

the sound, face and mind of today
is more relative to the hope of tomorrow
and the reality of destruction
than the blind who cannot see
their children for fear and division.
something that grew and related
five reflections of today's children.....

the rolling stones singles collection the london years

In June of 1963 when The Rolling Stones released their first single, Chuck Berry's "Come On" backed with Willie Dixon's "I Want To Be Loved," the single was king. The historical point at which the Beatles, Bob Dylan and the Stones themselves would enshrine albums — with their attendant assumption that rock & roll artists were capable of making statements deserving more than three minutes of anyone's attention — as the configuration of choice was still several years away.

Those may have been simpler times. Bands could earn a hearing with one terrific song — though many did, and then disappeared — and, unlike today, musicians barely out of their teens were under no pressure to be auteurs. In addition, videos had not yet come along to plot their interpretations of songs on the memory grid of first-time listeners.

The times may have been simpler, indeed. But, as the many examples gathered on *The Rolling Stones Singles Collection The London Years* attest, a great single has never been a simple matter. To attain the status of a classic, a single must be instantaneous in its impact, but evocative enough to seem as if it will — and should — last forever. It must conform to audience expectations that can often be both narrow and fickle, as well as to the relatively strict conventions of pop song form, but it must also, in some distinctive way, pack a surprise.

A great single sounds familiar and inevitable the very first time it is heard, and fresh and new every time it is heard for years after that. It must, in minutes, summon up an entire imaginative world, and that world must then become part of the listener's consciousness for decades. Toss in a B-side that's either a hidden gem or a spirited cast-off, and you've got heaven itself.

Anyone who has ever seen a party ignite with dance fever when "Brown Sugar," "I Can't Get No) Satisfaction," "Honky Tonk Women" or "Jumpin' Jack Flash" explodes from the stereo knows how completely the Stones came to master the art of the single. The period between 1963 and 1971 covered by this collection represents the apex of this aspect of the Stones' songwriting. After 1971, the Stones would go on to make more great records and write more great songs — but they would create comparatively few great singles.

Musical styles and social conditions changed rapidly through the Sixties, and the Rolling Stones underwent startling transformations during that time. "Come On"/"I Want To Be Loved" reveals a great deal about the origins and motivating ideals of the Stones — who, at that point, consisted of singer Mick Jagger, guitarists Keith Richards and Brian Jones, pianist Ian Stewart, bassist Bill Wyman and drummer Charlie Watts, though Stewart was asked to leave the performing version of the band around the time the single was released. The blues and R&B scene in London was in full swing, and Jagger, Richards and Jones were fanatical in their devotion to that music. Covering songs by black American artists like Chuck Berry, who would, of course, loom for the next quarter century as Keith Richards' spiritual inspiration, and Willie Dixon, who was the guiding musical force behind the seminal Chess Records empire in Chicago, signaled precisely where the Stones' sympathies lay.

"Come On," however, was one of Berry's poppier efforts — the Stones' version is poppier still — and the tension between the potential for pop-oriented, mass-market success and some vision of blues authenticity would provide the dynamic for the early stage of the Stones' career. As always with the Stones, it would never merely be a case of pop sell-out or blues integrity. Their commercial songs would always be laced with a disturbing element of foreboding and threat; at the same time, their blues numbers always opened the music up to a broader audience.

If the Chicago blues masters represented one pole of the Stones' interests, the Beatles represented the other. By 1963 it had become apparent that the lads from Liverpool were enjoying unprecedented success for a British band — why, it even looked as if they might accomplish what had previously seemed unthinkable and gain popularity in America. The Beatles' trail-blazing ascendancy provided the basis for a friendly, if occasionally edgy, rivalry with the Stones that went on well after the Beatles broke up — and that, in some ways, still continues.

Early on, however, the two groups fell in together in London, and the Stones recorded "I Wanna Be Your Man," which was written by John Lennon and Paul McCartney, and released it as their second single. The Beatles also recorded the song on *With the Beatles* (in America it was released on *Meet the Beatles!*), but the Stones' version is incendiary and definitive: two minutes and fifteen seconds of tumultuous guitars — including one of the nastiest guitar breaks ever to appear on a Stones song — and sneering, insistent sexual desire.

In its title and in its lubriciousness, "I Wanna Be Your Man" stands as the dark underside of the Beatles' American breakthrough single, "I Want to Hold Your Hand." In that sense alone, it was the perfect song for the mop-tops to hand over to the Stones. For the flip side of "I Wanna Be Your Man" the Stones recorded a woozy, bluesy instrumental jam called "Stoned," which is a rarity to this day and, derivative as it is, the first original composition the band committed to vinyl. The Stones credited "Stoned" to "Nanker Phelge," a nom de plume for Jagger/Richards compositions shared equally with the other Stones and Oldham.

Of course, songwriting was the principal dilemma that bedeviled the early Stones. The band's love for American music produced some splendid covers, including scorching versions of Buddy Holly's "Not Fade Away" and Willie Dixon's "I Just Want to Make Love to You" that took the virtues of the original songs and added the Stones' aggressive, brazenly interpretive elements. Still the Stones had the example of Lennon and McCartney continually in front of their eyes, and it had become clear that to achieve the stature they desired, the Stones would have to begin writing songs for themselves.

The Stones had so little faith in their songwriting ability that their producer, Andrew Oldham, who was sharing a flat with Jagger and Richards, locked the duo in the kitchen one night and insisted that he would not let them out until they came up with a song. From that inauspicious start, Jagger and Richards began to write in earnest — and one of the most significant composing partnerships in rock & roll history was underway.

The first Stones original to be released as the A-side of a single was "Tell Me (You're Coming Back)." Like many early Jagger/Richards compositions, "Tell Me" is a ballad, but it contains none of the easy reassurances of most ballads of its time. The arrangement is dramatic and ominous. The main character in the song is abandoned and bereft, but Jagger's vocal on the choruses still resonates with erotic command. The harmony vocals are anything but neat; they are off-kilter and unsettling. Richards' wailing counter-vocal is downright anarchic, as if he'd wandered into the session and just started singing. The song's overall effect is dark and uncompromising, even vaguely menacing. The performance suggested that this was a band whose members would do exactly — and only — what they wanted to.

For a brief time after "Tell Me," the Stones continued to release singles they had not written. Again, the results were sometimes spectacular. The group torched "It's All Over Now," which had been written by Bobby Womack and recorded by his band, The Valentinos. "Time Is On My Side," which had been written by Norman Meade and recorded by Irma Thomas, found a churchy reading in the Stones' soulful version. And the Stones stepped into barmy blues for a sensually charged rendition of Willie Dixon's "Little Red Rooster," which had been recorded by another of the band's heroes, Howlin' Wolf.

"Tell Me," however, had provided a preview of what the Stones might be able to do for themselves. Then, in 1965, "I Can't Get No) Satisfaction" provided the proof. The monster fuzz-guitar riff — nearly classical in its simplicity, both immediate in its impact and unforgettable — came to Keith Richards in his sleep, like a rock & roll revelation. The song's indictment of shallow commercial culture and its bitter declaration of sexual frustration — both hold-overs from the Fifties malaise the Sixties were about to shuck off — provided a powerful impetus for the years of rebellion and experimentation that would follow.

With the anthemic force of "Satisfaction," the Stones stepped out of the Beatles' shadow and assumed a leading symbolic role in the counter-culture that was taking shape. The song was also a musical bench mark for the band. If "The Last Time," which was released a few months earlier, was a kind of advertisement for "Satisfaction," the essential "Satisfaction" riff could later be heard lurking within the grooves of "Jumpin' Jack Flash," "Street Fighting Man" and "Brown Sugar."

By 1965 Jagger and Richards had also introduced an element of social observation into their songwriting. If "Satisfaction" was harsh and angry, these other songs were often cool and satirical — literary sketches, almost, of a privileged, neurotic world the Stones had just gained access to. Against the backdrop of the political revolution going on around the world, the Stones were climbing Britain's notoriously shaky social ladder, and the story of their climb was finding its way into their songs.

That the ironic targets of these songs were always women provided them with a complex erotic dimension. In "Play With Fire" the singer warns an upper-class woman not to assume that her social position will protect her against the sexual feelings she is arousing. "19th Nervous Breakdown" and "Have You Seen Your Mother, Baby, Standing in the Shadow?" spoof overly guarded women whose social backgrounds — upper class in the first instance, seemingly working class in the second — render them incapable of dealing with their desires or the rigors of the real world. "Mother's Little Helper" criticizes, of all things, pill-popping among middle-class British housewives, while in "Lady Jane" the singer spurns two less well-positioned lovers for the prospect of a cynical, socially advantageous marriage with the lady of the title.

The increased sophistication of Jagger and Richards' songwriting found a parallel in the band's desire to introduce new elements into the Stones' streamlined guitars/bass/drums sound. Brian Jones was the principal force encouraging that development. His dulcimer lends dreamy, ethereal atmosphere to "Lady Jane," while his sitar part on "Paint It Black" adds a disorienting note to the song's general anxiousness. On "Ruby Tuesday," one of the Stones' most successful ballads of taunting regret — a genre at which they excelled — Jones' recorder provides a wistful, elegiac feel.

Such experimentation laid the groundwork for the psychedelic adventurousness of "We Love You," "Dandelion," "She's A Rainbow," "2000 Light Years from Home," "In Another Land" (which features Bill Wyman's only lead vocal on a Stones record and which was released as a Bill Wyman solo single in late 1967) and "The Lantern." These songs are a manifestation of the most controversial musical period in the Stones career.

The Stones never seemed quite at home in the psychedelic heyday of the Sixties. The diffuseness of much of the music of that time stood in contrast to the R&B urgency that was always the Stones' strongest suit, and flower-power utopianism ran counter to the Stones' gritty realism. Consequently, the Stones tended at times to bend psychedelic rapture to their own purposes. The crashing jail doors that open the tension-ridden "We Love You" — on which John Lennon and Paul McCartney contribute background vocals — allude to the 1967 drug arrests of Mick Jagger and Keith Richards and serve to bury the wide-eyed sentiment of the song's title in sarcasm. Less obviously, both "In Another Land" and "2000 Light Years From Home" undermine the mystical wonder of the psychedelic journey with tales of loneliness, loss and alienation.

As the Sixties ebbed into the Seventies, the Rolling Stones truly came into their own and entered one of their most productive periods. One unfortunate development during this period was the death of Brian Jones. Drug and alcohol abuse, and repeated harassment by the British authorities, had worn Jones down until, by 1968, he was participating only sporadically in the Stones' recording sessions. His departure from the band — and his replacement by Mick Taylor, the former guitarist with John Mayall's Bluesbreakers — was announced in June of 1969. When Jones was found dead in his swimming pool on July 3, 1969, it seemed a grim comment on a theme that had become the subtext of the Stones' post-psychedelic music: that, in the wake of Sixties excesses, some would die and some would survive. The Stones, clearly, meant to survive.

The exuberant "Jumpin' Jack Flash" — its chorus, a survivor's shout of triumph — announced that the Stones were done with hippy-dippy platitudes and were back making rock & roll. The song is built on a classic Keith Richards riff, and producer Jimmy Miller, who was working with the Stones for the first time and who was a drummer himself, enriched the song with the sort of hip-shaking rhythmic details that would distinguish Stones songs through the early Seventies.

"Street Fighting Man," on which Richards' guitar and one of Charlie Watts' drum tracks were recorded on Richards' tape machine at home, matches "Jumpin' Jack Flash" in power. In typical Stones fashion, the song's tough political message ("Summer's here and the time is right for fighting in the streets, boy") is blunted by the singer's ambivalence ("But what can a poor boy do/Except sing for a rock & roll band?"). The song energetically stirs emotions that it then goes on to subvert — mirroring the movement of the Sixties decade itself — finally leaving the listener aroused and stranded.

Instead of upbeat Sixties certainties, the Stones offered the knowing, worldweary resignation of "No Expectations" and the pragmatic lyricism of "You Can't Always Get What You Want," a Stones adage if ever there were one. If you wanted thrills to distract you from the pain of your fallen hopes, the Stones described a compensatory world of decadent joys. There was the fleeting — and undeniable — pleasures that could be provided by the bar-room girls celebrated in "Honky Tonk Women" (the first Stones single to feature Mick Taylor on guitar), the interracial S&M heat of "Brown Sugar," and the androgynous kicks chronicled in "Memo From Turner," the solo Jagger single, featuring slide guitar by Ry Cooder, from the film Performance. Against heavenly — and failed — Sixties optimism, the Stones suggested having "Sympathy for the Devil," because "after all, it was you and me."

By late 1969 The Rolling Stones began calling themselves "The Greatest Rock & Roll Band in the World." They had earned that status and, with characteristic swagger, insisted that the world recognize it. Now, twenty years later, the Stones, with Ron Wood on guitar in place of Mick Taylor, are still soul survivors. Their career is ongoing; the full story of their importance, influence and legacy has yet to be completed. As for the riveting, crucial early chapters of that story — you're holding them in your hands.



COME ON
CHUCK BERRY

Everything is wrong since me and my baby parted,
All day long I'm walkin' 'cause I couldn't get
my car started.
Laid off from my job and I can't afford to check it,
I wish somebody'd come along and run into
it and wreck it.

Come on, since me and my baby parted,
Come on, I can't get started,
Come on, I can't afford to check it,
I wish somebody'd come along and run into
it and wreck it.

Everything is wrong since I've been without you,
Ev'ry night I lay awake thinkin' about you.
Ev'ry time the phone rings it sounds like thunder,
Some stupid guy try'n' to reach another number.

Come on, since I've been without you,
Come on, always thinkin' 'bout you.
Come on, phone sounds like thunder,
Some stupid guy try'n' to reach another number.

Everything is wrong since I last saw you, baby:
I really wanna see you and I don't mean maybe.
I'm doin' ev'rything try'n' to make you see
That I belong to you, hon, and you belong to me.

Come on, I wanna see you, baby,
Come on, I don't mean maybe.
Come on, I'm try'n' to make you see
That I belong to you and you belong to me.

Come on, I gotta see you, baby,
Come on, I don't mean maybe.
Come on, I've gotta make you see
That I belong to you and you belong to me.

