

THE ROLLING STONES



I wanna be your man



THE ROLLING STONES



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THE ROLLING STONES



**CTION
STONES**



**the rolling stones
singles collection*
the london years**

PAINT IT, BLACK
THE ROLLING STONES



MOTHER'S LITTLE HELPER
LADY JANE
the rolling stones



HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOWS

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 listeners 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 plum 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 barnyard 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. "Mothers 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.

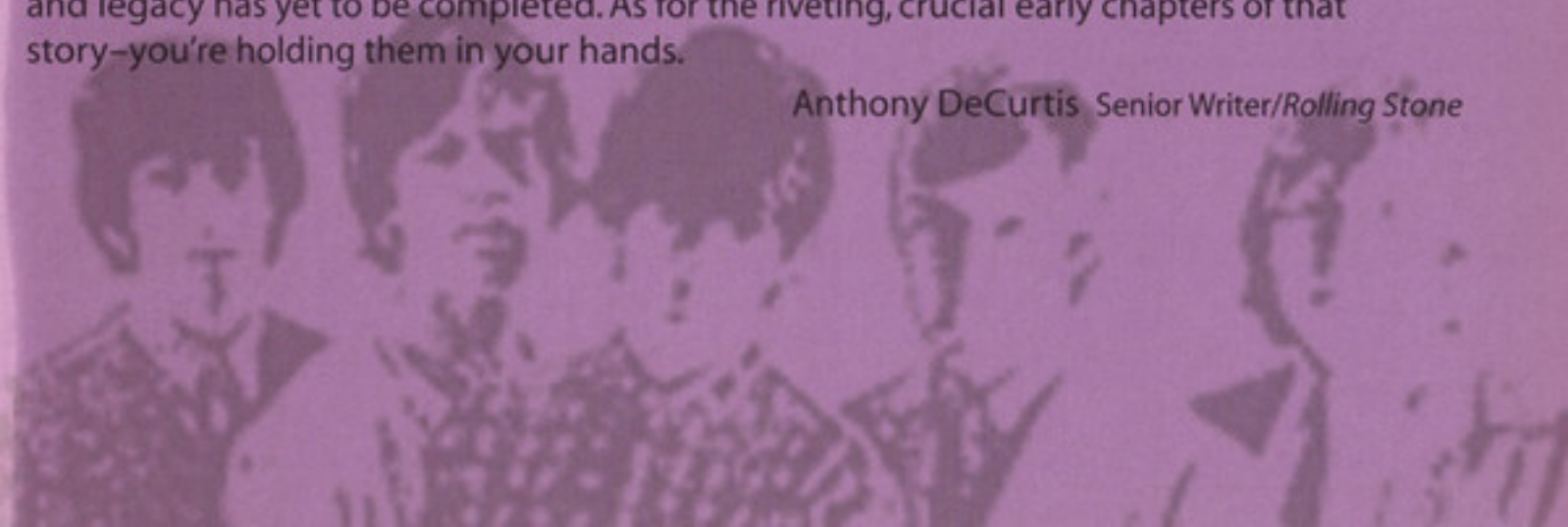
The exuberant "Jumpin' Jack Flash"—its chorus, a survivors shout of triumph—announced that the Stones were done with hippy-dippy platitudes and were back making rock & roll. The song is built on a classic Keith Richards riff, and producer Jimmy Miller, who was working with the Stones for the first time 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.

