THE ROLLING STONES

The College of Marin

Week Three

Essential Listening:

1. *Got Live If You Want It!* (ABKCO, 1966). Built around October 1966 British concert recordings, this is a disappointment, both for the muddy sound and the sometimes slipshod, too-fast performances. It does give you an indication of how frenetic the Stones’ concerts were in the mid-1960s. It later emerged that this wasn’t a wholly live recording, with overdubs and even audience noise later added in the studio. Less excusably, “Fortune Teller” and “I’ve Been Loving You Too Long” are simply studio recordings (from 1963 and 1965 respectively) with overdubbed crowd noise.

2. *Between the Buttons* (ABKCO, 1967). The best of their pre-1968 albums is highly underrated, finding the Stones at a point where they’d branched out from their blues/R&B/soul-oriented beginnings into quirkier and poppier, but still tough, compositions by Mick Jagger and Keith Richards. It’s stuffed with fine songs rarely played on the radio except during Rolling Stone’s A-Z weekends like: “Complicated,” “My Obsession,” “Who’s Been Sleeping Here,” “All Sold Out,” “Connection,” “Yesterday’s Papers,” “Back Street Girl,” and “Please Go Home.” Confusingly, this is available on CD in two different versions: the one issued in 1967 the UK, and the one issued in 1967 in the US (which is missing some good songs from 1967 UK version, but adds the hit single "Ruby Tuesday"/"Let's Spend the Night Together").

3. *Flowers* (ABKCO, 1967). A real hodgepodge even by the standards of how US labels sometimes manufactured LPs with no real UK counterparts, this combined some then-recent hits with odds and ends that hadn’t found a place on American LPs before 1967. Nonetheless, it has lots of good music, including the hits "Have You Seen Your Mother, Baby, Standing in the Shadow," "Ruby Tuesday," "Let's Spend the Night Together," "Lady Jane," and "Mother's Little Helper," as well as some outtakes and songs left off the US versions of *Between the Buttons* and *Aftermath*. Some of those are really good, like “Sittin’ on a Fence,” “Out of Time,” “Ride on Baby,” “Back Street Girl,” “Please Go Home,” and “Take It or Leave It.”

4. *Their Satanic Majesties Request* (ABKCO, 1967). Often derided as a blatant attempt by the Rolling Stones to mimic *Sgt. Pepper*, down to its gaudy 3-D cover. But though the Stones' only psychedelic album is uneven, it has some great songs, especially "She's a Rainbow," "2000 Light Years from Home," and "In Another Land." It also has some mediocre ones, and a sloppy jam in “Sing This All Together (And See What Happens).”
Recommended additional recordings by the Rolling Stones, mid-1966-late 1967:

1. From *More Hot Rocks*: The late-1966 hit “Have You Seen Your Mother, Baby, Standing in the Shadow,” and the mid-1967 single “We Love You,” their sullen take on flower power, which was backed by the quite good flower-pop song “Dandelion” (which was the hit in the US, not “We Love You”). All three of these tracks are on numerous other wallet-draining compilations too.


Recommended additional reading (in addition to sections on mid-1966-late-1967 Rolling Stones on general suggested reading list):

1. *Butterfly on a Wheel: The Great Rolling Stones Bust*, by Simon Wells (Omnibus Press, 2012). A little dry, especially if you’re more into the Stones’ music than their lives. But this goes over the bust of Mick Jagger, Keith Richards, and others at Keith’s Redlands home in early 1967 in exhaustive detail, as well as the subsequent trial, and drug-related offenses for which Brian Jones was harassed shortly afterward. Like numerous others, the author feels, backed by much evidence, that the Stones were set up, and that the punishment that was sought far outweighed the seriousness of the infractions.

2. *Marianne Faithfull*, by Mark Hodkinson (Omnibus, 1991). Decent no-nonsense bio of a fascinating singer whose career extended way beyond the British Invasion, and who owes part of her notoriety to her lengthy late-60s romantic relationship with Mick Jagger. Faithfull tells a more subjective account in her memoir *Faithfull*, co-written with David Dalton.

3. *Days in the Life: Voices from the English Underground 1961-1971*, by Jonathon Green (Pimlico, 1998). Extensive oral history of the emergence of the British psychedelic counterculture, drawn from dozens of interviews with figures in the movement. Relevant to the Rolling Stones story in its depiction of how the counterculture was harassed in the UK in the late 1960s from many directions, the Stones not being the only targets.