Come on, come on, come on, come on.

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I WANT TO BE LOVED
WILLIE DIXON

The spark (stars) in your eyes sets
my soul on fire,
Your voice is like an angel above;
The touch of your hand drives me insane,
But baby, I want to be loved.

I'm crazy 'bout ev'ry little thing you do,
I cherish the way you hug (me);
Your kiss is so sweet, honey, it can't be beat,
But baby, I want to be loved.

Ev'ry time I ask you for a date,
You don't come at all, or you're mighty late
I ask you to dance, (take) a little spin,
You say, Wait a minute, daddy,
here comes my friend."

I love the way you walk when you pass me by,
Even when you try to snub (me);
You kill (kiss) me, baby when
you give me the eye,
But baby, I want to be loved.

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I WANNA BE YOUR MAN
JOHN LENNON & PAUL McCARTNEY

I wanna be your lover, baby,
I wanna be your man.

I wanna be your lover, baby,
I wanna be your man.

Love you like no other, baby,
Like no other can.

Love you like no other, baby,
Like no other can.

I wanna be your man.

Tell me that you love me, baby,
Tell me you understand.

Tell me that you love me, baby,
I wanna be your man.

I wanna be your lover, baby,
I wanna be your man.

I wanna be your lover, baby,
I wanna be your man.

I wanna be your man.

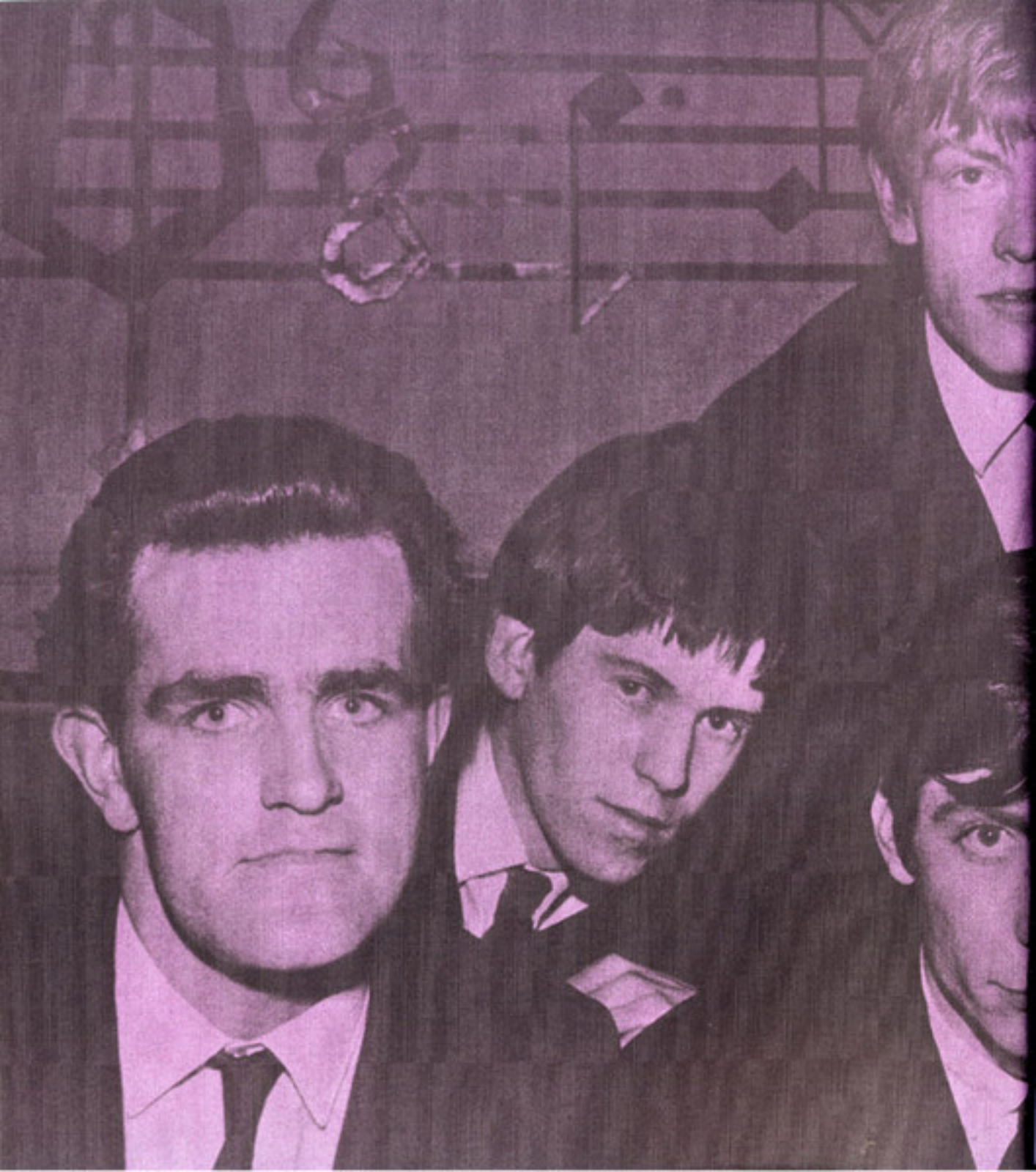
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STONED
NANKER PHELGE
(INSTRUMENTAL)

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Night

real



Got

more



It's

gonna

be

love

Your

give

gonna

You're

can



and

Night

gonna

It's



NOT FADE AWAY
NORMAN PETTY AND CHARLES HARDIN



LITTLE BY LITTLE
NANKER PHELGE AND PHIL SPECTOR

Tried to trail you last night, baby, trail you in my car
But I was afraid of what I was lookin' for
And little by little I'm losin' my love for you.
Yeah, little by little I've found out you're not true.

Try not to bear a grudge - a girl's gonna hitch a ride
Things ain't been the same since my mother died.
Yeah, little by little I'm losin' my love for you.
Yeah, little by little I've found out you're not true.

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THE ROLLING STONES

IT'S ALL OVER NOW



IT'S ALL OVER NOW BOBBY AND SHIRLEY WOMACK

Well, baby used to stay out all night long.
She made me cry, she done me wrong.
She hurt my eyes open, that's no lie.
Tables turnin', now her turn to cry.

Because I used to love her, but it's all over now.
Because I used to love her, but it's all over now.

Well, she used to run around with ev'ry man in town.
Spent all my money playin' a high-class game.
She put me out, it was a pity how I cried.
The tables turnin' now, her turn to cry.

Because I used to love her, but it's all over now.
Because I used to love her, but it's all over now.

Well, I used to wake 'em morning, get my breakfast in bed.
When I gotten worried she could ease my aching head.
But now she's here and there with ev'ry man in town,
Instead of trying to take me for that same old clown.

Because I used to love her, but it's all over now.
Because I used to love her, but it's all over now.
Because I used to love her, but it's all over now.

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GOOD TIMES, BAD TIMES
MICK JAGGER AND KEITH RICHARDS

There've been good times,
There've been bad times,
I have my share of hard times too.
But I lost my faith in the world,
honey, when I lost you.

Remember the good times
we've had together?
Don't you want them back again?
Tho' these hard times are
bugging me now,
Honey now it's the same.

There's gotta be trust in this world,
or it won't get very far.
Well, trust in someone,
or there's gonna be war. (Hum)

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THE ROLLING STONES

GOOD TIMES, BAD TIMES





I JUST WANT TO MAKE LOVE TO YOU
WILLIE DIXON

I don't want you to be no slave
I don't want you to work all day
I don't want to 'cause I'm sad and blue
I just want to make love to you, baby
Love to you, baby, love to you, baby, love to you

I don't want you to toast my bread
I don't want you to make my bed
I don't want your money too
I just want to make love to you, baby
Love to you, baby, love to you, baby, love to you

Well, I can tell by the way that you walk that walk
See by the way that you baby talk
Know by the way that you treat your man
I can love you, baby, 'til the light change

I don't want you to wash my clothes
I don't want you to keep a home
I don't want to 'cause I'm sad and blue
I just want to make love to you, baby,
Love to you, baby, love to you, baby, love to you

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TELL ME (You're Coming Back)
MICK JAGGER AND KEITH RICHARDS

I want you back again
I want your love again
I know you find it hard to reason with me
But this time it's different, darling you'll see

You gotta tell me you're coming back to me
You gotta tell me you're coming back to me
You gotta tell me you're coming back to me
You gotta tell me you're coming back to me

You said we're through before
You walked out on me before
I tried to tell you, but you didn't want to know
This time you're different and determined to go

You gotta tell me you're coming back to me
You gotta tell me you're coming back to me
You gotta tell me you're coming back to me
You gotta tell me you're coming back to me

I wait as the days go by
I long for the nights to go by
I hear the knock on my door that never comes
I hear the telephone that hasn't rung

You gotta tell me you're coming back to me
You gotta tell me you're coming back to me
You gotta tell me you're coming back to me
You gotta tell me you're coming back to me

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THE ROLLING STONES

TIME IS ON MY SIDE

b/w CONGRATULATIONS



TIME IS ON MY SIDE

NORMAN MEADE

Time is on my side. (Yes it is).
Time is on my side. (Yes it is).
Now you always say that you want to be free,
But you'll come running back, you'll come running back,
You'll come running back to me.

Yeah, time is on my side. (Yes it is).
Time is on my side. (Yes it is).
You're searching for good times, but just wait and see,
You'll come running back, you'll come running back,
You'll come running back to me.

Go ahead, baby, go ahead. Go ahead and light up the town,
And baby, do anything your heart desires.
Remember, I'll always be around,
And I know, I know like I told you so many times before,
You're gonna come back,
Yeah, you're gonna come back, baby,
Knockin', yeah, knockin' right on my door. Yeah!

Time is on my side. (Yes it is).
Time is on my side. (Yes it is).
Cause I've got the real love, the kind that you need,
You'll come running back, you'll come running back,
You'll come running back to me.

Yeah, time, time, time is on my side. (Yes it is).
I said, time, time, time is on my side. (Yes it is).
I said, time, time, time is on my side.

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CONGRATULATIONS

MICK JAGGER AND KEITH RICHARDS

Congratulations
Congratulations
Well done, my friend,
You've done it again,
You've gone and broken another heart
Yeah you've torn it apart.

You've done it before,
Hope to do it some more,
You've got it down to a fine art.

Remember the first time
You tried to do it to me
My girl won't fall
Just wait and see
Just wait and see

Congratulations
Congratulations
You've gone and broken another heart
Yeah, you've torn it apart

La La Congratulations

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LITTLE RED ROOSTER

WILLIE DIXON

I am the little red rooster, too lazy to crow today
I am the little red rooster, too lazy to crow today
Keep everything in the farmyard
Upset in ev'ry way

The dogs begin to barkin', hounds begin to howl
Dogs begin to barkin', hounds begin to howl
Watch out strange cat people
Little red rooster's on the prowl

If you see my little red rooster, please drive him home.
If you see my little red rooster, please drive him home.
Ain't no peace in the farmyard
Since my little red rooster's been gone.

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OFF THE HOOK

MICK JAGGER AND KEITH RICHARDS

Sittin' in my bedroom late last night,
Got into bed and turned out the light,
Decided to call my baby on the telephone
All I got was a busy tone
It's off the hook,
It's off the hook,
It's off the hook,
It's off the hook,
It's off the hook,

Takin' so long she upset my mind,
Why are you takin' such a long time,
Maybe she's sleepin' maybe she's ill
Phones disconnected unpaid bill,
It's off the hook,
It's off the hook,
It's off the hook,
It's off the hook,
It's off the hook,

Don't wanna see her, 'tired o' what I'd find,
Tired of lettin' her upset me all the time,
Back into bed, started readin' my book,
Take my phone right off of the hook,
It's off the hook,
It's off the hook,
It's off the hook,
It's off the hook,
It's off the hook,

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THE ROLLING STONES

HEART OF STONE



Produced by Andrew Loog Oldham

HEART OF STONE

MICK JAGGER AND KEITH RICHARDS

There have been so many girls that I've known
I've made so many cry and still I wonder why
Here comes the little girl;
I see her walking down the street
She's all by herself
I try and knock her off her feet,
But she'll never break, never break, never break
This heart of stone. Oh, no, no this heart of stone

What's different about her?
I don't really know. No matter how I try
I just can't make her cry
But she'll never break, never break, never break
This heart of stone. Oh, no, no, no this heart of stone.

Don't keep on looking that same old way
If you try acting sad, you'll only make me glad
Better listen little girl
You go on walking down the street
I ain't got no love, I ain't the kind to meet
'Cause you'll never break, never break, never break
This heart of stone. Oh, no, no you'll never break
This heart of stone, darlin'. No, no, this heart of stone.
You'll never break it, darlin'. You won't break
This heart of stone. Oh, no, no, no.
You better go, you better go home... (Fade)

ROLLING STONES

HEART OF STONE



Produced by Andrew Loog Oldham

WHAT A SHAME

KEITH RICHARDS AND MICK JAGGER

What a shame nothin' seems to be goin' right.
What a shame nothin' seems to be goin' right.
Seems easy to me that ev'rythin' will be all right.

What a shame, they always wanna start a fight
What a shame, always wanna start a fight;
Well it scares me so I could sleep in a shelter all right.

What a shame, ya all heard what I said
What a shame, ya all heard what I said
Ya might wake up in the morning and find your poor self dead.

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**THE ROLLING STONES
WHAT A SHAME**

**THE ROLLING STONES
WHAT A SHAME**



Produced by Andrew Loog Oldham

Produced by Andrew Loog Oldham



THE LAST TIME

MICK JAGGER AND KEITH RICHARDS

Well, I told you once and I told you twice,
But ya never listen to my advice.
You don't try very hard to please me;
With what you know, it should be easy.

Well, this could be the last time,
This could be the last time.
Maybe the last time,
I don't know. Oh no. Oh no.

Well, I'm sorry girl but I can't stay
Feelin' like I do today.
It's too much pain and too much sorrow;
Guess I'll feel the same tomorrow.

Well, this could be the last time,
This could be the last time.
Maybe the last time,
I don't know. Oh no. Oh no.

