THE ROLLING STONES

Week One

Essential Listening:

1. *The Rolling Stones* (ABKCO, 1964). Subtitled "England's Newest Hitmakers" in the US, the Stones' debut was dominated by blues and R&B covers that established them as the earthier alternative to the Beatles. What set them behind the Beatles as innovators at this point, however, was their lack of original material, and rather mundane results on their early efforts at writing songs, though this does have the first good song Mick Jagger and Keith Richards wrote together (and their first US Top Forty single), “Tell Me.” Among the better tracks are their versions of Buddy Holly’s “Not Fade Away” (their first big British hit), Muddy Waters’ “I Just Want to Make Love to You,” “Route 66” (based on Chuck Berry’s version), and Rufus Thomas’s “Walking the Dog.”

2. *12 X 5* (ABKCO, 1964). Though the Stones were starting to write more and broaden their repertoire to American soul songs by the time of their second US album, their reliance on American material prevented them from becoming a serious challenge to the Beatles as of yet. This does have some outstanding covers – “It’s All Over Now” (their first #1 British hit and a smaller one in the US), “Time Is On My Side” (unfortunately this version is the weaker one with an organ introduction, not the bluesy guitar one more familiar from greatest hits compilations), Chuck Berry’s “Around and Around,” and the terrific original blues-rock instrumental “2120 South Michigan Avenue” (named after the address of Chess Records in Chicago, where some of this material was recorded, including that track). There are also some other originals ranging from fair (“Empty Heart”) to horrible (“Grown Up Wrong”).

3. *Now!* (ABCKO, 1965). The last of the early Stones albums on which they were still mostly doing covers, though it includes one of Mick Jagger and Keith Richards's first standout compositions, "Heart of Stone." Confusingly, Rolling Stones albums in the UK and US differed considerably until around 1967 (as did the LPs by many British Invasion artists), and this record includes some material first

issued on singles and UK-only releases in 1964. Among them are the #1 UK single "Little Red Rooster," one of their best pure blues interpretations; "Mona," a great Bo Diddley song that was on their first British LP, but left off its US counterpart; "Surprise Surprise," a tentative early Jagger-Richard rocker covered by Lulu; and the aforementioned "Heart of Stone." The mixture of material from 1964 and 1965 releases accounts for why it's listed on both the first and second week handouts for this course.

Recommended additional recordings by the Rolling Stones, 1963-1964:

1. *On Air* (Universal, 2017). At long last, many of the tracks the Rolling Stones recorded for BBC radio in 1963-65 came out in 2017, after having been extensively bootlegged for many years. *On Air* is available in a single-disc 18-track "standard" edition and a 34-track, two-CD "deluxe" edition. The deluxe edition is heavily recommended above the standard edition for the additional content. It features live or live-in-the-studio versions of numerous songs from their early records, as well as eight songs (all covers of blues/R&B/soul tunes) that do not appear on their studio releases of the time. While not as interesting as the Beatles' extensive 1962-65 BBC recordings because they don't include as many songs the Stones didn't put on their official releases, they do include a these numbers that didn't show up on 1960s Rolling Stones records: Chuck Berry's "Memphis, Tennessee" and "Roll Over Beethoven" (both terrific versions), Jimmy Reed's "Ain't That Loving You Baby," Berry's "Beautiful Delilah"), "Hi-Heel Sneakers," Bo Diddley's "Crackin' Up," Howlin' Wolf's Meet Me in the Bottom," and Buster Brown's "Fanny Mae." The numerous songs that are live (or live-in-the-studio) versions of songs from their official releases aren't as exciting as the familiar studio recordings, but include many of their more popular items from their 1963-65 repertoire. The only original songs they did on the BBC before 1965, however, were "Little By Little" and "2120 South Michigan Avenue." Note, however, that just a few of the songs are Jagger-Richard originals, the Stones' repertoire still being dominated by covers at this point. Also note that though there are 50 surviving BBC recordings that have been bootlegged, and all could have fit on a two-CD compilation, this just has 34 of them, and isn't as definitive as it should have been.

2. From "super-deluxe box set" edition of ***GRRR!*** (ABKCO, 2012): Five demos the group recorded at IBC in London in March 1963 shortly before their first record deal. Including two Bo Diddley songs, two Jimmy Reed songs, and one by Muddy Waters, they capture the band just as they honed their R&B-blues-based rock sound. Previously these five tracks showed up on countless unauthorized releases. The super-deluxe, super-expensive box set edition of the greatest hits compilation *GRRR!* finally made them officially available. That super-deluxe box set also included four tracks recorded for BBC radio in 1964, three of which were done as studio versions on their official releases, but one of which (Bo Diddley's "Cops and Robbers") was not.

3. From ***The Singles Collection: The London Years*** (ABKCO, 1989): The 1963 singles "Come On"/"I Want to Be Loved" and "I Wanna Be Your Man"/"Stoned." It's galling that, compared to their arch-rivals the Beatles, the Rolling Stones' catalog is poorly organized, making it unnecessarily expensive and difficult to assemble a complete or nearly complete collection of their 1960s recordings. It's too bad that some tracks only show up on expensive box sets, but that's the reality with three of the four songs on their first two singles ("Come On" is also on *More Hot Rocks*). These are the earliest Rolling Stones releases and show them searching for a midpoint between their raw blues-rock energy (which comes through fairly unfiltered on their cover of Muddy Waters's "I Want to Be Loved" and the rudimentary group-penned blues instrumental "Stoned") and a commercial song (Chuck Berry's "Come On" and "I Wanna Be Your Man," given to them by the song's composers, John Lennon and Paul McCartney).

