

THE ROLLING STONES

Week Five

Essential Listening:

1. *Exile on Main Street* (Universal, 1972). “Sprawling” is a word often used to describe this double LP (now a single CD), in part because it was so long, in part because it was put together from so many piecemeal sessions, many in Keith Richards’s villa in the south of France. The blues-rock base they’d been working on since 1968’s *Beggars Banquet* is still evident, but so is brassy soul and hard rock. There was a lack of the three or four instantly classic songs that had been on their prior three albums, although “Tumbling Dice” and “Happy” were hits. There was also a rather lethargic and murky cast to some of the production, perhaps due to increasing drug use (certainly on Richards’s part, anyway) and the humid, haphazard conditions in which much of the material was recorded in his house. Though it wasn’t their most popular album, over the years its critical esteem has risen, some championing it as their finest work, or at least certainly most complex. For many, this marks the end of the Stones’ body of classic work, which had lasted roughly a decade since their first performance as the Rolling Stones in mid-1962. A 2010 deluxe edition added a bonus CD of outtakes and alternate takes (one of them a brief instrumental from 1967), its integrity comprised by new overdubs, including numerous vocals by Mick Jagger.

2. *Goats Head Soup* (Universal, 1973). The first Rolling Stones album (other than perhaps *Their Satanic Majesties Request*) not to attract generally favorable-to-ecstatic attention upon release, *Goats Head Soup* is often in retrospect viewed as the beginning of the band’s long artistic decline. Certainly the formula of blues, rock, soul, and sleaze that had sustained them for about five years since the late 1960s was becoming less inspired, and with an ever-higher percentage of sleaze. Still, this had one of their biggest, if least typical, hits with the orchestrated ballad “Angie.” One of the better other tracks, the horn rocker “Doo Doo Doo Doo (Heartbreaker),” was a Top Twenty single, and “Star Star” created a splash for having some of the most profane lyrics in pre-1975 popular music (when

naming the subject of the song, they do not simply call her a “star star”). This marked the last Rolling Stones album produced by Jimmy Miller.

3. *It's Only Rock'n'Roll* (Universal, 1974). The very title of this record seemed to indicate the Rolling Stones were taking their art less seriously, and it certainly seemed to find them treading water without breaking stylistic ground or, more crucially, writing much first-rate material. The last album recorded with Mick Taylor (and the first to be produced by Mick Jagger and Keith Richards, under the pseudonym the Glimmer Twins), it did include a fairly big hit single with the title song, though lyrically that track was histrionically over-the-top. “Luxury” did see them try to incorporate reggae, and “Time Waits for No One” remains an overlooked highlight of their more sensitive melodic side.

4. *Black & Blue* (Universal, 1976). Rather low-energy in comparison with their albums from the first half of the 1970s, *Black & Blue* was yet less cohesive than usual for the Stones, as they were trying out several guitarists to replace Mick Taylor during the session. Ron Wood won that job, and does play on about half the tracks, though Americans Harvey Mandel and Wayne Perkins play on others. As the title signifies, the record reflects their interest in some trends in mid-1970s African-American music, specifically funk on “Hot Stuff” and lush urban contemporary soul ballads on the moderate hit single “Fool to Cry.” “Melody,” spotlighting session keyboardist Billy Preston, had a jazzier tone than usual, and for “Cherry Oh Baby,” they took the unusual step of covering an obscure reggae song (originally by Eric Donaldson).

Recommended additional recordings by the Rolling Stones, 1972-1976:

1. *Brussels Affair (Live 1973)* (Google Music, 2011): Just a decade into their career, the Rolling Stones reached the point where their live concerts were more interesting than their contemporary records. Recorded on October 17, 1973, it's entirely devoted to original songs spanning the previous five years, and serves as documentary evidence of how the band sounded in the latter part of Mick Taylor's time in the lineup. A salacious, drawn-out 12-minute

version of “Midnight Rambler” is the highlight. Available only as a digital download through Google Music, the authorized release of this 79-minute album and the 1975 live material below has made concert bootlegs of the Stones from this time unnecessary for all but the most fanatical fans.

2. *L.A. Friday (Live 1975)* (Google Music, 2012): From Ron Wood’s first tour in the Rolling Stones, a double-CD of recordings from the Forum in Los Angeles on July 13, 1975. Another release only available as a digital download through Google Music, the tracks (including a couple by Billy Preston) are mostly well known songs of the late 1960s and early 1970s, more unusual exceptions being “Fingerprint File” (from *It’s Only Rock ‘n’ Roll*), “You Gotta Move,” and a 15-minute version of “You Can’t Always Get What You Want.”

