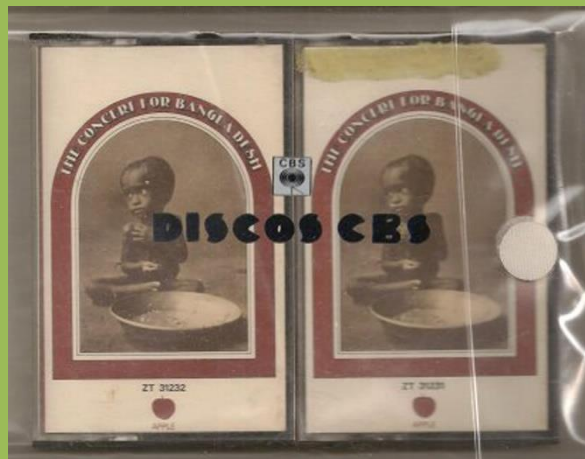
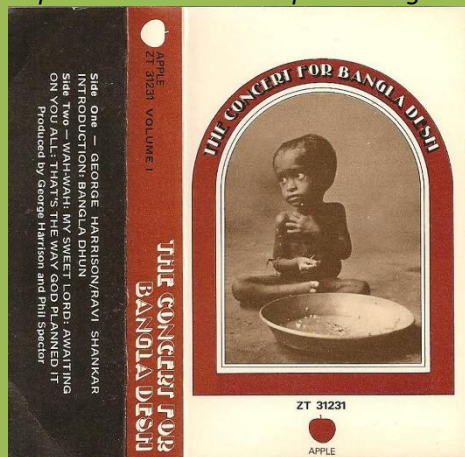


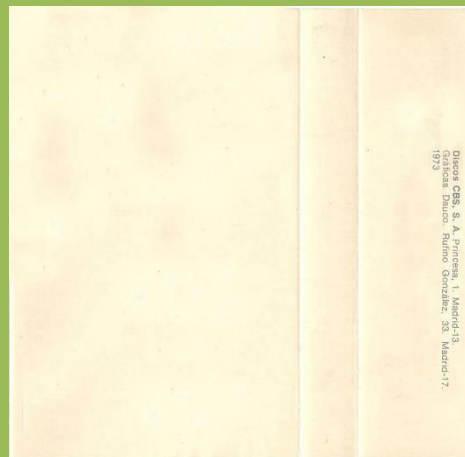
CBS/APPLE ZT 31231/2 – THE CONCERT FOR BANGLA DESH [Two Cassettes]