4. From ***The Rolling Stones EP*** (Decca UK, 1964): All four songs from this EP, issued in the UK in early 1964, eventually showed up on various US releases. This included an outstanding cover of Arthur Alexander's soul ballad "You Better Move On," which could have been a big hit single had it been issued on its own; Chuck Berry's "Bye Bye Johnny"; and less exciting versions of the early rock hits "Money" and "Poison Ivy." If you think the explanation of how to get their 1963 singles was confusing, it gets even worse with these tracks, three of which finally showed up on the early-'70s *More Hot*

Rocks compilation, though "You Better Move On" was somehow tossed onto the 1965 US Stones album *December's Children*. *More Hot Rocks* also has a fine 1963 recording ("Fortune Teller," originally by New Orleans soul singer Benny Spellman) and a second version of "Poison Ivy."

5. From ***Metamorphosis*** (ABKCO, 1975): The *Metamorphosis* compilation of Rolling Stones outtakes from 1964-69 was basically put together by Allen Klein's company to exploit previously unissued leftovers from the 1960s masters that they got rights to, and perhaps get some publishing money from Jagger-Richards compositions. Widely panned at the time of its release and often since then, it wasn't approved by the Stones themselves. About half of these are 1964 demos that were probably intended to be shopped around to interest other artists in recording the songs, which are mostly substandard wimpy British Invasion pop without much of a blues or R&B influence. What's more, often Jagger and Richard are the only Stones on the recordings, the arrangements filled out by session musicians. It's still historically interesting as an indication of how far the Stones had to go when they started writing their own material, and the strange doleful pop that they usually came up with at the outset (though they quickly abandoned that style as they started writing stronger and tougher tunes). It does include an acceptable cover of a Chuck Berry song, "Don't Lie to Me."

Notable unreleased Rolling Stones material, 1963-mid-1964:

1. Several BBC sessions from February 8, 1964-July 23, 1964. As noted above, the BBC collection *On Air* is missing sixteen surviving tracks from their '60s BBC sessions. While many of them are multiple versions, they also include some nifty lesser-known tunes they recorded in the studio in their early years, like "Bye Bye Johnny," "You Can Make It If You Try," "Meet Me in the Bottom," and "Don't Lie to Me," as well as "Not Fade Away," their first big British hit.

2. Studio outtakes, 1963-mid-1964. Unlike the Beatles, who put the cream of their unreleased material on three double-CDs in the *Anthology* series in the mid-1990s, the Rolling Stones have never

taken a systematic approach to finally issuing 1960s rarities. That leaves much of it scattered among numerous bootlegs, and while some of it's mediocre or poor, some of it's quite good, and it's almost all historically interesting. Among the highlights from their earliest days are a 1963 version of a song by Arthur Alexander (original performer of "You Better Move On"), "Go On Home Girl"; early Jagger-Richards songs on which they write in a much poppier, almost Merseybeat style than what they soon settled into; a Bill Wyman composition, "Goodbye Girl"; and even a frenetic blues-rock jingle for Rice Krispies cereal. The obscenity-littered blues improvisation "Andrew's Blues" isn't very good, but shows their bent for unsettling behavior was present from the beginning.

Recommended additional reading (in addition to sections on the pre-1965 Rolling Stones on general suggested reading list):

Alexis Korner: The Biography, by Harry Shapiro (Bloomsbury, 1996). Straightforward bio of the man who more than any other set the foundation for the British blues-rock scene, mentoring many younger musicians, including the Rolling Stones.

Blues: The British Connection, by Bob Brunning (Blandford Press, 1986). A little dry and functional, but an adequate history of British blues and how it intersected with rock from the early 1960s through the 1970s, written by the original bassist in Fleetwood Mac.

Nankering with the Rolling Stones, by James Phelge (A Cappella, 1998). Surprisingly informative, colorful inside account of the Rolling Stones as they struggled to get off the ground in 1963, written by a guy who shared a London flat with Mick Jagger, Keith Richards, and Brian Jones at the time.

The Rolling Stones: Black and White Blues, 1963, by David Hinckley and Debra Rodman, photos by Gus Coral (Turner Publishing, 1995). Slim book of 60 photos of the band, taken by Gus Coral in 1963, some on their first British tour, some at the session where they recorded "I Wanna Be Your Man." Also some accompanying text about their early days. Dig the photo of the Stones struggling to come up with enough money to pay the cab

driver when they're dropped off for that October 1963 recording session.

Rolling Stones On Air In the Sixties, by Richard Havers (Harper Design). Survey of the Stones' radio and television appearances from 1963-1969 has at least some detail about *every* such known appearance around the world. The coffee table-sized book is designed well, with plenty of photos and memorabilia, though more actual description of the performances would have been welcome.

Stoned, by Andrew Loog Oldham (Vintage, 2004). The first of several volumes of memoirs by the Rolling Stones' first manager (and producer) covering the early and mid-1960s is a little rambling, but has a lot of good stories from the early British Invasion days, as well as some insights into the British music business as a whole (some supplied by extended oral history quotes from friends and associates).

