

= The Concert for Bangladesh =

The Concert for Bangladesh (or Bangla Desh , as the country was originally spelled) was the collective name for two benefit concerts organised by former Beatles lead guitarist George Harrison and Indian sitar master Ravi Shankar . The concerts were held at 2 : 30 and 8 : 00 pm on Sunday , 1 August 1971 , at Madison Square Garden in New York City . The shows were organised to raise international awareness and fund relief efforts for refugees from East Pakistan (now Bangladesh) , following the Bangladesh Liberation War @-@ related genocide . The concerts were followed by a bestselling live album , a boxed three @-@ record set , and Apple Films ' concert documentary , which opened in cinemas in the spring of 1972 .

The event was the first @-@ ever benefit concert of such a magnitude and featured a supergroup of performers that included Harrison , fellow ex @-@ Beatle Ringo Starr , Bob Dylan , Eric Clapton , Billy Preston , Leon Russell and the band Badfinger . In addition , Shankar and Ali Akbar Khan ? both of whom had ancestral roots in Bangladesh ? performed an opening set of Indian classical music . Decades later , Shankar would say of the overwhelming success of the event : " In one day , the whole world knew the name of Bangladesh . It was a fantastic occasion ... "

The concerts were attended by a total of 40 @,@ 000 people , and raised close to US \$ 250 @,@ 000 for Bangladesh relief , which was administered by UNICEF . Although the project was subsequently marred by financial problems ? a result of the pioneering nature of the venture ? the Concert for Bangladesh is recognised as a highly successful and influential humanitarian aid project , generating both awareness and considerable funds as well as providing valuable lessons and inspiration for projects that followed , notably Live Aid . By 1985 , through revenue raised from the Concert for Bangladesh live album and film , an estimated \$ 12 million had been sent to Bangladesh in relief .

Sales of the live album and DVD release of the film continue to benefit the George Harrison Fund for UNICEF .

= = Background = =

As East Pakistan struggled to become the separate state of Bangladesh during the 1971 Bangladesh Liberation War , the political and military turmoil and associated atrocities led to a massive refugee problem , with at least 7 million displaced people pouring into neighbouring India . East Pakistan had recently endured devastation as a result of the Bhola cyclone , and the Bengalis ' desperate plight increased in March that year when torrential rains and floods arrived in the region , threatening a humanitarian disaster . Quoting figures available at the time , a Rolling Stone feature claimed that up to half a million Bengalis had been killed by the cyclone in November 1970 and that the Pakistani army 's subsequent campaign of slaughter under Operation Searchlight accounted for at least 250 @,@ 000 civilians , " by the most conservative estimates " . Following the mass exodus to Calcutta , a new threat arrived as the refugees faced starvation and the outbreak of diseases such as cholera .

Appalled at the situation affecting his homeland and relatives , Bengali musician Ravi Shankar first brought the issue to the attention of his friend George Harrison in the early months of 1971 , over dinner at Friar Park , according to Klaus Voormann 's recollection . By April , Shankar and Harrison were in Los Angeles working on the soundtrack to the film Raga (1971) , during which Harrison wrote the song " Miss O 'Dell " , commenting on corruption among the Indian authorities as aid shipments of rice from the West kept " going astray on [their] way to Bombay " . After returning to England to produce Badfinger 's Straight Up album (1971) and take part in sessions for John Lennon 's Imagine (1971) ? all the while , being kept abreast of developments by Shankar , via newspaper and magazine cuttings ? Harrison was back in LA to finish the Raga album in late June . By then , the Sunday Times in London had just published an influential article by Pakistani journalist Anthony Mascarenhas , which exposed the full horror of the Bangladesh atrocities , and a distraught Shankar approached Harrison for help in trying to alleviate the suffering . Harrison later talked of spending " three months " on the phone organising the Concert for Bangladesh , implying that efforts

were under way from late April onwards ; it is widely acknowledged that the project began in earnest during the last week of June 1971 , however , five or six weeks before the event took place on 1 August .