REPEAT CHORUS (AFTER BREAK)

Well, I told you once and I told you twice,
That someone will have to pay the price.
But here's a chance to change your mind,
'Cuz I'll be gone a long, long time.

Well, this could be the last time,
This could be the last time.
Maybe the last time,
I don't know. Oh no. Oh no.
Well, this could be the last time...

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PLAY WITH FIRE

NANKER PHELGE

Well, you've got your diamonds and you've got your pretty clothes,
And the chauffeur drives your car,
You let everybody know.
But don't play with me, 'cause you're playing with fire.

Your mother she's an heiress, owns a block in Saint John's Wood,
And your father'd be there with her,
If he only could.
But don't play with me, 'cause you're playing with fire.

Your old man took her diamonds and tiaras by the score,
Now she gets her kicks in Streyne,
Not in Knightsbridge anymore.
So don't play with me, 'cause you're playing with fire.

Now you've got some diamonds and you will have some others;
But you'd better watch your step, girl,
Or start living with your mother.
So don't play with me, 'cause you're playing with fire.
So don't play with me, 'cause you're playing with fire.

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I Can't Get No Satisfaction

THE ROLLING STONES



I CAN'T GET NO SATISFACTION KICK JAGGER AND KEITH RICHARDS

I can't get no satisfaction, I can't get no satisfaction,
Cause I try and I try and I try,
I can't get no, I can't get no -

When I'm drivin' in my car, and the man come on the radio,
He's tellin' me more about some useless information,
Supposed to fill my imagination.

I can't get no, Oh, no, no, no, Hey, hey, hey,
That's what I say,
I can't get no satisfaction, I can't get no satisfaction,
Cause I try and I try and I try,
I can't get no, I can't get no -

When I'm watchin' my TV and a man come on and tells me,
How white my shirt can be,
But he can't be a man 'cause he doesn't smoke
The same cigarettes as me.

I can't get no, Oh, no, no, no, Hey, hey, hey,
That's what I say,
I can't get no satisfaction, I can't get no big reaction,
Cause I try and I try and I try,
I can't get no, I can't get no -

When I'm drivin' round the world, and I'm singin' that,
And I'm tryin' to make some big, who tells me,
Baby, better come back some time next week,
Cause you see I'm on a losing streak,
I can't get no, Oh, no, no, no, Hey, hey, hey,
That's what I say, I can't get no, I can't get no,
I can't get no satisfaction, no satisfaction,
No satisfaction, no satisfaction.

I Can't Get No SATISFACTION

THE ROLLING STONES



(I CAN'T GET NO) SATISFACTION MICK JAGGER AND KEITH RICHARDS

I can't get no satisfaction, I can't get no satisfaction,
'Cause I try and I try and I try and I try.
I can't get no, I can't get no —

When I'm drivin' in my car, and the man come on the radio;
He's tellin' me more and more about some useless information,
Supposed to fire my imagination.

I can't get no. Oh, no, no, no. Hey, hey, hey.
That's what I say.
I can't get no satisfaction, I can't get no satisfaction
'Cause I try and I try and I try and I try.
I can't get no, I can't get no —

When I'm watchin' my TV and a man comes on and tells me,
How white my shirts can be.
But, he can't be a man 'cause he doesn't smoke
The same cigarettes as me.

I can't get no. Oh, no, no, no. Hey, hey, hey.
That's what I say.
I can't get no satisfaction, I can't get no girl reaction,
'Cause I try and I try and I try and I try.
I can't get no, I can't get no —

When I'm ridin' round the world, and I'm doin' this and I'm signin' that;
And I'm tryin' to make some girl, who tells me,
Baby, better come back maybe next week,
'Cause you see I'm on a losing streak.
I can't get no. Oh, no, no, no. Hey, hey, hey.
That's what I say. I can't get no, I can't get no,
I can't get no satisfaction, no satisfaction,
No satisfaction, no satisfaction.



THE UNDER ASSISTANT WEST COAST PROMOTION MAN
NANKER PHELGE

Well, I'm waitin' at the bus stop in downtown L.A.
Well, I'm waitin' at the bus stop in downtown L.A.
But I'd much rather be on a boardwalk on Broadway
Well, I'm sittin' here thinkin' just how sharp I am.
Well, I'm sittin' here thinkin' just how sharp I am.
I'm an under assistant West Coast Promo man
Well I promo groups when they come into town.
Well I promo group when they come into town.
Well they laugh at my loupes, they're sure to put me down
Well, I'm sittin' here thinkin' just how sharp I am.
Well, I'm sittin' here thinkin' just how sharp I am.
I'm a necessary talent behind ev'ry rock and roll band
I'm sharp... (ad lib)

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THE SPIDER AND THE FLY
MICK JAGGER AND KEITH RICHARDS

Sittin' thinkin' sakin' drinkin'
Wonderin' what I'd do when I'm thru tonight.
Smoking, moping, maybe just hopin'
Some little girl will pass on by.
Don't wanna be alone but I love my girl at home.
I remember what she said
She said "My, my, my don't tell lies. Keep fidelity in your head.
My, my, my, don't tell lies. When you're done you should go to bed.
Don't say Hi, like the spider to a fly.
Jump right ahead and you're dead."

Sit up, led up, low down, go 'round
Down to the bar at the place I'm at.
Sitting, drinking, superfly thinking
About the ripped out blonde on my left.
Then I said "Hi" like a spider to a fly,
remembering what my little girl said.
She was common, filthy, she looked about thirty.
I would have run away but I was on my own.
She told me later, she's a machine operator,
She said she liked the way I held the microphone.
I said "My, My" like the spider to the fly,
"Jump right ahead in my web."

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“get off of my cloud”
THE ROLLING STONES



“get off of my cloud”
THE ROLLING STONES

"get off of my cloud" THE ROLLING STONES



GET OFF OF MY CLOUD

MICK JAGGER AND KEITH RICHARDS

I live in an apartment on the ninety-ninth floor
of my block.

And I sit at home looking out the window,
imagining the world has stopped.

Then in flies a guy who's all dressed up
like a Union Jack

And says, I've won five pounds if I have his
kind of detergent pack.

I says, Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Don't hang around 'cause two's a crowd.

On my cloud, baby.

The telephone is ringing.

I say, "Hi, it's me. Who is it there on the line?"

A voice says, "Hi, hello, how are you?"

Well, I guess I'm doin' fine.

He says, "It's three a.m., there's too much noise,

Don't you people ever wanna go to bed?"

Just 'cause you feel so good, do you have

to drive me out of my head?"

I says, Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Don't hang around 'cause two's a crowd.

On my cloud, baby.

I was sick and tired, fed up with this,

And decided to take a drive downtown.

It was so very quiet and peaceful.

There was nobody, not a soul around.

I laid myself out, I was so tired,

and I started to dream.

In the morning the parking tickets were just

like a flag stuck on my window screen.

I says, Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Don't hang around 'cause two's a crowd -

"On my cloud."

Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Hey! You! Get off of my cloud.

Don't hang around, 'cause two's a crowd.

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I'M FREE MICK JAGGER AND KEITH RICHARDS

I'm free to do what I want

any old time.

I'm free to do what I want

any old time.

So love me, hold me, love me,

hold me,

I'm free any old time to get

what I want.

I'm free to sing my song tho'

it is out of time.

I'm free to sing my song tho'

it is out of time.

So love me, hold me, love me,

hold me.

But I'm free any old time to get

what I want.

Love me, hold me, love me,

hold me

But I'm free any old time to get

what I want.

I'm free to choose what I please

any old time.

I'm free to please who I choose

any old time.

So hold me, love me, love me,

hold me

I'm free any old time to get what

I want yes I am.

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"i'm free" THE ROLLING STONES





THE SINGER NOT THE SONG
MICK JAGGER AND KEITH RICHARDS

Ev'rywhere you want I always go;
I always give in because, baby, you know,
You just say so 'cause you give me that
feeling inside that I know must be right.
It's the singer not the song.

It's not the way you give in willingly;
Others do it without thrilling me.
Giving me that same old feeling inside that I
know I must be right.
It's the singer not the song.

The same old places and the same old songs,
We've been going there for much too long.
There's something wrong and it gives me that feeling
inside that I know I must be right.
It's the singer not the song.
It's the singer not the song.
It's the singer not the song.

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as tears go by
THE ROLLING STONES*



as tears go by as tears go by as tears go by as tears go by as tears go by
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AS TEARS GO BY

MICK JAGGER, KEITH RICHARDS AND ANDREW OLDHAM

It is the evening of the day,
I sit and watch the children play,
Smiling faces I can see, but not for me,
I sit and watch as tears go by.

My riches can't buy everything,
I want to hear the children sing,
All I hear is the sound of rain falling on the ground,
I sit and watch as tears go by.

It is the evening of the day,
I sit and watch the children play,
Doi' things I used to do, they think are new,
I sit and watch as tears go by,
Mm mm mm...

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as tears go by as tears go by as tears go by as tears go by as tears go by
THE ROLLING STONES® THE ROLLING STONES® THE ROLLING STONES® THE ROLLING STONES® THE ROLLING STONES®



GOTTA GET AWAY

GOTTA GET AWAY

MICK JAGGER AND KEITH RICHARDS

Baby, the truth is out so don't deny,
Baby, to think I believed all your lies,
Darlin I can't stand to see your face,
It's the truth, you understand,
I got to get away, got to get away,
gotta, gotta, gotta get away,
Got to get away.

Baby, I don't want to live here no more
Baby, tho' I tore your pictures off my walls,
Darlin, this old room's falling in on me;
You understand the truth now,
I got to get away, got to get away,
gotta, gotta, gotta get away,
Got to get away.

Baby, Oh, how could you take away your clothes,
Baby, Don't screw up this old heart of gold,
Darling, this will rule my social flare,
You understand me now;
I got to get away, got to get away,
gotta, gotta, gotta get away,
Got to get away.

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19TH NERVOUS BREAKDOWN

MICK JAGGER AND KEITH RICHARDS

You're the kind of person you meet at certain dismal, dull affairs.
Center of a crowd, talking much too loud, running up and down the stairs.
Well, it seems to me that you have seen too much in too few years.
And though you've tried you just can't hide your eyes are edged with tears.

You better stop, look around,
Here it comes, here it comes, here it comes, here it comes,
Here comes your nineteenth nervous breakdown.

When you were a child you were treated kind,
But you were never brought up right.
You were always spoiled with a thousand toys but still you cried all night.
Your mother who neglected you owes a million dollars tax,
And your father's still perfecting ways of making ceiling wax.

You better stop, look around,
Here it comes, here it comes, here it comes, here it comes,
Here comes your nineteenth nervous breakdown.
Oh, who's to blame, that girl's just insane.
Well, nothing I do don't seem to work,
It only seems to make matters worse. Oh, please.

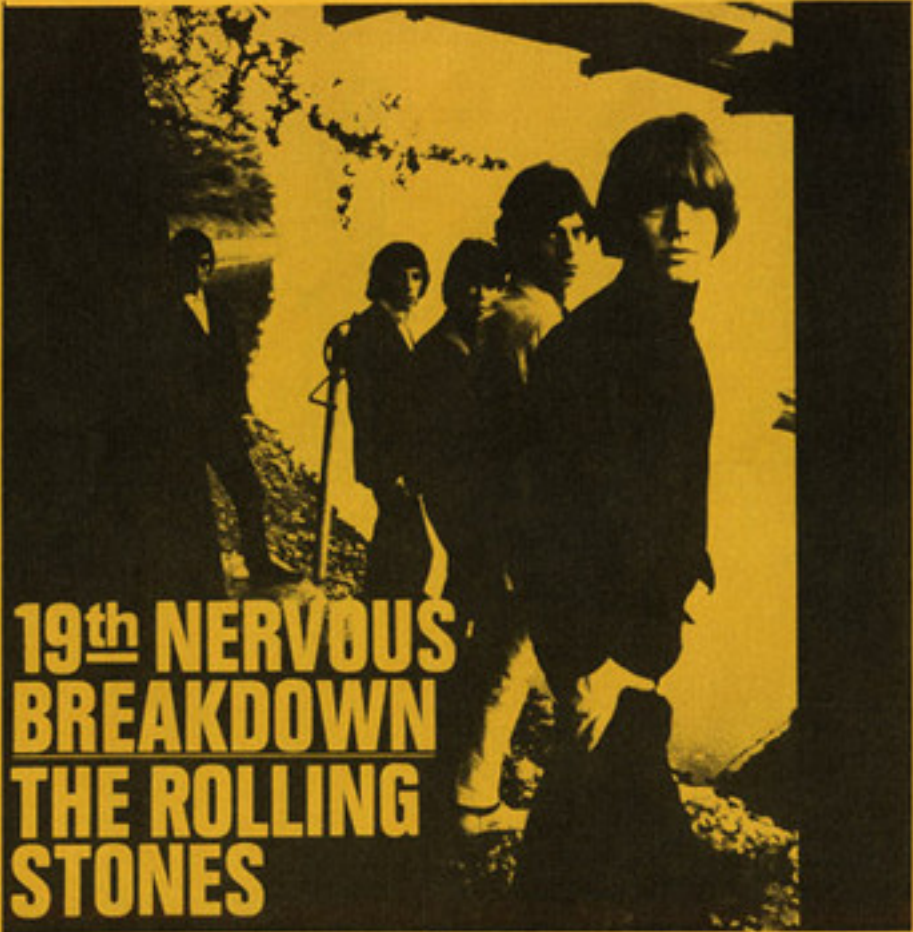
You were still in school when you had that fool who really messed your mind,
And after that you turned your back on treating people kind.
On our first trip I tried so hard to rearrange your mind,
But after awhile I realized you were disarranging mine.

You better stop, look around,
Here it comes, here it comes, here it comes, here it comes,
Here comes your nineteenth nervous breakdown.
Oh, who's to blame, that girl's just insane.
Well, nothing I do don't seem to work,
It only seems to make matters worse. Oh, please.

When you were a child you were treated kind,
But you were never brought up right.
You were always spoiled with a thousand toys but still you cried all night.
Your mother who neglected you owes a million dollars tax,
And your father's still perfecting ways of making ceiling wax.