Recommended additional reading (in addition to sections on the early-mid-1970s Rolling Stones on general suggested reading list):

Exile on Main Street, by Bill Janovitz (Continuum, 2006). Part of Continuum’s “33 1/3” series of mini-books on classic albums, this is a decent if slim appreciation of *Exile on Main Street*. There’s not much original research involved, but it has a detailed song-by-song rundown of every track, along with some general observations of the album’s impact and significance.

Exile on Main Street, by John Perry (Schirmer, 1999). Easy to confuse with the identically titled volume above, this is an entirely different, if equally short, book about *Exile on Main Street*. It’s distinct from the Bill Janovitz book in that it’s part of the “Classic Rock Albums” series. There’s inevitably a lot of overlap between the two books’ coverage, and Janovitz’s might be a better read. But Perry does offer meticulous analysis of every song (even pinpointing specific seconds in tracks where something of note occurs), and has the advantage of some extensive first-hand interview material with Anita Pallenberg about the sessions for the record at the home she and Keith Richards shared in the south of France. There is also a section that reprints some reviews of the album shortly after its release.

Exile on Main Street: A Season in Hell with the Rolling Stones, by Robert Greenfield (Da Capo, 2006). The making of the Rolling Stones' *Exile on Main Street* offers as much sleazily glamorous drugs, rock'n'roll, and sex as any tale in popular culture. Sadly, it's not told all that well in this unsatisfying overview, told with smarmy pompousness and little revelatory research. It's not so much "recommended" as "available." There's some guilty pleasure to be had by the pieced-together accounts of the junkie squalor of Nellcote, the mansion near Nice that served both as Keith Richards's home and recording studio when much of the record was cut in 1971. There are also a few good stories from recording engineer Andy Johns, Mick Taylor's ex-wife Rose, and Marshall Chess, though nothing first-hand from the Stones themselves or Anita Pallenberg. Somewhat lost in the murk is the album itself, the author apparently feeling it beneath him to engage in much in-depth discussion of specific tracks or how the songs were written. Would you expect much of that from someone who identifies "Jumping Jack Flash" as a *Sticky Fingers* cut? The same author also wrote *S.T.P.: A Journey Through America with the Rolling Stones* (Da Capo, 1974), about his travels with the band on their 1972 US tour.

How Can It Be? A Rock & Roll Diary, by Ronnie Wood (Genesis Publications, 2015). Page-by-page reproduction of Wood's 1965 diary, when he was lead guitarist in struggling London R&B/rock band the Birds (who had a few singles, but no hits). Although this is for pretty serious Wood/Rolling Stones fans, if you are one, it's a fascinating "he was there" look at the London R&B/club circuit. That's not so much for the diary entries, which are mundane details about their gigs and friends, but for the memories and observations about the time they spark in the many comments Wood wrote especially for this reproduction. There are also occasional brief stories about Ron's post-1965 career, like his memory of how he got into the Jeff Beck Group by simply calling him up after Beck left the Yardbirds and asking what he was up to.

Miss O'Dell: My Hard Days and Long Nights with The Beatles, The Stones, Bob Dylan, Eric Clapton, and the Woman They Loved, by Chris O'Dell with Katherine Ketcham (Touchstone, 2009). This memoir has the inside story, or really

gossip to be honest, on all of the aforementioned stars to whom O'Dell worked as a personal assistant in the late 1960s and early 1970s. There's some hard musical info amidst the quite plentiful sex and drugs, too. A more serious thread, alas – and one that still does not seem wholly grasped by the author – is the rampant sexism that still prevailed in rock during this golden era, which saw O'Dell's personal life all but buried under her directives to serve the whims of her employers. As for the Rolling Stones, the sections of particular interest are the ones in which she recounts her experiences working as a personal assistant for them at the Los Angeles-based sessions for *Exile on Main Street* and their 1972 US tour.

Rock Dreams, by Guy Peellaert and Nik Cohn (Taschen, 1973). There are only a few panels (and very interesting ones) on the Rolling Stones in this renowned, acclaimed book of illustrations of rock icons by Belgian artist Guy Peellaert, with text by noted British rock critic Nik Cohn. Its significance in the Stones' career is that it brought Peellaert to the band's attention, the artist subsequently designing the cover for *It's Only Rock'n'Roll*.