Recommended DVDs/videos:

1. *The Rolling Stones – Crossfire Hurricane* (Eagle Rock, 2013). One of only two authorized, comprehensive documentaries on the band (the other being *25 X 5*; see listing under VHS only), this suffers from a rather fragmentary structure that overlays audio from recent interviews over vintage footage and photos. It's not so much a history of the band as one that touches upon various incidents and aspects of the group's 1960s-1970s career (the post-'70s years are not covered at all), and those unfamiliar with the band's background will find it difficult to follow. Major areas of the group's artistic and personal histories are untouched, and their rebellious image overemphasized at expense of their musical achievements. So it's a disappointment, but it does have some rare and unseen footage, and some comments of interest from band members. Also notable are the bonus features, including nine songs from four 1964-65 performances. The 1964 clips include three songs from the NME Poll Winners Concert and two from an early-'64 TV show ("I Wanna Be Your Man" and "You Better Move On") that are the earliest surviving Rolling Stones performances on film.

2. *T.A.M.I. Show* (Shout Factory, 2009). The first major rock concert movie is one of the greatest, filmed in Santa Monica in late 1964, with live performances by many of the era's leading names in rock and soul: Chuck Berry, the Supremes, Marvin Gaye, the Miracles, the Beach Boys, Jan & Dean, Lesley Gore, Gerry & the Pacemakers, Billy J. Kramer & the Dakotas, and James Brown. The Rolling Stones closed the show, an honor made much more challenging by having to follow James Brown. It's not their greatest set, but it's pretty good, including performances of "Around and Around," "Off the Hook," "Time Is On My Side," and "It's All Over Now."

3. *6 Ed Sullivan Shows Starring The Rolling Stones* (Sofa Entertainment, 2011). This two-DVD set of all six episodes of *The Ed Sullivan Show* including performances of the Rolling Stones starts with their first appearance on the program on October 25, 1964, on which they did "Around and Around" and "Time Is on My Side."

4. *The Rolling Stones Under Review 1962-1966* (Sexy Intellectual, 2006). Like many *Under Review* documentaries in the Sexy Intellectual series, this combines snippets of vintage Stones footage with analysis by musical critics and interviews with peripheral associates of the band, like publicist Keith Altham, early member Dick Taylor, and bodyguard Tom Keylock. It's not as satisfying as a more inside look, but covers some of the essentials, particularly for those without a deep familiarity with the group's history. This has been combined with its sequel (*The Rolling Stones Under Review 1967-1969*) onto one volume, *The Rolling Stones in the 1960s: The Complete Review*.

5. Bill Wyman, *The Quiet One* (IFC, 2019). A documentary about Bill Wyman works with a big advantage and a big drawback. This film does have a lot of cool vintage photos that haven't often or ever been seen, as well as numerous snippets of rare or home movies (though nothing on the order of, say, an exciting performance of a full song). But although Wyman provides fairly extensive comments and there are a few voiceover comments from other Stones and associates (though not Mick Jagger or Keith Richards), many aspects of his and the Stones' music are not discussed.

On VHS only:

25 X 5: The Continuing Adventures of the Rolling Stones (CMV Enterprises, 1989). It's odd that the only other major, official Rolling Stones documentary besides *Crossfire Hurricane* hasn't made it onto DVD. This two-hour production includes interviews with most of the surviving Stones; vintage interview excerpts with Brian Jones and Mick Taylor; and plenty of performance footage from throughout their career. Some controversial junctures and incidents aren't covered or are skipped over, but it's a much more straightforward history than the flashier *Crossfire Hurricane*.

Notable People:

Mick Jagger: Born July 26, 1943 in Dartford, near London. Singer of the Rolling Stones, and co-writer of almost all of the group's original material with Keith Richards. Also played harmonica and maracas onstage and on the group's recordings, and with more frequency starting in the 1970s, some guitar and keyboards.

Keith Richards: Born December 18, 1943 in, like Mick Jagger, Dartford, near London. Lead guitarist of the Rolling Stones, sometimes playing rhythm guitar depending on the role of the other guitarist in the Rolling Stones at the time. Co-writer of almost all of the group's original material with Mick Jagger. Was often (though not always) billed as "Keith Richard" in the 1960s, as their early management wanted his name to be similar to Britain's biggest pre-Beatles rock star, Cliff Richard.

Brian Jones: Born February 28, 1942 in Cheltenham, in England near the England-Wales border. Rhythm guitarist, and occasional lead guitarist depending upon Keith Richards's role in certain songs, of the Rolling Stones. Also played harmonica, tambourine, piano, organ, sitar, marimbas, dulcimer, recorder, slide guitar, and Mellotron. Co-founded the Rolling Stones with Jagger and Richards in mid-1962. Fired from the band by the other members on June 8, 1969. Drowned in his own swimming pool on July 3, 1969.

Charlie Watts: Born June 2, 1941, in the Kingsbury district of London. Drummer in the Rolling Stones; had previously drummed in various blues and jazz groups, most importantly Blues Incorporated, a band led by Alexis Korner, with whom he played right before joining the Rolling Stones. Joined the Rolling Stones in January 1963.