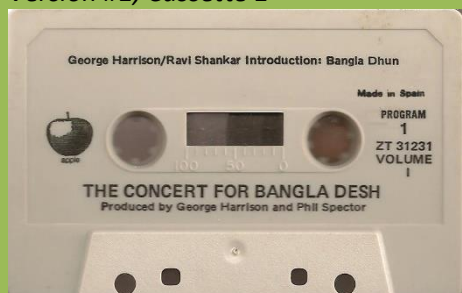
Copies were sold in CBS plastic bags



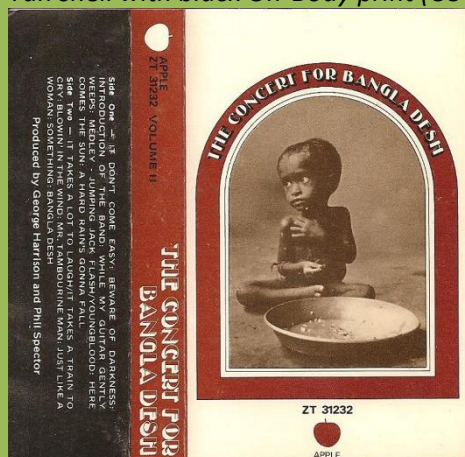
Version #1, Cassette 1



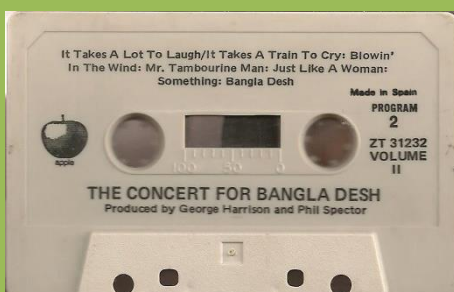
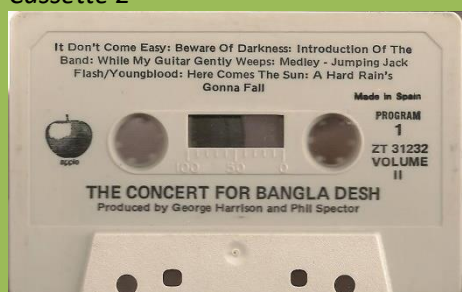
CBS address Madrid printed inside J-card



Tan shell with black On-Body print (US-design) and Made in Spain, early copies came with imported US tapes



Cassette 2



CBS/APPLE ZTX 3 1230 – THE CONCERT FOR BANGLA DESH [Two Cassettes]



Cassette 1 with release number ZT 13231 on J-card



Sold in EL CORTE INGLES warehouses



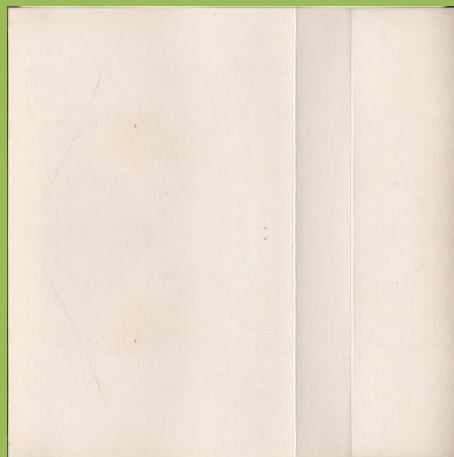
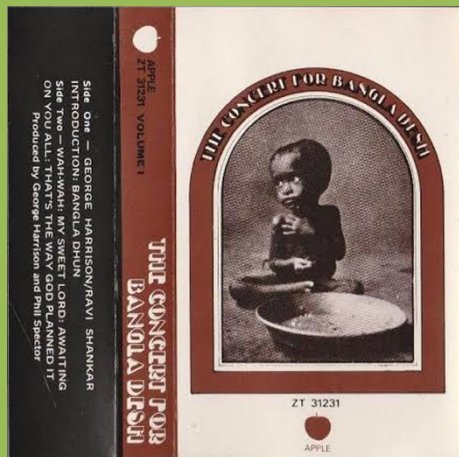
White shell with orange On-Body print, CBS credits



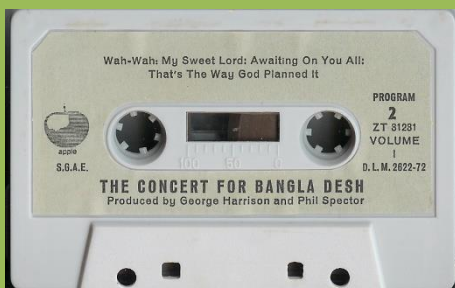
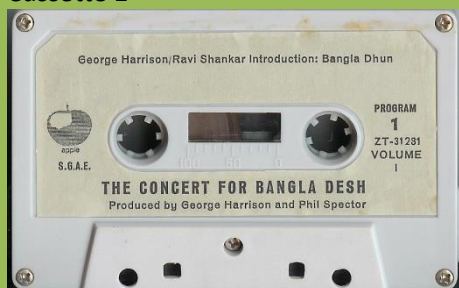
Cassette 2 with release number ZT 13232 on J-card