The Rolling Stones 1972, by Jim Marshall (Chronicle Books, 2012). Onstage and backstage photos from the band's 1972 tour, taken by top rock photographer Jim Marshall, with a brief introductory essay by Joel Selvin.

Ron Wood by Ron Wood: The Works, by Ron Wood with Bill German (Harper & Row, 1987). Almost a condensed version of the memoir Wood would generate about twenty years later (see below), this 122-page book has basic text about his career, as well as plenty of Wood's paintings and drawings. Those paintings and drawings – of the Rolling Stones, other legendary musicians, and some family members – are accompanied by stories about Ronnie's experiences with them. Although this is slim, this is fairly amusing and covers the highlights of Wood's career in a humorous fashion. Note that the 2013 memoir by Wood's second ex-wife Jo (*It's Only Rock'n'Roll: Thirty Years Married to a Rolling Stone*), while not a good book, casts a shadow over Wood's generally positive, happy-go-lucky public image, with accounts of abundant substance abuse and frequent family neglect.

Ronnie, by Ronnie Wood (St. Martin's Press, 2007). Pretty typical breezily written rock memoir that's not extremely in-depth, despite its 350-page length. But it gives some insight into Wood's music and personality, and there's also quite a bit of coverage of his pre-Rolling Stones days with the Faces, the Jeff Beck Group, and the obscure group with which he started his recording career in the mid-1960s, the Birds.

S.T.P.: A Journey Through America with The Rolling Stones, by Robert Greenfield (Da Capo Press, 1974). Greenfield accompanied the Rolling Stones on their 1972 US tour, and this is his account. The instructor of this course finds much of it hard to read in its self-consciously hip and chatty reconstruction of events. Other readers and reviewers like it more, and it conveys something of the hedonistic chaos surrounding the Stones at this time, from their visit to Hugh Hefner's mansion and altercation with photographers in Rhode Island. The eyewitness report of Robert Frank filming sex scenes on their private plane does not reflect well on the band's sense of morality at all.

Recommended DVDs/videos:

Stones in Exile (Eagle Rock, 2010). Hour-long documentary on the making of *Exile on Main Street*, including interviews with several of the Stones and key associates like Anita Pallenberg (who lived in the mansion Keith Richards rented in the south of France, where much of the album was recorded), engineer Andy Johns, and photographer Dominique Tarle. Though it's entertaining and well done, there's the feeling much more could have been said, and some things are being left unsaid. A notable early-'70s filmed performance that has not been issued on DVD was shot at two shows at London's Marquee Club on March 26, 1971 for a television broadcast.

Ladies and Gentlemen The Rolling Stones (Eagle Vision, 2010). Straightforward concert film drawn from four Texas shows during their 1972 US tour, with a diverse assortment of material from their 1968-1972 albums, the exception being a cover of Chuck Berry's

“Bye Bye Johnny” (which they’d done a studio version of back on an EP in early 1964).

Cocksucker Blues (unreleased, 1972). The most notorious rock documentary of all time, possibly (down to its don’t-ask-for-it-by-name title, taken from an equally profane unissued 1970 Rolling Stones outtake), and one of the most notorious unreleased films of any kind. Robert Frank (who art-directed the *Exile on Main Street* cover) filmed the band on their 1972 US tour and concentrated on the seamier side of life on the road, including scenes of drug use, hotel property wreckage, and sex with willing partners and, in an especially controversial airplane scene, an apparently not wholly willing partner. Some of the people in the entourage have said that some of these scenes were staged for the cameras, but it’s still not a wholly flattering view of the band and the scene around them. All that said, it’s actually not that interesting to watch, capturing perhaps too accurately the ennui surrounding a traveling band, making being on a rock tour (even for a band as big as the Stones) seem like one of the most boring things in the world. The black-and-white camerawork is fuzzy and haphazard, and there’s disappointingly little footage of the band onstage, though there’s the official *Ladies and Gentlemen The Rolling Stones* if you just want that. This has been screened in public occasionally, but it can only be shown if the director is present. Nonetheless, it’s out there if you know where to look, though an authorized DVD release seems highly unlikely.

Notable People:

Bill Plummer: Upright bass player on several songs on *Exile on Main Street*.

Al Perkins: Pedal steel guitarist on “Torn and Frayed” on *Exile on Main Street*.