You better stop, look around,
Here it comes, here comes your nineteenth nervous breakdown.

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**19th NERVOUS
BREAKDOWN
THE ROLLING
STONES**

SAD DAY

MICK JAGGER AND KEITH RICHARDS

Someone woke me up this mornin' and I lit a cigarette.
Found myself when I stopped yawnin', started
getting myself dressed,
Then I felt that I had a dream, I remembered the
things that I'd seen.
I could still hear the things you said with that bad
dream in my head.
It was a sad day, bad day, sad day, bad day.

So I called you on the phone and your friend said
"she's not home."
So I told her where I'd be at and that you should
call me back.
Then I looked at the morning mail, I was not even expect-
ing a bill.
Your letter a-started "Dear," and it left me with these
tears. It was a sad day, bad day, sad day, bad day.

Think of the times that we had rows, but we
patched them up somehow.
Think of the times I tried to go, but you screamed
and told me no.
There is only one thing in this world that I can't
understand, that's a girl.
I keep a-readin' the things you said, like a bad
dream in my head.
It was a sad day, bad day, sad day, bad day.

Oh, what a sad, sad, old day - a sad, old, day,
It was a sad, old day.
A sad, old day. It was a bad, old day,
sad old day a bad old day.
If there is one awful thing in this world that I can't
understand, that's a girl.
It was a sad, sad, old day, sad old day.
It was a sad, old day.

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PAIN IT, PAIN IT, BLACK THE ROLLIN THE ROLLING STONES



BLACK G STONES



PAINT IT BLACK

MICK JAGGER AND KEITH RICHARDS

I see a red door and I want it painted black.
No colors anymore I want them to turn back.
I see the girls walk by dressed in their summer clothes,
I have to turn my head until my darkness goes.

I see a line of cars and they're all painted black,
With flowers and my love, both never to come back.
I see people turn their heads and quickly look away,
Like a newborn baby it just happens ev'ryday.

I look inside myself and see my heart is black.
I see my red door and I must have it painted black.
Maybe then I'll fade away and not have to face the facts,
It's not easy facing up when your whole world is black.

No more will my green sea go turn a deeper blue,
I could not foresee this thing happening to you.
If I look hard enough into the setting sun,
My love will laugh with me before the morning comes.

I see a red door and I want it painted black.
No colors anymore I want them to turn back.
I see the girls walk by dressed in their summer clothes,
I have to turn my head until my darkness goes.

I wanna see your face painted black, black as night,
black as coal.
Don't wanna see the sun, flying high in the sky.
I wanna see it painted, painted, painted, painted black, yea.

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STUPID GIRL

MICK JAGGER AND KEITH RICHARDS

I'm not talkin' about the kind of clothes she wears;
Look at that stupid girl.
I'm not talkin' about the way she combs her hair;
Look at that stupid girl.
The way she powders her nose,
Her vanity shows and it shows,
She's the worst thing in this world,
Well, look at that stupid girl.

I'm not talkin' about the way she digs for gold;
Look at that stupid girl.
Well, I'm a-talkin' about the way she grabs and holds,
Look at that stupid girl.
The way she talks about someone else
That she don't even know herself,
She's the sickest thing in this world,
Well, look at that stupid girl.

Well, I'm sick and tired and I really have my doubts,
I've tried and tried but it never really works out.

Like a lady-in-waiting to a virgin queen;
Look at that stupid girl.
She bitches about things that she's never seen;
Look at that stupid girl.
It doesn't matter if she dyes her hair,
Or the colors of the shoes she wears,
She the worst thing in this world,
Well, look at that stupid girl.

Like a lady-in-waiting to a virgin queen;
Look at that stupid girl.
She bitches about things that she's never seen;
Look at that stupid girl.
She purrs like a pussycat,
Then she turns around and hisses back,
She's the sickest thing in this world,
Look at that stupid girl.

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LONG LONG WHILE



LONG LONG WHILE

MICK JAGGER AND KEITH RICHARDS

Baby, baby been a long, long time; been a long, long time.
Been a long, long time. I was wrong girl and you were right.
Baby, baby, took a long, long while; took a long, long while.
Took a long, long while, but I found out you were right.

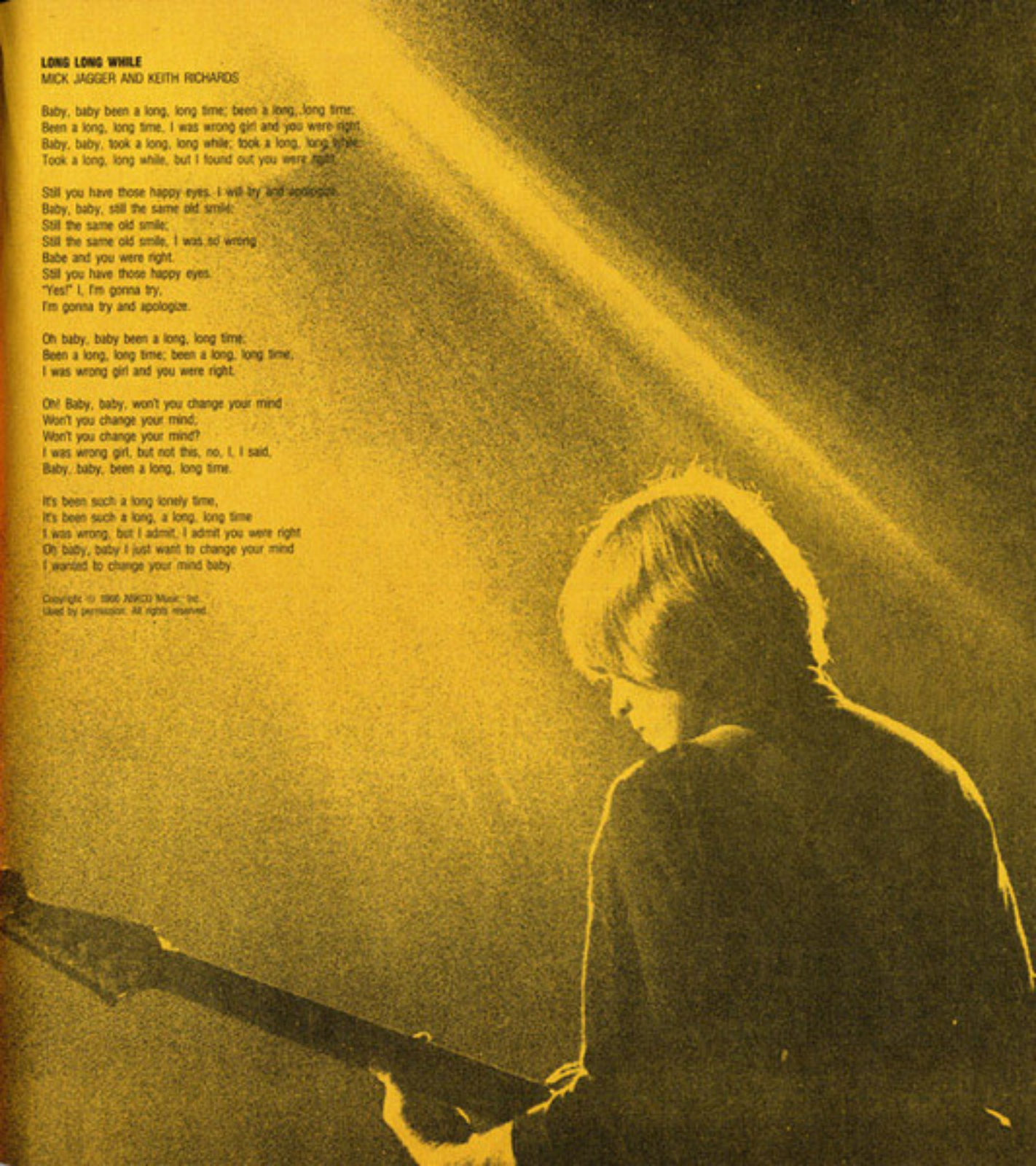
Still you have those happy eyes. I will try and apologize.
Baby, baby, still the same old smile.
Still the same old smile.
Still the same old smile, I was so wrong
Babe and you were right.
Still you have those happy eyes.
"Yes" I, I'm gonna try,
I'm gonna try and apologize.

Oh baby, baby been a long, long time.
Been a long, long time; been a long, long time.
I was wrong girl and you were right.

Oh! Baby, baby, won't you change your mind
Won't you change your mind,
Won't you change your mind?
I was wrong girl, but not this, no, I, I said,
Baby, baby, been a long, long time.

It's been such a long lonely time,
It's been such a long, a long, long time
I was wrong, but I admit, I admit you were right
Oh baby, baby I just want to change your mind
I wanted to change your mind baby.

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MOTHER'S LITTLE HELPER

LADY JANE

the rolling stones



MOTHER'S LITTLE HELPER

MICK JAGGER AND KEITH RICHARDS

What a drag it is getting old.
"Kids are different today,"
I hear ev'ry mother say
Mother needs something today to calm her down
And though she's not really ill
There's a little yellow pill
She goes running for the shelter of a mother's little helper
And it helps her on her way, gets her through her busy day.

"Things are different today,"
I hear ev'ry mother say
Cooking fresh food for a husband's just a drag
So she buys an instant cake and she burns her frozen steak
And goes running for the shelter of a mother's little helper
And two help her on her way, get her through her busy day.

Doctor please some more of these
Outside the door, she took four more
What a drag it is getting old.

"Men just aren't the same today,"
I hear ev'ry mother say
They just don't appreciate that you get tired
They're so hard to satisfy. You can tranquilize your mind
So go running for the shelter of a mother's little helper
And four help you through the night, help to minimize your plight.

Doctor please some more of these
Outside the door, she took four more
What a drag it is getting old.

"Life's just much too hard today,"
I hear ev'ry mother say
The pursuit of happiness just seems a bore
And if you take more of those, you will get an overdose
No more running to the shelter of a mother's little helper
They just helped you on your way through your busy dying day.

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MOTHER'S LITTLE HELPER
LADY JANE
the rolling stones



LADY JANE

MICK JAGGER AND KEITH RICHARDS

My sweet lady Jane, when I see you again
Your servant am I, and will humbly remain.
Just heed this plea, my love. On bended knees my love,
I pledge myself to lady Jane.

My dear lady Anne, I've done what I can.
I must take my leave; for promised I am.
This play is run, my love. Your time has come my love.
I pledge my truth to lady Jane.

Oh, my sweet Marie, I wait at your ease.
The sands have run out; for your lady and me.
When love is nigh, my love, her station's right my love.
Life is secure with lady Jane.

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HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?

HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?
MICK JAGGER AND KEITH RICHARDS

Have you seen your mother, baby, standing in the shadow?
Have you had another, baby, standing in the shadow?
I'm glad I opened your eyes.
The have-nots would have tried to freeze you in ice.

Have you seen your brother, baby, standing in the shadow?
Have you had another baby, standing in the shadow?
I was just passing the time.
I'm all alone, won't you give all your sympathy to mine?

Tell me a story about how you adore me.
Live in the shadow, see through the shadow,
Live through the shadow, tear at the shadow,
Hate in the shadow, and love in your shadowy life.

Have you seen your lover, baby, standing in the shadow?
Has he had another baby standing in the shadow?
Baby where have you been all your life?
Talking about all the people who would try anything twice.

Have you seen your mother, baby, standing in the shadow?
Have you had another baby standing in the shadow?
You take your choice at this time.
The brave old world or the slide to the depths of decline.

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WHO'S DRIVING YOUR PLANE?

MICK JAGGER AND KEITH RICHARDS

It was your father who trained you and your mother
who brained you
To be so useless and shy,
But I just replaced them and tried not to break them
Because you could stand up if you tried.
And I wanna see your face when your knees and your legs
Are just gonna break down and die.

And, who's driving your plane?
Who's driving your plane?
Who's driving your plane?
Who's driving your plane?
Are you in control or is it driving you insane?

If I could wave a magic wand, then maybe you'd change
back to bein' a blonde
And your skirt would come down, it would cover your feet!
If I said, "It's not camp to wear Tiffany lamps,"
You'd be thrown right out in the street.

And I wonder who's driving your plane?
Who's driving your plane?
Who's driving your plane?
Who's driving your plane?
Are you in control or is it driving you insane?

You could stand on your head or maybe sing in your bed
If I said it was the thing to do,
If you're in with the faces and their getaway places
Cause they don't take no notice of you.
Well, the trendy pace-setters will just called you plain
Cause I want to know, who's driving your plane?



LET'S SPEND THE NIGHT TOGETHER

MICK JAGGER AND KEITH RICHARDS

My, My, My, My
Don't you worry 'bout what's on your mind (Oh my)
I'm in no hurry I can take my time (Oh, my)
I'm going red and my tongues getting tied (tongues getting tied)
I'm off my head and mouth's getting dry.
I'm high, But I try, try, try (Oh my)
Let's Spend the Night Together
Now I need you more than ever,
Let's Spend the Night Together now.

I feel so strong that I can't disguise. (oh my)
Let's Spend the Night Together
But I just can't apologize (oh no)
Let's Spend the Night Together
Don't hang me up and don't let me down (don't let me down)
We could have fun just groovin' around around and around
Let's Spend the Night Together
Now I need you more than ever,
Let's Spend the Night Together,
Let's Spend the Night Together,
Now I need you more than ever.

You know I'm smiling baby,
You need some guiding baby,
I'm just deciding baby,
Now I need you more than ever
Let's Spend the Night Together
Let's Spend the Night Together now.

This doesn't happen to me ev'ryday (oh my)
Let's Spend the Night Together
No excuses offered anyway (oh my)
Let's Spend the Night Together
I'll satisfy your every need (every need)
And I now know you will satisfy me.
Let's Spend the Night Together
Now I need you more than ever,
Let's Spend the Night Together now (repeat and fade)

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RUBY TUESDAY

MICK JAGGER AND KEITH RICHARDS

She would never say where she came from.
Yesterday don't matter if it's gone.
While the sun is bright or
In the darkest night,
No one knows
She comes and goes.
Goodbye Ruby Tuesday, who could hang a name on you?
When you change with ev'ry new day,
Still I'm gonna miss you.

