



The ——— *Singles 1965-1967*
Rolling Stones

Asked on the occasion of Keith Richards' 60th birthday in December 2003 to name the greatest riff the Rolling Stones' guitarist had ever come up with, Mick Jagger had no hesitation. "I'd have to say SATISFACTION," he answered. "It's got to be really, hasn't it? They don't come much better than that."

Yet when they wrote it almost 40 years ago, neither Jagger nor Richards was initially certain about the song's merits. Written on tour in Florida after Keith had woken up in the middle of the night with the riff in his head, Mick swiftly came up with the lyric the next morning.



I CAN'T GET NO SATISFACTION was then quickly recorded at the Chess studio in Chicago on May 10, 1965 and re-cut with a different tempo and the addition of fuzzbox guitar in Los Angeles two days later. After they had recorded the song, there was a heated debate within the band about whether or not it was good enough for a single. The band's manager Andrew Loog Oldham had no doubt. But both Mick and Keith were against it, Keith because he feared the riff was too close to Martha and the Vandellas' DANCING IN THE STREET.

Fortunately, the writers of the song were out-voted when Bill Wyman, Charlie Watts and Brian Jones all sided with Oldham. The result was one of those records that simply changed the face of popular music for all time. Never before had a pop song boiled over with quite such uncontrolled testosterone. The subject matter was pure sex and the pen-up list exploded out of transistor radios.

In Britain, SATISFACTION appeared with the b-side THE SPIDER AND THE FLY. But in America, the b-side was THE UNDER ASSISTANT WEST COAST PROMOTION MAN, a satirical song written about George Sherlock, who worked for the Stones' record label in LA. Sherlock regularly went on tour with the band, who were irritated by the idea of a record company chapessone.

It goes without saying that SATISFACTION became the first Stones single to top the charts on both sides of the Atlantic. How to follow such an epoch-making single? The answer was GET OFF OF MY CLOUD. Yet once again, the songwriters proved to be among the worst judges of their own work. "I never thought it as a record," Keith complained.

this week's record

top ten

1	GET OFF OF MY CLOUD	THE STONES	1
2	LET IT BE	THE BEATLES	1
3	THE GREAT ESCAPE	THE BEATLES	1
4	THE GREAT ESCAPE	THE BEATLES	1
5	LET IT BE	THE BEATLES	1
6	LET IT BE	THE BEATLES	1
7	LET IT BE	THE BEATLES	1
8	LET IT BE	THE BEATLES	1
9	LET IT BE	THE BEATLES	1
10	LET IT BE	THE BEATLES	1

THE BEATLES

THE BEATLES' 'LET IT BE' IS THE FIRST SINGLE TO BE NUMBER ONE ON BOTH SIDES OF THE ATLANTIC.



DATE	TIME	LOCATION	STATUS
12/25	10:00	Room 101	Present
12/26	10:00	Room 101	Present
12/27	10:00	Room 101	Present
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a few years later. "We rushed it as the follow-up. We were in LA and it was time for another single. But how do you follow SATISFACTION?" He felt they should have done the song "slow, like a Lee Dorsey thing." Mick was even more dismissive of his lyrics. "Crap," was his terse judgment three years later.

Yet once again, the fans disagreed. With a brilliant, headlong jagger vocal in which the words seem to trip over each other, GET OFF OF MY CLOUD was recorded in LA on September 5, 1965 and released less than three weeks later. It followed Satisfaction to the top of the charts on both sides of the Atlantic. In Britain it was the band's fifth consecutive number one, a feat only previously achieved by Elvis and the Beatles.

Once more, the single appeared with different b-sides in different

territories. In Britain it was THE SINGER NOT THE SONG. But in America, it was coupled with the shimmering blues-pop of I'M FREE.

Mick, Keith and Andrew Loog Oldham wrote the haunting AS TEARS GO BY - one of the first songs they came up with (after Andrew famously locked them in a room until they emerged with some original songs), but at the time, Mick had no intention of recording it. "We didn't think of doing it because the Rolling Stones were a bunch blues group," he later said. Yet when Marianne Faithfull's version became

a top ten hit in Britain in the summer of 1964 and made the top twenty in America, pressure grew for the Stones to record it - they did so on October 26, 1965 at IBC studios in London.