Recommended DVDs/videos:

1. *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 the September 11, 1966 broadcast on which they performed “Paint It Black,” “Lady Jane,” and “Have You Seen Your Mother Baby Standing in the Shadow.” It also has the January 15, 1967 program on which they played “Ruby Tuesday” and “Let’s Spend the Night Together.” It’s especially notorious as Mick Jagger was instructed to change the title of the latter song to “Let’s Spend Some Time Together,” and did so about half the time.

vintage Stones footage with analysis by musical critics and interviews with peripheral associates of the band, like publicist Keith Altham, backup singer Merry Clayton, and Byron Berline (who played fiddle on “Country Honk”). 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 prequel (The Rolling Stones Under Review 1962-1966) onto one volume, The Rolling Stones in the 1960s: The Complete Review.

Not on DVD or VHS, but of note:

A Degree of Murder (1967). Rather awful German thriller, but of note for featuring Anita Pallenberg in the lead role while she was Brian Jones’s girlfriend. Of more note is the soundtrack, written by Brian Jones, though it’s not that distinctive or remarkable.

Notable People:

Marianne Faithfull: Mid-’60s British pop singer met Mick Jagger in 1964, but became his girlfriend in late 1966, remaining so for the next three or four years. Was involved in several Rolling Stones incidents/projects during that time, including being present with Jagger, Keith Richards, and others when Mick and Keith were busted at Richards’s country home Redlands in February 1967; getting referred to anonymously as the naked girl in the subsequent trial, though everyone knew who it was; appearing in the “We Love You” promo video satirizing the trial; appearing in the December 1968 concert film The Rolling Stones Rock and Roll Circus; and flying to Australia to star with Jagger in the 1969 movie Ned Kelly (though she was removed from that role after overdosing on drugs shortly after arriving). She also co-wrote “Sister Morphine,” which first appeared on her version on a flop 1969 single, and later on the Stones’ 1971 album Sticky Fingers. Has maintained a musical and sometimes acting career, if sometimes sporadically, to the present day.

Anita Pallenberg: German/Italian actress/model had been Brian Jones’s girlfriend since late 1965 before leaving him for Keith Richards in early 1967. Remained with Richards for about the next dozen years, bearing him three children (one of whom died as an infant). Starred in the 1967 German movie A Degree of Murder, whose soundtrack was written by Brian Jones. Also starred with Mick Jagger in the controversial movie Performance, filmed in 1968, but not released until 1970.

Nicky Hopkins: Top British session musician who played keyboards on records by numerous UK groups, including the Beatles and the Who. He played on many Rolling Stones sessions for about 15 years starting in late 1966, and sometimes played with them live in the early 1970s.

John Paul Jones: Then a session musician, the future Led Zeppelin bassist did the string arrangement for “She’s a Rainbow.”
**John Lennon & Paul McCartney:** Sang uncredited backup harmony vocals on “We Love You.”

**The Small Faces:** When some of the Rolling Stones failed to show up for a session, Steve Marriott and Ronnie Lane of the Small Faces sang backup vocals on “In Another Land,” the sole Bill Wyman song featured on a Rolling Stones album (*Their Satanic Majesties Request*).

**David Sniderman:** Mysterious Canadian who was present at the Redlands bust, disappearing shortly afterward. Some believe, including some Rolling Stones biographers, that he was the insider most responsible for setting up the bust, cooperating with the police and government. Also sometimes referred to as David Schneidermann and, as a video producer in Los Angeles in the 1980s, David Jove.

**Michael Cooper:** Photographer who took the three-dimensional cover picture featured on *Their Satanic Majesties Request*. Most known for doing cover photography for the Beatles’ *Sgt. Pepper*, which naturally flamed speculation that the Stones were trying to imitate *Sgt. Pepper*. Was present at the Redlands bust, though not prosecuted.

**Robert Fraser:** London art dealer, and friend of numerous top rock musicians, including the Beatles and Rolling Stones. He was also at the Redlands bust. While Mick Jagger and Keith Richards served barely any time on bust-related offenses before being freed, Fraser served six months in prison. Also gave suggestions used for production of the cover art for the Beatles’ *Sgt. Pepper* and *White Album*.

**William Rees-Mogg:** Editor of *The Times*, perhaps London’s most prestigious newspaper. His editorial criticizing the sentencing of Mick Jagger and Keith Richards to jail terms was crucial in turning public opinion in the Rolling Stones’ favor, and leading to the sentences getting overturned.