Don't question why she needs to be so free.
She'll tell you it's the only way to be.
She just can't be chained to a
Life where nothing's gained and nothing's lost at such a cost.
Goodbye Ruby Tuesday, who could hang a name on you?
When you change with ev'ry new day,
Still I'm gonna miss you.

"There's no time to lose"
I heard her say.
Catch your dreams before they slip away.
Dying all the time
Lose your dreams and you will lose your mind.
Ain't life unkind?
Goodbye Ruby Tuesday, who could hang a name on you?
When you change with ev'ry new day,
Still I'm gonna miss you.
Goodbye Ruby Tuesday, who could hang a name on you?
When you change with ev'ry new day,
Still I'm gonna miss you.

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WE LOVE YOU

MICK JAGGER AND KEITH RICHARDS

We don't care if you only love "we"
We don't care if you only love "we"
We love you. We love you, and we hope
that you will love "we" too.
We love "they." We love "they," and
we want you to love "they" too.
Ah.

We don't care if you hound "we" and
love is all around "we."
Love can't get our minds off,
we love you, we love you.

You will never win "we,"
your uniforms don't fit "we"
We forget the place we're in,
'Cause we love you.
We love you. Of course, we do.

I love you. I love you.
And I hope that you won't prove wrong too.
We love you. We do. We love you. We do. Ah...

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DANDELION

MICK JAGGER AND KEITH RICHARDS

Prince or pauper, beggar man or thief,
Play the game with ev'ry flow'r you bring.

Dandelion don't tell no lies.
Dandelion will make you wise. Tell me if she laughs or cries.
Blow away dandelion;

One o'clock, two o'clock, three o'clock, four o'clock chimes,
Dandelions don't care about the time.

Dandelion don't tell no lies.
Dandelion will make you wise. Tell me if she laughs or cries.
Blow away dandelion; Blow away dandelion.

Tho' you're older now its just the same.

You can play this dandelion game.
When you're finished with your childlike prayers,
Well, you know you should wear it.

Tinker, tailor, soldier, sailor's lives,
Rich man, poor man, beautiful, daughters wives.

Dandelion don't tell no lies. Dandelion will make you wise.
Tell me if she laughs or cries.
Blow away dandelion; Blow away dandelion.

Little girls and boys come out to play,

Bring your dandelions to blow away.
Dandelion don't tell no lies. Dandelions will make you wise.
Tell me if she laughs or cries.
Blow away, dandelion; Blow away, dandelion.

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SHE'S A RAINBOW

MICK JAGGER AND KEITH RICHARDS

She comes in colors ev'rywhere,
she combs her hair.
She's like a rainbow,
coming, colors in the air.
Oh, everywhere, she comes in colors.

She comes in colors ev'rywhere,
she combs her hair.
She's like a rainbow,
coming, colors in the air.
Oh, everywhere, she comes in colors.

Have you seen her dressed in blue?
See the sky in front of you;
And her face is like a sail,
speck of white so fair and pale.
Have you seen a lady fairer?

She comes in colors ev'rywhere,
she combs her hair.
She's like a rainbow,
coming, colors in the air.
Oh, everywhere, she comes in colors.

Have you seen her all in gold?
Like a queen in days of old,
She shoots her colors all around like
a sunset going down;
Have you seen a lady fairer?
She comes in colors ev'rywhere;
she combs her hair.
She's like a rainbow,
coming, colors in the air.
Oh, everywhere, she comes in colors.

She's like a rainbow,
coming, colors in the air.
Oh, everywhere, she comes in colors.

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2000 LIGHT YEARS FROM HOME

MICK JAGGER AND KEITH RICHARDS

Sun turnin' round with graceful motion,
We're setting off with soft explosion,
Bound for a star with fiery oceans
It's so very lonely, you're a hundred
light years from home.

Freezing red deserts turn to dark
Energy here in every part.
It's so very lonely, you're six hundred
light years from home.

It's so very lonely, you're a thousand
light years from home.
It's so very lonely, you're a thousand
light years from home.

Bell flight fourteen you now can land,
See you on Aldebaran; Safe on the
green desert sand.
It's so very lonely, you're two thousand
light years from home.
It's so very lonely, you're two thousand
light years from home.

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THE LANTERN

MICK JAGGER AND KEITH RICHARDS

We, in our present life,
Knew that the stars were right,
That if you are the first to go,
You'll leave a sign to let me know,
Tell me so,
Please, carry the Lantern light.

You crossed the sea of night,
Free from the spell of fright
Your cloak it is a spirit shroud,
You'll wake me in my sleeping hours,
Like a cloud,
So, please, carry the Lantern high.

Me, in my sorry plight,
You waiting ev'ry night,
My face, it turns a deathly pale,
You're talking to me, through your veil,
I hear you wail,
So, please carry the Lantern light.

The servants sleep,
The door's are barred,
You hear the stopping of my heart-we never part,
So, please carry the Lantern high.

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IN ANOTHER LAND

BILL WYMAN

In another land where the breeze and the
trees and the flowers were blue
I stood and held your hand,
And the grass grew high and the feathers floated by
I stood and held your hand,
And nobody else's hand will ever do
Nobody else will do
Then I awoke
Was this some kind of joke?
Much to my surprise
I opened my eyes.

We walked across the sand and the sea and
the sky and the castles were blue,
I stood and held your hand,
And the spray flew high and the feathers floated by
I stood and held your hand,
And nobody else's hand will ever do
Nobody else will do
Then I awoke
Was this some kind of joke?
Much to my surprise
When I opened my eyes.

We heard the trumpets blow and the sky
turned red when I accidentally said
That I didn't know how I came to be here
not fast asleep in bed,
I stood and held your hand,
And nobody else's hand will ever do
Nobody else's hand
Then I awoke
Was this some kind of joke?
I opened my eyes,
Much to my surprise.

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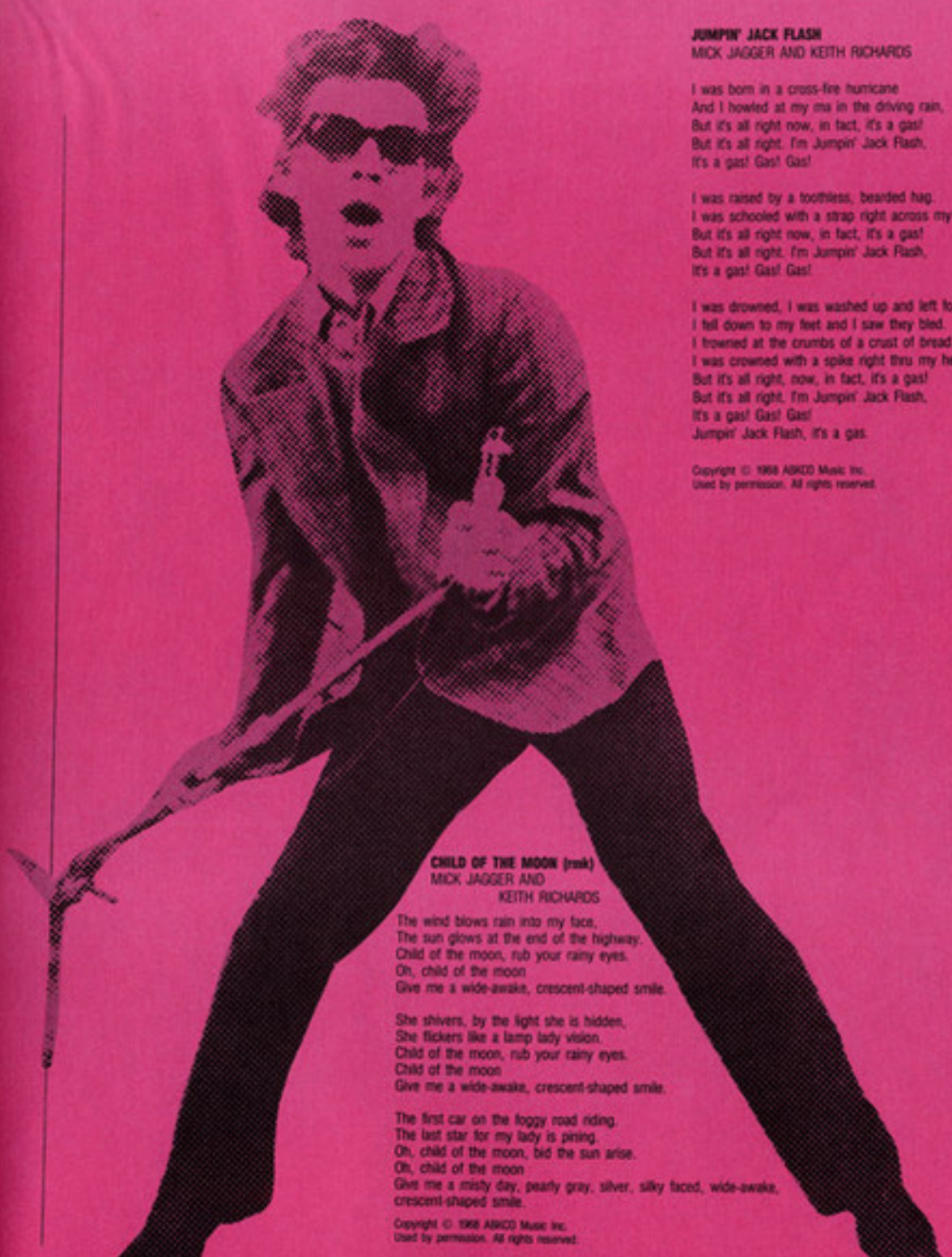
Jumpin' Jack Flash The Rolling Stones



PHOTO: DAVID BAILEY

Child of the Moon The Rolling Stones





JUMPIN' JACK FLASH
MICK JAGGER AND KEITH RICHARDS

I was born in a cross-fire hurricane
And I howled at my ma in the driving rain,
But it's all right now, in fact, it's a gas!
But it's all right, I'm Jumpin' Jack Flash,
It's a gas! Gas! Gas!

I was raised by a toothless, bearded hug,
I was schooled with a strap right across my back,
But it's all right now, in fact, it's a gas!
But it's all right, I'm Jumpin' Jack Flash,
It's a gas! Gas! Gas!

I was drowned, I was washed up and left for dead,
I fell down to my feet and I saw they bled,
I frowned at the crumbs of a crust of bread,
I was crowned with a spike right thru my head,
But it's all right, now, in fact, it's a gas!
But it's all right, I'm Jumpin' Jack Flash,
It's a gas! Gas! Gas!
Jumpin' Jack Flash, it's a gas!

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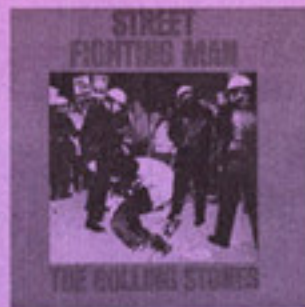
CHILD OF THE MOON (rock)
MICK JAGGER AND
KEITH RICHARDS

The wind blows rain into my face,
The sun glows at the end of the highway.
Child of the moon, rub your rainy eyes.
Oh, child of the moon
Give me a wide-awake, crescent-shaped smile.

She shivers, by the light she is hidden,
She flickers like a lamp lady vision.
Child of the moon, rub your rainy eyes.
Child of the moon
Give me a wide-awake, crescent-shaped smile.

The first car on the foggy road riding,
The last star for my lady is pring
Oh, child of the moon, bid the sun arise.
Oh, child of the moon
Give me a misty day, pearly gray, silver, silky faced, wide-awake,
crescent-shaped smile.

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STREET FIGHTING MAN
MICK JAGGER AND KEITH RICHARDS

Ev'rywhere I hear the sound of marching, charging feet, boy
'Cause summer's here and the time is right for fighting
in the street boy
But what can a poor boy do except to sing for a
Rock'N'Roll Band 'cause in sleepy London Town
There's just no place for Street Fighting Man! No!

Hey! Think the time is right for a Palace Revolution,
But where I live the game to play is Compromise Solution!
Well then what can a poor boy do except to sing for a
Rock'N'Roll Band 'cause in sleepy London Town
There's just no place for Street Fighting Man! No!

Hey! Said my name is called Disturbance
I'll shout and scream, I'll kill the King I'll rail at all his servants.
Well then what can a poor boy do except to sing for a
Rock'N'Roll Band 'cause in sleepy London Town
There's just no place for Street Fighting Man! No!

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NO EXPECTATIONS
MICK JAGGER AND KEITH RICHARDS

Take me to the station and put me on a train,
I've got no expectations to pass through here again,
Once I was a rich man and now I am so poor,
But never in my sweet, short life have I felt like this before.

Your heart is like a diamond, you throw your pearls at twine
And as I watch you leaving me, you pack my peace of mind.

Our love was like the water that splashes on a stone,
Our love was like our music, it's here and then it's gone.
So take me to the airport and put me on a plane
I've got no expectations to pass through here again. (Hum)

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SURPRISE, SURPRISE

MICK JAGGER AND KEITH RICHARDS

Well, I told friends of mine, you been tellin' lies.
How I was wrapped up in you.
But surprise, surprise,
Surprise, surprise
I never wanted you that bad
'Cause I knew you was tellin' lies
Knew you was tellin' lies
I could see it in your eyes

Why did you hafta go and fool after
We had got along so fine
But surprise, surprise,
Surprise, surprise
Fate is never strange to me
I knew you was tellin' lies
Knew you was tellin' lies
I could see it in your eyes

I knew you was tellin' lies
Knew you was tellin' lies
I could see it in your eyes

I hope you're proud of all your chasin' 'round
Thinkin' I was alone all night
But surprise, surprise,
Surprise, surprise
You're only foolin' yourself.
'Cause I knew you was tellin' lies
Knew you was tellin' lies
I could see it in your eyes

Why did you hafta go and fool around
After we got along so fine
I knew you was telling lies
We got along so fine
But I knew you was tellin' lies
Knew you was talkin' jive
I could see it in your eyes

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Honky Tonk Women



You can't always get what you want



THE ROLLING STONES

HONKY TONK WOMEN MICK JAGGER AND KEITH RICHARDS

I met a gin-soaked, bar-room queen in Memphis,
She tried to take me upstairs for a ride.
She had to heave me right across her shoulder
'Cause I just can't seem to drink you off my mind.