Anthony DeCurtis Senior Writer/Rolling Stone



the rolling stones

THE ROLLING STONES (1963-1964)

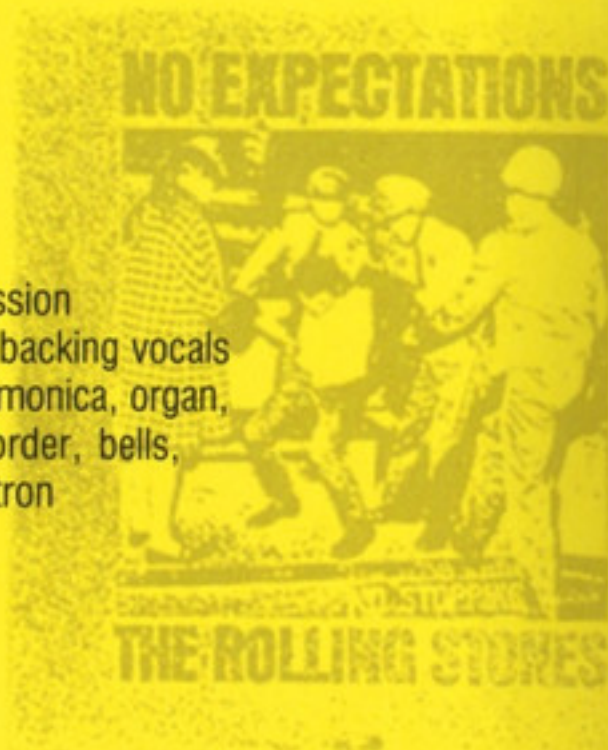
MICK JAGGER - lead vocals, harmonica, percussion
KEITH RICHARDS - guitar, acoustic guitar, keyboards, vocals
BRIAN JONES - guitars, harmonica, vocals
BILL WYMAN - bass
CHARLIE WATTS - drums and percussion
and IAN STEWART - piano and organ

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, harpsichord, Mellotron
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*

Disc One:

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 Kingsway 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 Kingsway Sound Studios, London
Released November 1963 (UK)
Produced by Andrew Oldham & Eric Easton

Written by Nanker Phelge - the nom 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 Bo Diddley-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 "put 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 "blue" 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 Murray The K gave the group the Valentinos 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 vets" at that time song-plugger 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 uptempo 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 FADE 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

"get off of my cloud"
THE ROLLING STONES

23. **I'M 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 IBC 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.

Disc Two:

- 1 **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

2. **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.

3. **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.

4. **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 thus gave birth to the rhythm approach that identifies PAINT IT, BLACK. Brian Jones learnt the sitar for this song and learnt it well. Jack Nitzsche already knew how to play piano and shows us how well.

5. **STUPID GIRL** March 1966 RCA Studios, Hollywood
Released April 1966 (US)
Produced by Andrew Oldham

U.S. B-side of PAINT IT, BLACK.

6. **LONG, LONG WHILE** March 1966 RCA Studios, Hollywood
Released May 1966 (UK)
Produced by Andrew Oldham

U.K. B-side of PAINT IT, BLACK.

7. **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.

8. **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.

9. **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 transvestite 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 freak-out" - Mick Jagger

10. **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.

11. **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.

12. **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.

13. **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.

14. **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 admirer, Glyn Johns at the board.

15. **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.

16. **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.

17. **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.

18. **THE LANTERN** June/September 1967 Olympic Studios, London
Released December 1967 (US)
Produced by The Rolling Stones

B-side of IN ANOTHER LAND

19. **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.

20. **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.

Disc Three:

1. **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 "Pay Your Dues."

2. **NO EXPECTATIONS** March/May 1968 Olympic Studios, London
Released August 1968 (US)
Produced by Jimmy Miller

U.S. B-side of STREET FIGHTING MAN.

3. **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.

4. **HONKY TONK WOMEN**

May 1969 at 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.

5. **YOU CAN'T ALWAYS GET WHAT YOU WANT**

March/June 1968 Olympic Studios, London
Released June 1969 (US) and July 1969 (UK)
Produced by Jimmy Miller

This 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 Dijon played percussion and Madelaine Bell, Doris Troy and Nanette Newman sang. Mick asked for 40 singers, but 60 turned up.

6. **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. Ry Cooder plays slide guitar

7. **BROWN SUGAR**

December 1969 Muscle Shoals Studios, Alabama and
1970 Olympic Studios, London
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.