Clydie King and Venetta Fields: Backing singers on “Tumbling Dice” and several other songs on *Exile on Main Street*. Other backup singers on the record included Joe Green, Jerry Kirkland, Dr. John, Tami Lynn, Shirley Goodman, and Kathi McDonald.

Robert Frank: Designed the cover for *Exile on Main Street*. Also director of the unreleased film documentary of the 1972 US Stones tour.

Dominique Tarle: French photographer who took many photos of the Rolling Stones while they were tax exiles in France, especially when they were recording or hanging out at Keith Richards's home there. A 2,000-copy limited edition book of these, *The Making of Exile on Main Street*, was built around these, with 90,000 words of text. The instructor of this course hasn't read it, since it's sold out, with copies reportedly auctioned online for \$2000. But at a dollar a copy rate, how can you go wrong?

Tucky Buzzard: Undistinguished British rock band whose two albums, and singles, Bill Wyman produced in the early-to-mid-1970s.

The Glimmer Twins: The pseudonym used by Mick Jagger and Keith Richards when they assumed production duties for the Rolling Stones in the mid-1970s.

Stevie Wonder: Soul superstar who was support act for the Rolling Stones on their 1972 US tour, though given his popularity, he was really co-headliner. There were plans to issue a live album from the tour with material by both the Stones and Wonder, but these didn't come to pass, in part because of problems in clearing the use of songs the Stones had recorded in the 1960s that were on records controlled by Allen Klein.

Robert Frank: Director of unreleased documentary of the 1972 US tour.

Rollin Binzer: Director of the *released* documentary filmed at Texas shows of the 1972 US tour, *Ladies and Gentlemen The Rolling Stones*.

Chuck Findley: Trumpet player on *Goats Head Soup*.

Nicky Harrison: Did the string arrangements on "Angie" and "Winter" for *Goats Head Soup*.

Rebop Kwaku Baah: Ghanaian percussionist, contributed percussion to “Dancing with Mr. D” and “Can You Hear the Music” on *Goats Head Soup*. Also a member of Traffic in the early 1970s.

Pascal (aka Nicholas Pascal Raicevic): Also contributed percussion to “Dancing with Mr. D” and “Can You Hear the Music.”

David Bailey: Renowned British fashion/celebrity photographer who did the cover photography and sleeve design for *Goats Head Soup*. The main character of the 1966 film *Blow-Up* is often considered to have been based on him.

Steve McQueen: Famous American film actor. Because of a line in *Goats Head Soup*’s “Star Star” about “giving head to Steve McQueen,” permission had to be secured from him that he wouldn’t sue.

Kenney Jones: Drummer for the Faces, Ron Wood’s pre-Rolling Stones band. Plays drums on the basic track of “It’s Only Rock ‘n’ Roll.”

Guy Peellaert: Belgian artist who designed the cover for *It’s Only Rock’n’Roll*. Peellaert came to the rock world’s attention through his illustrations of many rock icons (including the Rolling Stones) for the book *Rock Dreams*, with text by noted British rock critic Nik Cohn.

David Bowie: Friend of Mick Jagger during the early-to-mid-1970s. Sings background vocals on “It’s Only Rock ‘n’ Roll.” When Jagger told him that Guy Peellaert was going to design the cover for the *It’s Only Rock’n’Roll* album, Bowie got Peellaert to design his 1974 album *Diamond Dogs*, which appeared first. This prompted Jagger to say something like this about Bowie (the exact wording has been reported in different ways): “Never wear a pair of new shoes in front of him.”

Ronnie Wood: Replaced Mick Taylor as guitarist in the Rolling Stones in 1975, although at first it was announced as only being on a temporary basis for an American tour. Started recording with the

Stones on *Black and Blue*, on which he plays guitar and/or sings backing vocals on about half the songs. Started his recording career as a teenager as a member of London R&B/rock group the Birds (no relation to the American folk-rock stars of the same name) in 1964; played bass in the Jeff Beck Group in the late 1960s, alongside singer Rod Stewart; played with the Faces, also alongside singer Rod Stewart, from the late 1960s to the mid-1970s. Still in the Rolling Stones today.

Harvey Mandel: American guitarist who had played with Canned Heat and Charlie Musselwhite, and made numerous solo albums, before auditioning to replace Mick Taylor in the Rolling Stones. Plays lead guitar on “Hot Stuff” and “Memory Motel” on *Black and Blue*.