It's the Honky Tonk Women
Gimme, gimme, gimme the honky tonk blues.

I laid a divorcee in New York City,
I had to put up some kind of a fight.
The lady then she covered me in roses,
She blew my nose and then she blew my mind.

It's the Honky Tonk Women
Gimme, gimme, gimme the honky tonk blues.
Alright!

It's the Honky Tonk Women
Gimme, gimme, gimme the honky tonk blues.

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You can't always get what you want

YOU CAN'T ALWAYS GET WHAT YOU WANT
MICK JAGGER AND KEITH RICHARDS

I saw her today at the reception,
A glass of wine in her hand,
I knew she was gonna meet her connection,
At her feet was a foot-loose man.

You can't always get what you want,
You can't always get what you want,
You can't always get what you want,
But if you try sometimes,
You might find you get what you need!

I went down to the Chelsea Drugstore
To get your prescription filled,
I was standing in line with Mr. Jimmy,
A man, did he look pretty ill.

(I said to him) You can't always get what you want,
You can't always get what you want,
You can't always get what you want,
But if you try sometimes,
You just might find you get what you need! Oh, yeah!
You get what you need.

I saw her today at the reception,
In her glass was a bleeding man,
She was practiced at the art of deception;
Well, I could tell by her blood-stained hands.

Say, you can't always get what you want, yeah
You can't always get what you want,
You can't always get what you want,
But if you try sometimes,
You just might find, you just might find
You get what you need!

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Honky Tonk Women



You can't always get what you want



THE ROLLING STONES



MEMO FROM TURNER
MICK JAGGER AND KEITH RICHARDS

Didn't I see you down in San Antone on a hot and dusty night?
We were eating eggs in Sammy's when the black man there drew his knife.
Aw, you drowned that Jew in Rampton as he washed his sleeveless shirt.
You know, that Spanish-speaking gentleman, the one that we all called "Kurt."

Come now, gentlemen, I know there's some mistake.
How forgetful I'm becoming, now you fixed your bus'ness straight.

I remember you in Herlock Road in nineteen fifty-six.
You're a faggy little leather boy with a smaller piece of stick.
You're a lashing, smashing hunk of man;
Your sweat shines sweet and strong.
Your organ's working perfectly, but there's a part that's not screwed on.

Weren't you at the Coke convention back in nineteen sixty-five
You're the misbred, gray executive I've seen heavily advertised.
You're the great, gray man whose daughter licks policemen's buttons clean.
You're the man who squats behind the man who works the soft machine.

Come now, gentlemen, your love is all I crave.
You'll still be in the circus when I'm laughing, laughing in my grave.

When the old men do the fighting and the young men all look on,
And the young girls eat their mother's meat from tubes of plasticon,
Be wary of these my gentle friends of all the skins you breed
They have a tasty habit - they eat the hands that bleed.

So remember who you say you are and keep your noses clean.
Boys will be boys and play with toys so be strong with your beast.
Oh Rosie dear, doncha think it's queer, so stop me if you please.
The baby is dead, my lady said, "You gentlemen, why you all work for me?"



BROWN SUGAR

MICK JAGGER AND KEITH RICHARDS

Gold Coast slave ship bound for cotton fields
Sold in a market down in New Orleans
Scared old slaver know he's doin' alright
Hear him whip the women just around midnight
Brown Sugar how come you taste so good
Aha Brown Sugar just like a young girl should Ahuh.

Drums beating cold English blood runs hot
Lady of the house won'tin where its gonna stop
House boy knows that he's doin' alright
You should a heard him just around midnight
Ah Brown Sugar how come you taste so good
Aha Brown Sugar just like a young girl should Ahuh
Ah Brown Sugar how come you taste so good
Aha Brown Sugar just like a black girl should ahuh.

I bet your mama was a Tent Show Queen,
and all her boyfriends were sweet sixteen.
I'm no schoolboy but I know what I like.
You should have heard me just around midnight.
Brown Sugar how come you taste so good.
Aha Brown Sugar just like a young girl should Ahuh.

I said yeah, yeah yeah Oh
How come you taste so good

I said yeah, yeah yeah oh
Just like a just like a black girl should.

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WILD HORSES

MICK JAGGER AND KEITH RICHARDS

Childhood living is easy to do
The things you wanted I bought them for you.
Graceless lady you know who I am
You know I can't let you slide through my hands.
Wild horses, couldn't drag me away
Wild wild horses couldn't drag me away.

I watched you suffer a dull aching pain
Now you decided to show me the same
No sweeping exits or off stage lines
Could make me feel bitter or treat you unkind
Wild horses, couldn't drag me away
Wild wild horses couldn't drag me away.

I know I've dreamed you a sin and a lie
I have my freedom but I don't have much time
Faith has been broken tears must be cried
Let's do some living after we die
Wild horses, couldn't drag me away
Wild wild horses we'll ride them someday
Wild horses, couldn't drag me away
Wild wild horses we'll ride them someday

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NEVER RELEASED BEFORE

The ROLLING STONES

I DON'T KNOW WHY TRY A LITTLE HARDER



TRY A LITTLE HARDER

MICK JAGGER AND KEITH RICHARDS

Do, do do, doot, do doo ri' do doot.
Don't you worry try a little harder
Don't you worry try a little harder.
Don't you worry try a little harder
Don't you worry try a little harder.
Girl really wants you man.
Don't you see you gotta give her all the lovin' that she needs, gotta try
Try it one more time.
Gotta try, try it one more time.

Don't you worry try a little harder
Don't you worry try a little harder.
Give her lovin' that's a little stronger.
Give her lovin' that's a little stronger.
If you're with your baby when the day turns to night, you gotta give
her lovin' make her feel all right, it's all right.
It's all right, Try one more time. It's all right.

Don't you worry try a little harder
Don't you worry try a little harder.
Say goodnight and stay a little longer.
Say goodnight and stay a little longer.
Have to keep her from cryin' then a you got to try to work pretty
hard to keep her satisfied.
Just try, try it one more time. Try it one more time. Gotta try.
Try a little bit harder. Try a little bit harder. Try a little bit harder.
Try a little bit harder. Try a little bit harder.
If you're with your baby when the day turns to night, you gotta give
her lovin' make her feel all right, gotta try.

I DON'T KNOW WHY

ask/a

DON'T KNOW WHY I LOVE YOU

WORDS AND MUSIC BY STEVE WONDER, PAUL RISER,
DON HUNTER, LULU HARDAWAY

I don't know why I love you, babe,
I don't know why I love you.
I don't know why I love you, baby,
But I love you, darlin'. Yes I do.

You always treat me like a fool,
You kick me when I'm down, that's you're rule.
I don't know why I love you, baby,
But I love you.

When are you gonna stop your cheatin' ways
With another guy you laugh in my face.
Just how long must I be disgraced,
'Cause I love you, baby.

I don't know, I don't know why, babe,
I don't know, I don't know why, baby, now.
I don't know why I love you, baby,
But I love you.

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Stone Age Music/Seward Music

Out Of Time

The Rolling Stones



OUT OF TIME

MICK JAGGER AND KEITH RICHARDS

You don't know what's going on, you've been away for much too long;
You can't come back and think you are still mine.
You're out of touch my baby, my poor old-fashioned baby,
I said baby, baby, baby, you're out of time.

Well baby, baby, baby, you're out of time.
I said baby, baby, baby, you're out of time.
Yes, you are left out; yes, you are I said you're left out of there without a doubt
Cause baby, baby, baby, you're out of time.

You thought you were a clever girl giving up your social whirl,
But you can't come back and be the first in line.
You're obsolete, my baby, my poor unfaithful baby,
I said baby, baby, baby, you're out of time.

Well baby, baby, baby you're out of time.
I said baby, baby, baby you're out of time.
Yes, you are left out; yes, you are I said you're left out of there without a doubt
Cause baby, baby, baby, you're out of time.

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JIVING SISTER FANNY

MICK JAGGER AND KEITH RICHARDS

Jivin' Sister Fanny, told her man from Philadelphia, PA.
Uh, huh, huh, huh.
He tore down the station said she didn't like the way we played.
Uh, huh, huh, huh.

If you got a favorite guy, get you babe, real no why.
Man from you down inside, got it feathered by the while.
Ooh, child, you got me wakin' down the broad highway.
Uh, huh, huh, huh.

Now, Jivin' Sister Fanny got the brain of a dinosaur.
Uh, huh, huh, huh.
Well, she hocked my fancy mother and she hocked my electric guitar.
Then she's waitin' in the store, tell her to wait, er, waitin' for
Glad she's on the waiting good
By Charles oh whatch'er, you wait good.
Ooh, child, you got me wakin' down the broad highway.
(Repeat)

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SYMPATHY FOR THE DEVIL

MICK JAGGER AND KEITH RICHARDS

Please allow me to introduce myself,
I'm a man of wealth and taste.
I've been around for a long long year stolen many a man's soul and faith.
I was around when Jesus Christ had His moment of doubt and pain.
Made damn sure that Pilate washed his hands and sealed His fate.
Pleased to meet you hope you guess my name.
But what's puzzling you is the nature of my game.

Stuck around St. Petersburg when I saw it was a time for a change.
Killed the Tzar and his ministers; Anastasia screamed in vain.
I rode a tank held a general's rank when the blitzkrieg
raged and the bodies stank.
Pleased to meet you hope you guess my name. Oh yeah.
Ah what's puzzling you is the nature of my game. Oh yeah.

I watched with glee while your kings and queens fought for
ten decades for the Gods they made.
I shouted out "Who killed the Kennedy's?" when after all
it was you and me.
Let me please introduce myself I'm a man of wealth and taste.
And I lay traps for troubadors who get killed before they reach Bombay.
Pleased to meet you hope you guess my name. Oh yeah.
But what's puzzling you is the nature of my game. Oh yeah.
Pleased to meet you hope you guess my name.
But what's confusin you is just the nature of my game.

Just as every cop is a criminal and all the sinners, Saints.
As heads is tails, Just call me Lucifer 'cause I'm in need
of some restraint.
So if you meet me, have some courtesy have some sympathy
and some taste.
Use all your well learned politesse or I'll lay your soul to waste.
Pleased to meet you hope you guess my name.
But what's puzzling you is the nature of my game.

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...A WAY OF LIFE

by Andrew Loog Oldham
Robertowned by Iris Kettel

We British war babies grew up in a country that had both won and lost the second World War, in a Britain that didn't feel so great & for whom the taste of victory had been flat. We watched as America financially resurrected our neighbors, who had either stood by or actively tried to finish us off, what we hadn't finished off already. A few years later America unintentionally invaded & rejuvenated the soul of young Britain with a Shot of Rhythm 'n Blues/Music that America hardly acknowledged and rose not to watch it grow, but to sweep it up under the carpet. Magic carpets escaped & sounded through the ports of Britain. Fats Domino & the Originals got through and quenched the thirst of those who loved it, lived it, understanding and feeling the rhythm of life in every word.

Pop, rock 'n roll, rhythm n' blues, America's race music provided the tide and Sea of Love that kept us from drowning the Endless Sleep, prescribed by our tired nation. Bluebirds were over the White Cliffs of Dover, but grey skies forecast a future of barely audible defeat. Versailles'd before our time by our elders whose treaty led to a British Channel full of British bodies, probably the beginning of Chanel No. 5, they missed the Long Goodbye to Colonywood and the folly of Suez, the depressed revolution not reaching minutes, but missing moments by more than a mile. We were offered a past they called it a future. In '57-'59 nobody saw the future of Rock 'N Roll... the future was Rock 'N Roll.

"Beware of young men who hang precariously onto the rings of the upper-middle classes! They feel very bitter, they can be dangerous, they can be revolutionaries!"

The above warning about "yours truly" comes from an author-read within a radius of Derek Taylor/ one hit wonder/ one Ian Whitcomb, who forgets the one thing surely Mae West must have taught him, we had fun fun fun....Be-Bop-A-Lula, 20 Flight Rock/ Root Petite sounds so sweet, much more real than the Palace of Buckingham/ A vision of Blue Suede Shoes/ Now this man had attitude & priority/ What was a Spanish Harlem? God Only Knows but we watched that rose as it grow'd & That's When Your Heartaches Begin...but we were ready, willing and able to Rock 'N Roll all night/ And sleep through the day, A.W.O.L. from the plans that had been laid for us. A slow rise to the bottom, at the end a gold watch to keep time that had run out, TV set in on what was left of the mind/ I'm all right Jack and Bobby (Kennedys by 2/ Sonny & Cher/ Chuck, Phil & Don we'd already heard and agreed there would B Jack & Bobby (Nicholson & McFerrin). Sonny & Cher (Cher & the Mayor) & still Chuck, Phil, Don, Bob Wilbury, Keith & Ronnie all Live Aid in Staying Alive in this future. But in those preballdrop doo-wop days we had a future in which we were told we never had it so good; we had never had it so bad either, and hope in head; member in hand; MP's try sucking your own future.

But there was an antidote on the horizon.... a mumble from James Dean spoke for many; Presley sneered hits for many more/ I had a cure for the Summertime Blues & Eddie Cochran/ Some Other Guy may have died for others including a recent "Marty Scorsese" movie/ But when I was 13 Eddie Cochran Cut Across Shorty and spoke for me and unsettled youth, took 3 (Three) Steps To Heaven and died in Great Britain for Rock 'N Roll and me.

The first voice of post-war cultural revolution spoke in the theatre; it had been educated under the permissive Butler Act, given a glimpse of the other side, the well-to-do life but given no pedigree, just a classless profession and an angry powerful pound. Angry young men in 1956 filled the Royal Court Sloane Square Theatre to agree with one Jimmy Porter, the creation of playwright John Osborne's "Look Back in Anger". The first focal point of the 50's; when our political follies over Suez and the cultural/social shift that had "allowed" LOOK BACK IN ANGER seemed part of the same event and suddenly we had MYTH!

