

THE ROLLING STONES

Week Four

Essential Listening:

1. *Get Yer Ya Ya's Out* (ABKCO, 1970). Although this live album was released in 1970, it was recorded at concerts during their first US tour with the Mick Taylor lineup in late November 1969. It draws mostly on the their late-'60s recordings, with a rougher feel than the studio versions. The one track that definitely does surpass the studio version is "Midnight Rambler," which is drawn out and elongated to dramatic effect. It also has a Chuck Berry song that had not appeared on their previous releases, "Little Queenie." Not that it matters too much (and this is fairly common practice with many live albums), but it's not a wholly live album, with some overdubbing getting done in London in early 1970. A 2009 reissue expands it in size considerably, adding five previously unreleased tracks; recordings made on the same tour by support acts B.B. King and Ike & Tina Turner; and a DVD of performances of five songs from their shows at New York's Madison Square Garden in late November 1969.

2. *Sticky Fingers* (Universal, 1971). A combination of sessions from early 1969 to early 1971, *Sticky Fingers* wasn't the most cohesive Stones records – but then, how many *were* cohesive? Though drawing from much of the same blues-rock influences as *Beggars Banquet* and *Let It Bleed*, it used more brass and orchestration. "Brown Sugar" was one of their biggest hits and hardest rockers, and had some of their most controversial lyrics; "Bitch" wasn't a single, but was in a similar vein. Other very popular songs on the LP included "Wild Horses," their deepest foray into country-rock; "Can't You Hear Me Knocking," which segued from a blues-rocker to a Latin-shaded instrumental; and "Sister Morphine."

Recommended additional recordings by the Rolling Stones, mid-1969-1971:

1. From too many greatest-hits collections to count, like *Hot Rocks*: "Honky Tonk Women," their major 1969 classic hit single.

2. From *Metamorphosis* (ABKCO, 1975): Some marginal late-'60s outtakes, including a cover of Stevie Wonder's "I Don't Know Why"; "Family," whose references to incest might have been too hot to handle even for the Stones back then; "Downtown Suzie," the only Bill Wyman composition besides "In Another Land" to make it onto an official Rolling Stones record; and "Memo from Turner," a much better Mick Jagger solo version of which was used in the movie *Performance*.

3. From *Performance* soundtrack (Warner Brothers, 1991): There are actually no Rolling Stones songs on this album (or used in the movie itself). But the sole strongly Stones-related track, Mick Jagger's "Memo from Turner," sounds a lot like late '60s Stones in its vicious blues-rock and ironically sleazy lyrics. Some of the Stones flavor is due to the presence of Ry Cooder, who played on some of the group's late-'60s sessions, on slide guitar.

4. *From the Vault: The Marquee Club Live in 1971* (Universal, 2015). On March 26, 1971, the Rolling Stones were filmed at London's Marquee Club—one of the first venues they played regularly in their earliest years—for a planned television special. In keeping with some other filmed concert projects during this era, it ended up not getting broadcast (at least in its entirety), or often shown in its full form. In 2015, the film was finally made widely available on this two-disc release, one of which is a CD of music performed at the event, the other of which has the film. The CD has decent performances of songs from the *Let It Bleed/Sticky Fingers* era, as well as "Satisfaction." Bonus tracks include two alternate versions apiece of "I Got the Blues" and "Bitch."

5. From *Rolling Stones Rarities 1971-2003* (Virgin, 2005): There is but one rare official non-LP track from 1970-1972: a live version of Chuck Berry's "Let It Rock," recorded at Leeds University in March 1971. It was originally used on the British single of "Brown Sugar." It's also on the box set *The Singles Collection 1971-2006*, if you can't get enough of wallet-draining luxuries.

Notable unreleased Rolling Stones material, mid-1969-1971:

1. Live in Oakland Coliseum, second show, November 9, 1969: Issued shortly afterward as *Liver Than You'll Ever Be*, this was one of the first popular rock bootlegs, and likely influenced Decca Records to issue an official live concert album from the same tour (*Get Yer Ya Ya's Out*, drawn from different shows). Bay Area rock critic Greil Marcus, at the time and later, asserted that this was better than *Get Yer Ya Ya's Out*. In truth, it's pretty similar (recorded only a few weeks earlier than *Ya Ya's*, after all), and the sound quality's not as good, though the performance is a little more spontaneous. It does have a couple songs not on *Ya Ya's*, "Gimme Shelter" and "I'm Free." There are also, incidentally, numerous unreleased late-'60s studio outtakes that are sporadically interesting to Stones scholars, but tend to be fragments of songs and jams.