= = Preparation = =

Shankar 's original hope was to raise \$ 25 @,@ 000 through a benefit concert of his own , compered perhaps by actor Peter Sellers . With Harrison 's commitment , and the record and film outlets available to him through the Beatles ' Apple Corps organisation , the idea soon grew to become a star @-@ studded musical event , mixing Western rock with Indian classical music , and it was to be held at the most prestigious venue in America : Madison Square Garden , in New York City . According to Chris O 'Dell , a music @-@ business administrator and former Apple employee , Harrison got off the phone with Shankar once the concept had been finalised , and started enthusing with wife Pattie Boyd and her about possible performers . Ringo Starr , Lennon , Eric Clapton , Leon Russell , Jim Keltner , Voormann , Billy Preston and Badfinger were all mentioned during this initial brainstorming .

O 'Dell set about contacting local musicians from the Harrisons ' rented house in Nichols Canyon , as Harrison took the long @-@ distance calls , hoping more than anything to secure Bob Dylan 's participation . Almost all of Harrison 's first @-@ choice names signed on immediately , while a day spent boating with Memphis musician Don Nix resulted in the latter agreeing to organise a group of backing singers . A local Indian astrologer had advised early August as a good time in which to stage the concert , and as things transpired , the 1st of that month , a Sunday , was the only day that Madison Square Garden was available at such short notice .

By the first week of July , Harrison was in a Los Angeles studio recording his purpose @-@ written song , " Bangla Desh " , with co @-@ producer Phil Spector . The song 's opening verse documents Shankar 's plea to Harrison for assistance , and the lyrics " My friend came to me with sadness in his eyes / Told me that he wanted help before his country dies " provided an enduring image for what United Nations Secretary @-@ General Kofi Annan later recognised as the basic human aspect behind the cause .

Harrison then met with Badfinger in London to explain that he would have to abandon work on Straight Up , before flying to New York on 13 July to see Lennon . During the middle of July also , once back in Los Angeles , Harrison produced Shankar 's Bangladesh benefit record , an EP titled Joi Bangla . The latter featured contributions from East Bengal @-@ born Ali Akbar Khan , on sarod , and tabla player Alla Rakha . As with Harrison 's " Bangla Desh " , all profits from this recording would go to the newly established George Harrison ? Ravi Shankar Special Emergency Relief Fund , to be distributed by UNICEF . Also around the middle of July , the upcoming concert by " George Harrison and Friends " was announced " via a minuscule ad buried in the back pages of the New York Times " , author Nicholas Schaffner wrote in 1977 . Tickets sold out in no time , leading to the announcement of a second show .

Towards the end of the month , when all parties were due to meet in New York for rehearsals , Harrison had the commitment of a backing band comprising : Preston , on keyboards ; the four members of Badfinger , on acoustic rhythm guitars and tambourine ; Voormann and Keltner , on bass and drums , respectively ; and saxophonist Jim Horn 's so @-@ called " Hollywood Horns " , which included Chuck Findley , Jackie Kelso and Lou McCreary . Of the established stars , Leon Russell had committed also , but on the proviso that he be supported by members of his tour band . Eric Clapton insisted that he too would be there , even if O 'Dell and other insiders , knowing of the guitarist 's incapacity due to severe heroin addiction , were surprised that Harrison had considered him for the occasion .

Among Harrison 's former bandmates , Lennon initially agreed to take part in the concert without his wife and musical partner Yoko Ono , as Harrison had apparently stipulated . Lennon then allegedly had an argument with Ono as a result of this agreement and left New York in a rage two days before the concerts . Starr 's commitment had never been in question , and he interrupted the filming of his movie Blindman in Almeria , Spain , in order to attend . Paul McCartney declined to take part ,

however , citing the bad feelings caused by the Beatles ' legal problems on their break @-@ up .