By 1959, the East and West End theatrical explosion turned their angry front to the emptying British cinema stalls. Since '45, the British cinema had mainly re-fought World War II things got so bad that by '56 we were expected to accept Rommel as a hero and Alan Ladd as six feet tall. The Rank Organization Charm School (UK's own Harry Cohn) had a Doctor In The House, put him to sea & he drowned. A lot of clever sods survived and still do when they joined the angry independent film-makers, John Osborne, director Tony Richardson, & later James Bond producer Harry Saltzman formed Woodfall Films to bring "LOOK BACK IN ANGER" & "SATURDAY NIGHT AND SUNDAY MORNING" to the screen. Bryan Forbes & Richard Attenborough independently made "THE ANGRY SILENCE" in '59/ Stanley Baker and your friendly American Joseph Losey made "THE CRIMINAL", in 1960 with a script by Liverpool's Alun Owen & London and Gered's father, Wolf Mankowitz. The door to the new approach in the cinema opened independently with '59's "ROOM AT THE TOP" presenting Joe Lampton, "The Ambitious Young Man." Laurence Harvey played his ruthless pursuit of ambition of Aston-Martin's, "3-guinea linen shirts and girls with a Riviera suntan". He was as brand conscious as Rock 'N Roll or a James Bond movie and suddenly I had someone in Britain I could rely on. The not-so-angry but Ambitious Young Man, born with no silver spoon, fed up with margarine, wanting butter and to take it home in a 3.8 Jag. Rodrigo Moynihan, Bratby and Francis Bacon, portraits of Pope Innocent X, its blood-red vision of the new leaders of British art. Between '55 & '60, Mary Quant and Vidal Sassoon led the movement and created fashion, independently controlling their craft, Vidal turned crimping into an art & industry; and Mary Quant mini-skirted the birds of Britain; fought & won the High Streets, defined & established the power of the boutique, the B between Beat and the Beatles.... Angry Young Men didn't do too much for me, but Ambitious Young Men had their pictures taken when they succeeded whenever they walked through airports...

I left school at 16, my last school report saying I may do well but elsewhere. I agreed and headed for the playing fields of Kings Road/ I asked Mary Quant for a job and I got it. I helped her dress her shop windows, keeping her control from sketch pad thru fitting to High Street. I learnt about implication and look. I poured drinks for the influential journalists and learnt that liquid can turn into print/ I walked the dogs of famous models and learned how to handle stars. I watched discipline and taste; excess but no waste and seeing things through from beginning to end. And I was in a life where people cared & dared, the teacups were thin the carpets were thick and life did not end up on the cutting room

floor. Armed with a year of Quant Experience, a good list of Fleet Street contacts and media, I claimed I was a press agent, and therefore I was, so I crashed into Pop music and did pretty well. Let's Dance/Poetry In Motion/Sealed With A Kiss/ I got press cuttings for them all, Dancing On My Feet, my office in the street of my head, sweet & decorated daily, to allow all this wonderful stuff in.

The first time I got paid for my passionate ability, I got an education to boot, 2 hits and a head start. And saw that anybody could have a hit but could they have another one? Client, one Mark Wynter, born on the same day as me & Victor Mature. Managed by Ray Mackender, a stock-broker by day, Diaghilev by night, both recognizing the moment and not being spoilt by it, Mark's moment came in the form of song in that early '62. In a Britain that was feeling better there were 4 record companies: EMI; Decca; Phillips and Pye in that order; EMI had Cliff, Decca had Fury and Phillips were Wilde about Marty; so Pye got Mark Wynter & The Searchers, got it? One man who "got it" was Tony Hatch who knew and wrote a good song, often, later in the Downtown of '65. In '62 Hatch produced perfect hits for Mark Wynter with covers of Venus In Blue Jeans and Go Away Little Girl. And there's nothing like plugging a hit, and then another, Yes, I was off and running, the song didn't remain the same, it was fresh & naive but that helped the purpose become innocent & strong again. It wasn't fatal in fact Britain was very much fatally alive, it wasn't charisma, it was balls.

The Don Corleone of British Pop, Don Arden made many great offers to the British it could not refuse. He had brought to the U.K. everything from Brenda Lee to Jayne Mansfield, Little Richard to Johnny "Running Bear" Preston. This time in '62 he topped himself with a U.K. tour of a truly innovative bill. Little Richard, Sam Cooke, Jet Harris and Tony Meehan. Not since Emile Ford & The Checkmates and The Shadows toured the year before had punters had such value for money. Little Richard was bad, even his bible told him so; Sam Cooke was smooth, soulful and he had Hits! Jet Harris & Tony Meehan were the instrumental Wham of that moment with Diamonds at No. 1. Jet was James Dean & Tony was Andrew Ridgely. Teds liked them, and wouldn't be offended if their girls did too. Little Richard's devoted & draped duck-tailed followers, (before the Grateful Dead), there was the Grateful Ted and "Bovva" didn't bother him at all. The third star, Sam Cooke, had hits, so did Nina & Frederick (early Abba, very early), but Sam Cooke was more, a lesser soul would have slit his wrists at 6 weeks of Don Arden's Teddy Boys Picnic. Don had let me do press for the tour. I only lasted two weeks when my over-enthusiastic prez-release invited journalists to watch Teds tear up the seats. The Granada chain of theatres made Don an offer he couldn't refuse. Either your press agent goes or the tour closes. So I went. But not before the experience of two weeks of the Q.C. of Soul, MR. SAM COOKE, everynight this live version of quality control smoothly sang on, knowing that by the 3rd song, A Change Was Gonna Come, and 2000 Teds did, Mates & Dates too, and were well spent before recovering for Good Golly Miss Molly, who sure had A ball as I did.

Two lumps or 3, dear, and one for the throat. 1962 was one big cup of tea, and one of the biggest sips was John, Paul, George & Ringo whom I met at TV's "Thank Your Lucky Stars" in October. The Beatles had their first single being released the next week and were taping "LOVE ME DO" and I did/ introduce myself to Brian Epstein who gave me 15 quid a month to promote history, but history makes itself....I got polaroids for life in the few months I worked for Brian. One day between Please, Please Me & From Me To You, I was in Eppy's Liverpool office, when he ushered in what to my well-endowed elitism were four uncharismatically scruffy young men. They have just recorded in London with George Martin and the recording will be No. 1", Brian told me. They were Gerry & The Pacemakers, the No. 1 was How Do You Do It? and however Brian did it he did it. Luck? Passion? Naive? How about right! A Hit is a Hit and I Like It!

Around the same time, "FROM ME TO YOU", The Beatles toured Great Britain with Shapiro, Montez and/or Roe & one night at the Granada Bedford I heard the whole world and it glowed; I stood in the back of the stalls with Brian whilst the reaction & Roar of the Crowd stopped the show. It was as if the sound of Beated Bedford was silenced by a forecast of a sound to come, the sound unheard of the whole world applauding & screaming A Loud Encounter of a Clear Sound! The Beatles heard it; the writing was off the wall/ I know Brian heard it for when I looked at him he had the same tear in his eye as I did.

A little less than a non-leap year later, I finally met a man who has influenced and inspired me. Phil Spector changed the way records could and would be made forever; and changed record production into commercial art. To Know Him is To Love Him, this man who wrote four words more successfully, more beautifully, more often than anyone I know....BABY-I-LOVE-YOU - the Master of the Art. Mr. Phil Spector.

From whom I got what, this man gave a lot; And a fiver a week - and that five got Phil me for Life.

PISSING WITH REMARKABLE MEN

In '65, I met Allen Klein, who did what he is not well-known for - he gave us America and his ears on Ruby Tuesday.

In that same '65, I did peeing with Allen in the wee small hours of a London morning in a public loo when Allen, without missing a drip said, "Andrew, who makes the records?" Said I, "They do." Said he, "Spoken like a true producer."

Few people have the Happy Experience to sit back and realize they have become who they truly are. Suddenly I was a manager and producer. I wasn't quite sure what it meant yet, but I had felt it and it felt great. I had met the reason I felt great, The Rolling Stones.

25 years later, and you ask, "What was it like?" Thank God for Rock 'N Roll for making the way it was, the way it is.





the rolling stones

THE ROLLING STONES (1963-1964)

MICK JAGGER - lead vocals, harmonica, percussion
KEITH RICHARDS - guitar, acoustic guitar, keyboards, vocals
BRIAN JONES - guitars, harmonica, vocals
BILL WYMAN - bass
CHARLIE WATTS - drums and percussion
and IAN STEWART - piano and organ

THE ROLLING STONES (1965-1968)

MICK JAGGER - lead vocals, harmonica, percussion
KEITH RICHARDS - lead guitar, acoustic guitars, backing vocals
BRIAN JONES - lead, rhythm and slide guitar, harmonica, organ,
marimbas, sitar, dulcimer, recorder, bells, saxophone,
harpichord, Melotron
BILL WYMAN - bass
CHARLIE WATTS - drums and percussion
and IAN STEWART - piano and keyboards

THE ROLLING STONES (1969-1971)

MICK JAGGER - lead vocals, harmonica, percussion
KEITH RICHARDS - lead and rhythm guitars, vocals
MICK TAYLOR - lead and slide guitars
BILL WYMAN - bass, vocals
CHARLIE WATTS - drums and percussion
and IAN STEWART - piano and keyboards

singles collection*

1. **COME ON** May 1963 Olympic Studios, London
Released June 1963 (UK)
Produced by Andrew Oldham & Eric Easton
- First recording session for The Rolling Stones with Andrew Oldham. Engineered by Roger Savage at original London 4-track Olympic Studios. Oldham had asked The Stones to play him their "five most commercial songs" from their R&B repertoire for this session. COME ON and its B-side were among the five.
2. **I WANT TO BE LOVED** May 1963 Olympic Studios, London
Released June 1963 (UK)
Produced by Andrew Oldham & Eric Easton
- B-side of COME ON.
3. **I WANNA BE YOUR MAN** October 1963 Kingway Sound Studios, London
Released November 1963 (UK) and March 1964 (US)
Produced by Andrew Oldham & Eric Easton
- Andrew Oldham bumped into John Lennon and Paul McCartney in the London streets in his search for a song to follow up COME ON. Thirty minutes later, John and Paul were singing I WANNA BE YOUR MAN to The Stones, who were rehearsing in the next street. Recorded and released 2 weeks later, it became The Stones first top ten U.K. single.
4. **STONED** October 1963 Kingway Sound Studios, London
Released November 1963 (UK)
Produced by Andrew Oldham & Eric Easton
- Written by Nanker Phizg - the non-de plume for Jagger/Richards compositions shared equally by the 5 Stones and Oldham.
- Quasi-instrumental B-side of I WANNA BE YOUR MAN. Originally withdrawn in the U.S. on "moral" grounds, its A-side I WANNA BE YOUR MAN was eventually released in the U.S. as the B-side of NOT FADE AWAY in March 1964.
5. **NOT FADE AWAY** February 1964 Regent Sound Studios, London
Released February 1964 (UK) and March 1964 (US)
Produced by Andrew Oldham
- Recorded at London's Regent Sound and engineered by Bill Farley. The record came about when Oldham heard Keith play it in Do Dobbie-esque style in the flat they shared with Mick. It marks the first time the group used outside help. Legendary producer Phil Spector played maracas, and Gene Pitney, Graham Nash and Tony Hicks of the Hollies aided and attended.
6. **LITTLE BY LITTLE** February 1964 Regent Sound Studios, London
Released February 1964 (UK)
Produced by Andrew Oldham
- Recorded at the NOT FADE AWAY session with Phil Spector once again on maracas, Gene Pitney and sixth Stone Ian Stewart shared the same piano on this song "but together" by Mick Jagger and Phil Spector in the corridor. The A & B sides completed, Mick and Phil celebrated by singing the as yet un-released "Andrew's Blues," a very "blues" blues satire on the chairman of DECCA Records and the record industry in general.
7. **IT'S ALL OVER NOW** June 1964 Chess Studios, Chicago
Released June 1964 (UK) and July 1964 (US)
Produced by Andrew Oldham
- The first Rolling Stones tour of the U.S. had been less than spectacular, so to go home on a high note, Oldham asked Phil Spector to help arrange sessions at Chicago's legendary Chess Studios, whose artists had so influenced and inspired The Stones. DJ Murrey The K gave the group the Valentines hit version of IT'S ALL OVER NOW on Sam Cooke's SAR Records and recommended they record it.
8. **GOOD TIMES, BAD TIMES** June 1964 Chess Studios, Chicago
Released June 1964 (UK) and July 1964 (US)
Produced by Andrew Oldham
- The Chess sessions were all engineered by Ron Malo.
9. **TELL ME** January/February 1964 Regent Sound Studios, London
Released June 1964 (US)
Produced by Andrew Oldham
- Recorded during the group's 1st LP session. TELL ME was the first Mick Jagger and Keith Richards song to be recorded by The Rolling Stones.
10. **I JUST WANT TO MAKE LOVE TO YOU** January/February 1964 Regent Sound Studios, London
Released June 1964 (US)
Produced by Andrew Oldham
- Recorded by Stones-revered Bluesman Muddy Waters who declared "They're my boys. I like their version of I JUST WANNA MAKE LOVE TO YOU."
11. **TIME IS ON MY SIDE** June and November 1964 Regent Sound Studios, London and Chess Studios, Chicago
Released September 1964 (US)
Re-recorded during November of 1964
Produced by Andrew Oldham
- Producer Oldham was given the original Irma Thomas recording in L.A. by "industry vet" at that time song-pluggler Tommy La Puma and promotion man Bob Krasnow. The Stones first recorded it in London. They returned to Chess in November and re-recorded the song, which was subsequently substituted for the first version.
12. **CONGRATULATIONS** June 1964 Regent Sound Studios, London
Released September 1964 (US)
Produced by Andrew Oldham
- B-side of TIME IS ON MY SIDE.
13. **LITTLE RED ROOSTER** November 1964 Chess Studios, Chicago
Released November 1964 (UK)
Produced by Andrew Oldham
- The group's last Blues single. They performed LITTLE RED ROOSTER live on the May 2, 1965 Ed Sullivan show. Brian Jones shines on guitar.