Bill Wyman: Born Bill Perks on October 24, 1936 in the Lewisham district of London. Bass player in the Rolling Stones. Had previously played in numerous semi-professional and professional rock groups, most notably the Cliftons, with whom he was playing right before joining the Rolling Stones in December 1962. Wrote just one Rolling Stones song, though another of his compositions appeared on an outtakes compilation, and others have appeared on bootlegs. Left the Rolling Stones in January 1994.

Ian Stewart: Born July 18, 1938 in Scotland. Keyboard player (primarily piano) and occasional maracas player in the Rolling Stones from the time they were founded in mid-1962 until he was removed from the official lineup by management in May 1963. Nonetheless, he continued to appear with them on numerous records (sometimes playing organ) and even occasionally onstage. From the time he was dropped from the official lineup, he worked for the band as their road manager as well. Died on December 12, 1985.

Dick Taylor: The most notable of the early members of the Rolling Stones who was gone by 1963. Met Keith Richards in art school, and played (on guitar) with him and Jagger in an embryonic version of the Rolling Stones. Left in late 1962, soon founding his own band, the Pretty Things, which had some British hits and were also heavily influenced by American rhythm and blues.

Bob Beckwith: Guitarist with Little Boy Blue & the Blue Boys, the group (with Jagger, Richard, and Taylor) that evolved into the Rolling Stones, without Beckwith.

Alan Etherington: Another member of Little Boy Blue & the Blue Boys, though his role seems to have been limited to hand percussion.

Geoff Bradford: Briefly a guitarist in the Rolling Stones in their early days, but left as he was a blues purist and did not want them playing rock'n'roll, or rock-influenced material.

Mick Avory: Only drummer with early version of the Rolling Stones briefly in 1962, but soon achieved fame as drummer in the Kinks.

Tony Chapman: Rolling Stones drummer that Charlie Watts replaced in early 1963. Chapman had played with Bill Wyman in the Cliftons, and was responsible for bringing him into the Rolling Stones.

Carlo Little: Briefly considered as drummer for the Rolling Stones, and played in the band of one of Britain's early rock singers, Screaming Lord Sutch. Influenced Keith Moon's style.

Ricky Fenson: Briefly played bass alongside Carlo Little at some early Rolling Stones gigs, and like Little also played in Screaming Lord Sutch's band.

Alexis Korner: The musician most responsible for popularizing the blues in the United Kingdom. Many future British blues-rock musicians passed through his band at one time or another, including Mick Jagger, Brian Jones, Charlie Watts, Jack Bruce, Ray Davies, Andy Fraser (bassist in Free), Paul Rodgers (singer in Free and Bad Company), and Robert Plant. Mentored many younger musicians interested in the blues, including Brian Jones, who stayed with Korner and his family when he first started thinking of moving from London to Cheltenham.

Giorgio Gomelsky: Ran the Crawdaddy Club in Richmond, on the outskirts of London, which became the venue most crucial to building the Rolling Stones' following in early 1963. Acted as their unofficial manager for a few months in early 1963, but was edged out of that position when Andrew Oldham and Eric Easton signed the band in spring 1963, while Gomelsky was briefly out of the country. Gomelsky later managed and co-produced the Yardbirds, and was involved in similar capacities for psychedelic and progressive rock

acts like Julie Driscoll, Brian Auger, Blossom Toes, and Gong, who sometimes recorded for his Marmalade label.

Jimmy Phelge: Flatmate of Mick Jagger, Keith Richards, and Brian Jones when they lived together in 1963 in an apartment on Edith Grove in the Chelsea/Kings Road neighborhood of London. Fitting into the squalid flat with his colorfully outrageous behavior, Phelge was honored by the Stones when they adopted the "Nanker-Phelge" pseudonym for early originals whose songwriting was credited collectively to the band.

Andrew Loog Oldham: Born January 29, 1944 in London. Worked as music publicist, including (briefly) on behalf of Brian Epstein and the Beatles in early 1963, before signing a deal to manage the Rolling Stones (with Eric Easton as co-manager) in spring 1963. Also produced the Rolling Stones' records until he broke his association with the band around late summer 1967. Also worked with numerous other artists, including Marianne Faithfull, the Small Faces, and the Nice. Co-founded Immediate Records, one of the UK's earliest independent (with major label distribution) pop-rock labels, though the Rolling Stones did not record for it.

Eric Easton: With Andrew Oldham, co-manager of the Rolling Stones from spring 1963 to 1965. A booking agent, Easton handled more of the business end, while Oldham concentrated more on the artistic and image sides of things.

Glyn Johns: Recording engineer who recorded the Rolling Stones' first truly professional studio tracks in March 1963 at IBC Studios. Johns hoped to produce them before Andrew Oldham assumed that role, but did agree to work as an engineer on numerous recordings sessions in the mid-to-late 1960s. Also worked as recording engineer for many top UK '60s acts, including the Who, Traffic, and the Beatles (whose *Let It Be* album he co-produced). Later had success as a producer, most famously with the Who and the Eagles.

Harold Pendleton: Ran the Marquee Club in London, where the Rolling Stones had early gigs, and which became one of the leading rock venues in the world, especially for up-and-coming British bands. Keith Richards was very resentful of Pendleton for not being

too receptive to booking the Stones in their early days, feeling that he wanted to keep the Marquee and the London club scene in general in the hands of jazz musicians, and felt threatened by the onset of younger blues and rock bands.

