THE ROLLING STONES

The College of Marin

Week Two

Essential Listening:

1. **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”).

2. **Now!** (ABKCO, 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.

3. **Out of Our Heads** (ABKCO, 1965). Though the Stones were still far more reliant on interpretations of American blues, R&B, rock’n’roll, and soul songs than the Beatles were at this point in their career, Mick Jagger and Keith Richards were starting to emerge as great songwriters with their own style on the 1965 hits "Satisfaction," "The Last Time," and "Play with Fire," all included on this LP. The US version, that is; note that, confusingly, this was released in different versions in the US and UK, and ABKCO reissued both on CD. The inferior UK version does not have the above hits, or indeed any hits except "Heart of Stone."

4. **December's Children** (ABKCO, 1965). An odds and ends compilation of the kind that US labels put out for numerous big British Invasion acts in order to get more LPs for the American market than were being issued in the UK. This still has some great stuff, however, notably their 1965 hits "Get Off of My Cloud" and "As Tears Go By"; the
decent original B-side "I'm Free"; and, going back to early 1964, a popular UK EP track not previously issued in the US, "You Better Move On."

5. *Aftermath* (ABKCO, 1966). The first Rolling Stones album comprised wholly of original material, itself a big step for the band. They weren't nearly as consistent as the Beatles over the course of the album, or for that matter not as consistent as the Kinks and the Who were over the course of an album by 1966. However, this had standout songs like "Under My Thumb," "Mother's Little Helper," "Lady Jane," and "Out of Time" that found the band effectively bringing folk, pop, and modern lyrical influences into their blues-rooted style. Note that the US and UK versions are slightly different; only the US version has the classic single "Paint It Black," though it's missing "Out of Time."

**Recommended additional recordings by the Rolling Stones, mid-1964-early 1966:**

1. From *The Singles Collection: The London Years* (ABKCO, 1989): The essential 1966 singles “19th Nervous Breakdown” These are also on numerous other greatest hits and best-of compilations. At least this expensive box set has the rare if average B-side of “19th Nervous Breakdown,” “Sad Day,” and the soulful B-side of “Paint It Black,” “Long Long While” (also available on *More Hot Rocks*).

2. From British EP *Got Live If You Want It!* (Decca UK, 1965). With mediocre fidelity but a great hysterical audience atmosphere, several songs from this March 1965 concert recording did show up on the band’s 1965 US LPs. A couple didn’t, but they’re on *Singles 1963-1965*, if you want to keep spending so much money on building your Stones collection that you won’t have the budget to take any College of Marin community education courses in the future. This is an entirely different recording than the LP issued under the same title in the US in late 1966.

3. From the super-deluxe edition of the *Charlie Is My Darling: Ireland 1965* documentary DVD (ABKCO, 2012): The 1965 documentary *Charlie Is My Darling* (see DVD listings below) was expanded for its 2012 reissue. The super-deluxe edition contains not just that expanded film, but also two CDs. The disc titled *The Rolling Stones Live in England ’65* is the one of most interest; all previously unreleased, this is essentially an expanded edition of the British *Got Live If You Want It!* EP, containing a dozen songs recorded in concert in March 1965. Although the sound quality is only fair, the atmosphere is vividly hysterical, including the early hits “Time Is on My Side,” “Little Red Rooster,” and “The Last Time,” along with a bunch of exciting R&B covers. The other CD in the super-deluxe edition is taken from the soundtrack of *Charlie Is My Darling*, and is less interesting, as is doesn’t have much unissued material, and mixes Rolling Stones music with muzak versions of Stones songs by “the Andrew Oldham Orchestra.”