AS TEARS GO BY was included on the American-only album December's Children and then released as a US single on December 18, 1965. The London Records advertising campaign claimed: "We were planning our next release when the disc jockeys of the nation decided for us... released as a single by popular demand." AS TEARS GO BY reached number six in the American charts on Christmas Day, 1965. On the b-side was GOTTA GET AWAY, a love-gone-wrong song that appeared on the album Out Of Our Heads in Britain and on December's Children in America. In Britain, AS TEARS GO BY was relegated to the b-side of the next single, 19TH NERVOUS BREAKDOWN.

Released in February 1966, 19TH NERVOUS BREAKDOWN reflected changing trends as the first Stones single to

out today - their next new single
19th NERVOUS BREAKDOWN
the AS TEARS GO BY
*THE ROLLING STONES



clock in at more than four minutes, rather than the customary two minutes, forty seconds limit demanded by radio. The title

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THE SENSATIONAL
ROLLING STONES

THE ECHOES

KEVIN SPACEY
and The KING

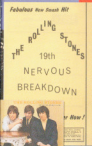
FIVE
RECORDING
STARS

JULIE GREEN

MARTY WILDE
and The WILD-CATS

KENNY LYNCH

Prices: 12/6 10/6 7/6



came from a throwaway remark by Mick during the 1965 tour of America, and many saw his former girlfriend Christine Shrimpton in the song's portrayal of a young society woman out for cheap thrills. The drug references appear to be plain enough although Mick has always coyly insisted it was "just another song about a girl".

Coupled with *AS TEARS GO BY* in Britain, in America the b-side was the mid-tempo *SAD DAY*,



written on a US tour in 1965 and featuring Jack Nirsche on piano and Brian Jones on organ. It remained for many years one of the Stones' more obscure songs, not appearing on an album until it was included on *The Singles Collection* in 1989.

Just as neither Jagger nor Richards had wanted to release *SATISFACTION*, *PAINT IT BLACK* was never originally intended as a single. Instead, it ended up as one of the band's most inventive singles, a number one in Britain and America and a live favourite to this day. Given a dark lyric and one of Mick's best vocal performances, the track was transformed by the contribution

of Brian Jones who added a Turkish vibe and an exciting sitar passage. "What's amazing about that one for me is the idea," Keith said in 1971. "We cut it as a comedy track". According to Richards, equally vital was the contribution of Bill Wyman, who shifted the rhythm into the two-beat that eventually characterised the song. "I suggested Hammond organ pedals," Wyman recalls. "I lay on the floor under the organ and played a second bass riff on the pedals with my feet at double-time."

Once again, the single, which was released in May 1966, appeared with different b-sides. In America it was *STUPID GIRL*, a track from the album *Abernath* and one of the Stones' most misogynist songs of all as Jagger yells, "She's the worst thing in the world!" In Britain, the b-side was *LONG LONG WHILE*, a rather fine soul ballad in the style of Otis Redding or Solomon Burke. In sharp contrast to *STUPID GIRL*, the song finds an unusually contrite Mick

actually asking a girl for forgiveness.

If Ray Davies of *The Kinks* was famous in the 1960s for the sharpness of his social observation, on songs such as *MOTHER'S LITTLE HELPER*, Jagger and Richards were at least his equal. With its famous put-down, "What a drag it is getting old", the song finds Mick pouring scorn on a middle-class suburban housewife's reliance on pills to get through her husband's life. The song is lent an exotic tinge by Brian Jones's twanging sitar riff.

Equally affecting was the b-side, *LADY JANE*. A lovely baroque ballad on which Jones again elegantly came into his own on electric dulcimer, the track also features Jack Nirsche on harpsichord. The lyric is written in the form of a courtly love letter, in which Mick uncharacteristically declares himself to be "your humble servant". Keith described the song as "very Elizabethan"

and it was reported at the time that the lyric was inspired by the story of Lady Jane Seymour, the third of Henry VIII's six wives. Mick appeared to confirm this in 1968 when he admitted, "All the names are historical". Released as a US-only single in July 1966, MOTHER'S LITTLE HELPER made number eight in the Billboard chart. In Britain, both tracks appeared on the album *Aftermath*.