Norman Joplin: The first rock journalist to write enthusiastically about the Rolling Stones in the national music press (in *Record Mirror*), in spring 1963, which helped alert Andrew Oldham to the Rolling Stones' potential.

Peter Jones: Freelance journalist who also helped alert Andrew Oldham to the excitement the Rolling Stones were causing at the Crawdaddy Club.

Doris Richards: Keith Richards's mother, and the only Rolling Stones parent who took that much of an interest in the band's career, sending him food to help keep him, Brian Jones, and Mick Jagger from starving when they shared a London flat as unemployed musicians in the winter of 1962-63.

Pat Andrews: One of the women with whom Brian Jones fathered a child before joining the Rolling Stones. Lived with Jones briefly in London around the time the Stones were forming.

Linda Lawrence: Brian Jones's most serious pre-1965 girlfriend. He also fathered a child with her.

Chrissie Shrimpton: Mick Jagger's most serious pre-Marianne Faithfull girlfriend, from early 1963 through late 1966. Sister of famous model/actress Jean Shrimpton.

Linda Keith: Keith Richards's most serious pre-1967 girlfriend. Also briefly a girlfriend of Jimi Hendrix, shortly before he rose to fame.

Shirley Watts: Born Shirley Ann Shepherd, married Charlie Watts in 1964. They are still married, with one daughter born in 1968. She has kept a consistently low public profile.

Diane Wyman: Bill Wyman's first wife. Born Diane Cory, married Wyman in 1959. They had one son together, and were divorced in 1969. Had an even lower public profile than Charlie Watts's wife.

Dick Rowe: A&R director at Decca Records, one of the UK's biggest labels. Signed the Rolling Stones in spring 1963, partly to make up for having pass on the Beatles in early 1962.

Phil Spector: The most famous American rock producer of the early-to-mid-1960s, who crafted a symphonic "Wall of Sound" with artists like the Ronettes, Crystals, and Righteous Brothers. A big influence on Rolling Stones producer/manager Andrew Oldham. Met the Rolling Stones in early 1964 and helped at the recording session for their first big UK single, "Not Fade Away," also co-writing the B-side ("Little By Little") with the group. Spector would also play one of the guitars on "Play with Fire."

Gene Pitney: American pop-rock star, famous for melodramatic hits like "Town Without Pity" and "It Hurts to Be in Love." Also helped at the "Not Fade Away" session. The first notable artist to record a Mick Jagger-Keith Richards composition, and the first to take a Jagger-Richards composition onto the US charts with "That Girl Belongs to Yesterday" (which was a Top Ten UK hit) in early 1964.

Bo Diddley: Great early Chicago rock star, famous for his "Bo Diddley beat," which the Rolling Stones used on "Not Fade Away." One of the other acts on the Rolling Stones' first British tour in late 1963. He said Brian Jones was the only guitarist to figure out how to replicate Diddley's wobbly, distorted sound, as heard on the early Rolling Stones track "Mona."

Little Richard: Another American rock star on the bill of the Rolling Stones' first British tour.

The Everly Brothers: Yet another star American rock act on the bill of the Rolling Stones' first British tour.

The Ronettes: American girl group stars produced by Phil Spector, most famous for the 1963 hit "Be My Baby." Shared the bill with the

Rolling Stones on the band's first bill-topping UK tour in early 1964. A couple of the Stones had brief romantic dalliances with a couple of the Ronettes.

The Beatles: Top rock group of the 1960s (and all time). First met the Rolling Stones when they went to see them at the Crawdaddy Club on April 14, 1963. They and the Stones would be friendly rivals throughout the 1960s, influencing each other and competing for the best-selling and most important records, though the Stones remained #2 in the rivalry.

Bill Farley: Engineer for many of the Rolling Stones' British recordings in 1964 at Regent Sound Studios in London.

Dean Martin: Hosted the Rolling Stones' first national US television appearance on *Hollywood Palace* on June 3, 1964, making jokes at their expense in his introduction and comments.

Ron Malo: Engineer for the Rolling Stones' 1964-65 recording sessions at Chess Records in Chicago. He worked with many US rock, soul, and blues greats at Chess.

Murray the K: Most known for befriending and trailing the Beatles on their first US tour, New York radio DJ Murray the K was also quick to ingratiate himself with the Rolling Stones on their first visit in June 1964. He was the one who suggested they cover an obscure soul single by the Valentinos, "It's All Over Now."

Marianne Faithfull: After getting discovered by Andrew Oldham, became one of the first artists to have a hit with a Jagger-Richards song (also co-written by Oldham) with "As Tears Go By" in 1964, a year before the Stones had a US hit with the same song. Still a teenager at the time, she would have a much bigger role in the Stones' affairs a few years later, as Mick Jagger's girlfriend.

Ed Sullivan: Host of *The Ed Sullivan Show*, the most popular US television variety program. After the Stones appeared on the October 25, 1964 episode, he was so offended by their appearance and the hysteria they caused that he promised they'd never be on the show again. But they were – five more times.

James Brown: The soul superstar whose explosive set the Rolling Stones had to immediately follow to close *The T.A.M.I. Show* film in late 1964 in Santa Monica. Brown's style and onstage dancing footwork influenced Mick Jagger.