4. From *Metamorphosis* (ABKCO, 1975): The 1965 outtake “I’d Much Rather Be with the Boys,” one of the better pop-based songs Jagger and Richards (with Andrew Oldham in this instance) wrote with the intention of having material covered by someone else, though the cover version by the Toggery Five was considerably better.
Notable unreleased Rolling Stones material, mid-1964-early 1966:

1. Live at Olympia Theatre in Paris, April 17, 1965: By far the best complete concert tape of the Rolling Stones prior to 1969, in fairly good sound (and certainly better than the official Got Live If You Want It! EP and LP) before a very enthusiastic French audience. Includes “Time Is on My Side,” “It’s All Over Now,” “Little Red Rooster,” “The Last Time,” some of their most popular early R&B covers, and a real rarity in early unreleased live Stones tapes: a song they never did on their records, Bo Diddley’s “Hey! Crawdaddy.”

2. Three BBC sessions from March 4, 1965-August 20, 1965: No major surprises here (though there are live versions of “The Last Time” and “Satisfaction”), with one exception: a cover of Buster Brown’s “Fanny Mae,” a 1959 bluesy rock hit that the Rolling Stones didn’t put on their studio records.

3. Studio outtakes: Among the peaks are leftovers from their June 1964 session at Chess, mostly blues covers, highlighted by “Meet Me in the Bottom.” As opposed to the Beatles, there really aren’t many 1965-66 Stones outtakes of interest, though they include a pure blues song, “Looking Tired,” and an early, less fully produced version of “Have You Seen Your Mother, Baby, Standing in the Shadow.”

Recommended additional reading (in addition to sections on the mid-‘60s Rolling Stones on general suggested reading list):

*Immediate*, by Simon Spence (Black Dog Publishing, 2008). Comprehensive, illustration-filled history of the label Rolling Stones manager Andrew Oldham founded in the mid-1960s, being primarily responsible for its creative direction the next few years as it recorded acts like the Small Faces, Nico, the Nice, P.P. Arnold, and the Poets. The Rolling Stones did not record for Immediate, but were sometimes involved in its operations as producers, songwriters, and session musicians, particularly for Chris Farlowe.

*The Lost Rolling Stones Photographs: The Bob Bonis Archive, 1964-1966*, by Larry Marion (iTBooks, 2010). Bob Bonis was tour manager for the Rolling Stones’ US visits in the mid-1960s, and took many photos of the band, though most of them weren’t published before they were collected for this volume. There’s barely any text, but this has plenty of color and black-and-white photos of the band onstage and offstage, including a couple of Keith Richards and Brian Jones at a Florida hotel pool just hours after Keith came up with the riff for “Satisfaction.”

*One on One: Rolling Stones*, by Gered Mankowitz (Insight Editions, 2012). Gered Mankowitz was the band’s official photographer on some mid-‘60s tours, also taking the pictures on the covers of the *December’s Children* and *Between the Buttons* albums. This is a compilation of photos he took of the Stones during this period, with a brief essay by Sean Egan.
Only Lovers Left Alive, by Dave Wallis (Bantam, 1965). Not so much a recommendation as a footnote, this is the novel—not easy to find now, and never too well known—that was considered as a vehicle for a movie starring the Rolling Stones. It’s mediocre, hard to read, and in a sub-Clockwork Orange style. The oblique plot involves people in Britain committing suicide in such great numbers that the only people left are teenagers, who loot, romp, and have sex in gangs. As with a Joe Orton screenplay that the Beatles considered filming but never did (Up Against It), it is probably for the best that the Rolling Stones did not actually proceed with the project.

The Rolling Stones in the Beginning, by Bent Rej (Firefly, 2006). “The finest single collection of Stones photographs I have ever seen,” says Bill Wyman of this coffee table-sized collection of 1965-66 pictures by a Danish photographer who accompanied them on some European shows. Rej also supplies some text of his personal memories of spending time with the group.

Stone Free, by Andrew Loog Oldham (Escargot, 2012). The third volume of Oldham’s memoirs is not so much a follow-up to the first two (Stoned and 2Stoned) as an odd compilation of chapters that mostly discuss fellow managers, producers, and record industry heavyweights (including Allen Klein) of the 1960s. Inevitably it does include some of his own experiences and, yes, even some sections about his work with the Rolling Stones.