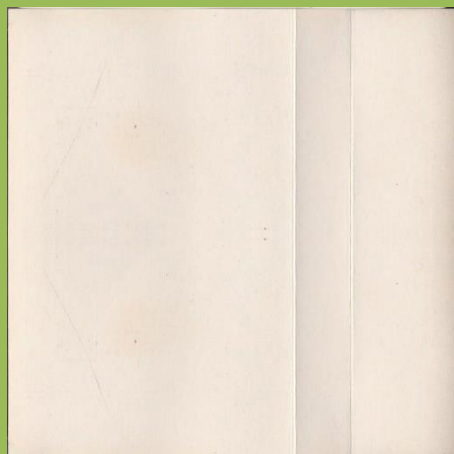
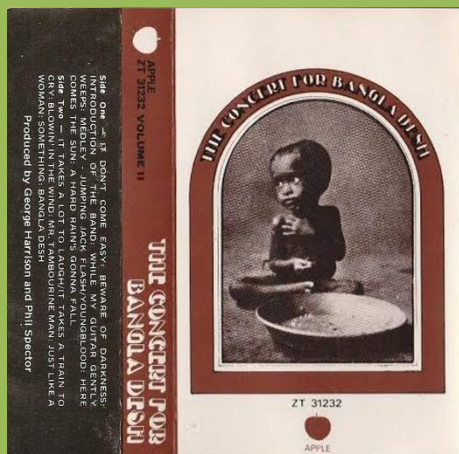
APPLE ZT 31231/2 – THE CONCERT FOR BANGLA DESH [Two Cassettes]



Cassette 1



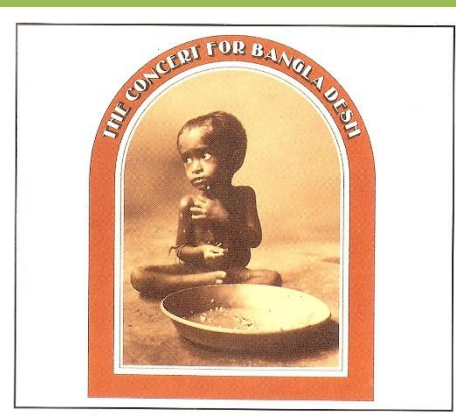
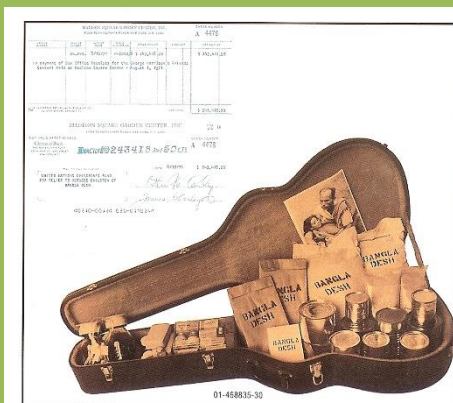
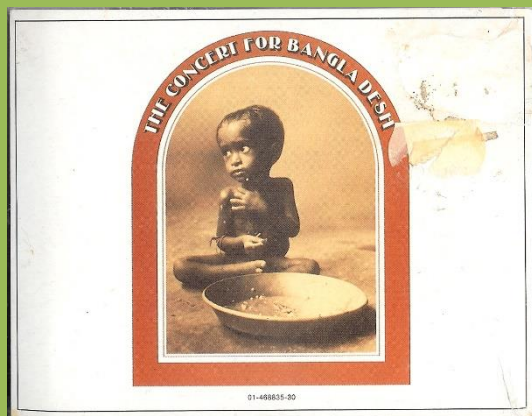
White label



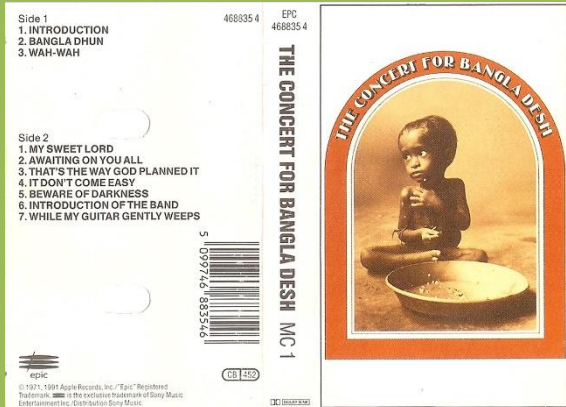
Cassette 2



EPIC/SONY/APPLE 468835-4 – THE CONCERT FOR BANGLA DESH [Two Cassettes]