2. Live concert at Leeds University on March 13, 1971. The entire show at which "Let It Rock" was recorded has been bootlegged in decent sound, otherwise mostly featuring popular songs from the late 1960s and early 1970s.

3. "Cocksucker Blues": The most notorious studio outtake ever recorded by anyone, this shockingly profane acoustic blues was recorded in May 1970 to fulfill a contractual obligation. Decca Records was entitled to one previously unissued track before they released the Rolling Stones from their contract. The Stones gave them this, knowing full well it was unreleasable, although legally it fulfilled the contract. It did supply the title of the equally unreleasable documentary of the Stones' 1972 US tour.

Recommended additional reading (in addition to sections on the mid-1969-1971 Rolling Stones on general suggested reading list):

Ain't It Time We Said Goodbye: The Rolling Stones on the Road to Exile, by Robert Greenfield (Da Capo, 2014). Slim (one-or-two-sittings) but interesting recount of the Stones' "farewell" tour of Great Britain in March 1971, shortly before they went into exile in France, by a *Rolling Stone* reporter who traveled with them. This is interspersed with behind-the-scenes accounts of inside information he learned after the tour (sometimes years later), along with amusing stories of his ultimately successful attempt to pry a

lengthy interview out of Keith Richards in France later that year. Oddly, this is better than the two longer, more widely known books the same author wrote about the Stones in the early 1970s (*Exile on Main Street: A Season in Hell with the Rolling Stones* and *S.T.P.: A Journey Through America with the Rolling Stones*).

Altamont: The Rolling Stones, The Hells Angels, And the Inside Story of Rock's Darkest Day, by Joel Selvin (Dey St., 2016). Book-length examination of the Altamont festival, drawing from more than one hundred interviews. Among them were people who had seldom or never given their accounts of what happened at the turbulent concert, as well as some famous musicians who played there (though none of the Rolling Stones). What emerges is a tale of a good, or at least admirably utopian, idea that was altered and grew out of control, to the point that no one was really in charge of staging and supervising the event, and no one eager to be accountable for its negative consequences.

Blues-Rock Explosion, edited by Summer McStravick and John Roos (Old Goat Publishing, 2001). Not the easiest book to find, but contains 42 decent profiles/overviews of influential US and UK blues-rock acts from the 1960s and early 1970s, from the most famous (the Allman Brothers, Eric Clapton) to the more obscure Chicken Shack, Graham Bond, the Artwoods). The Rolling Stones aren't among the artists covered, but this helps document a scene that they more than any other act were responsible for creating.

Brian Jones: Who Killed Christopher Robin? The Murder of a Rolling Stone, by Terry Rawlings (Helter Skelter, 2005). Although the death of Jones is highlighted in the title, more than half of this is actually a biography of Brian, with a few sections about his controversial death at the end. This does an adequate if unspectacular job of covering the essentials of his life, and received some attention for its assertions that Jones was killed by Frank Thorogood, based on a deathbed confession to one witness. A better, and likely the best, biography of Jones is due soon from experienced rock writer Paul Trynka, though as of this writing it doesn't have a publication date.

Every Night's a Saturday Night: The Rock'n'Roll Life of Legendary Sax Man Bobby Keys, by Bobby Keys with Bill Ditenhafer (Counterpoint, 2012). Since the early '70s, Keys has usually been the saxophonist of choice for the Stones, whether on records or world tours. His conversationally straight-shooting autobiography has its share of saucy on-the-road tales, like the time he blew his tour profits on filling a bathtub with champagne to impress a French groupie ("which was kind of dumb, but, you know, man, I'd do it again"). But there's also plenty of engrossing detail on his rise through the ranks in the '60s tour bands of Buddy Knox, Bobby Vee, and Delaney & Bonnie, as well as how Eric Clapton's failure to commit to getting Bobby into Derek & the Dominos led to work and play with George Harrison and John Lennon. For music fans, there are insightful and serious rundowns of how his parts were created and recorded, most famously for "Brown Sugar."