For a while, the next single, HAVE YOU SEEN YOUR MOTHER, BABY... became as famous for the publicity shot of the Stones that accompanied it as the song itself. In a stunt typical of manager Andrew Loog Oldham, the band were photographed in drag, with Brian Jones looking the most convincing as he posed gorgeously in a Joan Harlow wig. Another anthem to the generational divide, the track

itself was an adventurous sonic onslaught and took longer to record and mix than any previous Stones single, with great stabs of brass and an obvious debt to Phil Spector's 'wall of sound' approach in Oldham's production. Keith complained about the madness of the mix, claiming that the rhythm section was buried too deep, with a resulting loss of excitement. Perhaps he was right, for the song disappointingly only reached number five in Britain and number nine in America on its release in September 1966.

Coming in the middle of a great run of classic pop singles, the b-side, WHO'S DRIVING YOUR PLANE, was deliberately conceived to remind fans of the other, blasier side of the Stones with Jack

HER LET SPEND THE NIGHT TOGETHER
 SPEND THE NIGHT TOGETHER
 HENIGHT TOGETHER LET



Nitroche pounding the piano and a wailing blues harp in the background.

Although the 1960s are now claimed as the decade of sexual liberation, there was still a hypocritical prurience at large that made LET'S SPEND THE NIGHT TOGETHER, the Stones' most controversial single since SATISFACTION on its release in January 1967. Of course, as Bill Wyman pointed out, the lyric simply asserted more overtly "what most pop singles had been suggesting for years, without saying so." But it was obvious there was going to be trouble. In an effort to head off a commercially damaging radio ban, the week before the single's release, Mick unconvincingly told Melody Maker: "I always say 'let's spend the night together' to any young lady I'm taking out. What it means is 'shall we spend the evening together!'"



Despite such postulations of innocence, the record was banned by many radio stations, anyway, and when the Stones appeared on the Ed Sullivan Show in America, Mick was forced to change the lyric to "let's spend some time together". The change brought forth accusations that he had 'sold out' and he was clearly embarrassed, later claiming that he had misheard the words as you couldn't make out what he was singing. "I never said 'time', I said 'let's spend some minutes together,'" he insisted. Marianne Faithfull claims the song was written after the first night she and Jagger spent together. This may well be true for the timing is right. The track was recorded in November 1966 at Olympic Studios in London, with Jack Nitsche on keyboards.

Over the years Mick Jagger has often expressed a special



affection for the b-side, RUBY TUESDAY, even though it was essentially a Keith Richards song. On the release of LET'S SPEND THE NIGHT TOGETHER, he told Disc he much preferred the flip side, claiming "it sounds a bit like Chopin in parts". Almost 30 years later he was still saying "RUBY TUESDAY is a wonderful song. It's just a nice melody, really. And a lovely lyric. Neither of which I wrote, but I always enjoy singing it." The track featured Brian Jones playing piano and recorder and Bill Wyman on a bowed double bass. In America the single was flipped by the DJs to create a 'double a-side', topping the chart for one week. In Britain, LET'S SPEND THE NIGHT TOGETHER made number three.

The tumultuous events of 1967's 'summer of love' and the notorious drug bust at Keith Richards' home of Redlands in Sussex banned the Stones next single, WE LOVE YOU. Augmented by the urgent piano playing of Sticky Hopkins and with Brian Jones on Mellotron, the song was recorded in between Keith and Mick's court appearances, which resulted in prison sentences for them both - although after spending one night in jail they were released on appeal. The message of the single was made clear by the sound of a prison warden's footsteps echoing down a long corridor and firmly shutting a cell door.

Allegedly, John Lennon, Paul McCartney and Allen Ginsberg can all be heard on the backing vocals. Essentially an expression of gratitude to the fans who had supported them (there had even been a 'free the Stones' demonstration outside the offices of The News of The World), the single made number eight on the British charts in



August 1967. Another flower power anthem with some vocal harmonies reminiscent of the Beach Boys, the flip-side DANDELION was the name Keith and girlfriend Anita Pallenberg would later give their daughter. But the track only made number 14 in the American charts.

1967 was a difficult year for the Stones and the album it produced. Their Satanic Majesties Request, has often been derided, not least by the band themselves. Certainly, its drug-influenced psychedelic tapestry is a long way from the rock of their early years or the driving blues-rock with which they would re-emerge in 1968 with JUMPIN' JACK FLASH. Yet in recent years, the album's

reputation has undergone something of a reassessment. In 2001, *Uncut* magazine featured it as a 'classic album revisited' and argued that it stands alongside the Beatles' *Sgt Pepper* as an authentic chronicle of the first flush of psychedelia.