Two cassettes in shrink with front panel and booklet



Cassette 1, Multi-fold J-card with APPLE RECORDS print

It came to such an emotional pitch. This was a period near the end of June when George came to California to help in making an album from the soundtrack of the film RAGS. I was very disturbed and wanted to do something for the people of Bangla Desh. I talked with people from many different organizations in the United States and in Europe who wanted me to give a benefit performance. But I thought of doing something on a very large scale that might bring in a lot of money and also, you know, awareness. So I thought I would ask George, even if he could not take part himself, if he would advise me, ask other artists about it, write or talk about it—something. Then maybe we could do a big function where we could raise 25 or 50 thousand dollars. So, when I talked with him, he was impressed by my sincerity, and I gave him lots to read and explained the situation. And it was not only what I said, as an Indian, a Bengali. When he read so many things from so many countries, France, Germany, England, Norway, and the American press, which was giving such good coverage of what was happening to millions of people, suffering so much—he was very deeply moved and said he would be glad to help in the planning—even to participate.

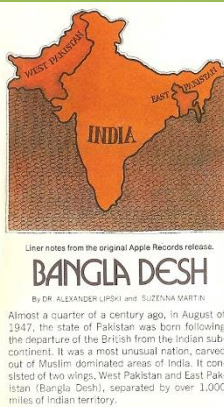
"Things started moving very fast then. George called Ringo in Spain where he was working in a film, and he talked to Leon Russell and all of these wonderful musicians from the west coast and east coast who came to play. And he con-

tacted Mr. Klein, who has taken care of the business and administration. Everyone has shown such deep concern. And, of course, Bob Dylan, as luck would have it, was so wonderful to take part in this cause. In a period of only four or five weeks all of this was done. To conceive, plan and execute such a large scale program and do it successfully in such short time must be setting a record in the history of world entertainment—thanks to all of these participants.

"And now I feel a great joy. With George's single, 'Bangla Desh,' my single, the film that has been made of the concert, the album coming out and whatever the gate monies from this concert... it will all add up to a substantial amount. Though, when you think of the amount being spent on almost eight million refugees, and so many of them children, of course it is like a drop in the ocean. Maybe it will take care of them for only two or three days. But that is not the point. The main issue—beyond the sum of money we can raise—is that we feel that all the young people who came to the concerts (maybe 40 or 50 thousand of them) they were made aware of something very few of them felt or knew clearly—about Bangla Desh and what has happened to cause such distress.

"It is like trying to ignite—to pass on the responsibility as much as possible to everyone else. I think this aim has been achieved."

Ravi Shankar (Edited by Michael Vagg from the transcript of an informal interview held two days after the August 3rd concert)



Racially, linguistically and culturally the two Pakistanis were poles apart. Tensions between the two wings developed almost immediately. Political, military, and economic power was concentrated in Urdu speaking West Pakistan, while Bengali-speaking Bangla Desh was relegated to a subordinate position in spite of the fact that it contained more than half of Pakistan's total population. Dictatorial rule by West Pakistan army officers generated discontent in both wings of Pakistan. Bangla Desh demands for a more equal treatment were consistently disregarded.

In March of 1969, General Yahya Khan assumed power in Pakistan with the professed aim of ending the dictatorship and introducing Democracy. In the first free election ever held in the history of Pakistan, in December of 1970, the Awami (People's) League of Bangla Desh won an overwhelming victory. It emerged as the largest party in all of Pakistan, entitling it to form Pakistan's first Democratic government. Yahya Khan and the West Pakistani leadership, however, were unwilling to permit a power shift to Bangla Desh, or even a more equitable distribution of power.

The results of the election were consequently disregarded and in March, 1971, a deliberate reign of terror was unleashed on Bangla Desh to eliminate opposition to West Pakistani domination and to drastically reduce the size of the population of Bangla Desh. An estimated one million East Bengalis were murdered and up to the pres-

ent time approximately ten million terror-stricken East Bengalis have sought refuge in neighboring India. This is undoubtedly the greatest atrocity since Hitler's extermination of the Jews.

Even when they escape to India, the refugees are threatened by many perils: starvation, lack of sanitation, housing and most notably—cholera. When the first crowds crossed the border, doctors inoculated them against cholera, but now the East Bengalis are swarming into India in such great numbers that they cannot all be immunized. It takes so long to use syringes and there just isn't enough money for inoculation guns. The government has put the cost of caring for the refugees at a minimum of one million dollars a day and it could go much higher. Although chartered planes arrive daily bringing shipments of food, hospital equipment and medicines, India still has only received barely one-tenth of the amount of foreign aid that it needs to care for the millions suffering.

