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BLUE &
LONESOME



The blues have always been about the passing on and the handing down of the wonderful music that has its origins in the Southern States of the USA that was honed to perfection in post-war Chicago.

The blues is about people – their loves, their lives, their fears and their hardships, with the best blues songs being sung with passion and with great soulfulness. It's music that speaks its own history.

There are many that think that the blues is about loss, but they are also about love, lust, and longing and sometimes the blues are funny. The classic blues songs on *Blue & Lonesome* prove they are masters of their craft, a craft honed on respect for the music and musicians that have gone before.

ALL OF THESE SONGS HAVE ANTECEDENTS. WE'RE PAYING OUR RESPECTS, BUT WE'RE TAKING THE BLUES FORWARD AND HOPEFULLY INTRODUCING THEM TO A WHOLE NEW GENERATION OF FANS.

MICK

Even before they were The Stones, Mick and Keith loved the blues, and it's a love shared by both Charlie and Ronnie. In their early days as a band The Stones played the music of Jimmy Reed, Willie Dixon, Eddie Taylor, Little Walter and Howlin' Wolf - artists whose songs are covered on this album.

The blues are in their DNA.

This is a record that has been over 50 years in the making, yet it took just three days to record.

IF YOU DON'T KNOW THE BLUES... THERE'S NO POINT IN PICKING UP THE GUITAR AND PLAYING ROCK AND ROLL OR ANY OTHER FORM OF POPULAR MUSIC.

KEITH

As Don Was, the producer of *Blue & Lonesome* says, "They bring a lifetime of experience to the songs, with greater depth than they could have achieved when they were younger, but without losing any of the reckless abandon with which they played this music in their youth."

This was not a record the band had planned on making. According to Was, "We were recording some new songs and we just hit a wall on this one particular track. We needed to 'clearse the palate' and the gringer for the palate came about when Keith said, 'Let's play "Blue and Lonesome".' Thankfully Krish Sharma, who recorded the album, kicked it into record and what you hear is this one and only take of the song."

IT'S NOT TECHNICAL, IT'S EMOTIONAL. ONE OF THE HARDEST THINGS OF ALL IS TO GET THAT FEELING ACROSS.

CHARLIE

As soon as they finished the song everyone knew something special was happening, and as Dave says, "There had always been a loose plan that someday they would make a blues album... I said, 'Let's do another one'... it was clear that we had embarked upon the much-talked-about, but never realized, blues album." One listen to *Blue & Lonesome* will confirm, conclusively, that this is a band with a deep love, and an even deeper understanding, of the blues. Cut Keith and his blood will run blue, of that there is no doubt. And his love of the music, like Mick, Charlie and Ronnie's, is long held.

KEITH AND I COMMUNICATE WHEN WE'RE PLAYING BY LOOKING AT ONE ANOTHER. WE DIDN'T WORK OUT THE PARTS PRIOR TO RECORDING. WE JUST SEEMED TO PULL IT OFF.

RONNIE

The Stones recorded *Blue & Lonesome* in studio one British Grove, and working in the next studio was Eric Clapton. According to Mick, "We dragged him into play on two tracks, which give them both a very different feel." It was on the second day of recording that Eric played with the Stones. By day three the album was finished.

WE'VE NEVER DONE AN ALBUM LIKE THIS BEFORE. EVEN OUR FIRST ALBUM HAD OVERDUBS.

MICK





Blue & Lonesome sounds so intense, so full of emotion that it's hard to believe that this is a record made by men in their sixth decade of recording. According to Don Was, "They're never cynical. This album is manifest testament to the purity of their love for making music and the blues is, for the Stones, the fountainhead of everything they do."

WHEN WE STARTED PLAYING IN LONDON IN 1962 WE STARTED OFF WITH CHICAGO BLUES. IF YOU WANTED STARDOM AND FAME THEN THAT WAS NOT THE WAY TO GO.

KEITH

This record is full of feeling, depth and emotion and you can hear the difference between all the tracks, in terms of their heritage. There's the menace of Wolf on the two tracks that he originally recorded, as opposed to the four Little Walter songs that, although also recorded for Chess, have a completely different vibe; every song is a unique take on the blues, there are no clichés here.

