



The *Singles* 1963-1965
Rolling Stones

The Rolling Stones have made some of the greatest albums in the history of rock'n'roll. In the most of the five decades of the group's existence, it was the 45 rpm single that was all important.

The single was an art form in itself and there was something undeniably magical about that seven inch piece of black plastic with the hole in the middle. In those days, you didn't record an LP's worth of songs and then select the main commercial track to promote the album. The single was the main event and maximum planning went into the selection of the song and its recording. It had no sound right pumping out of a jukebox in a noisy coffee bar. And it had no sound good on a shiny transistor radio. Along with the Beatles - and in America Phil Spector and the Beach Boys' Brian Wilson - the Rolling Stones became vital forces of the art, releasing a string of remarkable 45s during the 1960s that both defined their era and helped to change the world.

The Rolling Stones were signed to Decca Records on May 3 1963 by A&R head Dick Rowe, who turned out to be the

man that gave The Rolling Stones their opportunity to make records. With the ink hardly dry on their contract, the Stones were into Olympic Sound Studios, London in just three days later. From the outset, the band had a problem choosing one song, and went through their entire combined record collection before settling on EDIE COLEMAN, taken from a recently-released Chuck Berry album.

The song was undeniably commercial and they played it at a ballroom party, so fast that it was all over and done in one minute and 45 seconds. "EDIE COLEMAN was pure pop," Neil Young admits. "In truth we wouldn't have got a record deal if we had carried on with the blues material." But in acknowledgement of their roots, Moby Wain's 'I WANT TO BE LOVED', was selected as the b-side. The single was released on June 7 to mixed reviews. NME declared it had "a good chance of selling well," but in Melody Maker, Craig Douglas complained it was "very, very ordinary." To rub salt into the wound, he then added "If there was a Liverpool accent it might get somewhere."



COME ON

by GLEN KIFF

ROCK BY
THE ROLLING STONES
in 1963 here



Rolling Stone Publishing Co. Ltd.
100, Brook Street, London, W.1
The picture on this page
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in fact the Stones themselves weren't too impressed with the track either, and at first refused to play the song live, until manager Andrew Loog Oldham read them the riot act. Two months after its release, the single finally crossed the British charts at number 26, before peaking at number 20.

The selection of a follow-up single presented an even bigger headache. A version of the Coasters' 'POOR ME' was recorded but then scrapped as unsuitable and the Shirelles' 'PUTTY IN YOUR HANDS' was also considered and rejected. Three months later, they were still no nearer finding a follow-up single. Then one day in September 1963 when the Stones were rehearsing in Studio 50 in Lansdowne Sales and trying to conjure up a hit record, Andrew Oldham was in near-by Charing Cross Road, where he saw Paul McCartney and John Lennon getting out of a taxi cab. "I explained that I had nothing to record for the Stones' next single," he recalls. "They smiled at me and at each other, and told me not to worry."

STONES EP which included covers of four of their favorite American songs. Lehrer and Miller's PUCKY DIVE, a 1959 hit for the Coasters, had already been recorded by the band and rejected as a single. But they still loved the song and went back into Kingsway Recordings studio in November 1963 and re-recorded it, this time with happier results. Shortly afterwards, the Paramecans released a version of the song and enjoyed a minor hit with it.



EYE EYE KISSING was one of Keith's favorite Chuck Berry songs. MERRY was a Tami Morrison song that The Beatles had also covered and which, as the EP liner note remarked, "...seems to have struck a responsive note in the affluent society and brought itself a place in the charts." But perhaps best of all was Arthur Alexander's YOU BETTER MOVE ON, a "beautiful slow ballad" as Andrew Oldham

described it, and one which Brian and Bill sang backing to Mick's double-tracked lead.

The EP was released on January 18, while the Stones were on tour with the Ronettes. Despite its higher price, it spent 11 weeks in the singles chart and topped the separate EP chart for almost four months. Although all four songs were covers, the Stones were already moving beyond mere mimicry and putting their own unique stamp on their favorite R&B songs. On NOT FEAR ANY, the new single proper, they took the process a step further, putting the Dr. Dudley beat up-front on the Buddy Holly song to create

their own unique sound. With Mick delivering his more convincing vocal to date, the track was a minute 47 seconds



of early British beat group perfection. On the b-side in the U.K. was LITTLE BY LITTLE, a song that was truly a precursor of Jimmy Reed's HEARME HEARME HEARME, with new lyrics scribbled by Jagger and Phil Spector during the recording. In Britain the record gave them their highest chart placing to date as number three. But for their first release in America, NOT FEAR ANY was paired with I WANNA BE YOUR MAN, a winning combination that deserved better than number 48.