For all the disheartening statistics, however, the medical service is performing impressively. Although thousands of escapees, mostly children, have already died of cholera, those afflicted can usually be saved by replenishing the body fluids through intravenous injections or drinking large doses of solution of salts, baking soda and glucose. But the flood of escapees is just too great, and the monies just too little, for all to be saved. Even in a world jaded by war and atrocity, suffering on that scale still comes as a sickening

shock. Despite the squalor of their existence the East Bengalis endure with a minimum of complaint.

Unfortunately, it is expected that with the cessation of the monsoon rains a new wave of refugees, numbering at least five million, will enter India. This will immeasurably aggravate the refugee problem. It must be clearly understood that India itself is an impoverished nation hardly able to feed its own growing population and will be unable to cope with the influx of refugees unless she receives all-out support of the rest of civilized mankind.

RAVI SHANKAR

"To me the whole feeling of Bangla Desh has been quite a personal one, because I happen to be a Bengali. This whole issue since last March is something of such a different nature and my feelings as it happened, apart from the sympathy I have because I am Bengali, apart from being directly involved because such huge numbers of people were migrating into India... they were running for their lives and so many were killed, including my distant relatives, many friends, including Muslim friends, and even people from the family of my Guru; their homes burned, completely destroyed.

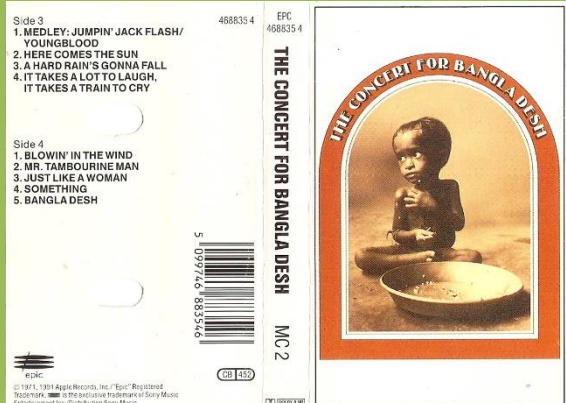
"So for me there was great anguish and suffering for a number of months since March and



Version #1, white shell with black On-Body print



Version #2, clear shell with white On-Body print



GEORGE HARRISON / RAVI SHANKAR
INTRODUCTION
BANGLA DHUN
SITAR & SAROD DUET
DADRA TAL—16 Beats
TEENTAL—16 Beats
WAH-WAH
(George Harrison—BM)
MY SWEET LORD
(George Harrison—BM)
AWAITING ON YOU ALL
(George Harrison—BM)
THAT'S THE WAY GOD PLANNED IT
(Billy Preston—ASCAP)
IT DON'T COME EASY
(Richard Starkey—BM)
BEWARE OF DARKNESS
(George Harrison—BM)
WHILE MY GUITAR GENTLY WEEPS
(George Harrison—BM)
JUMPIN' JACK FLASH
(Mick Jagger—Keith Richards)
YOUNGBLOOD
(Jerry Lieber—Mike Stoller—Doc Pomus)
HERE COMES THE SUN
(George Harrison—BM)
A HARD RAIN'S GONNA FALL
(Bob Dylan—ASCAP)

Ravi Shankar, Sitar—Ali Akbar Khan, Sarod
Asha Bhosle—Tabla
Kamala Chakravarty—Tamboura
vocal—George Harrison
vocal—George Harrison
vocal—George Harrison
vocal—Billy Preston
vocal—Ringo Starr
vocals—George Harrison, Leon Russell
saxophone—Jim Horn
vocal—George Harrison
solo guitars—Eric Clapton, George Harrison
vocal—Leon Russell
bass—Carl Radle
lead guitar—Don Preston
vocals—Leon Russell, Don Preston
vocal & guitar—George Harrison
acoustic guitar—Pete Ham
vocal, harmonica, acoustic guitar—Bob Dylan
bass—Leon Russell
electric guitar—George Harrison
tambourine—Ringo Starr

