

# George Harrison, an Annotated Discography

## 1968-2004

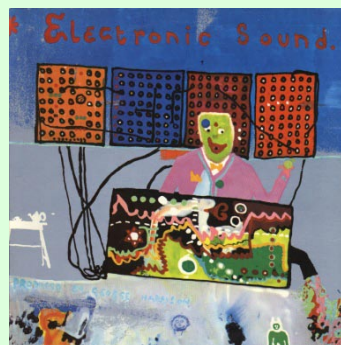


***Wonderwall Music***

Apple ST 3350

Dec. 2, 1968

Most people had never heard of the *Wonderwall* film -- an interesting and dreamy art piece -- but they had certainly heard of George Harrison, whose name appears prominently on the front cover. The album reached the #33 spot before people realized that nothing on the album could be considered "rock and roll." The album has its interesting spots, though, and is worth a listen--especially if you like India-influenced music. Some copies of the album open from the left instead of from the right. Issued with an insert, one side of which is a very large apple.



***Electronic Sound***

Zapple ST-3358

May 26, 1969

George's second solo outing was an even more experimental piece. As Bernie Krause (of Beaver and Krause fame) showed George the ropes on the synthesizer, the *Electronic Sound* album took shape. Krause's name is quite prominent on the inner sleeve, but it had been silvered out on the front cover. He took offense to this and claimed that Harrison did not actually "perform" the music on one side, but Krause did it himself. Careful listening reveals that parts of the song are in stereo; these were added by Harrison later. Although the album stayed well clear of the Hot 100, it is nonetheless rather common.

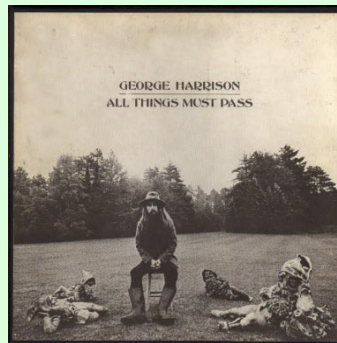


**"My Sweet Lord"/ "Isn't It a Pity"**

Apple 2995

Nov. 23, 1970

George's first single was a record which most agreed that the Beatles never would have recorded together. Backed by the multitalented George O'Hara-Smith singers (i.e., GH himself), George's ode to his Lord Krishna became an instant hit--the first Number One by an ex-Beatle. The other half of the single, "Isn't It a Pity," was seen as a commentary on the breakup of the Beatles--another reason to buy the record. And everyone did.

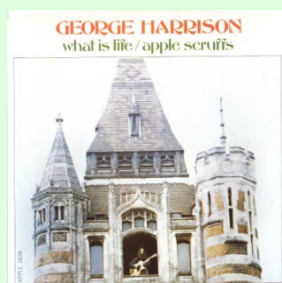


***All Things Must Pass***

Apple STCH-639

Nov. 27, 1970

For several years, it seemed as though George was writing songs that Paul (in particular) and John (to some extent) considered less appropriate for Beatles records. When the group disbanded, he had so much of his own material to collect into records that a two record set emerged. Did I say TWO? An "Apple Jam" album provided a third record for the boxed set, which also contained a poster and lyric sleeves. It is said that Phil Collins plays on this album, uncredited. The album itself credited George with a super-hot Number One.



**"What Is Life?"/"Apple Scruffs"**

Apple 1828

Feb. 15, 1971

A second single was pulled from George's runaway hit album. "What is Life" had received a lot of airplay from the album, but since the album had been selling so well, the single stalled out at the #7 spot. Had it been issued in advance of the LP, it would certainly have been a Number One. The song shows up in the oddest places these days, with even radio personality Rush Limbaugh playing licks from the song on his radio show.