= = Rehearsals = =

The Harrisons decamped to the Park Lane Hotel in New York City , and the first rehearsal took place on Monday , 26 July , at Nola Studios on West 57th Street . Harrison had written a possible setlist for the concert while sketching design ideas for Shankar 's Joi Bangla picture sleeve . As well as the songs he would go on to perform on 1 August , Harrison 's list included his own compositions " All Things Must Pass " ? " with Leon [Russell] " , apparently ? " Art of Dying " and the just @-@ recorded B @-@ side " Deep Blue " ; Clapton 's song " Let It Rain " appeared also , while the suggestions for Dylan 's set were " If Not for You " , " Watching the River Flow " (his recent , Leon Russell @-@ produced single) and " Blowin ' in the Wind " . Only Harrison , Voormann , the six @-@ piece horn section , and Badfinger 's Pete Ham , Joey Molland , Tom Evans and Mike Gibbins were at Nola Studios on that first day , and subsequent rehearsals were similarly carried out in " dribs and drabs " , as Harrison put it . Only the final run @-@ through , on the night before the concert , resembled a complete band rehearsal .

On Tuesday , 27 July , Harrison and Shankar , accompanied by a pipe @-@ smoking Allen Klein , held a press conference to promote the two shows ; notoriously performance @-@ shy , Harrison admitted : " Just thinking about it makes me shake . " The " Bangla Desh " charity single was issued in America on 28 July , with a UK release following two days later . Ringo Starr arrived on the Thursday , and by Friday , 30 July , Russell was in town , interrupting his US tour . Russell 's band members Claudia Linnear and Don Preston were added to Don Nix 's choir of backing singers ; Preston would switch to lead guitar for Russell 's solo spot during the shows , just as bassist Carl Radle would replace Voormann temporarily . By this point , Clapton 's participation was gravely in doubt , and Harrison had drafted in Jesse Ed Davis as a probable replacement . The ex @-@ Taj Mahal guitarist received last @-@ minute coaching from Voormann , who was more than familiar with Harrison 's songs , as well as those by Billy Preston and Starr .

The final rehearsal , or the first for some of the participants , was combined with the concert soundcheck , at Madison Square Garden , late on 31 July . Both Dylan and Clapton finally appeared at the soundcheck that night . Even then , Clapton was in the early stages of heroin withdrawal ? only a cameraman supplying him with some methadone would result in the English guitarist taking the stage the following day , after his young girlfriend had been unsuccessful in purchasing uncut heroin for him on the street . To Harrison 's frustration , Dylan was having severe doubts about performing in such a big @-@ event atmosphere and still would not commit to playing . " Look , it 's not my scene , either , " Harrison countered . " At least you 've played on your own in front of a crowd before . I 've never done that . "

Through Harrison 's friendship with the Band , Jonathan Taplin served as production manager , while Chip Monck was in charge of lighting . Gary Kellgren from the nearby Record Plant was brought in to record the concerts , overseen by Spector , and " Klein 's people " , led by director Saul Swimmer , would handle the filming of the event . The official concert photographers were Tom Wilkes and Barry Feinstein , the pair responsible for the artwork on Harrison 's acclaimed 1970 triple album , All Things Must Pass .

= = Concert programme = =

= = Afternoon show = =

Except for brief support roles in December 1969 for both the Delaney & Bonnie and Friends band and Lennon 's Plastic Ono Band , the Concert for Bangladesh was Harrison 's first live appearance before a paying audience since the Beatles had quit touring in August 1966 . Dylan had stopped touring that same year , although he had made a moderately successful comeback in August 1969 at the Isle of Wight Festival , his most recent live performance at this point . Speaking in 2005 ,

Rolling Stone founder Jann Wenner described the " buzz " preceding the first Concert for Bangladesh show as being at a level unexperienced in New York since the Beatles ' 1966 visit .