**Judge Leslie Block:** Judge at the trial of Mick Jagger and Keith Richards in mid-1967. Was criticized for, months later, making derogatory remarks about the case in a dinner held by the Horsham Ploughing and Agricultural Society, where he stated, “we did our best, your fellow countrymen, I, and my fellow magistrates, to cut those Stones down to size, but alas, it was not to be, because the Court of Criminal Appeal let them roll free.”

**News of the World:** London paper Ran article in February 1967 falsely stating Mick Jagger had talked to him freely about his drug use (it was actually Brian Jones). After Jagger inferred he would sue for libel, many believe *News of the World* helped set up the Redlands bust. This is the same newspaper that was shut down in 2011 amid allegations of phone hacking.

**Suki Poitier:** British model who was Brian Jones’s girlfriend from about mid-1967 to early 1969. Had previously been girlfriend of Tara Browne, an heir to the Guinness fortune, and was in the car when he died in a crash in December 1966 – the crash that,
after John Lennon read a newspaper article about it, gave Lennon the idea for “A Day in the Life.” Died in a car accident in Portugal in 1981.

**Detective Sergeant Norman Pilcher:** Infamous for busting British rock stars on drug charges, and according to some, framing them by planting drugs on their premises. One of his targets was Brian Jones; he was also involved in drug arrests of Donovan, John Lennon, and George Harrison.

**Jimi Hendrix:** Andrew Oldham, Bill Wyman, and Keith Richards, as well as possibly other Rolling Stones, all saw Jimi Hendrix play in New York in 1966, when he was just making the shift from sideman to bandleader and hungry for a break. None of them seemed especially impressed or inclined to give him one. They might have forgotten him after that, except Richards’s girlfriend Linda Keith took up with Hendrix. And in September 1966, Hendrix moved to London and began a rise to international superstardom, unsuccessfu{lly attempting to pick up (with Mick Jagger present) Marianne Faithfull at a club a few months later. The one Rolling Stone to become close to Hendrix was Brian Jones, who introduced him at Hendrix’s first major US concert at the Monterey Pop Festival in June 1967.

**The Maharishi Mahesh Yogi:** Indian guru of the Transcendental Meditation movement, in which the Beatles became interested via George Harrison and his wife in the summer of 1967. Mick Jagger and Marianne Faithfull accompanied the Beatles to study with him at a weekend retreat in Wales in late August 1967, but that was cut short by news of Brian Epstein’s death. The Beatles went to Rishikesh, India to study transcendental meditation with him and other students in early 1968, but none of the Beatles finished the course, leaving at different times for different reasons. A disillusioned John Lennon wrote "Sexy Sadie" about him. Jagger and Faithfull’s involvement with the Maharishi, however, apparently didn’t continue after that weekend retreat.

**Astrid Lundstrom:** Long-term Swedish girlfriend of Bill Wyman from 1967 to 1983.

**Notable Places:**

**Olympic Sound Studios:** London studios in which the Rolling Stones did most of their recording between late 1966 and mid-1969.

**Redlands:** The country home of Keith Richards in Sussex, where he and Mick Jagger were busted on drug-related charges in February 1967. Richards still owns and occasionally resides in the house.

**London Palladium:** Major London venue where the Rolling Stones appeared on the television show *Sunday Night at the London Palladium* in January 1967. Their refusal to wave goodbye with the rest of the cast from a revolving stage at the end, as tradition dictated, caused enormous controversy in the press and among the public.
Abbey Road Studios: Known as EMI Studios at the time, the location of many of the Beatles’ recording sessions, including one on June 25, 1967 in which the group performed “All You Need Is Love” to about half a billion people for the first satellite broadcast. Shown clapping along in the audience was Mick Jagger, who went to jail a few days later.

Chichester Court: Court in which Mick Jagger and Keith Richards were tried for offenses relating to the Redlands bust.

Brixton Jail: Mick Jagger spent one night here after his drug conviction before being freed on bail.

Wormwood Scrubs: Keith Richards likewise spent one night in prison here before being freed on bail.

Palace of Culture and Science, Warsaw: The Rolling Stones made their only appearance behind the Iron Curtain in the 1960s here on April 13, 1967.