Notable Landmarks:

Dartford, England: London suburb where Mick Jagger and Keith Richards grew up. They knew each for brief periods of time as kids, but truly became friends in 1961 when they reacquainted themselves on a train from Dartford to London, when Richards noticed Jagger was carrying imported blues and rock'n'roll records.

Cheltenham, England: Mid-sized city near England-Wales border where Brian Jones grew up, upsetting the rather conservative, provincial town as a teenager with his rowdy behavior.

Sidcup Art College: Suburban London art school attended by Keith Richards and fellow guitarist Dick Taylor, who started playing music together while they were students. Pretty Things singer Phil May also went to the school.

London School of Economics: Prestigious London university attended by Mick Jagger until his burgeoning success with the Rolling Stones forced him to take a leave of absence (which turned out to be permanent) in 1963.

Marquee Club: Central London club where the Rolling Stones played their first show on July 12, 1962. Other clubs where the band played with some regularity in their early days included Studio 51 (where John Lennon and Paul McCartney finished writing "I Wanna Be Your Man" to give to the Stones at a group rehearsal), the 100 Club, and the Red Lion pub in the suburb of Sutton.

Crawdaddy Club: The club more than any other, in Richmond on the outskirts of London, where the Rolling Stones built a fanatical following with regular shows in early 1963.

102 Edith Grove: Flat shared by Mick Jagger, Keith Richards, Brian Jones, and Jimmy Phelge in late 1962 and early 1963, when Richards and Jones were unemployed, Jagger was a student, and they were barely surviving as they struggled to establish the Rolling Stones as a professional band.

IBC Studios: London studios where the Stones recorded their first highly professional demos with engineer Glyn Johns in March 1963.

33 Mapesbury Road: Flat shared by Mick Jagger, Keith Richards, and Andrew Oldham in 1963 and 1964, after Jagger and Richards moved out of Edith Grove. This is where Oldham locked Jagger and Richards in a room to force them to begin writing songs.

Regent Sound Studios: London studios on Denmark Street where the Stones did the bulk of their 1964-65 UK recording sessions.

Chess Records Studios: Used by legendary blues/soul/jazz/rock'n'roll label Chess Records in Chicago, and site of some Rolling Stones recording sessions on their first visits to the US.

Empress Ballroom: Blackpool, England venue where a Rolling Stones performance on July 24, 1964 was cut short by a full-blown riot after an audience member spit on Keith Richards, who kicked him in the face in retaliation.

13 Chester Street: London flat known for partying scenes where Brian Jones lived after leaving Edith Grove, his flatmates including members of the Pretty Things.

Studio 50: Manhattan studios of CBS TV where the Rolling Stones filmed their appearances on *The Ed Sullivan Show*.

Santa Monica Civic Auditorium: Venue where the Rolling Stones filmed their appearance closing *The T.A.M.I. Show* in late October 1964.

Twelve Essential Albums by Artists of the 1950s and Early 1960s Who Were Influential on the Rolling Stones:

Arthur Alexander, *The Ultimate Arthur Alexander* (Razor & Tie, 1993). It's a tough call as to whether Alexander should be placed within the time frame of transitional early '60s rock or early soul, as he straddled both eras. The best of his early-to-mid-'60s work is collected here, and although he isn't too famous, he was one of the first notable performers of soul music in the modern style. He was also a big influence on the Beatles, who covered his song "Anna" on their first album, and other Alexander numbers like "Soldier of Love" and "A Shot of Rhythm and Blues" live and on the BBC. He was almost as big an influence on the Rolling Stones, who made his “You Better Move On” the featured track on their first EP in early 1964, and also probably considered releasing his “Go On Home Girl” after they recorded it in 1963.

Chuck Berry, *The Anthology* (Chess, 2000). Two-CD, 50-song compilation of his most essential tracks from the mid-1950s through the early 1970s, including hits and his most influential non-hits. These include some of the most familiar and most-covered songs in all of rock, important both for the quality of the songwriting and the many classic riffs in tunes like "Johnny B. Goode," "Roll Over Beethoven," "Rock and Roll Music," "Sweet Little Sixteen," and "Reelin' & Rockin'." The Rolling Stones covered more of Berry’s songs than anyone else’s. The single-disc collection *The Great Twenty-Eight* contains most of his most well known songs.

Bo Diddley, *His Best* (Chess, 1997). Far less commercially successful than Chuck Berry, fellow Chess Records guitarist/singer/songwriter Bo Diddley was almost as influential. The most blues/R&B-influenced bands of the British bands especially counted him as among their chief inspirations, particularly the Rolling Stones and the Yardbirds. This has 20 of his most celebrated songs, including "I'm a Man," "Bo Diddley," "Pretty Things," "Who Do You Love?," "Mona," “Road Runner," "I Can Tell," and "You Can't Judge a Book By Its Cover," many of which boast his trademark Bo Diddley beat.

Slim Harpo, *Best of* (Hip-O, 1997). With his lazy vocals, stinging guitar, and breezy harmonica, Slim Harpo was one of the most accessible early electric Southern bluesmen. The Rolling Stones did

his “I’m a King Bee” (included here) on their first album, and Harpo made the pop top twenty in 1966 with “Baby Scratch My Back” (also included here).