America needed to see them if the British invasion was to succeed, and the Stones' second American single was released in June 1964 in the middle of their first tour. In truth, it was little more than a stopgap because both tracks, unusually for the time, were lifted from the group's first album. But TELL ME holds the distinction of being the first Jagger/Richards composition to appear as a Stones single. Backed with a cover of I JUST WANT TO MAKE LOVE TO YOU, written by Willie Dixon for Muddy Waters, the single reached number 24 in America, but was not released in Britain.



While in America, the Stones made a pilgrimage to Chess Records in Chicago, the studio where Dixon and Waters recorded. It was there on June 18, 1964 that they cut IT'S ALL OVER NOW. They had heard the song when the American disc jockey Murray The K had played them the version by Bobby Womack's group, The Valentines, and suggested it might make a suitable cover. The group agreed and the resulting track was radically different from anything they had recorded to date. It sounded better too, due to the superb work of Chess engineers, Ron Miller. The b-side was



"NOT FADE AWAY"



THE ROLLING STONES

DISCO F 11845

GOOD TIMES, BAD TIMES, another Jagger / Richards composition recorded during sessions for the first album, but not included on the original release. IT'S ALL OVER NOW' gave the Stones their first British number one, although it fared less well in the States, possibly due to censorship by some radio stations objecting to the words 'tailored game.'

During the two days they spent in Chess, in addition to IT'S ALL OVER NOW, the Stones recorded 15 other tracks. Inspired by studio visits from Muddy Waters, Willie Dixon, Buddy Guy and Chuck Berry, the tracks were one great one to one and five of them were released on the EP Five By Five. They included IF YOU NEED ME, a hit for both Solomon Burke and Wilson Pickett, a Stones original called EMPTY HEART, the instrumental 2118 SOUTH MICHIGAN STREET, named after the address of the Chess studio and with Sonny Worrell playing organ, and two Chuck Berry numbers, CONFESSIN' THE BLUES and AROUND & AROUND.

The EP was released in Britain only in August 1964 and despite the considerably higher price (38 shillings and nine pence, as opposed to six shillings and eight pence) it still

made number seven in the singles chart. America, meanwhile, got the single TIME IS ON MY SIDE, another marvellous, slow burning recording from the Chess sessions. Originally an Irma Thomas 45-side, it was backed by a Jagger / Richards composition CONGRATULATIONS and on its release in September 1964, made number six in the Billboard chart.

Continuing the confusing pattern of different British and American releases, the Stones next scored British hits in LITTLE RED ROOSTER, a classic song written by Willie Dixon and first recorded by Howlin' Wolf in 1961. It was a loose choice, an apparently uncommercial, straight blues number, with Brian Jones perfectly imitating Hubert Sumlin's original slide guitar riff. Backed with OFF THE HOOKS, an early pop-sucker from the Jagger / Richards writing team, LITTLE

RED ROOSTER gave the Stones their second number one single in November 1964, knocking the Supremes' BABY LOVE from the top spot.

On their first visit to the States, the Stones had been shocked at how their

blues heroes were ignored by American youth. "The kids had never heard of Muddy Waters. They've got the greatest blues singer living among them and they don't even know," Jagger complained on their return to Britain. It perhaps explains why LITTLE RED ROOSTER was not released as a single

in America, where fans were instead given HEART OF SIONE. Recorded at the RCA studios in Hollywood with



**THE
ROLLING
STONES** no. 5
BOOK ISSUE NO. 5



**THE
ROLLING
STONES** no. 4
BOOK ISSUE NO. 4



**THE
ROLLING
STONES** no. 1
BOOK ISSUE NO. 1



**THE
ROLLING
STONES** no. 6
BOOK ISSUE NO. 6



Jack Nimitz in attendance, it was the first in a long line of great but sometimes cruel songs in which Mick diverged for the feelings of his women. UNDER MY THUMB, STUTTI-ZERLI failed to find wholehearted approval with the feminist lobby, but backed with WHAT A SHAME, recorded on a second visit to the Chess studios, it was the first time a Rolling Stones single had contained two Jagger/ Richards compositions.

Immediately after the LA recordings, the Stones flew to Cleveland, where the mayor called on teenagers to boycott their performance on the grounds that the band's music was "immoral." It was characteristic of the controversy the Stones were exposed to everywhere they went. In the course of 1965, the storm would break around their heads with a vengeance. The year began as it would go on, with days when they landed at Sydney airport for their first tour of Australia (where the single releases were different again, with the Stones version of UNDER THE BOARDWALK topping the charts).