Essential Albums by Other Artists That Were Influential On, Admired By, or Influenced By the Rolling Stones in mid-1966-late 1967:

The Beatles, Revolver (EMI, the Beatles' seventh album, originally released August 1966). The group continued to relentlessly move forward on a record that drew from hard guitar British mod rock, soul, film orchestration, the American pop-rock of the Beach Boys and the Lovin' Spoonful, Indian music, and the avant-garde. The arrangements made use of backward tapes, distortion, and chamber music in ways that help pioneer psychedelic rock. In addition, the subjects of the songs continued to branch out beyond romantic themes into social commentary and drug-influenced introspection. Key tracks: "Eleanor Rigby," combining a portrait of social alienation with classical orchestration; "Tomorrow Never Knows," a leap into all-out psychedelia with tape loops and lyrics inspired by the Tibetan Book of the Dead; "I'm Only Sleeping," with hypnotic backwards guitar; "Taxman," one of George Harrison's fiercest rockers and social critiques; "Good Day Sunshine," one of their most upbeat, celebratory songs; "Got to Get You into My Life," their most effective fusion of soul and rock; and "Yellow Submarine," the Ringo-sung children's song that was the album's big hit. There are photographs of Mick Jagger dropping by during Revolver sessions.

The Beatles, Sgt. Pepper's Lonely Hearts Club Band (EMI, the Beatles' eighth album, 1967). Probably the Beatles' most famous album, and still considered the most representative musical document of the psychedelic era. The Beatles and George Martin became more adventurous in the studio than they'd ever been before and, arguably, they'd ever be again. Sound effects, exotic instrumentation, distortion, and grand orchestration were deployed on a remarkably eclectic set of songs that ran from anguished epics to vaudeville, Indian music, chamber pieces, and hard funky rock. Though sometimes described as a "concept album," the concept was loose and vague, and more related to the
consistently kaleidoscopic mood of a set whose total effect was greater than the sum of its parts, rather than to any definite story or theme. Key tracks: "Lucy in the Sky with Diamonds," their dreamiest psychedelic song; "With a Little Help from My Friends," the catchiest good-time number, and one of Ringo's most celebrated vocals; the "Sgt. Pepper" theme, which introduced the concept of an album being presented as a concert by a fictitious group serving as an alias for the Beatles; and the closing "A Day in the Life," one of the most effective fusions of two entirely different Lennon and McCartney songs into one. The Rolling Stones, with some justification, were sometimes accused of being unduly influenced by Sgt. Pepper (and its cover art) on the psychedelic album they issued a few months later, Their Satanic Majesties Request.

Marianne Faithfull, Greatest Hits (ABKCO, 1990). Other than Dusty Springfield and Lulu, Faithfull was the biggest female solo star of the British Invasion. Her wispy folk-pop, like "As Tears Go By" (written by the Rolling Stones) and "Summer Nights," dominates this compilation of her '60s work, which takes a darker turn with her late-'60s single "Sister Morphine" (released before the Rolling Stones' version, and co-written by Faithfull). By the late '60s her relationship with Jagger was overshadowing her musical career, which other than the “Sister Morphine” single had come to a standstill. Faithfull continued her career after the 1960s in a much earthier style and much lower voice.

The Jimi Hendrix Experience, Are You Experienced? (MCA, 1967). Though American, Hendrix didn't start recording as a bandleader until he moved to London in late 1966, and rose to stardom in the UK before his band the Jimi Hendrix Experience first played the US at the Monterey Pop Festival in June 1967. His stunning debut album redefined the parameters of what was possible on electric guitar, incorporating feedback, sustain, fuzz, extreme volume, the works. It shouldn't be overlooked, however, that Hendrix was also a first-rate singer and songwriter who mixed sensitive and thoughtful concerns with his psychedelic musings. Includes (in its expanded CD form) the classics "Purple Haze," "Hey Joe," "The Wind Cries Mary," "Foxy Lady," and "Fire." Not an audible big influence on the Stones, who nonetheless well knew who he was since he was involved with an ex-girlfriend of Richards, made an unsuccessful pass at Marianne Faithfull, and was introduced by his one good friend in the band (Brian Jones) at the Monterey Pop Festival.

The Kinks, Face to Face (Universal, 1966). After the Beatles, the Kinks were one of the first rock bands to see the possibilities of albums as standalone documents with a consistency that didn't depend on the inclusion of hit singles. This was their first such statement on LP, Ray Davies flowering as a satirical songwriter with debts to British music hall (and it did include one hit, "Sunny Afternoon"). Though not explicitly acknowledged by the Stones, it certainly seems like Kinks recordings from this era must have been an influence on the more whimsical and vaudevillian tracks on Between the Buttons. A 2001 two-CD deluxe edition has mono/stereo versions and extra tracks.