**"Bangla Desh"/"Deep Blue"**

Apple 1836

Jul. 28, 1971

This was the first part of George's effort to make the plight of the people of Bangla-Desh known to America and Western Europe. Studio versions of two songs (here) and a well-timed concert and album would surely do the trick. But people turned away somewhat from "(We've Got to Relieve) Bangla Desh," raising it to #13.



***The Concert For Bangla Desh***

Apple STCX-3385

Dec. 20, 1971

Another triple album from George and friends, with this album featuring the likes of Leon Russell, Bob Dylan, and a certain Richard Starkey--all promoting the effort to relieve Bangla Desh. All proceeds from the concert and surrounding merchandise were supposed to go toward that effort. Rumors had spread that some of the money was being held back. George included a copy of the check to the relief effort with the album as partial proof that the relief WAS getting to its intended target. In fact, legal considerations kept the album from being reissued in 1982 (to Capitol SABB-12248)--the copies that got out are expensive now. A chart-topping album for George and company, and the first major effort of its kind. [People may remember Band Aid and We Are the World much later.]



**"Give Me Love (Give Me Peace on Earth)"**

Apple 1862

May 7, 1973

Over a year had passed since George's last record, but it was back on top for the seemingly- charmed Mr. Harrison. "Give Me Love" was a sure-fire Number One, its message seeming just right for the listening public. The B-side, "Miss O'Dell," was a fun, folksy, "Let's relieve some stress" look at the world around him. And a non-LP track, too.



***Living in the Material World***

Apple SMAS-3410

May 29, 1973

Shortly following the success of his latest single, the corresponding album, *Living in the Material World* was released, also to Number One success. The album had been slated for release at Christmas (then called *The Magic is Here Again*), then reslated for around George's birthday, with the title *The Light That Has Lighted the World* (also a song title), but a catchier title was chosen and the album held back until May. The decisions proved correct, because George was still having much better success than the famous "John and Paul" mentioned in the title track. Some copies of the album have lamination, while most do not.

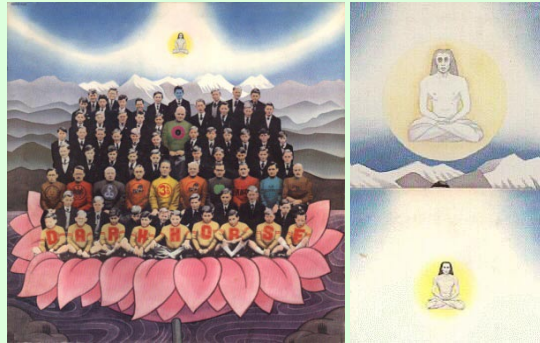


**"Dark Horse"**

Apple 1877

Nov. 18, 1974

As George revealed in his book, the expression "dark horse" was originally known to George as a pun. When he learned the usual meaning--someone who's given no chance to win or succeed--he applied it both to his new record company (distributed by A&M Records) and to his next single. Many people thought George sounded odd on this record, and for good reason: he'd strained his vocal cords. Still, the single made it to #15. The picture sleeve is uncommon.



**Dark Horse**

Apple SMAS-3418

Dec. 9, 1974

Recorded just before George's 1974 tour, George had been rehearsing for the tour when he strained his voice. The tour became known forever after as the "Dark **Hoarse**" tour, and the album surely shows it. Although the radio turned off to the record, the public generally bought it, and it reached #4.

One song that doesn't receive much mention these days is George's slightly biting remake of "Bye Bye Love." Instead of the usual lyrics, George substituted words of his own creation, dealing with the "situation" of his wife (Patti) having left him for old buddy Eric Clapton.

A final note: the Tom W.???? album cover was redesigned partway through the original run. It appears that the "small yogi" (or Babaji) copies are original, since the designs appear generally sharper on the "large yogi" copies. No difference in value. Issued with a lyric sheet.