Let It Bleed: The Rolling Stones, Altamont, and the End of the Sixties, by Ethan A. Russell (Springboard Press, 2009).

Bountifully illustrated account of Altamont and the Stones in 1969, by a photographer who was on the scene.

Mick Brown on Performance, by Mick Brown (Bloomsbury, 1999). As part of Bloomsbury's series of movie guides, writer Mick Brown devoted an entire book to the cult film *Performance*. This has more information about the movie, its production, and its participants than anywhere else, drawing on some first-hand interviews (though not with Mick Jagger). The structure isn't as accessible as it could be, though, with entries and essays detailing matters related to the film in an alphabetical "A-Z" format.

A Prince Among Stones, by Prince Rupert Loewenstein (Bloomsbury, 2013). Quirky autobiography by the man who looked after the Rolling Stones' financial affairs from the end of the 1960s through 2007. Basically his life as an upper-class financier wouldn't have been interesting enough to the general public to deserve a book, so his personal background is mixed with his specific experiences with the Stones. Those sections have their fitfully interesting segments, as when he describes some of the machinations of making them hugely profitable, getting them out of bad deals they made in the 1960s, and relays his observations about

their personalities (without getting into too much testy water). There's no doubt he did good by the group, but their very association with an aristocratic fellow who frankly admits he doesn't like their music (or rock'n'roll), and eventually advised them to be taken over by a corporation (which they didn't do, a move that precipitated his decision not to work with them anymore), indicates how the whole enterprise of being a Rolling Stone changed from rebellion to a business.

Rock Folk: Portraits from the Rock'n'Roll Pantheon, by Michael Lydon (Citadel Underground, 1990). Although this is an anthology of late-'60s writing on more than half a dozen major artists, it concludes with a 63-page section on the 1969 US tour, during which Lydon had some inside access to the group and their associates.

The True Adventures of the Rolling Stones, by Stanley Booth (Chicago Review Press, 2000). Half history of the Stones, and half an account of their tempestuous 1969 US tour, for much of which Booth traveled with the band (including at their final violence-marred concert, at Altamont).

You Can't Always Get What You Want, by Sam Cutler (ECW, 2010). Memoir by road manager of the Stones' 1969 US tour, including but hardly limited to his eye-of-the-hurricane view of Altamont. Way above average as books by rock band associates go, it also includes some material on his subsequent stint as a road manager of the Grateful Dead.

Recommended DVDs/videos:

Every Night's a Saturday Night (MVD Visual, 2020). Keys is most known for playing on numerous Rolling Stones records and often touring with them, though he also recorded/toured with Joe Cocker, George Harrison, John Lennon, Delaney & Bonnie, and many others. Besides quite a bit of storytelling from Keys himself, there are comments from Keith Richards, Mick Taylor, Charlie Watts, frequent musical partner Jim Price, Bobby Whitlock, Richard Perry, and numerous others. There's some vintage footage from his stints with the Stones, Delaney & Bonnie, and Joe Ely, but the accent's on

the interviews, tracing his career from his teenage years in Lubbock through his times, some wild and crazy, with the Stones and others in the '70s.

From the Vault: The Marquee Club Live in 1971 (Universal, 2015). On March 26, 1971, the Rolling Stones were filmed at London's Marquee Club—one of the first venues they played regularly in their earliest years—for a planned television special. In keeping with some other filmed concert projects during this era, it ended up not getting broadcast (at least in its entirety), or often shown in its full form. In 2015, the film was finally made widely available on this two-disc release, one of which is a CD of music performed at the event (reviewed earlier in this handout), the other of which has the film. The concert has decent performances of songs from the *Let It Bleed/Sticky Fingers* era, as well as “Satisfaction.” Had it been widely viewed at the time, it would have solidified their images as the '70s began: Mick Jagger as the dominant visual focus; Keith Richards as the somewhat wasted-looking figure who nonetheless capably spins off licks; Mick Taylor as the stationary, skilled professional; Bill Wyman and Charlie Watts as the background rhythm section; and sidemen Bobby Keys and Jim Price as the brass section. (Ian Stewart and Nicky Hopkins also play keyboards, though they're just heard, not seen.) Bonus tracks include two alternate versions apiece of “I Got the Blues” and “Bitch,” and their *Top of the Pops* broadcast of “Brown Sugar.”