14. **OFF THE HOOK** June 1964 Regent Sound Studios, London
Released November 13, 1964 (UK)
Produced by Andrew Oldham
B-side of LITTLE RED ROOSTER.
15. **HEART OF STONE** October 1964 RCA Studios, Hollywood
Released December 1964 (US)
Produced by Andrew Oldham
Keith leads, Jack Nitzsche and Ian Stewart follow on keyboards.
16. **WHAT A SHAME** November 1964 Chess Studios, Chicago
Released December 1964 (US)
Produced by Andrew Oldham
B-side of HEART OF STONE.
17. **THE LAST TIME** January/February 1965 RCA Studios, Hollywood
Released February 26, 1965 (UK) and March 1965 (US)
Produced by Andrew Oldham
THE LAST TIME comes from the early L.A. sessions at RCA, engineered by Dave Hassinger, who engineered The Stones sessions from THE LAST TIME through their return to recording in England in 1967. First utlimo Stones hit written by Mick and Keith.
18. **PLAY WITH FIRE** January/February 1965 RCA Studios, Hollywood
Released February 1965 (UK) and March 1965 (US)
Produced by Andrew Oldham
Jagger/Richards classic, recorded at the end of THE LAST TIME session in Hollywood. Nearly a year after he attended the NOT FACE AWAY session in London, Phil Spector visited The Stones again in L.A. "Primarily," says Oldham, "I knew THE LAST TIME was a hit, but I didn't know what position, so I called Phil and he came down and told me." Brian Jones, Bill Wyman and Charlie Watts went to sleep after a multi-day studio marathon, so Mick's vocals and Keith's guitar were joined by Phil Spector's "zoom" bass and Jack Nitzsche on harpsichord.
19. **(I CAN'T GET NO) SATISFACTION** May 1965 Chess Studios, Chicago and RCA Studios, Hollywood
Released May 1965 (US) and August 1965 (UK)
Produced by Andrew Oldham
The classic SATISFACTION was recorded first at Chess in early May, then re-recorded a few days later at RCA, Hollywood.
20. **THE UNDER ASSISTANT WEST COAST PROMOTION MAN** May 1965 Chess Studios, Chicago
Released May 1965 (US)
Produced by Andrew Oldham
This U.S. B-side to SATISFACTION was written about, and dedicated to George Sherlock, who was at the time the West Coast Promotion Man for The Stones in America.
21. **THE SPIDER AND THE FLY** May 1965 RCA Studios, Hollywood
Released August 1965 (UK)
Produced by Andrew Oldham
THE SPIDER AND THE FLY was the U.K. B-side of SATISFACTION. Says Oldham, "We didn't have West Coast Promotion Men in England, we had Tony King, so we put out THE SPIDER AND THE FLY."
22. **GET OFF OF MY CLOUD** September 1965 RCA Studios, Hollywood
Released September 1965 (US) and October 1965 (UK)
Produced by Andrew Oldham
The session for GET OFF OF MY CLOUD and its U.S. and U.K. B-sides took place two days after The Stones Irish concerts, which were filmed for the Peter Whitehead-directed and Oldham-produced documentary, "CHARLIE IS MY DARLING," and just before they returned to the U.K. for their tour with Ike and Tina Turner.
23. **TM FREE** September 1965 RCA Studios, Hollywood
Released September 1965 (US)
Produced by Andrew Oldham
U.S. B-side of GET OFF OF MY CLOUD.
24. **THE SINGER NOT THE SONG** September 1965 RCA Studios, Hollywood
Released October 22, 1965 (UK)
Produced by Andrew Oldham
U.K. B-side of GET OFF OF MY CLOUD.
25. **AS TEARS GO BY** October 1965 EMI Studios, London
Released December 1965 (US) and February 1966 (UK)
Produced by Andrew Oldham
Arranged by Keith and Mike Leander, who arranged the original hit version of the song composed by Mick, Keith and Andrew for Marianne Faithfull in early 1964. Mick Jagger and Keith Richards wrote two U.K. top ten hits for other artists before they wrote a hit for The Stones, AS TEARS GO BY and THAT GIRL BELONGS TO YESTERDAY, recorded by Gene Pitney.
26. **GOTTA GET AWAY** September 1965 RCA Studios, Hollywood
Released December 1965 (US)
Produced by Andrew Oldham
U.S. B-side of AS TEARS GO BY.
27. **19TH NERVOUS BREAKDOWN** December 1965 RCA Studios, Hollywood
Released February 4, 1966 (UK)
Produced by Andrew Oldham
The title derives from Mick's commentary to other members of the band following days of frantic musical activity about being on his "19th nervous breakdown." Bill Wyman breaks down on bass.
28. **SAD DAY** December 1965 RCA Studios, Hollywood
Released February 1966 (US and UK)
Produced by Andrew Oldham
U.S. B-side of 19TH NERVOUS BREAKDOWN. AS TEARS GO BY was the U.K. B-side of 19TH NERVOUS BREAKDOWN.
29. **PAINT IT, BLACK** March 1966 RCA Studios, Hollywood
Released April 1966 (US) and May 1966 (UK)
Produced by Andrew Oldham
The Stones were trying to record PAINT IT, BLACK but hadn't found a direction. During a break, Bill Wyman imitated Eric Easton, who had been an organ player before he had become an agent, and that gave birth to the rhythm approach that identifies PAINT IT, BLACK. Brian Jones learnt the star for this song and learnt it well. Jack Nitzsche already knew how to play piano and shows us how well.
30. **STUPID GIRL** March 1966 RCA Studios, Hollywood
Released April 1966 (US)
Produced by Andrew Oldham
U.S. B-side of PAINT IT, BLACK.
31. **LONG, LONG WHILE** March 1966 RCA Studios, Hollywood
Released May 1966 (UK)
Produced by Andrew Oldham
U.K. B-side of PAINT IT, BLACK.
32. **MOTHER'S LITTLE HELPER** March 1966 RCA Studios, Hollywood
Released June 1966 (US)
Produced by Andrew Oldham
Another U.S. single from the productive March sessions.
33. **LADY JANE** March 1966 RCA Studios, Hollywood
Released June 1966 (US)
Produced by Andrew Oldham
Partner to MOTHER'S LITTLE HELPER, graced by Brian Jones' dulcimer and Jack Nitzsche's keyboards.
34. **HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?** August 1966 RCA Studios, Hollywood
Released September 1966 (US and UK)
Produced by Andrew Oldham
HAVE YOU SEEN YOUR MOTHER was the most ambitious Stones production to date, not only in the recording studio, but the packaging as well, which included a transverse picture sleeve taken in the streets of New York by Jerry Schatzberg and a superb promotion film made at a concert at London's Royal Albert Hall. "HAVE YOU SEEN YOUR MOTHER" was like the ultimate free-out - Mick Jagger.
35. **WHO'S DRIVING YOUR PLANE?** August 1966 RCA Studios, Hollywood
Released September 1966 (US and UK)
Produced by Andrew Oldham
B-side on both the U.K. and U.S. singles of HAVE YOU SEEN YOUR MOTHER.
36. **LET'S SPEND THE NIGHT TOGETHER** December 1966 RCA Studios, Hollywood
Released January 1967 (US and UK)
Produced by Andrew Oldham
The last single recorded at RCA Hollywood with engineer Dave Hassinger and Jack Nitzsche on keyboards. Mick Jagger sang "Let's Spend Some Time Together" in order for the group to present this song on the Ed Sullivan show.
37. **RUBY TUESDAY** December 1966 at RCA Studios, Hollywood
Released January 1967 (US and UK)
Produced by Andrew Oldham
Jack Nitzsche on keyboards on this song released with LET'S SPEND THE NIGHT TOGETHER.

- 38. WE LOVE YOU** July 1967 Olympic Studios, London
Released August 1967 (US and UK)
Produced by Andrew Oldham
- WE LOVE YOU was the group's most serious song to date, featuring not only extraordinarily elaborate production, but accompanied by a promotional film aimed directly at the heart of the British legal system, which had been harassing Mick, Keith and Brian all of 1967. Mick and Keith were free on bail, and Brian had been hospitalized early the same month that this gem was conceived.
John Lennon and Paul McCartney sing background vocals.
- 39. DANDELION** July 1967 Olympic Studios, London
Released August 1967 (US and UK)
Produced by Andrew Oldham
- The other side of WE LOVE YOU, both songs were recorded in London at the new Olympic Studios with long-time Stones adviser, Glyn Johns at the board.
- 40. SHE'S A RAINBOW** June/September 1967 Olympic Studios, London
Released November 1967 (US)
Produced by The Rolling Stones
- John Paul Jones arranged the strings on this single from the album "Their Satanic Majesties Request." Nicky Hopkins on piano.
- 41. 2000 LIGHT YEARS FROM HOME** June/September 1967 Olympic Studios, London
Released November 1967 (US)
Produced by The Rolling Stones
- U.S. flip side of SHE'S A RAINBOW
- 42. IN ANOTHER LAND** June/September 1967 Olympic Studios, London
Released December 1967 (US)
Produced by The Rolling Stones
- Bill Wyman's first composition recorded with The Stones. Bill's lead vocal is joined by Steve Marriott on guitar and vocals, Nicky Hopkins on keyboards, Charlie on drums and Mick on backing vocals.
- 43. THE LANTERN** June/September 1967 Olympic Studios, London
Released December 1967 (US)
Produced by The Rolling Stones
- B-side of IN ANOTHER LAND
- 44. JUMPIN' JACK FLASH** March/May 1968 Olympic Studios, London
Released May 1968 (US and UK)
Produced by Jimmy Miller
- Jimmy Miller makes a great debut as The Rolling Stones producer and The Stones catch their second wind and chalk up another national anthem.
- 45. CHILD OF THE MOON (rmk)** March/May 1968 Olympic Studios, London
Released May 1968 (US and UK)
Produced by Jimmy Miller
- Nicky Hopkins plays keyboards on this B-side of JUMPIN' JACK FLASH.
- 46. STREET FIGHTING MAN** March/May 1968 Olympic Studios, London
Released August 1968 (US) and July 1970 (UK)
Produced by Jimmy Miller
- Though JUMPIN' JACK FLASH was released first, STREET FIGHTING MAN was the first track Jimmy Miller worked on as producer. Keith Richards plays a lot of guitars. Originally titled "Play Your Dues."
- 47. NO EXPECTATIONS** March/May 1968 Olympic Studios, London
Released August 1968 (US)
Produced by Jimmy Miller
- U.S. B-side of STREET FIGHTING MAN
- 48. SURPRISE, SURPRISE** Recorded November 1964 at Chess Studios, Chicago
Released July 20, 1970 (UK)
Produced by Andrew Oldham
- This U.K. B-side to STREET FIGHTING MAN was culled from a 1964 Chicago session for its 1970 U.K. release.
- 49. HONKY TONK WOMEN** May 1969 of Olympic Studios, London
Released June 1969 (US) and July 1969 (UK)
Produced by Jimmy Miller
- Mick Taylor makes his recording debut on a Stones single.
- 50. YOU CANT ALWAYS GET WHAT YOU WANT** March/June 1968 Olympic Studios, London
Released June 1969 (US) and July 1969 (UK)
Produced by Jimmy Miller
- The classic recording took place at Olympic Studios. Jack Nitzsche scored the vocal arrangements. The London Bach Choir performed them. Al Kooper played organ, French horn, and piano, Jimmy Miller played drums, Rocky Doss played percussion and Madeline Bell, Doris Troy and Nanette Newman sang. Mick asked for 40 singers, but 60 turned up.
- 51. MEMO FROM TURNER** March 1968 Olympic Studios, London
Released November 1970 (UK)
Produced by Jack Nitzsche
- This U.K. single captures "Performance," the Mick Jagger/James Fox film for which this song was written. Ty Cooder plays slide guitar.
- 52. BROWN SUGAR** December 1969 Muscle Shoals Studios, Alabama and 1970 Olympic Studios, London - J.P.P.
Released April 1971 (UK) and May 1971 (US)
Produced by Jimmy Miller
- This recording was among the last recordings made during "The London Years," initially released on Rolling Stones Records.
- 53. WILD HORSES** December 1969 Muscle Shoals Studios, Alabama and 1970 Olympic Studios, London - J.P.P.
Released June 1971 (US)
Produced by Jimmy Miller
- The classic WILD HORSES comes from the same session which marks the group's return to recording in the U.S. Another release on Rolling Stones Records.
- 54. I DON'T KNOW WHY aka DON'T KNOW WHY I LOVE YOU** July 1968 Olympic Studios, London
Released May 1975 (US)
Produced by Jimmy Miller
- This Steve Wonder co-penned song was originally recorded by The Stones with Mick Taylor and Ian Stewart the night Brian Jones died.
- 55. TRY A LITTLE HARDER** June 1964 Decca Studios, London
Released May 1975 (US)
Produced by Andrew Oldham
- B-side of I DON'T KNOW WHY.
- 56. OUT OF TIME** June 1966 Pye Studios, London
Released August 1975 (US) and September 1975 (UK)
Produced by Andrew Oldham
- Mick Jagger's mid-'66 version of OUT OF TIME, which he recorded to guide his Chris Farlowe-produced single. Arranged by Art Greenwald. Joe Moretti plays guitar, Eric Ford bass, Reg Guest piano, Andy White drums, and Sidney Sax is the string leader.
- 57. JIVING SISTER FANNY** July 1969 Olympic Studios, London
Released September 1975 (UK) and August 1975 (US)
Produced by Jimmy Miller
- B-side of OUT OF TIME.
- 58. SYMPATHY FOR THE DEVIL** March/June 1968 Olympic Studios, London
Released April 1975 (UK)
Produced by Jimmy Miller
- Released as the U.K. B-side to HONKY TONK WOMEN.
Mick Jagger changed Kennedy to plural after the tragedy of Robert Kennedy's assassination asking the question, "Who Killed the Kennedys?"

bruce eder

collection produced by andrew oldham/digitally compiled & prepared under his supervision by p.d. rain & jody klein/package created by iris keitel/art direction andrew oldham & mick rock/photos dezo hoffman, gered mankowitz, jerrold schatzberg, ethan russell, david bailey, guy webster, michael cooper & nicholas wright/sleeves james kambach/essays anthony decourts & andrew oldham/annotations bruce eder/concept lenne alik