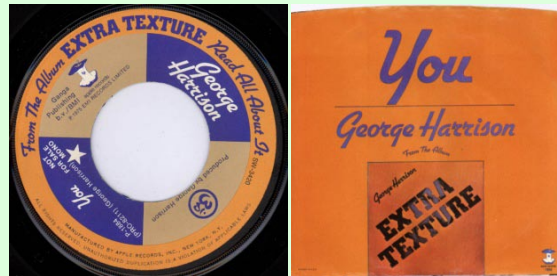
**"Ding Dong, Ding Dong"**

Apple 1879

Dec. 23, 1974

To help usher in the new year of 1975, George released a single off of his latest album. A portion of the lyrics were taken from an inscription at George's home; Harrison merely put

them into song form. With all the Christmas songs out there, you'd think a New Year's song would be welcomed--but it stopped cold at #36.



"You"

Apple 1884

Sep. 15, 1975

George had written "You" and had recorded the instrumental track back in 1970, but the vocal (as evidenced by George's recovering voice) was brand new. That it only reached #19 showed the level of skepticism that was attaching itself to George. Still, the song was timely, if you listen to where music was headed in 1975.



*Extra Texture (Read All About It)*

Apple SW-3420

Sep. 22, 1975

The original title, *ONOTHIMAGEN*, ("Oh Not Him Again!") appears on the inner sleeve to this *Extra Texture* album, Harrison's last for Apple. George's recovering voice got him as far as #8, and George's label-pun (showing the Apple as a core) was proof enough that Apple was falling apart. In fact, the Apple label would not appear in North America from 1976 until 1991.



"This Guitar (Can't Keep From Crying)"

Apple 1885

Dec. 8, 1975

Apple's last single was dead in the water. No airplay. No chart action.



**Personal Music Dialogue... at 33 and 1/3**

Dark Horse PRO-649

November, 1976

With the demise of Apple, George moved over to his own label, Dark Horse. By this time, Dark Horse records were no longer distributed by A&M--Warner Brothers had taken over the task. In order to introduce his latest effort, George released an interview record to radio stations that gave information about the songs on the album.



**"This Song"**

Dark Horse DRC-8294

Nov. 3, 1976

[Some sources list the release date as Nov. 15.] George had been in legal struggles ever since the success of "My Sweet Lord." The publisher of the Chiffon's tune, "He's So Fine" had claimed that portions of the music to "My Sweet Lord" were taken directly from their song. Interestingly, George had had a different song in mind when he wrote MSL, namely, "O Happy Day"-- a song that was in the public domain. The struggle persisted for several years, and finally Bright Tunes prevailed--George was found guilty of "unconscious plagiarism" and ordered to pay.

"This Song" was George's answer to the whole ordeal. In it, he says, "This song...as far as I know, don't infringe on anyone's copyright..." and "This tune has nothing Bright about it." A top 40 hit for George (#25), even if not everyone knew the story. Radio station copies featured a different title sleeve, containing "the story behind 'This Song'," so that at least the deejays would be aware of what had happened.



***The Best of George Harrison***

Capitol ST-11578

Nov. 8, 1976

Since George had left EMI, they chose to release an album of his greatest hits for the Christmas season. Unfortunately, it was a slap in the face to George, since half the album consisted of songs he wrote for the Beatles. George had wanted to be involved in putting the collection together, but the company executives refused. Like the other solo Beatle greatest hits collections, this one was a chart disappointment (#29), and in the US, the cover was a very unusual "spacy" cover that is now out of print. Original, custom label, copies are common, but orange-label copies of this album are scarce.



***George Harrison at 33 and 1/3***

Dark Horse DH-3005

Nov. 24, 1976

The first Harrison album for Dark Horse contained two songs that were labeled hits. In fact, it was generally well-liked, charting at #11. The album had been delayed, though, and as a result, the extra title pun was lost on many people. "George Harrison at 33 1/3" was supposed to mean two things: first, LP albums play at 33 1/3 RPM; second, George's age at the proposed release date was 33 1/3 years. The album was pushed back, though, until after his 33 2/3 birthday.