Gimme Shelter (Criterion, 1970). Documentary of the Stones' 1969 US tour, becoming infamous for capturing a murder on film at their final concert at Altamont Speedway. Includes plenty of performance footage (especially from Altamont) and other scenes surrounding the tour.

Ned Kelly (MGM, 1970). A movie starring Mick Jagger and directed by one of the finest British directors of the 1960s, Tony Richardson, should really have resulted in something better than this pretty dull Western, albeit one situated in the Australian outback in the late nineteenth century. Jagger plays Ned Kelly, a real-life robber and murderer who was a folk hero of sorts to the poor. Filmed after *Performance* but released first, it was unfairly viewed as Jagger's acting debut and generally panned. His only

musical performance in the film was of an a cappella Irish folk ballad, "The Wild Colonial Boy." Jagger on *Ned Kelly* in August 1970: "That was a load of shit. I only made it because I had nothing else to do."

Performance (1970). Sources are not definitive as to whether this movie, filmed in 1968 but not released until 1970, is available on authorized DVD. Mick Jagger plays a reclusive ex-rock star in his first and, still, most famous acting role. Though chaotic and often incomprehensible, it reflects the confusion of the late 1960s as times slipped from psychedelic euphoria to something more malevolent and decadent. There's no Rolling Stones music on the soundtrack, but Jagger memorably delivers one appropriate blues-rock song, "Memo From Turner." Also stars Keith Richards's girlfriend of the time (and ex-Brian Jones girlfriend), Anita Pallenberg.

The Rolling Stones 1969-1974: The Mick Taylor Years (Sexy Intellectual, 2010). Another of this company's passable retrospectives of a particular time in the band's career, emphasizing interviews with associates (John Mayall, a couple session musicians) and critics.

6 Ed Sullivan Shows Starring The Rolling Stones (Sofa Entertainment, 2011). This two-DVD set of all six episodes of *The Ed Sullivan Show* includes their final appearance on the program on November 23, 1969. With Mick Taylor on guitar, they played "Honky Tonk Women," "Love in Vain," and "Gimme Shelter."

The Stones in the Park (1969). There are a bafflingly large number of DVD releases of this documentary of their July 5, 1969 free concert in Hyde Park, to the point where you wonder if any of them are official. At any rate, this has good footage of the event, though the band were a little ragged, distracted by the death of Brian Jones (who had left the Stones just a month before) a couple of days earlier.

The Films of Kenneth Anger, Vol. 2 (Fantoma, 2007). Among the several shorts of this underground filmmaker collected on this DVD (with optional commentary by Anger) is the ten-minute 1969

movie *Invocation of My Demon Brother*, with a harsh, jarring Moog synthesizer soundtrack by Mick Jagger that ranks as the most experimental piece of music he ever did. Marianne Faithfull and Jagger's younger brother, Chris, make appearances in another short on the DVD, *Lucifer Rising*, completed in 1972 but not distributed until 1980. Anger's dalliances with Satanic rituals and depiction of disturbing imagery guarantee that these works (and most of his others) are not for the squeamish or easily offended. Much of *Invocation of My Demon Brother*, it turns out, was actually filmed in late 1967 at the Straight Theater in Haight-Ashbury.

Notable People:

Mick Taylor: Replaced Brian Jones as guitarist in the Rolling Stones in June 1969. Had played for about the prior two years in Britain's top blues-rock group, John Mayall's Bluesbreakers (in which he replaced Peter Green, who went on to found Fleetwood Mac). Played in the Rolling Stones until resigning in December 1974.

Ry Cooder: Session guitarist on some late-'60s Rolling Stones recordings, most notably (on mandolin) on *Let It Bleed*'s "Love in Vain" and *Sticky Fingers*'s "Sister Morphine." Noted for helping Keith Richards to learn playing guitar in the open G tuning style.

Merry Clayton: American soul singer who put out obscure records on her own and as part of girl groups in the 1960s. Most famous, however, for singing the female part on "Gimme Shelter."

Steve Winwood: British rock superstar as part of Traffic, Blind Faith, and the Spencer Davis Group. Plays on Mick Jagger's solo single "Memo From Turner."

Jim Capaldi: Traffic drummer, plays on Mick Jagger's solo single "Memo From Turner."