On their way down under, they stopped off in LA to record THE LAST TIME. Ombrian was determined that they should never again release another pair of blues number like

LITTLE RED ROOSTER as a single, and pressured Mick and Keith to come up with their own, more commercial song. They responded with THE LAST TIME, although the composition also apparently owed a debt to a 1955 track by the Supersingers called THIS MAY BE THE LAST TIME.

On the radio was PLAY WITH FIRE. Recorded at the same session as THE LAST TIME, the only Stones featured on the track are Mick and Keith, plus Jack Nimitz on harmonica and Spruce on acoustic guitar. But when the band returned from Australia, there was still work to be done on THE LAST TIME and so they stopped off again in LA on February 18 for Jagger to make the vocals. Amazingly, the single was in the shops just eight days later. But in the week it went to the top of the British charts, there occurred one of the most notorious incidents in Rolling Stones folklore.

Today the circumstances seem laughably trivial. On March 18, on the way back from the last gig of a 28-date, nine-a-night UK tour, the band stopped at a gas station in east London and asked to use the lavatory. When they were refused permission, Wyman, Jagger and Jones returned





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against a nearby wall. The Stones were subsequently charged with 'inciting behaviour' and fined as the judge sternly told them, "You have been found guilty of behaviour not becoming young gentlemen." The press went into meltdown over the antics of these 'long-haired mavericks' as a key witness described them, and it concerned the Stones' reputation as an affront to public decency and a threat to the morals of the nation's youth.

Oldham, of course, loved it and did everything in his power to promote such rebellious naivety. To maintain the impetus of the wild scenes that had greeted their British tour in March 1965, three months later they released the GOT LIVE IF YOU WANT IT EP, featuring six tracks recorded at gigs in London, Liverpool and Manchester.

In reality, there were only five songs for WE WANT THE STONES contains entirely of the audience chanting the phrase in the title. We're not the same perfectly and as Record Mirror's reviewer noted, "...makes you feel as though you're actually in a club with the Stones, dancing, laughing and roaring."

The sound is certainly primitive but compensates in energy and excitement with our version of Solomon Burke's EVERYBODY NEEDS SOMEBODY TO LOVE, Otis Redding's PAIN IN MY HEART and ROUTE 66 (written by Bobby Troup but made famous by Nat King Cole).

On the second side was a interesting cover of FM MONTECALMO, a number one country hit for Hank Snow in 1958 and FM ALBERTA, a wonderful Jagger/Richards rocker built on a simple, relentless guitar riff.

The EP rose to number seven in the British singles chart in July 1965, its success forcing a delay in the release of their next single, a number called I CAN'T GET NO SATISFACTION which the band were initially unsure about releasing at all.

But that's another story that will have to wait for volume two.

NICOL WILLIAMSON



The Rolling Stones 1963-1965

Mick Jagger – lead vocals, harmonica, percussion
 Keith Richards – guitar, saxophone, guitar, keyboards, vocals
 Brian Jones – guitar, harmonica, vocals
 Bill Wyman – bass
 Charlie Watts – drums and percussion
 and Ian Stewart – piano and organ

CD1**COME ON / I WANTED TO BELIEVE**

May 1963 Olympic Studios, London

Released June 1963 (UK)

Produced by Andrew Loog Oldham & Eric Easton

CD2**I WANDA BE YOUR MANS / STONED**

October 1963 Kingsway Record Studios, London

Released November 1963 (UK) and March 1964 (USA)

Produced by Andrew Loog Oldham & Eric Easton

CD3**THE ROLLING STONES SING EPYME JOHNNY / MERRY / YOU BETTER MOVE ON / ROCK ON FRY**

Recorded November 1963, Kingsway Recording Studios, London

Released January 1964 (USA)

Produced by Eric Easton

Engineer Unknown

CD4**NOT FADIN' AWAY / LITTLE BY LITTLE**

February 1964 Regent Sound Studios, London

Released February 1964 (UK) and March 1964 (USA)

Produced by Andrew Loog Oldham

CD5**IT'S ALL OVER NOW / GOOD TIMES, BAD TIMES**

June 1964 Chess Studios, Chicago

Released June 1964 (UK) and July 1964 (USA)

Produced by Andrew Loog Oldham

CD6**HOW DO YOU FEEL IF YOU NEED ME / EMPTY HEART / 2120 SOUTH MICHIGAN - WYNER / COMPEN'Y THE BLUE / AROUND AND AROUND**

Recorded June 1964, Chess Studios, Chicago

Released August 1964 (UK)