IT TAKES A LOT TO LAUGH,
IT TAKES A TRAIN TO CRY
(Bob Dylan—ASCAP)
BLOWIN' IN THE WIND
(Bob Dylan—ASCAP)
MR. TAMBOURINE MAN
(Bob Dylan—ASCAP)
JUST LIKE A WOMAN
(Bob Dylan—ASCAP)
SOMETHING
(George Harrison—BM)
BANGLA DESH
(George Harrison—BM)

vocal, harmonica, acoustic guitar—Bob Dylan
bass—Leon Russell
electric guitar—George Harrison
tambourine—Ringo Starr
vocal, harmonica, acoustic guitar—Bob Dylan
bass—Leon Russell
electric guitar—George Harrison
tambourine—Ringo Starr
vocal, harmonica, acoustic guitar—Bob Dylan
bass—Leon Russell
electric guitar—George Harrison
tambourine—Ringo Starr
vocal—George Harrison
vocal—George Harrison
saxophone—Jim Horn

Cassette 2, Multi-fold J-card

The Concert for Bangla Desh was held on August 1, 1971 at Madison Square Garden, New York City. The following people contributed their talents and time to help in the production of this event for which we express our sincere thanks.

—George Harrison & Eric Clapton

ERIC CLAPTON
(courtesy of Polygram Records Ltd.)

BOB DYLAN
(courtesy of Columbia Records, Inc.)

BILLY PRESTON
(appears by the Grace of God)

LEON RUSSELL
(with New York Studio Records, Inc.)

RINGO STARR

KLAUS VOORMANN

BADFINGER

Pete Ham
Tom Evans
Joey Molland
Mike Gibbons
ALAN BEUTLER
JESSE ED DAVIS
(courtesy of Atlantic Records, Inc.)

CHUCK FINDLEY

MARLIN GREEN
(from Elektra Records—Peace)

JEANIE GREENE
(from Elektra Records—Peace)

JO GREEN

DOLores HALL

JIM HORN
(with New Shelter Records, Inc.)

KAMALA CHAKRAVARTY

JACKIE KESLO

JIM KELTNER

USTED ALIABBAR KHAN

CLAUDIA LINNEAR

LOU MCCREARY

DON NIX
(from Elektra Records—Peace)

DON PRESTON

CARL RADLE

ALLA RAKAH

RAVI SHANKAR
(performed courtesy of Gramophone Co. of India Ltd.)

PRODUCTION

COORDINATION
Steve Lieber
Allan Steckler
Jon Taplin

SOUND
Band Concert Productions
Ed Anderson
Clare Brothers Inc.

STAGING & LIGHTING
Bruce De Forrest
Chip Monck Enterprises

INSTRUMENTS AND SUPPLIES
Ampeg Corp.
Carrol Musical Instrument Rental
Manny's Music
Total Piano & Organ Service
Warren Archer, Mike Mahoney & Color Service
Al Aronowitz
Neil Aspinall
Nick Bell
Pete Bennett
Mal Evans
Gary Haber
Kevin Harrington
Paul Moisan
Queens Lithographing
Shyamsunder—Das

Album package, photography & design by Barry Feinstein & Tom Wilkes for Camouflage Productions. Additional photography by Alan Pariser.

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This recording was made using up to 44 microphones at one time.

Special thanks go to Gary Kelgren, Lillian, Dennis and Tom of Record Plant, New York and to Norman and Steve mix down engineers of A&M Studio, Los Angeles for their time and energy.

Mastered at Sterling Sound
All Glories to SRI KRISHNA

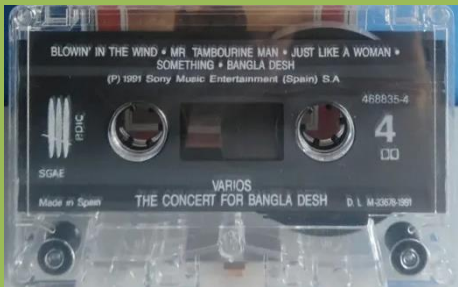
Produced by George Harrison and Phil Spector

The Copyright in This Sound Recording is Owned By Apple Records, Inc. Original Sound Recording Made By Apple Records, Inc.