Gram Parsons: Country-rock singer and guitarist in (for about six months in 1968) the Byrds and the Flying Burrito Brothers. Became friendly with the Rolling Stones, especially Keith Richards, when the Byrds played in England in 1968. Considered a big influence on the Rolling Stones' more country-oriented material of the late 1960s

and early 1970s, especially “Wild Horses,” a Jagger-Richards composition that the Flying Burrito Brothers released before the Stones put out their version. Continued to hang out with the Stones and Keith Richards in particular after leaving the Flying Burrito Brothers in the early 1970s. Died of a drug overdose in 1973.

Blind Faith: Supergroup with Eric Clapton, Steve Winwood, Ginger Baker, and Ric Grech that put out just one album in 1969. Their free concert at Hyde Park in London on June 7, 1969 helped give the Rolling Stones the idea to give a free concert in the same park the following month.

Ike & Tina Turner: American soul greats who were one of the supporting acts on the Rolling Stones’ 1969 US tour. They had toured with the Stones previously in their final ‘60s UK tour in 1966.

B.B. King: American blues great who was another of the supporting acts on the Stones’ 1969 US tour. On some dates, he was replaced by Chuck Berry.

Terry Reid: British rock singer, and another opening act on the 1969 US tour. Jimmy Page’s original choice to be singer for Led Zeppelin, an opportunity he declined as he’d already started his solo career.

Ginger Johnson’s African Drummers: Played on “Sympathy for the Devil” at the Rolling Stones’ concert in Hyde Park in July 1969.

Donald Cammell: Co-director of *Performance*, starring Mick Jagger and co-starring Anita Pallenberg.

Nicholas Roeg: Co-director of *Performance*. Went on to become one of the more renowned directors of adventurous, experimental feature films, including *Walkabout*, *Don’t Look Now*, *The Man Who Fell to Earth*, and *Bad Timing*.

James Fox: Alongside Mick Jagger, had the leading role in *Performance*, playing a gangster on the run.

Michele Breton: Another *Performance* co-star, as part of the film's menage a trois with Jagger and Anita Pallenberg.

Tony Richardson: Director of *Ned Kelly*, starring Mick Jagger as a legendary Australian outlaw. Marianne Faithfull would have co-starred, but she had a drug overdose shortly before filming began. Richardson is more noted for his earlier British films *Look Back in Anger*, *The Entertainer*, *A Taste of Honey*, *The Loneliness of the Long Distance Runner*, and *Tom Jones*.

Kenneth Anger: Controversial American underground filmmaker whose ten-minute short *Invocation of My Demon Brother* has a soundtrack by Mick Jagger, playing avant-garde Moog synthesizer (and not singing). Anger has been cited as an influence on Jagger's adaptation of a slightly Satanic persona.

John Jaymes: Shady character who accompanied the 1969 US tour and helped, or tried to help, obtain sites for their tour-ending free concert in the Bay Area. No one seems to know quite how he got involved with the tour or what his function was.

Ronnie Schneider: Tour manager for the Rolling Stones in 1969 and 1970. Had worked on their 1966 US tour, and was connected to the group through his uncle, Allen Klein, though he continued working for the Stones for a while after the Stones took steps to sever their relationship with Klein.

Ethan Russell: Photographer who accompanied the Rolling Stones on their 1969 US tour, and wrote about his experiences in the book *Let It Bleed: The Rolling Stones, Altamont, and the End of the Sixties*. Among his most famous credits are the covers for the Beatles' *Let It Be* and the Who's *Who's Next*, as well as the booklet of the Who's *Quadrophenia*.

Barry Feinstein: Photographer of the infamous graffiti-ridden toilet stall intended for the cover of *Beggars Banquet*, which was replaced with another design at the insistence of Decca Records.

Albert DeSalvo: The “Boston Strangler,” a rapist and alleged murderer of several women, who partially inspired the lyrics to “Midnight Rambler.”

Melvin Belli: Renowned San Francisco attorney who got involved in the Rolling Stones’ efforts to find a site for their free Bay Area concert in late 1969.

Meredith Hunter: Berkeley teenager who was stabbed to death by a Hell’s Angel at the Rolling Stones’ free concert at Altamont.

Alan Passaro: Hell’s Angel who stabbed Meredith Hunter at Altamont.