It's an album that is not about any individual, it's about the band as a whole. As Don added, "Everything that makes The Rolling Stones special is in this record. The interplay that is like an unspoken telepathy."

**WE COULD HAVE DONE THIS ALBUM IN 1963 OR '64 BUT OF COURSE IT
WOULD NOT HAVE SOUNDED LIKE THIS. IT'S THE INTERESTING THING
ABOUT A RECORD THAT IS MADE REALLY QUICKLY. IT REFLECTS A MOMENT
IN TIME -- A TIME AND A PLACE.**

MICK

For The Rolling Stones this is their opportunity to pay homage. When the blues entered the mainstream in the 1950s it quickly went around the world, no longer just the soundtrack to Black Americans in the Southern States, or Chicago's South Side. They became part of a shared global culture. From day one the Stones acknowledged their love of the blues, which as their fame spread across the Atlantic encouraged young white Americans to discover their nation's rich musical heritage.

The blues, as Muddy Waters once said, "had a baby and they called it rock 'n' roll." And while it may be difficult to precisely define what the blues are, you definitely know them when you hear them. Without the blues there would be no rock 'n' roll, no rock music; there are traces of their DNA almost everywhere.

**IT'S AN EASY MUSIC ON THE SURFACE TO PLAY, BUT IT'S A LOT MORE
COMPLEX IN REALITY... WHERE'S THIS COMING FROM?**

KEITH





As Mick says, "We have never lost our respect and love for the musicians and the music they played; it's heartfelt and intense and we probably couldn't have kept it up for more than the three days."

The freshness of their approach is wonderful; there is no hint of phoning it in, no going through the motions. "Unrepressed Rhythm 'N' Blues with the unmitigated, ebullient, perturbing Rollin' Stones," ran an advert in an April 1963 edition of *Melody Maker* magazine; you can say exactly the same about *Blue & Lonesome*.

As Keith has said on any number of occasions, he wants "He passed it on" written on his gravestone. Well I think they just did; he and the rest of The Rolling Stones have made an album for the 21st century. An album bathed in the blues, but one that has a modernity about it, an album that explains why this music is timeless.

--

RICHARD HAYERS

THE SESSIONS

11.12.2015

BLUE AND LONESOME

(WALTER JACOBS)

ORIGINAL BY LITTLE WALTER RECORDED ON 12 AUGUST 1956. THE ORIGINAL WAS RELEASED AS CHECKER 1117 COUPLED WITH 'MEAN OL' FANCO'. IT WAS NOT A HIT ON THE BILLBOARD R&B CHARTS.

HATE TO SEE YOU GO

(WALTER JACOBS)

RECORDED ON 12 AUGUST 1956, IT WAS RELEASED AS LITTLE WALTER AND HIS JUKES AS CHECKER 125. AS THE B SIDE OF '100 LATE'. IT WAS NOT A HIT ON THE BILLBOARD R&B CHARTS.

I GOTTA GO

(WALTER JACOBS)

LITTLE WALTER RECORDED THIS ON 28 APRIL 1956 AND IT WAS RELEASED AS THE B SIDE OF CHECKER 117. COUPLED WITH 'HOLLER COUNTRY'. THE A-SIDE MADE THE BILLBOARD R&B CHART ON 9 JULY 1956 AND PEAKED AT NO 6.

COMMIT A CRIME

(CHESTER BURNETTE)

THE ORIGINAL WAS BY HOWLIN' WOLF AND RECORDED ON 11 APRIL 1966. IT WAS ESSENTIALLY A NEW VERSION OF A SONG CALLED 'THE LIVING YOU' THAT WAS RECORDED IN SEPTEMBER 1956 AND RELEASED AS CHECKER 1711. NEITHER TRACK WAS A HIT ON THE BILLBOARD R&B CHARTS.

JUST LIKE I TREAT YOU

(WILLIE DIXON)

HOWLIN' WOLF RECORDED THIS WILLIE DIXON SONG IN DECEMBER 1961, WHICH WAS RELEASED AS CHECKER 1823 COUPLED WITH 'I AIN'T SUPERSTITIOUS'. IN APRIL 1962, IT FAILED TO MAKE THE BILLBOARD R&B CHART.

