keyboards on 'Everybody Needs a Friend' Thanks to Graham Maitland for piano on 'No Easy Road' Thanks to Jimmy Helms, Phil Kenzie, Dave Coxhill and Bud Parks for brass on 'No Easy Road.'</p> <p>Recorded in February and March 1973 at Olympic and Apple Studios - London</p> <p>Graham Maitland appears through the courtesy of Epic Records.</p> <p>Produced by Wishbone Ash.</p> <p>Original album cover courtesy Ken Barnes</p>
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MCA MCAD 10350 (USA), credits in booklet

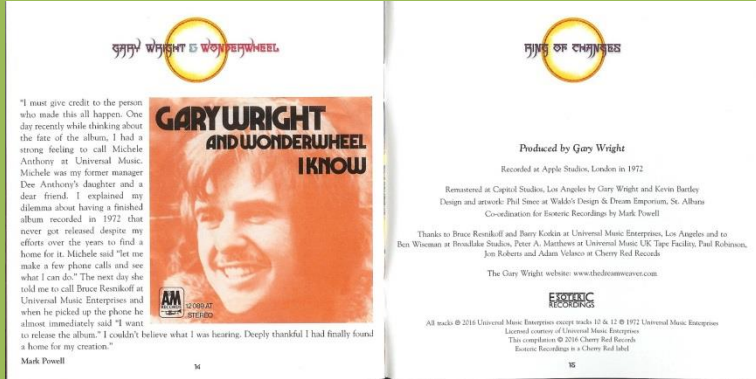
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**RING OF CHANGES (Gary Wright and Wonderwheel)**

Recorded at Apple Studios London in 1972



Cherry Red Records ECLEC 2555 (EU)



Credits in booklet