Elmore James, *The Sky Is Crying: The History of Elmore James* (Rhino, 1993). It’s a little strange the Rolling Stones never put an Elmore James song on their 1960s records, since he was the biggest influence on Brian Jones’s slide guitar playing. Jones even called himself “Elmo James” for a while. Though not the most diverse of major bluesmen, this has his major songs, including “Dust My Broom,” “The Sun Is Shining,” and “Shake Your Moneymaker.”

Little Walter, *His Best* (MCA/Chess, 1997). Starting as a Muddy Waters sideman, Little Walter became one of the biggest Chicago electric blues stars of the early-to-mid-1950s. His harmonica playing influenced numerous British rock stars, and his biggest hit, 1955's "My Babe," took Chicago blues close to rock'n'roll.

Jimmy Reed, *The Very Best of Jimmy Reed* (Rhino, 2000). There are enough Reed best-ofs out there to make the distinctions between them rather minor. This is a good 17-song one of the Chicago bluesman whose relaxed midtempo approach gave him some crossover rock success, including “Big Boss Man,” “Bright Lights, Big City” (recorded by the Stones on their March 1963 demos), and “Honest I Do” (done by the group on their first album).

Phil Spector, *Wall of Sound: The Very Best of Phil Spector, 1961-1966* (Sony, 2011). Spector’s influence on the Stones might have been primarily via their manager/producer Andrew Oldham, but it was there nonetheless. All of the biggest hits Spector produced for the Crystals, the Ronettes, the Righteous Brothers, and others are here, also throwing in Ike & Tina Turner's "River Deep, Mountain High." These were the densest, most elaborate rock productions of the early (and sometimes mid-) 1960s, and made a huge impact both on other musicians and the way the studio was used to record popular music.

Muddy Waters, *His Best, 1947 to 1955* (MCA/Chess, 1997). The best of the most influential Chicago bluesman in his first decade at Chess Records includes several songs covered by blues-rock

bands, like "I Just Want to Make Love to You," "I'm Your Hoochie Coochie Man," and "Rollin' Stone," the last of which gave the Rolling Stones their name.

Howlin' Wolf, *His Best* (MCA/Chess, 1997). Major Chicago bluesman (by way of Memphis) whose penetrating vocals, harmonica, and guitar work (often by sideman Hubert Sumlin) were major influences on the Rolling Stones. They covered his version of "Little Red Rooster" for a #1 single in the UK in late 1964. This twenty-track compilation doesn't have every last Howlin' Wolf classic, but does include the most famous, like "Smokestack Lightning," "Little Red Rooster," "Spoonful," "Back Door Man," "Wang Dang Doodle," "Killing Floor," and "Three Hundred Pounds of Joy."

Various Artists, *Blues Masters Vol. 2: Postwar Chicago Blues* (Rhino, 1992). Excellent 18-song survey of the Chicago electric blues of the 1950s and early 1960s that served as a vital source for rock, including tracks by giants like Muddy Waters, Howlin' Wolf, Little Walter, Bo Diddley, Jimmy Reed, Sonny Boy Williamson, and Junior Wells.

Various Artists, *Stone Rock Blues* (MCA/Chess, 1994). There still isn't a comprehensive collection of the original versions of all the songs the Rolling Stones covered between 1963 and 1965. This eighteen-track CD has a lot of them, however, mostly from the Chess catalog of Bo Diddley, Chuck Berry, Muddy Waters, and Howlin' Wolf. Arthur Alexander's "You Better Move On" is thrown in for good measure, as are two of the late-'50s hits by white rockers the Stones covered, Buddy Holly's "Not Fade Away" and Dale Hawkins's "Susie Q."

Essential Albums by Other Artists That Were Influential On, Admired By, or Influenced By the Rolling Stones before mid-1964:

The Beatles, *Please Please Me* (EMI, the Beatles' first album, originally released March 1963). Such was the magnitude of the Beatles' rise that they influenced everyone working within British rock music, including the Rolling Stones. If not for them, the realm

in which a new generation of British rock bands could operate would have been much smaller, and perhaps not have existed at all. *Please Please Me* is the album that established the blueprint not just for the Beatles' career, but for the British Invasion and much of 1960s rock. In addition to containing their imaginative versions of an assortment of classic American rock and soul songs, eight of the fourteen songs show Lennon and McCartney starting to flower as rock's greatest songwriters. Key tracks: their first big British hit single, "Please Please Me"; two other of their first great original songs, "I Saw Her Standing There" and "Do You Want to Know a Secret"; and their most popular and raucous cover ever, "Twist and Shout," which opened many Beatles concerts for the next couple of years.

The Beatles, *With the Beatles* (EMI, the Beatles' second album, originally released November 1963). Although it was like *Please Please Me* almost equally divided between original material and covers, the originals in particular showed enormous growth in the sophistication of their melodies and harmonies, and all tracks showed their and George Martin's increased confidence in devising powerful arrangements specifically suited for the recording studio. Key tracks: "All My Loving," one of the first Paul McCartney-dominated Lennon-McCartney compositions to become a popular standard; "It Won't Be Long," one of the greatest early John Lennon-dominated compositions not to be chosen as a single; "Don't Bother Me," George Harrison's first composition; the early Motown classic "Money," one of their most exciting covers. As it pertains to the Rolling Stones, the track of particular interest is the Beatles' own version (with Ringo Starr on vocals) of "I Wanna Be Your Man," which the Stones released three weeks in a bluesier, rawer interpretation on their second single before this album came out.