14.12.2015

EVERYBODY KNOWS ABOUT MY GOOD THING

(MILES GRAYSON & LERMON HORTON)

RECORDED BY LITTLE JOHNNY TAYLOR IN 1951 IT MADE NO 9 ON THE BILLBOARD R&B CHART AND NO 38 ON THE HOT 100 AT THE END OF THE SAME YEAR. IT BECAME THE TITLE TRACK ON LITTLE JOHNNY TAYLOR'S 1952 ALBUM ON JAZZ RECORDS.

I CAN'T QUIT YOU BABY

(WILLIE DIXON)

RECORDED BY ERIC HUGHES HIS VERY FIRST SESSION IN CHICAGO IN 1956 FOR THE COBRA LABEL. COBRA 5038 ENTERED THE BILLBOARD R&B CHART ON 12 OCTOBER 1956 AND MADE NO 8. IT WAS ERIC'S ONLY HIT SINGLE, BUT IT WAS BEYOND A BLUES STANDARD.

JUST YOUR FOOL

(WALTER JACOBS)

ORIGINAL BY LITTLE WALTER RECORDED IN DECEMBER 1956 AND RELEASED AS CHECKER 1010. COUPLED WITH 'I GOTTA FIND MY BABY'. IT WAS NOT A HIT ON THE BILLBOARD R&B CHARTS.

RIIDE 'EM ON DOWN

(LODGE TAYLOR)

LODGE TAYLOR'S 'RIIDE 'EM ON DOWN' WAS RECORDED IN CHICAGO ON 5 DECEMBER 1955 FOR THE VEE-JAY LABEL AND RELEASED AS VJ 105. IT WAS NOT A HIT ON THE BILLBOARD R&B CHARTS.

ALL OF YOUR LOVE

(SAMUEL MANDHEIT)

THE ORIGINAL WAS BY MARGE SAM THAT WAS RECORDED IN CHICAGO IN 1967 AND RELEASED ON THE ALBUM WEST SIDE SOUL ON THE DELMARK LABEL. WALSIE SAM ORIGINALLY RECORDED A VERSION OF THE SONG IN 1967 AS 'ALL YOUR LOVE' FOR THE COBRA LABEL. IT WAS NOT A HIT ON THE BILLBOARD R&B CHARTS.

LITTLE RAIN

(LEWIS G. ARNER JR. AND JIMMY REED)

JIMMY REED RECORDED THIS ON 9 JANUARY 1967 IN CHICAGO FOR THE VEE-JAY LABEL. IT WAS ON THE A-SIDE SINGLE OF VEE JAY 203. WITH 'WHEN WHERE YOU GOING' ON THE B-SIDE. 'LITTLE RAIN' MADE NO 7 ON THE BILLBOARD R&B CHARTS IN APRIL 1967. THE B-SIDE REED'S 'SO' IS HIS. IT FAILED TO MAKE THE HOT 100.

15.12.2015

HOO DOO BLUES

(REY HICKS & JERRY WEST)

RECORDED BY LIGHTNIN' SLUR IN CROWLEY, LOUISIANA 1956 FOR THE UNCLE TOBY LABEL IT WAS THE A-SIDE OF 45-2104. COUPLED WITH 'IT'S MIGHTY CRAZY'. LIGHTNIN' SLUR ONLY EVER HAD ONE HIT ON THE R&B CHARTS AND THIS WAS NOT IT.

MIKE JAGGER
VOICES & HARP

BOB RICHARDS
GUITAR

BENNY WOOD
GUITAR

CHARLIE WATTS
DRUMS

ALL TRACKS PRODUCED BY BOB WALT
AND THE GILBERTS TWIN.

RECORDING ENGINEER: KRISH SHYAMA.
ASSISTED BY: DAMRICK STOCKWELL /
NICK EGGIE / JASON CLARKE / ANDY COOK.
BRITISH GROVE STUDIOS, LONDON.

