

## Living in the Material World

First appearance in trade magazines: June 9, 1973.

### Label 73

Apple

SMAS-3410

Custom label.

An Apple logo appears to the left of the spindle hole.

Factories: Los Angeles, Jacksonville, Winchester



### Front Cover:

The scanned image shows George's hand, in which is a silver pendant of Baba Ramdev (Ramdev Pir) on horseback. Ramdev was a ruler in the Indian state of Rajasthan in the late 14<sup>th</sup> or early 15<sup>th</sup> century, being the son of King Ajmal Tanwar – the ruler of the city-state of Pokaran. According to legend, Ramdev was actually an incarnation of Vishnu. Tradition about him indicates that Ramdev opposed a strict application of the caste system in India and provided great assistance to the poor. Some legends connected with Ramdev have to do with horses, and artists typically portray him riding his horse.



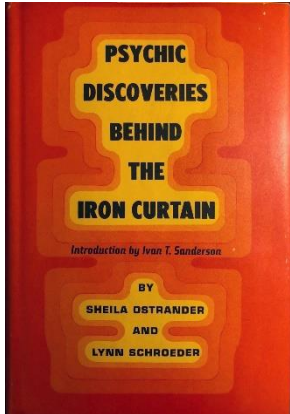
### Back Cover:

The scanned image of George's hand holds three contemporary coins from the United States of America. Two of these are quarters, and the other is an Eisenhower dollar. Unlike the pendant on the front cover, the dollar and quarter coins were likely clad from copper and nickel – instead of silver.

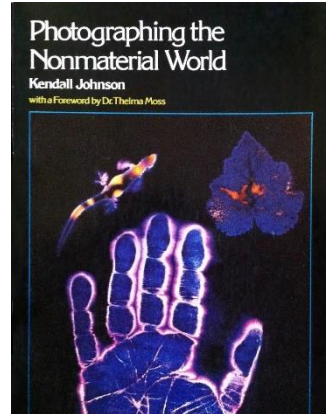


The images themselves are the product of the process known variously as electrophotography, or electrophotography, or as Kirlian photography. When electricity is passed through an object, it is possible to photograph the electrical field known as a corona discharge. This fact was discovered in 1889, and in 1897 French parapsychologist Hippolyte Baraduc published a book of his findings: *Iconographie de la Force Vitale Cosmique* (Iconography of the Vital Cosmic Force). He believed that what he was photographing was a person's aura or soul. In 1939, Semyon and Valentina Kirlian of the Soviet Union experimented with





the process – usually producing silhouettes of objects with a field (or aura) radiating from the object. These experiments went largely unnoticed until the 1970 publication of *Psychic Discoveries Behind the Iron Curtain*, by Sheila Ostrander and Lynn Schroeder. After that, the process became somewhat popular in the Soviet Union, and until 1979 the University of California, Los Angeles, operated a parapsychology laboratory (led by Thelma Moss) that experimented with the photography. That's where Tom Wilkes walked in, literally. He was in charge of the art for the album, and he took George to UCLA. There, they met Kendall Johnson, a colleague of Moss'. He was the photographer for the session. Johnson went on to write a book on the general topic, called *Photographing the Nonmaterial World* (1975).



At the bottom of the back cover is a take-off on the Wings Fan Club, which former bandmate Paul had just started up, and which was advertised on the back cover to *Red Rose Speedway* (Apple SMAL-3409). George's send-up of the club includes Paul's "wings" logo.

### Inside Front Cover:

Photographer Ken Marcus took a sizable number of photographs of George and his band (with lawyer Abe Somer, who lived there, subbing for Gary Wright). The scene was a parody of Da Vinci's "Last Supper," with George in the spot occupied by Jesus. People have read every detail of the photograph as though it's a "George-isn't-Dead" clue. Why was George dressed as a priest or bishop? Why is he carrying a gun? Does the nurse with a baby carriage represent Pattie Harrison's infertility? Who is the naked woman in the window, and why is she there? Is there any significance to the food (e.g., watermelon, bananas)? Why is there a wheelchair in the background? Or maybe the nude woman, the house, the nurse, the maid, the chauffeur, and the limousine merely signify living a life of excess in the material world.