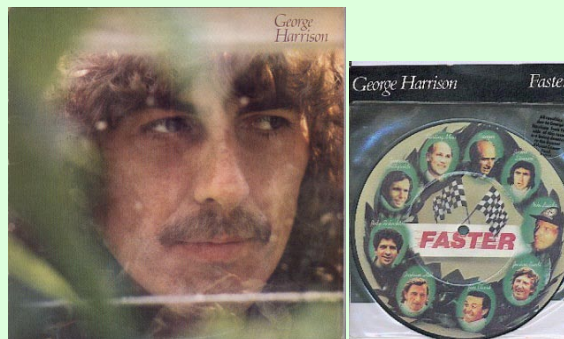


**"Crackerbox Palace"**

Dark Horse DRC-8313

Jan 24, 1977

The next #17 hit for Mr. Harrison was the second single from *33 1/3*. "Crackerbox Palace" was Lord Buckley's place. (For those unfamiliar with him, he was a leading comedian.) Thus, when George sings, "Know that the Lord is well and inside of you," he really means Lord Buckley...this time.



**George Harrison**

Dark Horse DHK-3255

Feb. 20, 1979

Two years after his last single effort came George's self-titled album. The sound was more acoustic in general than on his earlier releases, and most people seemed to enjoy it-- lifting it to #12 on the charts. "Faster" received significant notice, especially in the UK, where it was released as a picture disk single (K17423P)--George enjoyed drag racing. "Not Guilty," a song rejected by the Beatles and which wound up on *Anthology 3*, made its first official appearance here, in a softer form.

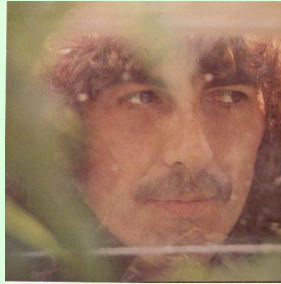


**"Blow Away"**

Dark Horse DRC-8763

Feb. 14, 1979

Along with the album came a well-appreciated single and an accompanying promotional film. The song was heard frequently in Spring of '79, giving George a #12 hit single to go along with his #12 album.

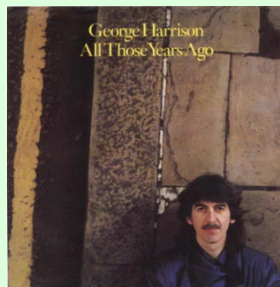


**"Love Comes To Everyone"**

Dark Horse DRC-8844

May 11, 1979

George and the American deejays favored "Love Comes to Everyone," but by the time it was released as a single, the public wasn't interested. The record failed to make the Top 100, and the picture sleeve was withdrawn, becoming immediately rare.

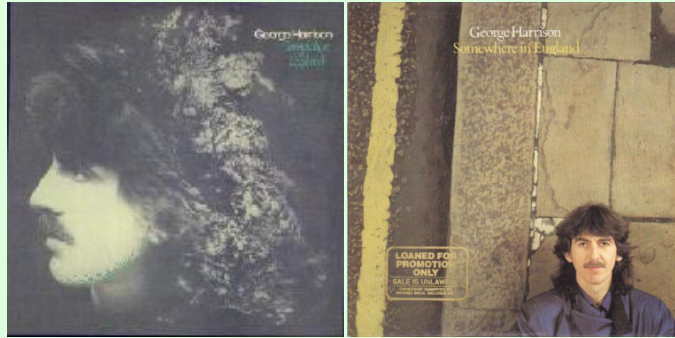


**"All Those Years Ago"**

Dark Horse DRC-49725

May 6, 1981

In 1980, Ringo had been working on an album called (at the time) *Can't Fight Lightning*. For that album, George contributed a couple of songs, including "All Those Years Ago." The lyrics were different then, and Ringo eventually excluded the song. After John's murder, George rewrote the lyrics, and it was released as a tribute to Lennon. In fact, some jukebox "timing strips" show the song as by "George, Paul, Ringo" instead of "George Harrison." While some people bemoaned the lyrics, the song jumped to #2 and remained George's definitive statement about what had happened in December of 1980.