MIXED BY KRISH SHARMA AT HINDSON
STUDIO, LOS ANGELES.

MASTERED BY STEPHEN MARCUSSEN AND
STEWART BETHUNE AT MARCUSSEN
MASTERING, HOLLYWOOD.

JUST YOUR FOOL

WRITTEN BY WALTER JACOBI. PUBLISHED BY
SACRED MUSIC. SHARPE, JONES & BASS, CHUCK
LEWELL. HARMONIC PIANO, MATT CLIFFORD.
WURLITZER PIANO.

COMMIT A CRIME

WRITTEN BY CHESTER BURWITTE. PUBLISHED BY
ARC MUSIC. SHARPE, JONES & BASS, CHUCK
LEWELL. HARMONIC PIANO, MATT CLIFFORD.
WURLITZER PIANO.

BLUE AND LONESOME

WRITTEN BY WALTER JACOBI. PUBLISHED BY
SACRED MUSIC. SHARPE, JONES & BASS, CHUCK
LEWELL. HARMONIC PIANO, MATT CLIFFORD.
WURLITZER PIANO.

ALL OF YOUR LOVE

WRITTEN BY SAMUEL MINGHILL. PUBLISHED BY
EDWARD MUSIC / LINE MUSIC INC.
SHARPE, JONES & BASS, CHUCK LEWELL.
ACOUSTIC PIANO, MATT CLIFFORD. ELECTRIC
KEYBOARDS.

I GOTTA GO

WRITTEN BY WALTER JACOBI. PUBLISHED BY
SACRED MUSIC. SHARPE, JONES & BASS, CHUCK
LEWELL. HARMONIC PIANO, MATT CLIFFORD.
WURLITZER PIANO.

EVERYBODY KNOWS ABOUT MY GOOD THING

WRITTEN BY MILLS BRAYTON / LERMON
HORTON. PUBLISHED BY SUSPIRE MUSIC
CO. SHARPE, JONES & BASS, CHUCK LEWELL.
HARMONIC PIANO, MATT CLIFFORD. HARMONIC
PIANO, MATT CLIFFORD. HARMONIC PIANO,
ERIC CLAYTON. GUITAR.

RIDE 'EM ON DOWN

WRITTEN BY ERIC SARSON. PUBLISHED BY
CONRAD MUSIC. SHARPE, JONES & BASS,
CHUCK LEWELL. HARMONIC PIANO, MATT
CLIFFORD. WURLITZER PIANO.

MATE TO SEE YOU GO

WRITTEN BY WALTER JACOBI. PUBLISHED BY
ARC MUSIC. SHARPE, JONES & BASS,
MATT CLIFFORD. ELECTRIC KEYBOARDS /
HARMONIC PIANO.

HOO BOO BLUES

WRITTEN BY BOB WOODIE / JIMMY WOOD.
PUBLISHED BY EMBASSY MUSIC
CORPORATION. SHARPE, JONES & BASS,
CHUCK LEWELL. ACOUSTIC PIANO, MATT
CLIFFORD. WURLITZER PIANO. JAZZ HORN
SECTION.

LITTLE RAIN

WRITTEN BY ERIC C. ARNEY JR. / JIMMY
WOOD. PUBLISHED BY CONRAD MUSIC / LEGACY
OF ROCK MUSIC. SHARPE, JONES & BASS,
MATT CLIFFORD. ELECTRIC KEYBOARDS /
HARMONIC PIANO.

JUST LIKE I TREAT YOU

WRITTEN BY WILHELM BRUNN. PUBLISHED BY
HOOCHIE COOCHIE MUSIC. SHARPE, JONES &
BASS, CHUCK LEWELL. ACOUSTIC PIANO,
MATT CLIFFORD. WURLITZER PIANO.

I CAN'T QUIT YOU BABY

WRITTEN BY WILHELM BRUNN. PUBLISHED BY
HOOCHIE COOCHIE MUSIC. SHARPE, JONES &
BASS, CHUCK LEWELL. HARMONIC PIANO,
MATT CLIFFORD. WURLITZER PIANO. ERIC
CLAYTON. GUITAR.

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