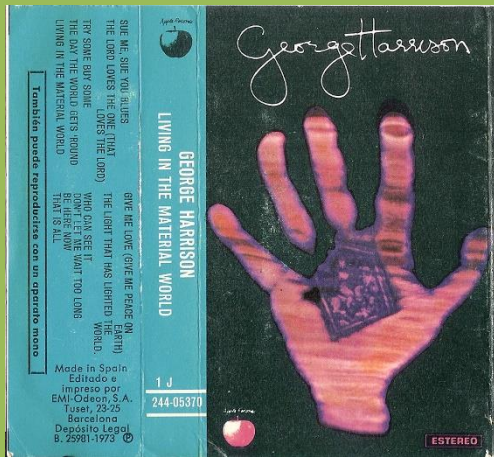
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01-468835-30



APPLE 1J 244-05.370 – LIVING IN THE MATERIAL WORLD



LIVING IN THE MATERIAL WORLD

Pista 1

1. SUE ME, SUE YOU BLUES - 4'43"
2. THE LORD LOVES THE ONE (THAT LOVES THE LORD). "El señor ama a quien lo ama" - 4'32"
3. TRY SOME BUY SOME - 4'06"
4. THE DAY THE WORLD GETS 'ROUND. "El día en que el mundo dé vueltas" - 2'50"
5. LIVING IN THE MATERIAL WORLD. "Viviendo en el mundo material" - 3'27"

Pista 2

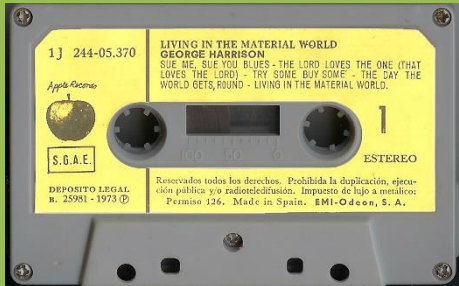
1. GIVE ME LOVE (GIVE ME PEACE ON EARTH). "Dame amor" - 3'32"
2. THE LIGHT THAT HAS LIGHTED THE WORLD. "La luz que alumbró al mundo" - 3'26"
3. WHO CAN SEE IT. "Quien puede verlo" - 3'49"
4. DON'T LET ME WAIT TOO LONG. "No me hagas esperar demasiado" - 2'54"
5. BE HERE NOW. "Quédate aquí" - 4'07"
6. THAT IS ALL. "Eso es todo" - 3'40"

(G. Harrison)