***Somewhere in England***

Dark Horse DHK-3492

May 27, 1981

While Ringo was having record company problems, George was having trouble of his own. Warner Brothers had told him that *Somewhere in England* didn't sound commercial enough, and they were reluctant to release it unless George reworked the album. He went back into the studio and replaced four songs with four "more commercial" tracks, two of which wound up being released as singles ("All Those Years Ago" and "Teardrops"). One of the other "new" songs, "Blood from a Clone," tells us exactly how George was feeling about the Record Industry. With a new cover to boot (original is at left, above), *Somewhere in England* rose to #11.



**"Teardrops"**

Dark Horse DRC-49785

Jul. 15, 1981

George "took a soaking" when he released "Teardrops" as his next single. Although people praised the song prior to its single release, they neither played it nor bought it afterward. Number 88 was as far as "Teardrops" made it. Upon reflection, it was worth more than that.



***Gone Troppo***

Dark Horse 1-23734

Oct. 27, 1982

*Gone Troppo* was generally unappreciated by the public. Though it contained the main track from the Time Bandits film, and though it contained a rather catchy single ("Wake Up My Love"), the public didn't wake up to the album, and it languished.



**"Wake Up My Love"**

Dark Horse 7-29864

Oct. 27, 1982

The first single from *Gone Troppo* experienced some level of sales, but not enough by anyone's standards to render it a hit.



**"I Really Love You"**

Dark Horse 7-29744

Feb. 9, 1983

"I Really Love You"/"Circles" was DOA. Commercial copies are harder to find than promotional copies, simply because few people bought them.



**"I Don't Want to Do It"**

Columbia 38-04887

Apr. 23, 1985

George does a good job singing this Dylan song. "I Don't Want to Do It" fit well in the film, *Porky's Revenge*, but it fits even better into George Harrison's life, being sung at a time when George himself might well have been seeking after perceived lost youth. The single is uncommon, however, even though it was fairly well promoted.

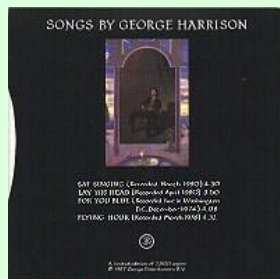


**"Shanghai Surprise"**

Shanghai 1 (UK)

August, 1986

George's HandMade Films was releasing an adventure comedy featuring Sean Penn and Madonna. Although the movie flopped, George's music was in demand. This British promotional single is a rare one; most other songs wound up on commercial releases. In 2004, the reissue of the *Cloud Nine* album featured this song as a bonus track.

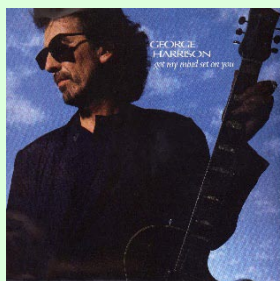


***Songs by George Harrison* EP**

Ganga Distributors SGH 777 (UK)

1987

This EP was only available to purchasers of the *Songs by George Harrison* book and record set, published by Genesis Publications. 2,500 total copies were printed/pressed. The songs on the EP (which came in CD or vinyl form) were all unreleased at the time. "Sat Singing" and "Lay His Head" were recorded in 1980 for the original *Somewhere in England* album. "Flying Hour" was also intended for that LP, but it had been recorded in March, 1978. The final track was a live version of "For You Blue," recorded in Washington DC in December, 1974.