8. **WILD HORSES**

December 1969 Muscle Shoals Studios, Alabama and
1970 Olympic Studios, London
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.

9. **I DON'T KNOW WHY aka
DON'T KNOW WHY I LOVE YOU**

July 1969 Olympic Studios,
London
Released May 1975 (US)
Produced by Jimmy Miller

This Stevie Wonder co-penned song was originally recorded by The Stones with Mick Taylor and Ian Stewart the night Brian Jones died.

10. **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

11. **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 Greenslade. Joe Moretti plays guitar, Eric Ford bass, Reg Guest piano, Andy White drums, and Sidney Sax is the string leader

12. **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.

13. **SYMPATHY FOR THE DEVIL**

March/June 1968 Olympic Studios,
London
Released April 1976 (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?"

All songs written by Mick Jagger and Keith Richards
and published by ABKCO Music, Inc. except:

COME ON (Chuck Berry) Arc Music Corp.

I WANT TO BE LOVED (Willie Dixon) Hoochie Coochie Music administered by
BUG

I WANNA BE YOUR MAN (John Lennon/Paul McCartney) Gil Music Corp.

STONED (Nanker Phelge) Southern Music Pub. Co. Inc.

NOT FADE AWAY (Petty/Hardin) MPL Communications/Wren Music

LITTLE BY LITTLE (Nanker Phelge/Phil Spector) Southern Music Pub. Co. Inc.
Mother Bertha Music, Inc.

IT'S ALL OVER NOW (Bobby Womack/Shirley Womack)

TELL ME Southern Music Pub. Co. Inc.

I JUST WANT TO MAKE LOVE TO YOU (Willie Dixon) Hoochie Coochie Music
administered by BUG

TIME IS ON MY SIDE (Norman Meade) Unichappell Music, Inc./Maygar Music, Inc.

LITTLE RED ROOSTER (Willie Dixon) Hoochie Coochie Music administered by
BUG/Arc Music Corp.

THE UNDER ASSISTANT WEST COAST PROMOTION MAN (Nanker Phelge)

AS TEARS GO BY (Mick Jagger/Keith Richards/Andrew Oldham) TRO-Essex
Music, Inc./Original Copyright Owners ABKCO Music & Records, Inc.

IN ANOTHER LAND (Bill Wyman)

I DON'T KNOW WHY aka DON'T KNOW WHY I LOVE YOU
(Wonder/Riser/Hunter/Hardaway) Black Bull Music/Jobete Music/Sawandi
Music/Stone Agate Music

... a way of life

by Andrew Loog Oldham
Roberttowned by Iris Keitel

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. Versaille'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/ Reet 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 be Jack & Bobby (Nicholson & McFerrin.) Sonny & Cher (Cher & the Mayor) & still Chuck, Phil, Don, Bob Willbury, 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 hand; 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, swept & 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 spoiled 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 Greatful 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 Beatled 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.



peeing 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 stood 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.

In 1986, ABKCO Records released the first compact discs of The Rolling Stones catalog. Over the years, we have had many requests to re-issue these titles using the latest digital remastering techniques. However, we did not feel the improvements in CD mastering warranted this—until now. With the right technology in place, we spent hundreds of hours researching, and more importantly, listening to the analog masters that exist in the vaults. It was a long and painstaking process, involving a quest on both sides of the Atlantic to find the best and purest sources of The Rolling Stones' work.

ABKCO utilized Direct Stream Digital (DSD) encoding (the same conversion technology used for SuperAudio CD(SACD)) which captures every nuance of the original master tapes. You will hear the "rawness" of the guitars, the vocal quality and the natural distortion of the band as it sounded in the studio.