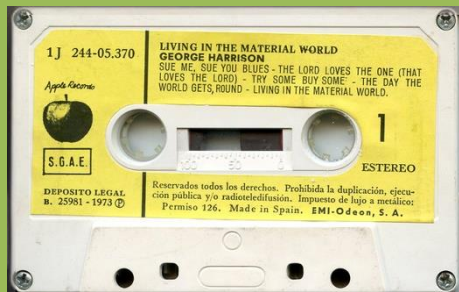
GEORGE HARRISON

Prod. G. Harrison, excepto * G. Harrison y Ph. Spector

ANTES DE DAR LA VUELTA A LA MUSICASSETTE DEJE CORRER LA CINTA HASTA EL FINAL



Grey shell with yellow label

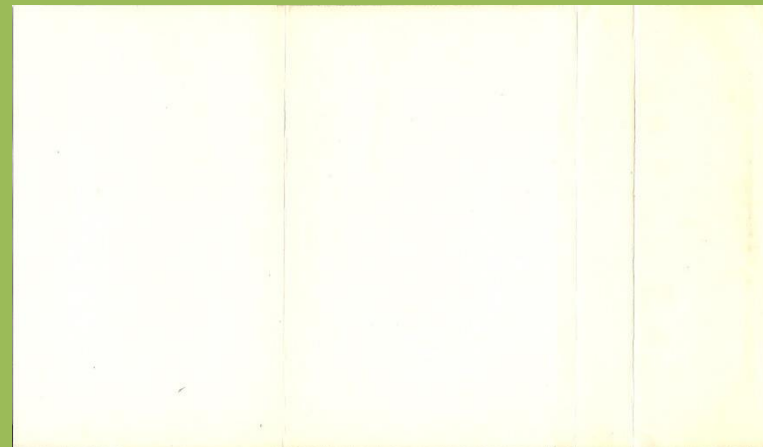


White shell with yellow label

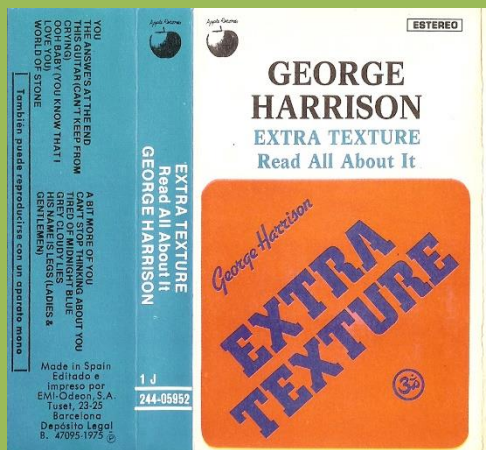


Tan shell with pale orange label

APPLE 1J 244-05.774 – DARK HORSE



APPLE 1J 244-05.952 – EXTRA TEXTURE

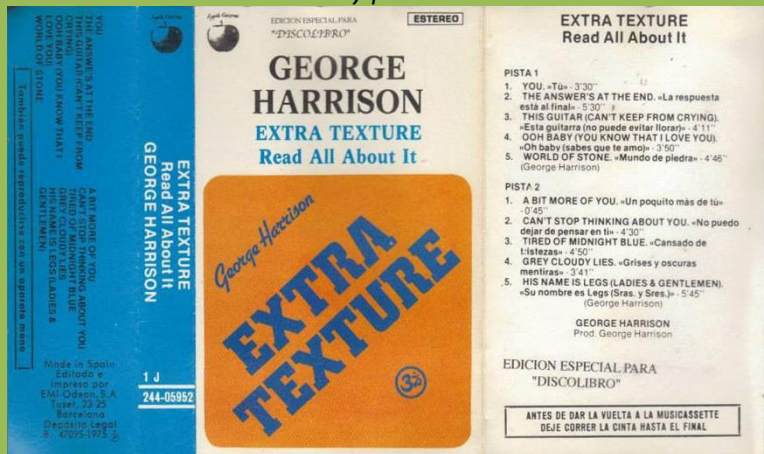




White shell with yellow label



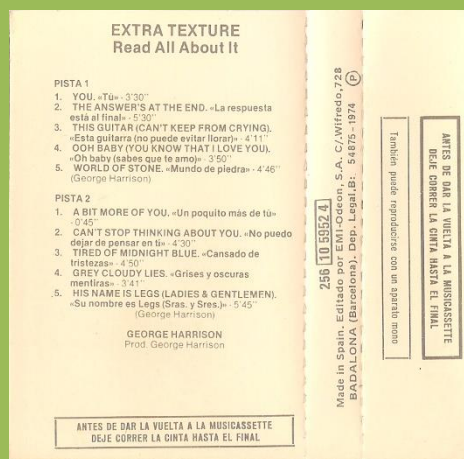
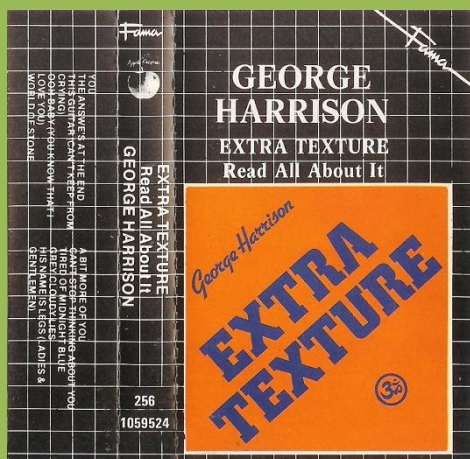
White shell with blue On-Body print



DISCOLIBRO edition



APPLE 256-105.9574 – EXTRA TEXTURE



Fama edition