2Stoned, by Andrew Loog Oldham (Vintage, 2003). The second volume of Oldham’s memoirs is a disappointment compared to the first, rambling considerably more and not including as much information on his direct involvement with the Rolling Stones. It still has some stories that no one else but him could have told.

Recommended DVDs/videos:

1. 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.”

2. 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.” The three shows on which they appeared in 1965 and early 1966 included “The Last Time,” “Little Red Rooster,” “Satisfaction,” “19th Nervous Breakdown,” and “As Tears Go By.”
3. *Charlie Is My Darling: Ireland 1965* (ABKCO, 2012). In its original state, *Charlie Is My Darling* is a disappointingly brief, blurry, largely music-less, and haphazard documentary, based on director Peter Whitehead following the group around a few shows in Ireland in September 1965. The expanded DVD version is much improved, and not just because the film looks a lot better than it did on bootleg copies. Much concert footage is added that is simply far more interesting than the scenes of the band backstage and rushing from place to place, though the music on these scenes is overdubbed from March 1965 live recordings for the UK *Got Live If You Want It* EP. The interviews with most of the original members (Keith Richards, strangely, was not filmed for these) demonstrate that the band was simply not as personable or interesting in front of cameras as the Beatles were. The super-deluxe edition, as noted earlier, has two CDs, one of recordings related to the soundtrack, the more interesting one of previously unreleased March 1965 concert tapes.

**Notable People:**

**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.
Dave Hassinger: Engineer for the Rolling Stones’ sessions in RCA Studios in Hollywood between late 1964 and late 1966, which included the bulk of their recorded output during this time. Wrote the brief liner notes for the back of the Aftermath album.

Jack Nitzsche: As a session musician, frequently played piano, organ, harpsichord, and tambourine on the Stones’ RCA sessions between late 1964 and late 1966. Also a noted producer, arranger, and songwriter, sometimes in association with Phil Spector.

Allen Klein: Accountant who rose to power in the music business by handling financial affairs for Bobby Darin and Sam Cooke. Became involved with the Rolling Stones as business manager in 1965, essentially taking over their management for a couple of years after Andrew Oldham’s departure in mid-1967.

Anita Pallenberg: Italian/German actress and model. Became Brian Jones’s most serious girlfriend after meeting him in late 1965. Their stormy relationship only lasted about a year and a half, when she left him for Keith Richards.

Nico: German model/actress, and briefly a girlfriend of Brian Jones after meeting him in early 1965. Signed to Andrew Oldham’s Immediate label, she put out a single in 1965 on which Jones played guitar (on the B-side, “The Last Mile”). Moved to New York in late 1965; sang with the Velvet Underground from early 1966 to mid-1967; and then began a long solo career as a singer-songwriter.

Peter Whitehead: Director of the documentary Charlie Is My Darling, based around shows the Rolling Stones did in Ireland in September 1965. Also directed some promotional clips for the Rolling Stones’ singles in 1966 and 1967; the 1967 pseudo-documentary of Swinging London, Tonight Let’s All Make Love in London; and promo clips for some Immediate Records, like Nico and P.P. Arnold.

Dave Wallis: Author of the science fiction novel Only Lovers Left Alive, a film version of which the Rolling Stones were reported to be starring in during the mid-1960s, though the film never happened.

Gered Mankowitz: Photographer who accompanied the Rolling Stones on some mid-‘60s tours, and took the cover pictures on the albums December’s Children, Between the Buttons, the US Got Live If You Want It LP, and the Big Hits (High Tide and Green Grass) compilation. Also took pictures and record covers of numerous other rock artists in the 1960s, including Jimi Hendrix, Free, and Marianne Faithfull.

Tony Calder: Co-founded Immediate Records with Andrew Oldham.