For more information about ABKCO Records, go to www.abkco.com

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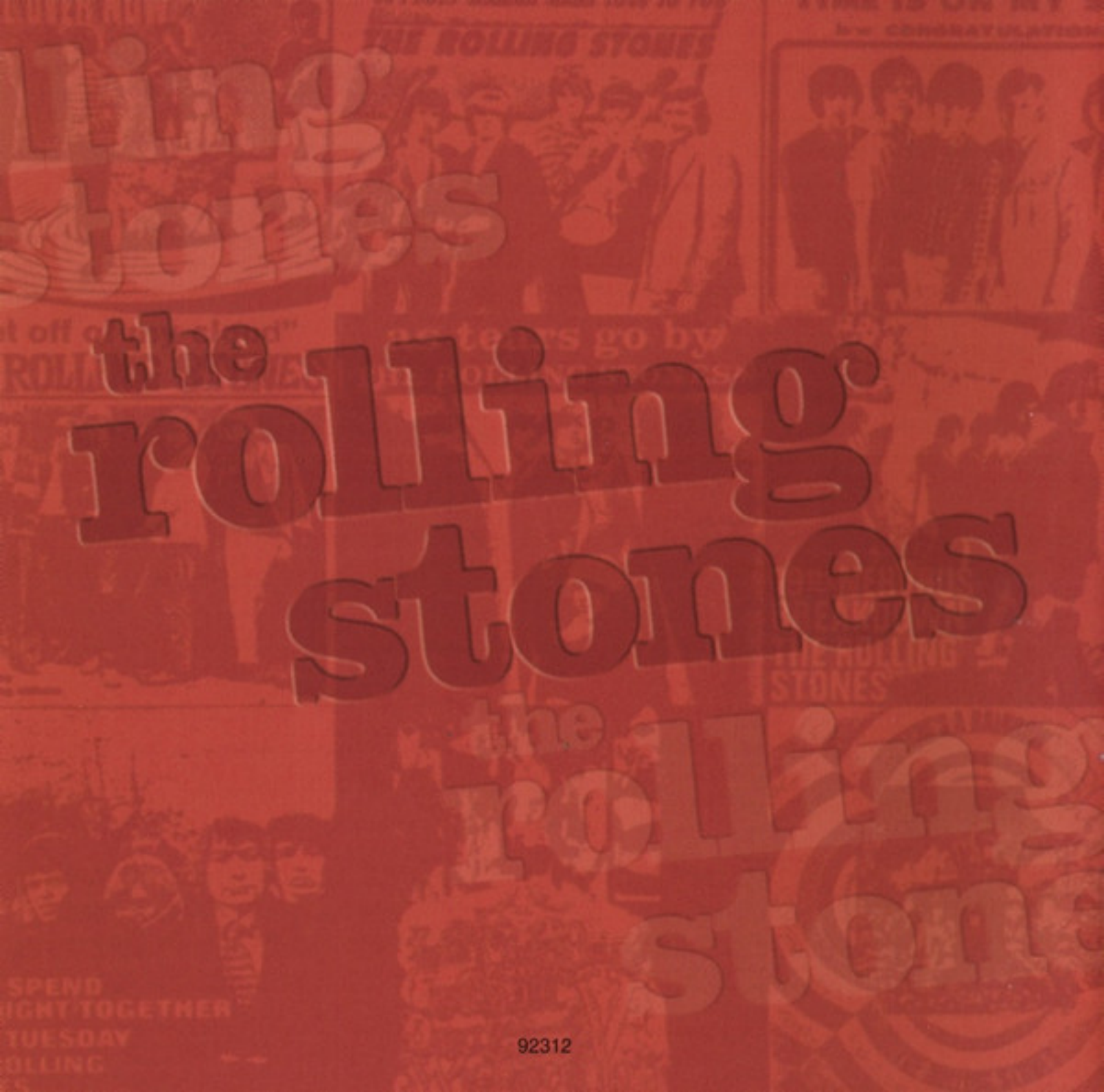
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the rolling stones

THE ROLLING STONES

by CONGRATULATION

the rolling stones

the rolling stones

SPEND
NIGHT TOGETHER
TUESDAY
ROLLING