In his role as " master of ceremonies " , Harrison began the afternoon show (or matinee) by asking the audience to " try to get into " the opening , Indian music portion of the programme . He then introduced Ravi Shankar and the latter 's fellow musicians ? sarodya Ali Akbar Khan , tabla player Alla Rakha , and Kamala Chakravarty on tamboura . Shankar first explained the reason for the concerts , after which the four musicians performed a traditional dhun , in the format of a khyal rather than a standard raga , titled " Bangla Dhun " . Their set included a second piece , authors Chip Madinger and Mark Easter suggest , citing Harrison 's own description that each show 's Indian music segment lasted for three @-@ quarters of an hour , whereas only seventeen minutes of music appears on the Concert for Bangladesh live album . The recital was afforded a " fidgety respect " from fans eager to discover the identity of Harrison 's advertised " Friends " , although the audience 's goodwill was more than evident . A short intermission ensued while the stage was cleared and a Dutch TV film was shown , displaying footage of the atrocities and natural tragedies taking place in former East Pakistan .

To thunderous applause from the New York crowd , Harrison appeared on stage along with his temporary band , comprising Ringo Starr , a very sick Eric Clapton , Leon Russell , Billy Preston , Klaus Voormann , Jim Keltner and eighteen others . Backed by this " full Phil Spector / All Things Must Pass rock orchestra " , Harrison began the Western portion of the concert with " Wah @-@ Wah " , followed by his Beatles hit song " " Something " and the gospel @-@ rocker " Awaiting on You All " . Harrison then handed the spotlight over to Preston , who performed his only sizeable hit (thus far) , " That 's the Way God Planned It " , followed by Starr , whose song " It Don 't Come Easy " had recently established the drummer as a solo artist . Nicholas Schaffner was in the audience for this first show and later described Starr 's turn as having received the " biggest ovation " of the afternoon .

Next up was Harrison 's " Beware of Darkness " , with guest vocals on the third verse by Russell , who covered the song on his concurrent album , Leon Russell and the Shelter People (1971) . After pausing to introduce the band , Harrison followed this with one of the best @-@ received moments in both the shows ? a charging version of the White Album track " While My Guitar Gently Weeps " , featuring him and Clapton " duelling " on lead guitar during the long instrumental playout . Both the band introduction and " While My Guitar Gently Weeps " are among the few selections from the afternoon show that were included on the album and in the film . Another one was Leon Russell 's medley of the Rolling Stones ' " Jumpin ' Jack Flash " and the Coasters ' " Young Blood " , which was also a highlight of Russell 's live shows at the time . With Don Preston crossing the stage to play lead guitar with Harrison , there were now temporarily four electric guitarists in the line @-@ up . Don Preston , Harrison and Claudia Linnear supplied supporting vocals behind Russell .

In an effective change of pace , Harrison picked up his acoustic guitar , now alone on the stage save for Pete Ham on a second capo @-@ ed acoustic , and Don Nix 's gospel choir , off to stage @-@ left . The ensuing " Here Comes the Sun " ? the first live performance of the song , as for Harrison 's other Beatle compositions played that day ? was also warmly received . At this point , Harrison switched back to his white Fender Stratocaster electric guitar and , as recounted to Anthony DeCurtis in 1987 , he looked down at the setlist taped to the body of the guitar and saw the word " Bob " followed by a question mark . " And I looked around , " Harrison recalled of Bob Dylan 's entrance , " and he was so nervous ? he had his guitar on and his shades ? he was sort of coming on , coming [pumps his arms and shoulders] ... It was only at that moment that I knew for sure he was going to do it . " Among the audience , Schaffner wrote , there was " total astonishment " at this new arrival .

As Harrison had envisaged , Dylan 's mini @-@ set was the crowning glory of the Concert for Bangladesh for many observers . Backed by just Harrison , Russell (now playing Voormann 's Fender Precision bass) and Starr on tambourine , Dylan played five of his decade @-@ defining songs from the 1960s : " A Hard Rain 's A @-@ Gonna Fall " , " Blowin ' in the Wind " , " It Takes a Lot to Laugh , It Takes a Train to Cry " , " Love Minus Zero / No Limit " and " Just Like a Woman " .

Harrison and the band then returned to perform a final segment , consisting of " Hear Me Lord " and

his recent international number 1 hit , " My Sweet Lord " , followed by the song of the moment ? " Bangla Desh " .

= = = Evening show = = =

Harrison was reportedly delighted with the outcome of the first show , as was Dylan , who accompanied him back to the Park Lane Hotel afterwards . They discussed possible changes to the setlist for the evening performance , beginning at 8 pm .