Hell’s Angels: Long-running semi-outlaw, motorcycle-centered organization, some of whose members provided “security” at Altamont.

Jefferson Airplane: One of the support acts for the Rolling Stones at Altamont. Their lead singer, Marty Balin, was temporarily knocked out by a Hell’s Angel when he tried to break up a fight that had erupted near the stage. Other support acts included the Flying Burrito Brothers, Santana, and Crosby, Stills, Nash & Young.

The Grateful Dead: Often cited, or blamed, for having recommended the Hell’s Angels to do security at Altamont. Were supposed to play at Altamont, but backed out after hearing reports of violence.

Albert Maysles, David Maysles, and Charlotte Zwerin: Directors of the 1969 US tour documentary *Gimme Shelter*, most renowned for extensive footage of the Rolling Stones’ performance at Altamont (including the stabbing of Meredith Hunter).

Sam Cutler: Road manager of the 1969 US tour, which he emceed. The tour is the focus of his memoir *You Can’t Always Get What You Want*.

Stanley Booth: Journalist who accompanied the Stones on much of the 1969 US tour, including at Altamont. His experiences form

much of his combination tour memoir/Stones bio *The True Adventures of the Rolling Stones*.

Bobby Keys: Saxophonist on many Stones tours and records from the *Sticky Fingers* record onward, almost to the point where he was a semi-official member of the band. “Brown Sugar” has his most famous solo.

Jim Price: Trumpet player who, with Keys, formed a sort of brass section for the Stones in the early 1970s. Also plays piano on *Sticky Fingers*’s “Moonlight Mile.”

Jim Dickinson: Memphis musician/producer who plays piano on “Wild Horses.”

Billy Preston: American soul keyboardist who first rose to international fame as a contributor to the Beatles’ *Let It Be* sessions (most notably on “Get Back”), and later became a soul star on his own with hit singles. Contributed keyboards to all of the Rolling Stones’ 1970s albums except *Some Girls*, and played keyboards with them onstage from 1973-76.

Paul Buckmaster: Arranged strings on “Sway” and “Moonlight Mile” on *Sticky Fingers*.

Andy Johns: The younger brother of Glyn Johns, who engineered many sessions for the Rolling Stones in the 1960s and early 1970s. Andy Johns became an engineer himself, and worked in that capacity on the Stones’ albums in the first half of the 1970s.

Andy Warhol: Designed the famous cover of *Sticky Fingers*, which included a zipper. One of the most famous artists of the twentieth century; also an underground filmmaker and, in their early career, co-manager of the Velvet Underground.

Prince Rupert Loewenstein: Business manager of the Rolling Stones from the end of the 1960s through 2007, helping them extricate themselves from their deals with Allen Klein and Decca Records. He writes about his time with the Stones in his memoir *A Prince Among Stones*.

Ahmet Ertegun: Executive at Atlantic Records, one of the most successful US rock and soul labels from the late 1940s onward. Signed the Rolling Stones after they left Decca Records, allowing them to create their own Atlantic-distributed label, Rolling Stones Records, which was primarily a vehicle for...Rolling Stones records.

Marshall Chess: President of Rolling Stones Records from the time it started through 1977. Son of Leonard Chess, who with brother Phil Chess ran the Chicago independent label Chess Records, home of numerous blues and rock artists that inspired the Rolling Stones, like Chuck Berry, Bo Diddley, Muddy Waters, and Howlin' Wolf.

Marsha Hunt: American singer who had an affair with Mick Jagger that resulted in a daughter, Karis, being born in November 1970.

Bianca Jagger: Born Bianca Pérez-Mora Macias. Nicaraguan who met Mick Jagger in France in 1970, and married him in May 1971. A controversial figure to those who saw her as a pretentious high-society social climber/butterfly. She had one daughter with Jagger, Jade, before filing for divorce in 1978.

Notable Places:

Hyde Park: London's most famous park, where the Rolling Stones gave a free concert to several hundred thousand people on July 5, 1969. This was their first concert with new guitarist Mick Taylor, and was filmed for television, the subsequent special also getting issued on the DVD *The Stones in the Park*.

Altamont Speedway: Site of the infamous free concert in Altamont on December 6, 1969, marred by violence and the fatal stabbing of Meredith Hunter.