Produced by Andrew Loog Oldham

Engineer Ron Miles

CD7**TELL ME / I JUST WANT TO MASH LOVE TO YOU**

January/February 1964 Regent Sound Studios, London

Released June 1964 (USA)

Produced by Andrew Loog Oldham

CD8**TIME IS ON MY SIDE**

June and November 1964 Regent Sound Studios, London and

Chess Studios, Chicago

Released September 1964 (USA)

Re-recorded during November of 1964

Produced by Andrew Loog Oldham

CD9**CYRANOUS CATIONS**

June 1964 Regent Sound Studios, London

Released September 1964 (UK)

Produced by Andrew Loog Oldham

CD10**LITTLE RED ROOSTER**

November 1964 Chess Studios, Chicago

Released November 1964 (UK)

Produced by Andrew Loog Oldham

CD11**OFF THE HOOK**

June 1964 Regent Sound Studios, London

Released November 15, 1964 (USA)

Produced by Andrew Loog Oldham

CD12**HEART OF STONE**

October 1964 RCA Studios, Hollywood

Released December 1964 (USA)

Produced by Andrew Loog Oldham

CD13**WHAT A SHAME**

November 1964 Chess Studios, Chicago

Released December 1964 (UK)

Produced by Andrew Loog Oldham

CD14**THE LAST TIME / PLAY WITH FIRE**

January/February 1965 RCA Studios, Hollywood

Released February 26, 1965 (UK) and March 1965 (USA)

Produced by Andrew Loog Oldham

CD15**GET LINE IF YOU WANT IT / IF YOU WANT THE
 STONES / EVERYBODY NEEDS SOMEBODY TO DANCE /
 PAIN IN MY HEART / RUTHLESS / I'M MOVING ON /
 I'M ALRIGHT**

Completed at The Royal Albert Hall

Recorded March 1965, Regent Theatre, Liverpool, Lancashire,
 England / Plaza Theatre, Southampton, Lancashire, England /
 Grosvenor Theatre, Grosvenor, Middlesbrough, England
 Recorded by BBC Mobile Sound Recording

Released June 1965 (USA)

Produced by Andrew Loog Oldham

Engineer Gary Johns

All song writers by Mick Jagger and Keith Richards and
 published by ABKCO Music, Inc. except:

COME ON (Chuck Berry) Ac Music Corp.**I WANT TO BELIEVE (Wells David)** Hushite Corchie
 Music, inc. by BRG**I WANDA BE YOUR MANS (John Lennon/Paul McCartney)**
 GE Music Corp.**STONED (Nashville Project)** Southern Music Pub. Co. Inc.**EYE ME JOHNNY (C. Berry)** Jolly Music**MONEY (Gandy/Bushell)** ARJ Music Corp.**YOU BETTER MOVE ON (Alexander)**

GE Music Corp/Ambra Alexander Music

ROCK ON FRY (Lieber/Stoller) Jerry Lieber Music/Mike Stoller
 Music/Arno Rachel Music**NOT FADIN' AWAY (Fury/Hood)** MPL

Communications/West Music

LITTLE BY LITTLE (Nonesuch/Philly/Sony) Southern
Music Pub. Co. Inc./Nonesuch Berlin Music, Inc.

IT'S ALL OVER NOW (Bobby Womack/Melody Womack)
Blues Music, Inc.

IF YOU NEED ME (Decca/Parade) Carlton Music,
Inc./Egmont Music

EMPTY HEART (Nonesuch/Philly) MERCY Music, Inc.

200 SOUTH MICHIGAN AVENUE (Nonesuch/Philly)
MERCY Music, Inc.

CONFESSION: THE BLUES (Globe/World)
Fisher Music/MCA Music

AROUND AND AROUND (C. Ross) Arc Music Co. Inc.

TELL ME (Gaga/Rakawa) Southern Music Pub. Co. Inc.

I JUST WANT TO MAKE LOVE TO YOU (Willy Davis)
Hoodlum Cowboy Music, sdn. by LLC

TIME IS ON MY SIDE (Gustav) Music Unlabeled Music,
Inc./Blaze Music, Inc.

LITTLE RED ROOSTER (Willy Davis) Hoodlum Cowboy
Music, sdn. by LLC/Arc Music Corp.

EVERYBODY NEEDS SOMEBODY TO LOVE
(Barry/Baker/Walker) Future-London Music/Sony B,
Inc./Sony/ATV Song LLC

DOWN ON MY KNEES (Merble) Arc Music Co. Inc.

ROUTE 66 (Trump) London-Town Music

THE MCKENZIE SON (Grove) Hill and Range Songs, Inc.

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Coming soon...