Two singles were released from the album, although both only appeared in America. In the same week as *Their Satanic Majesties* hit the shops in early December 1967, *IN ANOTHER LAND* appeared, credited not to the Rolling Stones but to Bill Wyman. The song, which had originally been called *ACID IN THE GRASS*, was written by Bill on the organ at home and recorded one night in July 1967 when Jagger and Richards failed to show up at the studio.

Engineer Glyn Johns asked Wyman if he had a song, and he suggested *IN ANOTHER LAND*. It was recorded with just Wyman on organ, Charlie Watts on drums, Nicky Hopkins on piano and Steve Marriott of the Small Faces on backing vocals. The following day, Mick

and Keith added some additional vocals. The snoring that closes the track is Bill. "If everybody had turned up that night, the song never would have been recorded," Wyman observed many years later. The Jagger-Richards duopoly was restored on the b-side with *THE LANTERN*, a fascinating experiment in stereophonic sound that epitomises the spirit of adventure that marked *Their Satanic Majesties Request*.

When it became obvious that *IN ANOTHER LAND* was going to stiff (it made number 87 on the *Billboard* chart), London Records swiftly released a second single from *Their Satanic Majesties Request* just three weeks later. Mick Jagger may describe the album as "a sound experience, really, rather than a song experience". But the second single instead brought together the album's two strongest and most accessible songs. *SHE'S A RAINBOW* is a masterpiece of pop psychedelia with a charming fairy-tale-like lyric, some bluish and ornate piano from



THE ROLLING STONES



Nicky Hopkins and strings arranged by John Paul Jones, who would go on to become Led Zeppelin's bassist.

It was coupled with 2000 LIGHT YEARS FROM HOME, an early excursion into space-rock with some swirling Mellotron from Brian Jones. The track was a tangent for the Stones and they never attempted to create a similar sound again. But given different arrangements, both songs could have fitted easily onto almost any Stones album - a fact that was recognised when 2000 LIGHT YEARS FROM HOME was surprisingly resurrected as part of the band's live set on 1989's Steel Wheels Tour. Yet perhaps because most Stones fans already had both tracks on the album, the single struggled only to number 25 on the Billboard chart.

It was another six months before we heard from the Stones again when they re-emerged

with a very different sound - as will be revealed in volume three of this series.

NIGEL WILLIAMSON



The Rolling Stones 1964-1967

Mich Jagger - lead vocals, harmonica, percussion
Keith Richards - lead guitar, acoustic guitar, backing vocals
Brian Jones - lead, harmonica and slide guitar, harmonica,
organ, saxophone, tenor, dulcimer, mandolin, bells, saxophone,
trumpet/flute, Malinko
Bill Wyman - bass
Charlie Watts - drums and percussion
and Ian Stewart - piano and keyboards

CD1

I CAN'T GET NO SATISFACTION
May 1965 Chess Studio, Chicago and RCA Studio, Hollywood
Released May 1985 (UK) and August 1985 (USA)
Produced by Andrew Loog Oldham

THE UNDERWASHER WEST COAST PROMOTION TOUR

May 1965 Chess Studio, Chicago
Released May 1985 (UK)
Produced by Andrew Loog Oldham

THE SPIDER AND THE FLY

May 1965 RCA Studio, Hollywood
Released August 1985 (UK)
Produced by Andrew Loog Oldham

CD2

LET OUR LOVE BE TRUE
September 1965 RCA Studio, Hollywood
Released September 1985 (UK) and October 1985 (USA)
Produced by Andrew Loog Oldham

THE FREE

September 1965 RCA Studio, Hollywood
Released September 1985 (UK)
Produced by Andrew Loog Oldham

THE SINGER NOT THE SONG

September 1965 RCA Studio, Hollywood
Released October 12, 1985 (UK)
Produced by Andrew Loog Oldham

CD3

AS TEARS GO BY
October 1965 EMI Studio, London
Released December 1985 (UK) and February 1986 (USA)
Produced by Andrew Loog Oldham

LET'S GET IT ON

September 1965 RCA Studio, Hollywood
Released December 1985 (UK)
Produced by Andrew Loog Oldham