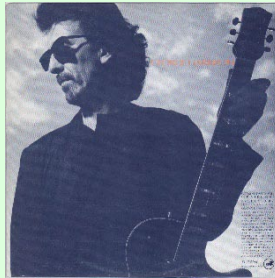
**"Got My Mind Set on You"**

Dark Horse 7-28178

Oct. 3, 1987

Two years after his most recent single, George gave everyone a hit. The song was an old Rudy Clark song that the Beatles occasionally jammed to but never recorded. A chart-topping success

for George in 1987 might have been just what he needed to restore his faith in his own ability. Promo singles were released:



...and several videos were shot to draw people to the song. Well-played and well-sung.



***Cloud Nine***

Dark Horse 25643-1

Oct. 24, 1987

George was again riding high with *Cloud Nine*. It reached the Top Ten, peaking at #8; the album also topped the then-separate CD charts. There were quite a few songs of note, several of which were culled as singles. "Just for Today," for example, is a fine setting-to-music of twelve step program themes.



**"When We Was Fab"**

Dark Horse 7-28131

Jan. 30, 1988

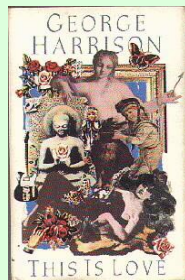
"When We Was Fab" is another Harrison commentary on the Beatles, but this time from a different angle. By 1987, people were actually beginning to forget the impact that the Beatles had on pop music. George reflects on the music of the 60's, their lives as struggling artists under a microscope, and their legendary status. The whole thing is done rather stylistically and tongue-in-cheek, and the promotional film is hilarious.



**"Devil's Radio"**

Dark Horse PRO-A-2889     January, 1988

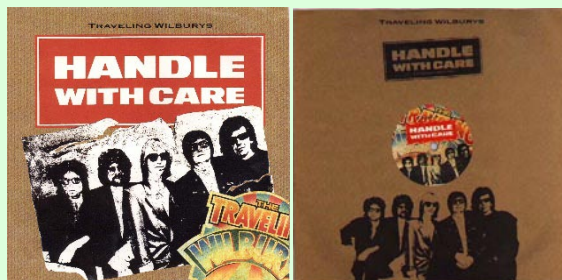
One song that didn't quite make it as a single was "Devil's Radio." The theme of the song is blunt: Gossip is the Devil's radio. The Devil thrives on it. George refers to the purveyors of gossip with no kind terms.



**"This is Love"**

Dark Horse 7-27913     May 12, 1988

Another single from *Cloud Nine*, but by this time the album had exhausted its attractiveness. People who were going to purchase the record had already bought the album, but "This is Love" is a good-sounding song.

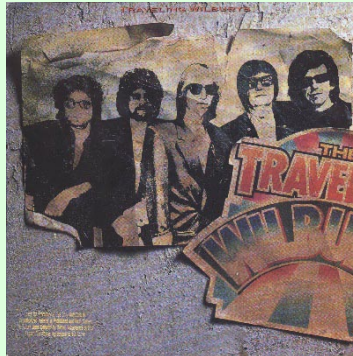


**"Handle With Care"**

Wilbury 27732-7     Oct., 1988

George teamed up with several famous musicians (see below) to form a fictitious group. Their leadoff single enjoyed a stint of popularity which was deserved. The sound was much more of a rich guitar sound than what any of them had been producing. At times, the vocalists seem to be

singing at random, but this doesn't hinder "Handle With Care." In England, a ten-inch "extended" single was also issued.

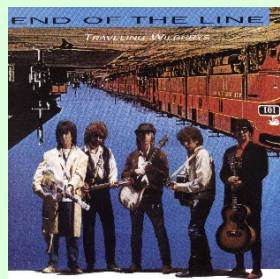


***The Traveling Wilburys Volume One***

Wilbury 25796-1

October 18, 1988

What if Bob Dylan, Roy Orbison, George Harrison, Tom Petty, and Jeff Lynne recorded an album together? Dylan and Petty had been associating with one another for a while, and George H. always seemed to flow in and out of Dylan's field of view. Jeff Lynne had wanted to work with the (ex-)Beatles for many years, and with ELO split up, he had an opportunity. Roy Orbison was a legend (who had sung on the same ticket as the Beatles) who also had his sights on a new solo album. The five of them came together as the Traveling Wilburys, a name reportedly thought up by Lynne while drinking. The result drew a lot of well-deserved attention. As the album progresses, each of them can be seen making contributions, and from time to time, they work together on a song. Had Orbison not died soon after, the Wilburys might have been another "supergroup." The album charted as high as #3.