Booker T. & the MG's, *The Very Best of Booker T. & the MG's* (Rhino, 1994). The best soul instrumental group was one of the best instrumental groups, period, and had a lot to do with establishing the sound of Southern soul and Stax Records. This has the hits they made throughout the 1960s, including "Green Onions," "Time Is Tight," and "Hang 'Em High." Their influence on the Rolling Stones can be heard in two of the Stones' early group-penned instrumentals, "Stoned" and "2120 South Michigan Avenue."

Alexis Korner, *Bootleg Him!* (Castle, 1992). Given the unquestioned irreverence in which he's held by many British rock greats, Korner's albums can come as an unpleasantly pedestrian shock to listeners. His importance and strengths were as a mentor, not as a musician, as he had a gravelly voice and his recordings were usually average blues at best. This 20-track compilation of 1961-71 recordings wisely emphasizes performances on which future stars were among his accompanists, including Jack Bruce, Danny Thompson (later of Pentangle), Terry Cox (also later of Pentangle), Ginger Baker, Paul Rodgers (singer with Bad Company and Free), Andy Fraser (bassist in Free), and Robert Plant. Of special note to Rolling Stones fans is a 1962 version of "I'm a Hoochie Coochie Man" with Charlie Watts on drums (and Jack Bruce on bass) – the only commercially issued pre-Rolling Stones track on which Watts plays.

Rufus Thomas, *The Best of* (Rhino). This humorous Memphis singer's career spanned pre-rock electric blues to funk. In the early-to-mid-'60s he specialized in soul dance songs, including "Walking the Dog," which the Rolling Stones did on their first album, and which Rufus sings in his original version on this compilation.

The Yardbirds, *Five Live Yardbirds* (1964, Snapper). The Yardbirds took over the Rolling Stones' residency at the Crawdaddy Club when the Stones got too big to continue playing there, and drew from a similar well of Bo Diddley/Chuck Berry/Jimmy Reed material. Yardbirds singer Keith Relf even once said that choosing their early material was a matter of finding Bo Diddley songs the Stones hadn't yet done off of a Diddley album. *Five Live Yardbirds* was recorded live in 1964 when Eric Clapton was their original guitarist, and has the group at their bluesiest, though they were already mutating R&B into something else with improvisation on raveups like "Smokestack Lightning."

Various Artists, *The British Invasion: The History of British Rock, Vol. 1-9* (Rhino, 1990/1991). While a nine-volume series might seem like overkill, it isn't. There was so much worthwhile British Invasion music from the 1960s that it takes a lot of space to document it. This series, in addition to including plenty of hits by

most of the artists listed above, has many others by other significant British Invaders like Gerry & the Pacemakers, Billy J. Kramer, Petula Clark, Peter & Gordon, Freddie & the Dreamers, the Swinging Blue Jeans, the Honeycombs, Wayne Fontana & the Mindbenders, Tom Jones, the Nashville Teens, and Chad & Jeremy. It's the widest-ranging compilation series documenting the British rock arena in which the Stones rose to prominence. It also has worthy tracks by artists who didn't manage to make it big and were virtually unknown in the US, like the Creation, the Smoke, and the Action. The only serious flaw is the absence of songs by groups whose material couldn't be licensed, such as the Beatles (except for their pre-1962 Hamburg recordings), the Rolling Stones themselves, the pre-psychedelic Animals, the Who, the Dave Clark Five, Herman's Hermits, and Marianne Faithfull.

Various Artists, *History of British Blues* (Sire, 1973). There's been no really good various-artists compilation of 1960s British blues. This double LP is hard to get now, goes downhill on the second disc, and is missing anything by the Rolling Stones. Nonetheless, it has tracks by some of the key major (Yardbirds, John Mayall, Fleetwood Mac, Graham Bond, Alexis Korner, Savoy Brown) and minor (Cyril Davies, Downliners Sect, Aynsley Dunbar, Duster Bennett, Chicken Shack, a pre-Fleetwood Mac Christine McVie) players in British blues and blues-rock from throughout the 1960s.

Various Artists, *Walking Through the Sleepy City* (London Japan, 1982). In their early years as a songwriting team, Mick Jagger and Keith Richards (much like John Lennon and Paul McCartney of the Beatles at the same time) had some of their lesser compositions covered by other artists, often not releasing their own versions. There hasn't been a comprehensive collection of these giveaways, most of which, unlike Lennon-McCartney's, were flops. This hard-to-find 13-song Japanese LP anthology comes the closest, including songs Jagger-Richard donated to British stars Marianne Faithfull ("As Tears Go By") and Lulu ("Surprise Surprise"). The Stones did their own versions of those, but none of the other tracks (mostly from the mid-'60s) were on their own releases. There was a good reason for that: they were rather wimpy, heavily Merseybeat-influenced British Invasion pop tunes, as the pair struggled to find their own writing voice. This also includes Marianne Faithfull's version of

“Sister Morphine,” released in 1969, a couple of years before the Stones’ rendition showed up on *Sticky Fingers*. Sadly the best obscure song Jagger and Richards gave away, “I’d Much Rather Be with the Boys” (co-written with Andrew Oldham and done by the Toggery Five), is not here.