**LIVING IN THE MATERIAL WORLD — George Harrison—Apple SMAS-3410**  
This is the long overdue collection from George that most folks have been anxiously awaiting since his "All Things Must Pass" grouping of a couple of years back. Naturally, the wait was well worth it and this brilliant collection of ballads, rock and rollers and pure, heart felt sentiments should be readily accepted with open arms by the masses. Aside from his current smash single "Give Me Love (Give Me Peace On Earth)", George highlights this album of eleven tunes with the title track, "Don't Let Me Wait Too Long", "Try Some, Buy Some" and his near classic "Sue Me, Sue You Blues" composition. Harrison fanatics unite, this LP is sheer dynamite, materialistically speaking.



**GEORGE HARRISON, "LIVING IN THE MATERIAL WORLD."** The long awaited album more than lives up to expectations, as George writes, produces and performs with brilliance and imagination. This is a very personal work featuring George's voice and guitar and a collection of marvelous songs headed by the single "Give Me Love" and the haunting "Be Here Now." Another giant. Apple SMAS-3410.



### Insert:

The front cover of the insert is a beautiful, full-color image of Krishna and Arjuna in Arjuna's chariot. This was Plate 44 (and the front cover) in the 1972 edition of A. C. Bhaktivedanta's book, *Bhagavad-Gita As It Is*, which presented to the world the swami's interpretation of the sacred text.

The caption to Plate 44 reads, "Wherever there is Krsna and Arjuna there will certainly be opulence, victory, extra-ordinary power, and mortality." This is Bhaktivedanta's translation of the verse with which it is associated. The index indicates that it accompanies verse 18.78 and adds the comment, Arjuna's illusion is now gone, and he is acting according to Krsna's instructions. Krsna, the driver of countless universes, is driving the chariot of Arjuna."

*As It Is* gives the translation of the verse in full as:

Wherever there is Krsna, the master of all mystics, and wherever there is Arjuna, the supreme archer, there will also certainly be opulence, victory, extraordinary power, and morality. That is my opinion.

This is the conclusion of the Hindu text. Other translators use "righteousness," "justice," or "virtue" instead of "morality," and some translate the confirming statement as "Of that I am certain" or "This is my resolve."

The beautiful painting representing the conclusion of the great work is the creation of artists Jadurani dasi and another artist surnamed Bharadwaj – with the direct input of A.C. Bhaktivedanta himself. Including it in a rock-and-roll record was a striking departure from the expected norms.

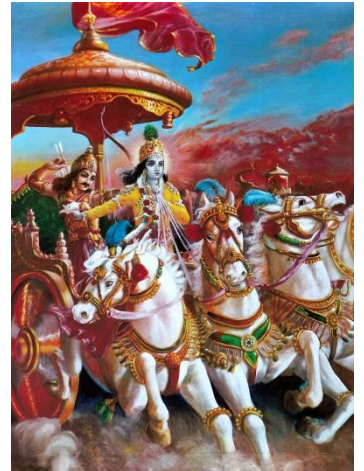
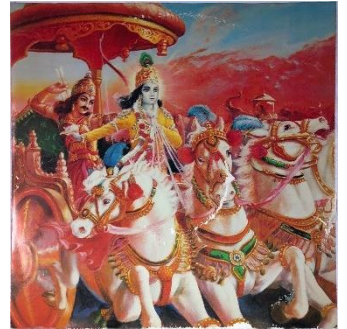
Cover Stock: Most copies of the cover were manufactured from standard posterboard stock; however, some copies occur with a much thicker, laminated stock. These are harder to find and may represent the intended design.

Curiosity: It often goes unnoticed, but the album's title does not appear anywhere on the front cover or back cover.

Inner sleeves: The records are housed in the same heavy-stock tan sleeves that appear with the Concert for Bangla Desh.

Matrix: All copies of the record have "Hare Krsna" etched into trail-off on side one and "Hare Rama" on side two.