The songs played and their sequence differed slightly between the first and second shows , most noticeably with Harrison 's opening and closing mini @-@ sets . After " Wah @-@ Wah " , he brought " My Sweet Lord " forward in the order , followed by " Awaiting on You All " , before handing over to Billy Preston . The afternoon 's " creaky " " Hear Me Lord " was dropped , so that the post @-@ Dylan band segment consisted of only two numbers : " Something " , to close the show , and a particularly passionate reading of " Bangla Desh " , as an encore . Dylan likewise made some changes , swapping " Blowin ' in the Wind " and " It Takes a Lot to Laugh " in the order , and then playing a well @-@ received " Mr. Tambourine Man " in place of " Love Minus Zero " .

The second show was widely acknowledged as superior to the afternoon performance , although Village Voice reviewer Don Heckman noted that many in the audience reacted to the Shankar ? Khan opening set with a lack of respect . Not aiding the Indian musicians was the failure of a microphone on Rakha 's hand drums , Heckman observed , so denying the crowd a vital element of the musical interplay between sitar and sarod .

During the Western portion of the show , Harrison 's voice was more confident this time around , the music " perhaps slightly more lustrous " , according to Rolling Stone . Towards the end of " That 's the Way God Planned It " , Preston felt compelled to get up from behind his Hammond organ and take a show @-@ stealing boogie across the front of the stage .

Dylan 's walk @-@ on was again the show 's " real cortex @-@ snapping moment " , Heckman opined . Dylan finished his final song , " Just Like a Woman " , with a victorious salute ? " holding up both fists like a strongman " , Rolling Stone 's reviewer remarked shortly afterwards . Following Dylan 's set , Harrison introduced the band , before taking the show " to yet another peak " with " Something " . Watching from the wings , Pattie Harrison described her husband 's performance throughout that evening as " magnificent " .

Following the two sellout concerts , all the participants attended a celebratory party in a basement club known as Ungano 's . Dylan was so elated , Harrison recalled sixteen years later , " he picked me up and hugged me and he said , ' God ! If only we 'd done three shows ! ' " Like Harrison , the experience of playing at Madison Square that day did not lead to Dylan immediately re @-@ embracing the concert stage ; only a brief guest appearance with the Band on New Year 's Eve 1971 ? 72 and sitting in during a John Prine club gig eventuated before he returned to touring in January 1974 .

The post @-@ concert party featured live performances from Harrison and Preston , after which a " roaring drunk " Phil Spector played a " unique " version of " Da Doo Ron Ron " . The celebrations broke up in the early hours once Keith Moon of the Who began smashing up the drum kit , which actually belonged to Badfinger 's Mike Gibbins .

= = Reviews = =

Harrison 's manager , Allen Klein , immediately boasted of the entirely peaceful nature of the event : " There was no rioting . Not one policeman was allowed in there ... Zero ! " In fact , as reported in The Village Voice on 12 August , midway through the evening show , a crowd of 200 non @-@ ticket @-@ holders charged and broke through the doors of Madison Square Garden . Aside from this episode , press reports concerning the Concert for Bangladesh shows were overwhelmingly positive .

The appearance of Bob Dylan on the same stage as two former Beatles caused a sensation , and lavish praise was bestowed on George Harrison . " Beatlemania Sweeps a City ! " was a typical

headline , and in Britain the NME declared the concerts " The Greatest Rock Spectacle of the Decade ! " Billboard described the artists ' performances as " their best music ever " and commented on the likelihood of a live album from the concerts : " there is no politics involved . What is involved is starving children and for once , relief through 35 musicians who should represent the feeling of anyone who loves their music . "

Dylan 's choice of songs , particularly the " apocalyptic " " A Hard Rain 's A @-@ Gonna Fall " , were found to have a new relevance in the context of the early 1970s ? the words made " the more chilling for the passage of years " , opined Rolling Stone . The same publication stated of Starr 's contribution : " Seeing Ringo Starr drumming and singing on stage has a joy in it that is one of the happiest feelings on earth still . " Ravi Shankar 's role as concert instigator and the true conscience of the UNICEF shows was also noted . Musically , The Village Voice observed , the pairing of Shankar and Ali Akbar Khan was " almost as unique as the mix of Dylan and Harrison " .