Chris Farlowe: The Immediate Records artist with whom the Rolling Stones were most involved, as Mick Jagger produced some of his mid-‘60s releases for the label, including Farlowe’s #1 British hit “Out of Time” (a cover of a Rolling Stones song by Jagger and Keith Richards).
George Sherlock: London Records promotional representative satirized in “The Under Assistant West Coast Promotion Man,” the US B-side to “Satisfaction.”

Notable Places:

**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.

**RCA Studios**: The Hollywood studios where the Rolling Stones recorded the bulk of their output from late 1964 to late 1966.

**Jack Tar Harrison Hotel**: The Rolling Stones were staying at this hotel in Clearwater, Florida on May 6, 1965 when Keith Richards came up with the riff for “Satisfaction,” based on a riff he heard in his sleep.

**Regal Theatre, Edmonton, London**: Part of the *Got Live If You Want It* EP was recorded here in March 1965.

**Empire Theatre, Liverpool**: Part of the *Got Live If You Want It* EP was recorded here in March 1965.

**Palace Theatre, Manchester**: Part of the *Got Live If You Want It* EP was recorded here in March 1965.

**Adelphi Theatre, Dublin, Ireland**: Part of the *Charlie Is My Darling* documentary was filmed when the Stones performed here on September 3, 1965.

**ABC Theatre, Belfast, Northern Ireland**: Part of the *Charlie Is My Darling* documentary was filmed when the Stones performed here on September 4, 1965.
Francis Service Station, Stratford, London: Gas station where Mick Jagger, Brian Jones, and Bill Wyman made headlines for urinating against a wall after being refused permission to use the toilet, resulting in a small fine in court.

Essential Albums by Other Artists That Were Influential On, Admired By, or Influenced By the Rolling Stones in mid-1964-early 1966:

The Animals, Absolute Animals 1964-1968 (Raven, 2003). The finest R&B-oriented British band from outside London, this Newcastle combo was most distinguished by Eric Burdon's soulful vocals and a far greater reliance on organ than the usual British Invasion guitars. In 1964, they were really the only R&B-based British rock band that gave the Rolling Stones serious competition, and were in fact more popular than the Stones in America for a while. They're most known for their electrification of the folk standard "House of the Rising Sun," which is here along almost a dozen other mid-'60s hits, as well as some psychedelic hits Burdon sang with a different Animals lineup in the late '60s. Almost all of their pre-1966 recordings, with Mickie Most as producer, are on the two-CD The Complete Animals.

The Beatles, A Hard Day's Night (EMI, the Beatles' third album, originally released July 1964). Not simply a soundtrack to the movie, though about half of it does feature songs used in the film. The first Beatles album consisting entirely of original material, all of it written by John Lennon and Paul McCartney. A step up in the dynamism of the guitar sound, especially in the use of the electric 12-string on "A Hard Day's Night" itself, and the diverse balance of rockers and ballads. Key tracks: "A Hard Day's Night"; "Can't Buy Me Love," the last of their huge frenetic giddy smashes; "And I Love Her," the first of McCartney's classic romantic ballads; and "If I Fell," proof that Lennon could write great love songs as well as tough rockers. As it relates to the Stones, this album might be of some note for continuing to demonstrate that writing their own material would be the only way forward for the group if they wanted to compete with the Beatles. It might have also fueled their ambitions to star in a film of their own, which were never realized, despite numerous rumors.