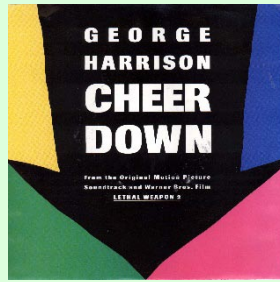
**"End of the Line"**

Wilbury 27637-7

January, 1989

"End of the Line" has some very catchy riffs, and the thoughts of death were haunting in the light of Orbison's passing. The video makes reference to this by showing Roy's things.

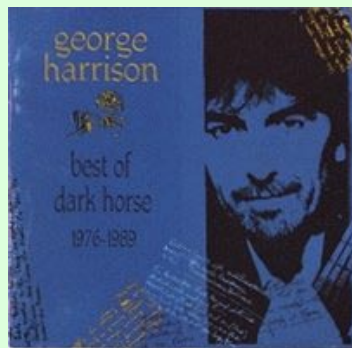




## "Cheer Down"

Warner Brothers 22807-7 Aug. 28, 1989

George was commissioned to record a song for the film, Lethal Weapon 2. That song turned out to be "Cheer Down," which does not appear on a Harrison album although it's on the soundtrack. The song was nice enough, but possibly the movie wasn't enough of a hit to propel people into the record stores. The last "forty-five" by George.

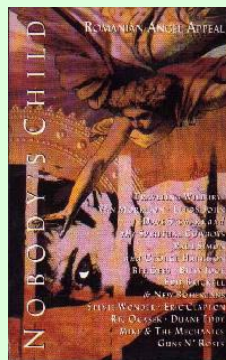


## *Best of Dark Horse* 1976-1989

Dark Horse 25985-1

Oct. 17, 1989

Another GH greatest hits collection, this time pulling exclusively from his post-Apple material. In retrospect, an album containing both Apple and Dark Horse hits might have been more welcome. *Best of Dark Horse* also suffered from poor cover design, but it features some great songs by Hari Georgeson.



***Nobody's Child: Romanian Angel Appeal***

Dark Horse 26280-1

Jul. 24, 1990

While a new Wilbury album was in the works, the Wilburys gathered together to support efforts by the Beatle wives and Elton John to assist Romanian children who were born with AIDS. At the time, 90% of Romania's AIDS cases were children, and there was not much being done to assist them. The Wilburys, Paul Simon, Eric Clapton, and Duane ("twangy guitar") Eddy...oh yeah, and that Ringo guy...teamed up to record an album whose proceeds would go toward helping the children. *Nobody's Child* was that album. Yes, the title track had been sung back in 1961 by Tony Sheridan and the Beatles.

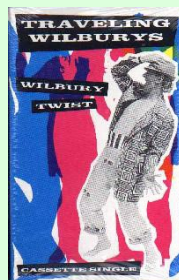


***The Traveling Wilburys Volume Three***

Wilbury 26324-1

October 29, 1990

The Wilburys' **second** album was appropriately called *Volume Three*, but without Orbison, the group appeared to have lost something. The album was promoted well, with promo CD singles being issued for several songs, but it was not the hit that the first album had been, stopping at #11 -- just short of the Top Ten.