Sears Point Raceway: This site near Sonoma was considered as a site for the Rolling Stones' free December 1969 concert when a deal for Golden Gate Park couldn't be worked out, but a deal for Sears Point couldn't be worked out either.

Golden Gate Park: The Stones hoped to do their free tour-ending concert here in December 1969, but were denied the proper permits by the city of San Francisco.

Madison Square Garden: Famed New York arena where the bulk of *Get Yer Ya Ya's Out* was recorded in late November 1969. Some other recording was done in Baltimore a day before the Madison Square Garden shows.

25 Powis Square: The dilapidated house featured in *Performance*, in the Notting Hill neighborhood of London. Actually only exterior shots of this house are in the film; the interior ones were filmed elsewhere (see below).

15 Lowndes Square: Home in the Knightsbridge area of London where the interior scenes of *Performance* were filmed.

Chevron Hotel: Sydney, Australia hotel where Marianne Faithfull took an overdose of pills that nearly resulted in her death in early July 1969. She had traveled to Australia with Mick Jagger to co-star with him in *Ned Kelly*, but was replaced after the incident.

Muscle Shoals Studios: The first recordings for *Sticky Fingers* were done at this Alabama facility in early December 1969, during the Rolling Stones' 1969 US tour.

The Roundhouse, London: Site of final British concert, on March 14, 1971, before the Rolling Stones went into "tax exile" in France. They would not play Great Britain again until September 7, 1973.

Stargroves: Mick Jagger's country estate in England. The Rolling Stones did some recording here in the early 1970s with a mobile studio. Other artists did recordings with a mobile studio here too, most notably the Who and Led Zeppelin.

St. Tropez Town Hall: Mick and Bianca Jagger were married here on May 12, 1971 in front of a large jet set crowd including several rock stars who flew to France just for the occasion.

Essential Albums by Other Artists That Were Influential On, Admired By, or Influenced By the Rolling Stones in mid-1969-1971:

Blind Faith, *Blind Faith* (Universal, 1969). The sole album by the most hyped supergroup of all time (including Eric Clapton, Stevie Winwood, and Ginger Baker) is sometimes panned as disappointing and overblown. But although it didn't live up to its potential, much of it's actually solid bluesy progressive rock. Blind Faith's June 1969 Hyde Park free concert helped inspire the Stones to give one there the following month, and Clapton was rumored as a possible replacement for Brian Jones in the Stones around this time.

The Flying Burrito Brothers, *Hot Burritos! The Flying Burrito Brothers Anthology 1969-1973* (A&M, 2000). You couldn't do much better for a survey of the early work by the Gram Parsons-Chris Hillman lineup of this leading country-rock band, who via Parsons in particular influenced the Stones. This double CD has everything from their first two albums (including their version of "Wild Horses," released a year before the Stones put it out), as well as some odds and ends from other compilations and a non-LP single. Note, however, that there's also a good amount of less impressive post-Parsons material on disc two. If you want more consistency, you don't lose much by opting for the single-CD *Sin City: The Very Best of the Flying Burrito Brothers*, whose 25 songs were all cut during the Parsons era, and include every track from the group's first pair of LPs.

The Faces, *Good Boys When They're Asleep: The Best of Faces* (Rhino, 1999). The Faces, with Rod Stewart as lead vocalist, were one of the early-'70s British groups most often compared to the Rolling Stones for their mixture of raw power and bluesy, boozy rock. Uncoincidentally, Ron Wood was their guitarist, and would ultimately join the Rolling Stones a few years later. This is a single-disc anthology including their most famous song, "Stay with Me"; there are double-disc collections and a box set if you want to hear more.

Free, *Molten Gold: The Anthology* (A&M, 1993). The best of the younger bands from the British blues boom had some ties to the

scene in which the Stones started, as a couple of them had played with Alexis Korner and/or John Mayall. This two-CD collection has their hit "All Right Now."