In the wider countercultural context of the time , with disillusion increasingly rife with each post @-@ Woodstock rock event , commentators viewed the concerts as , in the words of Rolling Stone , " a brief incandescent revival of all that was best about the Sixties " . Writing in 1981 , NME critic Bob Woffinden likened it to a " rediscovery of faith " , adding : " Harrison had put rock music back on course . " Among Harrison 's biographers , Alan Clayson describes the 1971 ? 72 period covering the concerts and their associated releases as " the George Harrison Moment " , while Gary Tillery has written : " The Concert for Bangladesh sealed Harrison 's stature as something more than just a major celebrity ... He changed the perception of recording artists , making it clear they could be good world citizens too ? willing to set aside their egos and paychecks in order to help people who were suffering . "

= = Aftermath = =

Politically , as Bangladeshi historian Farida Majid would note , the " warmth , care and goodwill " of the August 1971 concerts " echoed all over the world " , inspiring volunteers to approach UNICEF and offer their assistance , as well as eliciting private donations to the Bangladesh disaster fund . Although the altruistic spirit would soon wane once more , the Concert for Bangladesh is invariably seen as the inspiration and model for subsequent rock charity benefits , from 1985 's Live Aid and Farm Aid to the Concert for New York City and Live 8 in the twenty @-@ first century . Unlike those later concerts , which benefitted from continuous media coverage of the causes they supported , the Harrison ? Shankar project was responsible for identifying the problem and establishing Bangladesh 's plight in the minds of mainstream Western society . According to Gary Tillery : " Because of its positioning as a humanitarian effort , all descriptions of the show included a summary of the catastrophe in South Asia . Overnight , because of their fascination with rock stars , masses of people became educated about geopolitical events they had not even been aware of the week before . The tragedy in Bangladesh moved to the fore as an international issue . " One of these revelations was that America was supplying weaponry and financial aid to the Pakistani army , led by General Yahya Khan .

Harrison 's musical biographer , Simon Leng , identifies friendship as the key factor behind the success of the two UNICEF shows , both in bringing all the participants together on the stage and in the affection with which the audience and music critics viewed the event . Klaus Voormann , a close friend of Harrison 's since 1960 , has often cited this quality as well .

Friendship played out through the next , significantly more lucrative stages of the Bangladesh relief project , as the associated live album and concert film were prepared for release . Harrison had assured all the main performers that their appearance would be removed from these releases if the event turned out " lousy " , to save anyone having to risk possible embarrassment . Having sent out personalised letters of thanks to all the participants on 1 September , he expressed his gratitude further by guesting on Billy Preston 's first album on A & M Records that autumn and donating a new song to Jesse Ed Davis .

Around the same time , there were rumours of a possible repeat of the New York concert triumph , to be held at London 's Wembley Stadium in early October . Harrison and Klein quashed the idea ,

but an English version of the Concert for Bangladesh did take place , on 18 September , before 30 @, @ 000 fans at The Oval in south London , with a bill featuring the likes of the Who , the Faces , Mott the Hoople , America and Lindisfarne . On 22 September , George and Pattie Harrison arrived home in the UK , with mixing having been completed on the upcoming live album , and Harrison due to meet with Patrick Jenkin of the British Treasury , to deal with the unforeseen obstacle of a " purchase tax " being levied on the album . This was one of a number of problems that hindered Harrison 's Bangladesh project following the Madison Square Garden shows , and the British politician would allegedly tell him : " Sorry ! It is all very well for your high ideals , but Britain equally needs the money ! "

On 5 June 1972 , in recognition of their " pioneering " fundraising efforts for the refugees of Bangladesh , George Harrison , Ravi Shankar and Allen Klein were jointly honoured by UNICEF with its " Child Is the Father of the Man " award . In 2008 , moves were under way in the Bangladeshi High Court to have Harrison officially recognised and honoured as a hero for his role during the troubled birth of the nation .