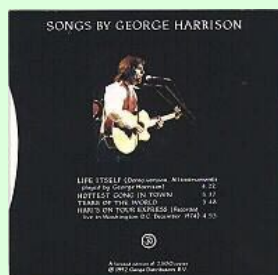


**"Wilbury Twist"**

Wilbury 19443-4

February, 1991

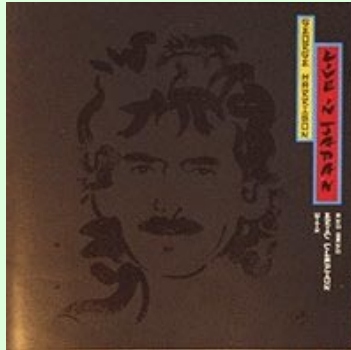
"The Wilbury Twist" is an interesting single, but one which was destined for obscurity.



***Songs by George Harrison 2* EP**

Ganga Distributors SGH 778 (UK) 1992

This special EP was available only with the second volume of *Songs by George Harrison*, published by Genesis Publications. This EP included a demo version of "Life Itself," the final version of which was on *Somewhere in England*. "Tears of the World," the fourth song that had been dropped from that LP (see the earlier *Songs by GH* EP entry) also found its way here. "Hottest Gong in Town" was an unreleased track, and a live version of "Hari's on Tour (Express)" (from Washington, 1974) rounded out the selections.



***Live in Japan***

Dark Horse 26964-4

July 14, 1992

George's appearance in Japan had been successful, so why not issue his first live album in over twenty years? The album was not a hot seller, but it shows that Mr. H. still "had it" as far as his ability to perform was concerned.



**"My Sweet Lord"/"My Sweet Lord 2000"  
(remastered)**

Capitol 7PRO-7087

March, 2001

In anticipation of the upcoming rerelease of *All Things Must Pass*, this promotional 45 was issued to radio stations. One side of the sleeve was made to look like the picture sleeve accompanying the original single, while the other side (shown) was entirely new. The record is a white label promo with a small spindle hole.



***All Things Must Pass* (remastered)**

Capitol C2-30474

January 23, 2001

After plugging the upcoming release on George's *allthingsmustpass.com* website, with a promotional CD (Capitol DPRO-15912), and with a promotional interview CD made in February, 2001 (Capitol DPRO-15950), the new version of George's classic LP was released. Containing the complete 1970 album in a colorized cover, the remastered set also featured some previously unreleased tracks, including a new version of the classic hit, "My Sweet Lord." In some countries, the album was released as an LP boxed set.



**"My Sweet Lord 2000"/"All Things Must Pass"**

Capitol 58983

April, 2001

Following the successful reception of the LP and promotional single, Capitol released this limited edition green vinyl pressing of the "new" version of "My Sweet Lord." Since it was released only through Cema Special Markets, the single did not chart.



***Brainwashed***

Dark Horse/Capitol 41969 Nov. 19, 2002

Shortly before George's death, he revealed that he had been working on a new album, together with Jeff Lynne, his own son Dhani, and others. After a tasteful year delay, *Brainwashed* was

released. One song, "Stuck Inside a Cloud," received some promotion, but by and large the record was left to sell itself. *Billboard* magazine charted it at #18. A CD/DVD boxed set was issued by Capitol (catalog number 43352), who also imported copies of the vinyl LP from Holland and England for release in the States. The album "went gold" almost right away.



**"Stuck Inside a Cloud"**

Capitol DPRO-17572      November, 2002

This single culled from *Brainwashed* was reportedly George's favorite off the album. It fared well on the radio and charted on the Adult Contemporary chart.



***The Dark Horse Years 1976-1992***

Dark Horse/Capitol 59705      Feb. 24, 2004

This box set features seven CD's, comprising all of the following albums: *Thirty-Three and 1/3*; *George Harrison*; *Somewhere in England*; *Gone Troppo*; *Cloud Nine*; and *Live in Japan*. Each CD, except for the live concert, features bonus tracks, and the concert is in SACD (Super-Audio CD) form. Also included is a bonus DVD, featuring videos and concert footage.

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