**The album earned a gold record within a week.**



**GEORGE HARRISON—Living in the Material World**, Apple SMAS 3410 (Capitol). Harrison has surrounded himself with some of his studio pals on this made in London production which is both introspective and spiritual in nature. All the 11 tunes are by Harrison who is joined by Nicky Hopkins, Gary Wright, Klaus Vorman, Jim Keltner, Ringo Starr, Jim Gordon, Jim Horn, Zakir Hussein and John Barham. Inevitably there are songs anent the Beatles and their mish-mash ("Sue Me, Sue You Blues") and "The Light That Has Lighted The World"), the latter about George questioning people's impression that "he's changed." The spiritual undercoat is captured in "The Lord Loves the One," "Be Here Now" (with an Indian sitar drone in the background), "The Day the World Gets 'Round." Harrison's vocal overdubs are first-rate and easily understood.

Best cuts: "Living in the Material World," "Don't Let Me Wait Too Long."

Dealers: The cover has George's name but not the LP's title which appears on the spine. Harrison is enough to lure the people, however.





# MONEY MUSIC

By KAL RUDMAN



■ World exclusive: I am the first person in the world to be given the privilege of hearing the new George Harrison album "Living In the Material World." Capitol Records projects that they will garner sales of 1,600,000 the first 60 days in North America. Since the United States represents 60 per cent of the world market, Al "Captain Crazy" Coury of Capitol calculates that the album will sell approximately three million worldwide the first two months. Based on the fact that the Beatle album "Abbey Road" has done nine million in the United States, Coury estimates that this album will sell thirteen million and will garner approximately \$20,000,000 worldwide in albums and tapes. I will now break down the album for you cut by cut. Side 1, cut 1 is the current smash single "Give Me Love." I must note that sales on this single are being impeded in some markets because many people anticipate the release of this album this week and are waiting for it. Cut 2: "Sue Me, Sue You Blues." This is an up-tempo cut. When you listen with earphones, you experience tremendous stereo interplay as the music ping-pongs. The piano work by Nicky Hopkins is fantastic. Cut 3: "The Light That Has Lighted The World." This is a ballad that is so soulful that the tears will roll down your cheeks. I am not sure whether the unbelievable piano work is by Gary Wright or Hopkins. This is one of the most beautiful recordings of the year. Cut 4: "Don't Let Me Wait Too Long." This is a nice up-tempo simplistic sound that is reminiscent of the early Beatles. Cut 5: "Who Can See It." This is another very soulful ballad. There is an instrument that sounds like a mellotron, but is probably a tabla played by Zakir Hussein. Harrison wrote a very difficult and different change in the melody and tempo. This song is just too beautiful for words to describe. It is a love song to top all love songs. The refrain: "my love belongs to you" is repeated a number of times. I will step right out front this time and courageously predict that this song will be another "Yesterday." Cut 6: "Living In the Material World" which is the title song. It is up-tempo and is tight and rhythmic. There are fantastic production effects which I think are obtained by rubbing a stick on a wooden block. I love the overdubbed harmonies. The beat is driving and powerful. The guitar lead plays against a brutal saxophone. Without a doubt, this is a #1 record! The ending of the record is a total mind blower. Side 2, cut 7: "The Lord Loves The One (That Loves The Lord)" is up-tempo. It has a pumping pulsating rhythm. It is reminiscent of previous Beatle hits. It is a smash. Nobody can stand still. Harrison's guitar also is sensational. Cut 8: "Be Here Now." The melody is ethereal and rich. The song is incredibly soulful. Harrison's guitar almost cries. The cut is very short. Cut 9: "Try Some Buy Some." From the first note, you literally want to scream. It is a full symphonic sound. This is a classic that will endure . . . a #1 record. Cut 10: "The Day The World Gets Round." This is just lovely. Cut 11: "That Is All" a beautiful ending to the album. The musicians on this album are: Keyboard: Nicky Hopkins and Gary Wright; Bass: Klaus Voormann; Drums: Ringo Starr and Jim Keltner; on the cut "Try Some Buy Some" drums are by Jim Gordon; sax and flute: Jim Horn; guitar: George Harrison; Strings: John Barham.