Nicky Hopkins, Ry Cooder, Mick Jagger, Bill Wyman, & Charlie Watts, *Jamming with Edward* (Rolling Stones, 1972). On April 23, 1969, most of the Rolling Stones (Keith Richards was conspicuously absent) jammed with Nicky Hopkins and Ry Cooder. Why exactly these extracts were thought to be worthy of release is not easily explained. These are half-baked, dull blues improvisations, and set an unfortunate precedent for the Stones sometimes issuing material (on records and otherwise) with their authorization that did not provide good value for money. From Mick Jagger's liner notes: "As it cost about \$2.98 to make the record, we thought that a price of \$3.98 was appropriate for the finished product. I think that that is about what it is worth. No doubt some stores may even give it away...I hope you spend longer listening to this record than we did making it."

Howlin' Wolf, *The London Howlin' Wolf Sessions* (Chess, 1971). Charlie Watts and Bill Wyman were, along with Steve Winwood and Eric Clapton, in the band for this album recorded by blues great Howlin' Wolf in London in May 1970. Also making some contributions were Ian Stewart and Ringo Starr. The album, presented here in its original mix, was adequate but flawed, for it seemed like the players, whether because they were in awe of and/or uncomfortable with Howlin' Wolf, went through the numbers tentatively, with an ill-at-ease looseness. A more serious flaw was that the program consisted entirely of remakes of classic Wolf tunes (some admittedly obscure) that couldn't help but suffer in comparison with the earlier originals. A two-CD deluxe edition adds alternate takes and mixes, as well as three tracks from the sessions that first showed up on the 1974 album *London Revisited*.

Mississippi Fred McDowell, *The Best of Mississippi Fred McDowell* (Arhoolie, 1994). Country bluesman Fred McDowell recorded a lot between his discovery in the late 1950s and his death about a dozen years later, and he recorded more than one version of the song the Rolling Stones did on *Sticky Fingers*, "You Gotta

Move.” This 1964 album has one of those, however, and remains easily available.

Billy Preston, *Ultimate Collection* (Hip-O, 2000). The most familiar material by this journeyman soulman, including his early-’70s hits “Will It Go Round in Circles” and “Outa Space.” Note that it doesn’t have anything from his brief stint with Apple Records in the late 1960s and early 1970s.

Leon Russell, *Leon Russell* (A&M, 1970). Charlie Watts and Bill Wyman play on this record, whose use of gospel-like vocals and modified blues elements in rock might not have directly influenced the Rolling Stones in the early 1970s, but was moving in some similar directions.

Santana, *Santana* (Columbia, 1969). The last great San Francisco band to emerge in the 1960s combined psychedelic rock, blues, jazz, and Latin music in the first truly multicultural lineup of a star rock act. “Soul Sacrifice” is the song the LP’s most remembered for, though the version they did at Woodstock is the definitive one. It’s not known how much the Rolling Stones listened to them (though Santana also played Altamont), but given the Santana-esque feel of the lengthy instrumental section of “Can’t You Hear Me Knocking,” it seems likely they did.

The Who, *Live at Leeds* (Universal, 1970). When the Beatles split up in 1970, that left the Rolling Stones and the Who as two of the leading contenders for the biggest band in the world. The Rolling Stones won that contest by most measures, but the Who were very popular, and more active as a touring/concert act. This live album captures them at their most hard rock-oriented. It’s been reissued several times with more material than the original edition, including as a four-CD box set.

Various Artists, *Performance: Original Motion Picture Soundtrack* (Warner Brothers, 1970). This has just one track on which a Rolling Stone performs (“Memo from Turner,” which Mick Jagger sings in the *Performance* film). Yet the soundtrack is an effective document not only of the music heard to establish the creepy ambience in the movie, but also of some of the music the

Stones were listening to and being influenced by at the time the film was made in the late 1960s. This includes bluesy and spooky cuts, vocal and instrumental, by Randy Newman, Buffy Sainte-Marie, and proto-rappers the Last Poets, and several important contributors to late-'60s Stones records: Jack Nitzsche, Merry Clayton, and Ry Cooder.

Various Artists, *Woodstock* (Rhino, 1970). Woodstock remains the most famous rock festival of all time. If it's sometimes sloppy, it has memorable performances by major artists like Jimi Hendrix, the Who, Sly & the Family Stone, Santana, Jefferson Airplane, and Country Joe McDonald. Its effect on the Rolling Stones (who did not play there) was influencing them to do a free concert at the end of their 1969 tour, which turned into Altamont. More music from the August 1969 Woodstock festival has turned up on other releases, including the six-CD *Woodstock 40 Years On: Back to Yasgur's Farm*.