= = Funds and controversy = =

The two Madison Square Garden shows raised US \$ 243 @, @ 418 @. @ 50 , which was given to UNICEF to administer on 12 August 1971 . By December , Capitol Records presented a cheque to Apple Corps for around \$ 3 @, @ 750 @, @ 000 for advance sales of the Concert for Bangladesh live album .

Aside from complaints regarding the high retail price for the three @- @ record set , particularly in Britain ? a result of the government 's refusal to waive its tax surcharge ? controversy soon surrounded the project 's fundraising . Because the event had not been registered as a UNICEF benefit beforehand , and was therefore not granted tax @- @ exempt status ? the blame for which Harrison lay squarely at Klein 's feet ? most of the money generated was held in an Internal Revenue Service escrow account for ten years . In interview with Derek Taylor for his autobiography in the late 1970s , Harrison put this figure at somewhere between \$ 8 million and \$ 10 million . Before then , in early 1972 , New York magazine reported that some of the proceeds remained unaccounted for and had found their way into Klein 's accounts . Klein responded by suing the magazine for \$ 150 million in damages , and although the suit was later withdrawn , the accusations attracted unwelcome scrutiny at a time when questions were also being asked about Klein 's mismanagement of The Beatles ' finances . That year , an estimated \$ 2 million had gone to the refugees via UNICEF before the IRS audit of Apple got under way ; finally , in 1981 , \$ 8 @. @ 8 million was added to that total following the audit .

By June 1985 , according to an article in the Los Angeles Times , nearly \$ 12 million had been sent to Bangladesh for relief . Around this time , Harrison would give Bob Geldof " meticulous advice " to help ensure that Live Aid 's estimated £ 50 million found its way , as intended , to victims of the Ethiopian famine .

Speaking in the 1990s , Harrison said of the Bangladesh relief effort : " Now it 's all settled and the UN own the rights to it themselves , and I think there 's been about 45 million dollars made . " Sales of the DVD and CD of the 1971 Concert for Bangladesh continue to benefit the cause , now known as the George Harrison Fund for UNICEF .

= = In popular culture = =

The Concert for Bangladesh was satirised in two episodes of The Simpsons : " Like Father , Like Clown " and " I 'm with Cupid " . In the former , Krusty plays the album while a visitor at the Simpsons household . In " I 'm with Cupid " , Apu 's record collection contains The Concert Against Bangladesh , which features a picture of a mushroom cloud on the cover , reflecting Indian ? Pakistani nuclear rivalry in the region . (In fact , India supported Bangladesh during its struggle for independence .)

The July 1974 (" Dessert ") issue of National Lampoon magazine satirised Tom Wilkes ' original

cover design for The Concert for Bangladesh , by using a chocolate version of the starving child , the head of which has had a bite taken out of it . Two years before this , the National Lampoon team spoofed Harrison 's humanitarian role on record , in their track " The Concert in Bangla Desh " on the Radio Dinner album . In the sketch , two Bangladeshi stand @-@ up comedians (played by Tony Hendra and Christopher Guest) perform to starving refugees in an attempt to collect a bowlful of rice so that George Harrison can mount a hunger strike .

Crowd noises from the Concert for Bangladesh were put into Aerosmith 's cover of " Train Kept A @-@ Rollin ' " by producer Jack Douglas . Some of stills photographer Barry Feinstein 's shots from the 1971 concerts were used on the covers of subsequent albums by the participating artists , notably the compilations Bob Dylan 's Greatest Hits Vol . II and The History of Eric Clapton .

George Harrison himself sent up the benefit @-@ show concept on film , in the Dick Clement @-@ directed HandMade comedy Water , in 1985 . At the so @-@ called Concert for Cascara , he along with Ringo Starr , Eric Clapton , Jon Lord and others make a surprise appearance on stage , supposedly before the United Nations General Assembly , performing the song " Freedom " .