Wayne Perkins: Alabama session guitarist who also auditioned to replace Mick Taylor in the Rolling Stones. Plays lead guitar on “Hand of Fate” and “Fool to Cry,” and acoustic guitar on “Memory Motel,” on *Black and Blue*.

Ollie Brown: Contributes percussion to about half the songs on *Black and Blue*.

Jimmy Page, Chris Spedding, Rory Gallagher, Peter Frampton, Steve Marriott, Leslie West, Jeff Beck, Joey Molland, Shuggie Otis, Wilko Johnson, Bobby Tench, Robert A. Johnson, Nils Lofgren: All were rumored at some point to be considered to replace Mick Taylor in the Rolling Stones.

Jack Bruce: Most known as bassist/singer-songwriter in Cream, and has also done numerous solo albums and played in numerous other groups, including the Graham Bond Organization, Manfred Mann, and John Mayall’s Bluesbreakers. When Mick Taylor left the Rolling Stones, he formed a new band with Jack Bruce. Also including jazz keyboardist Carla Bley and future Knack drummer Bruce Gary, the Jack Bruce Band played live in Europe in the mid-1970s, but never released anything while they were active.

Carly Simon: Mick Jagger sings backup vocals on Simon’s #1 hit “You’re So Vain,” released in late 1972, and has been rumored to have had an affair with her.

Angela Bowie: David Bowie's first wife, and often rumored as the subject of "Angie." Jagger and Richards have both denied this, and Richards has denied another theory that it's about his daughter that was born shortly before the release of the song.

Notable Places:

Nellcote: Villa/mansion in the south of France where Keith Richards lived while the Rolling Stones were tax exiles in that country. Much of the principal recording for *Exile on Main Street* was done here by a mobile studio.

Dynamic Sound Studio: Much of *Goats Head Soup* was recorded at this Kingston, Jamaica studio. This was chosen as a location in part because there weren't countries available in Europe and North America in which Keith Richards was not subject to legal problems.

Musicland Studios: Much of the recording for *It's Only Rock'n'Roll* and *Black and Blue* was done at this studio in Munich, Germany.

The Wick: Ronnie Wood's home studio in Richmond, on the outskirts of London, where much of the song "It's Only Rock'n'Roll" was recorded.

De Doelen: Location for some sessions for *Black and Blue* in Rotterdam, Holland.

3 Cheyne Walk: London residence of Keith Richards, where he, Anita Pallenberg, and some friends were arrested for cannabis possession in June 1973. Richards was also charged for possessing a gun and ammunition. He escaped prison, though he was fined about a couple hundred pounds.

Fifth Avenue, New York: The Rolling Stones announced their 1975 tour of North and South America by playing on a flatbed truck rolling down this famed Manhattan street on May 31, 1975.

Essential Albums by Other Artists That Were Influential On, Admired By, or Influenced By the Rolling Stones in 1970-mid-1972:

David Bowie, *The Best of David Bowie 1969-1974* (Virgin, 1997). It's hard to reduce such an album-oriented artist, and one who changed a lot from album to album, to a twenty-song best-of, even if it only covers five years of his career. However, this is a good intro to the period during which Bowie rose to stardom, with expected classics like "Space Oddity," "Starman," "Rebel Rebel," and some of his strongest non-hit tracks. He had a lot of influences, but certainly some of his songs bore strong traces of the Rolling Stones, like "Rebel Rebel," "Suffragette City," "The Jean Genie," and "Watch That Man." He also did a version of "Let's Spend the Night Together" (which is here), though his most obvious Stones rip-off, the R&B raver "Liza Jane," was recorded way back in 1964 as his first single, when he was fronting Davie Jones and the King Bees.

James Brown, *Make It Funky: The Big Payback 1971-1975* (Polydor, 1996). Brown had been an influence on the Rolling Stones, and especially Jagger, since 1964. It seems like a reasonable guess that his early-to-mid-1970s work in particular, however, influenced some of the more funk-oriented songs on *Black and Blue*, like "Hot Stuff." Here's a two-CD collection of the best of it, including the hit title track.

Dr. John, *The Sun, Moon & Herbs* (Atlantic, 1971). Mick Jagger was among the backup vocalists on this record by the singer who combined the R&B of his native New Orleans with rock, gospel, and voodoo. It's been speculated that Dr. John's use of gospel-like soul backup vocals in a rock context influenced vocal arrangements on *Exile on Main Street*.

Harvey Mandel, *The Mercury Years* (Mercury, 1995). One of several major Chicago blues-rock musicians who moved to San Francisco (also including Mike Bloomfield, Elvin Bishop, and harmonica player Charlie Musselwhite), Harvey Mandel's most interesting recordings were done as a solo artist in the late 1960s, especially on his 1968 debut album *Cristo Redentor* (included in its entirety here). It was an interesting instrumental mix of blues, rock,

psychedelia, and even some jazz and classical music (especially on the title track, a cover of a jazz song by Duke Pearson), though like Jeff Beck, Mandel was notable as a guitar player, not a singer or songwriter, working best on instrumentals on his solo recordings. Some less impressive tracks from his second and third are also on this two-CD compilation *The Mercury Years*, which includes *Cristo Redentor* in its entirety. Mandel is more known for playing with Canned Heat and John Mayall, as well as on the mid-'70s *Black and Blue* album by the Rolling Stones, who considered him as a replacement for Mick Taylor before choosing Ron Wood instead.

The New York Dolls, *Rock'n'Roll* (Mercury, 1974). Though not big record-sellers, the New York Dolls are now regarded by many as ancestor of punk music, and were at the time of their two early-to-mid-'70s albums viewed by some as a sort of trashier, sloppier glam version of the Rolling Stones. This has all the original material from those two LPs.

Liz Phair, *Exile in Guyville* (Capitol, 1993). One of the most acclaimed alternative rock albums of the 1990s, with searing and occasionally profane songs about male-female relationships. It makes this list because Phair explicitly claimed that it was a response to and based upon *Exile on Main Street*, although similarities are not obvious.

The Temptations, *Anthology* (Motown, 1995). Two-CD compilation of Motown's top male vocal group, from their early sweet pop-soul hits (often written or co-written by Smokey Robinson) through their psychedelic funk of the late 1960s and early 1970s. The Rolling Stones must have been listening to them since 1964, but they merit a mention in this section because the band covered "Ain't Too Proud to Beg" for a Top Twenty single on *It's Only Rock'n'Roll*.

Stevie Wonder, *Music of My Mind* (Motown, 1972). When Stevie Wonder toured with the Rolling Stones in 1972, he had just achieved the freedom to write and produce his albums with artistic freedom. Although this is not among his most famous or popular LPs, it's the one he released a few months before the tour, and so the

one that most reflects where he was in his stage of artistic evolution when he shared bills with the Stones.

Ronnie Wood, *Anthology: The Essential Crossexion* (Virgin, 2006). As a solo artist, Ronnie Wood's made some passable records, before and after joining the Rolling Stones, that don't seem to tap into his potential as a songwriter and singer. Disc one has a cross-section of that solo work; disc two makes the anthology more interesting by including material by his pre-Stones bands the Birds, the Creation (in which he was only briefly a member), the Jeff Beck Group, and the Faces, as well as Rod Stewart records to which he contributed and two Rolling Stones on which he's credited as a co-writer with Jagger and Richards ("Everything Is Turning to Gold" and "Black Limousine").

Bill Wyman, *The Bill Wyman Compendium: Complete Solo Recordings* (Koch, 2001). It's hard to believe many people are passionate about Wyman's solo albums, even Stones fans, considering how many cheap copies populate used record bins. For the record, this two-CD anthology has everything from his four solo albums (issued in 1974, 1976, 1982, and 1992), including the 1981 hit "(Si, Si) Je Suis Un Rock Star." On the whole, it's unmemorable average rock without that strong a resemblance to the Rolling Stones.

Various Artists, *The Harder They Come* (Hip-O, 2003). The soundtrack to the classic early-1970s film starring Jimmy Cliff as a fugitive reggae singer in Jamaica was itself a classic that helped fuel reggae's popularity abroad, with cuts by Cliff, the Maytals, Desmond Dekker, and others. The two-CD 2003 expanded edition makes it that much more essential, with additional reggae hits and classics by Cliff, the Maytals, Johnny Nash, Desmond Dekker (his big late-'60s single "Israelites"), Dave & Ansel Collins, and more. Though the Rolling Stones were only occasionally influenced by reggae (in part by recording much of *Goats Head Soup* in Jamaica), they did cover one of the songs on the expanded edition, Eric Donaldson's "Cherry Oh Baby," on *Black and Blue*.