The Beatles, Help! (EMI, the Beatles' fifth album, originally released August 1965). Like A Hard Day's Night, divided about evenly between songs used for the film soundtrack and ones exclusive to the album. Though still sticking to romantic lyrical themes, the Beatles are getting into more playful and witty wordplay, more reflective moods, and groundbreaking imaginative guitar tones. Standout tracks: "Help!," in which Lennon's insecurities come to the fore with more vulnerability and force than ever before; "Ticket to Ride," with its great mix of ebullient vocal harmonies, intricate drumming, and guitar leads both folk-rockish and raunchy; "You've Got to Hide Your Love Away," Lennon's most Dylanesque ballad; "I've Just Seen a Face," almost a fusion of bluegrass and rock; and McCartney's "Yesterday," the first track on which the Beatles used a string arrangement. “Yesterday” was sometimes cited as having inspired the Rolling Stones’ string arrangement on “As Tears Go By.”
The Beatles, *Rubber Soul* (EMI, the Beatles’ sixth album, originally released December 1965). The album usually cited as the one on which the Beatles made their greatest leap as writers of song lyrics, though there had been growing indications of more personal and creative wordplay for at least a year and a half. Much of the album also found them influenced by the folk-rock of Bob Dylan and the Byrds, and they continued to expand their tonal palette with the use of harpsichord, sitar, fuzz guitar, Greek-styled guitar, and other creative expansions of rock’s sonic boundaries. Key tracks: "Norwegian Wood," the first use of sitar in a Beatles song; "In My Life," a movingly autobiographical look at their recent past; "Nowhere Man," the first Beatles song not to refer to romantic love at all in its lyrics; "If I Needed Someone," evidence of George Harrison’s growing strength as a songwriter, and their most blatantly Byrds-influenced track; "Drive My Car," one of their gnarliest rock songs; and "Michelle," one of their prettiest ballads. If we’re looking for direct influences on the Stones, John Lennon once cited their use of the sitar on “Paint It Black” (a la the Beatles’ use of the instrument on “Norwegian Wood”) as an example of how the band would copy things the Beatles did several months after Beatles releases.

The Birds, *The Collectors’ Guide to Rare British Birds* (Deram, 1999). The Birds (no relation to the Byrds, the American folk-rock stars) were one of the many Rolling Stones-influenced R&B/rock groups to come out of London after the Stones became successful, and one of the better ones, though not great or original. Their Stones connection is that a teenaged Ron Wood was their guitarist and primary songwriter. They only issued four singles between 1964 and 1966, and no album, but this CD expands their slim legacy to nineteen songs with some demos and outtakes.

The Blues Project, *Anthology* (Polydor, 1997). Along with (actually just after) the Paul Butterfield Blues Band, the Blues Project were the first US white rock band to make blues-rock the focus of much of their repertoire. This double-CD compilation of their best material also has tracks on which they branched out into songs influenced by jazz and psychedelia. There’s a Stones connection in Al Kooper, Blues Project keyboardist and singer-songwriter, who would later play on the Rolling Stones’ “You Can’t Always Get What You Want.”

James Brown, *The 50th Anniversary Collection* (Universal, 2003). There are plenty of James Brown compilations, including box sets. But this is the best distillation of the most essential recordings of his prolific career, stretching from the mid-1950s to the mid-1980s, though the first 15 years of that span were his best and most influential. This starts with his roots as an R&B singer, but his prime period was undoubtedly the mid-to-late 1960s, when he and his band moved soul into funk with hits like "Out of Sight," "Papa's Got a Brand New Bag," and "Cold Sweat." Some listeners have felt that Brown’s 1964 single “Maybe the Last Time” (itself partially based on a spiritual) was adapted by the Rolling Stones for “The Last Time,” though the similarity is not extreme. Brown’s primary influence on the Stones, however, might have been on the way Jagger moved onstage.

Solomon Burke, *The Very Best of Solomon Burke* (Rhino, 1998). Though he didn't have much pop success, Burke was one of the most influential soul singers, and one who
merged elements of both gospel and country into R&B. This has the cream of his 1960s work for Atlantic Records, including two songs covered by the Rolling Stones, "Cry to Me" and "Everybody Needs Somebody to Love."

The Paul Butterfield Blues Band, *An Anthology: The Elektra Years* (1997, Elektra). The Paul Butterfield Blues Band might have come into being without the Rolling Stones, since they shared many of the same Chicago electric blues influences, if far less of a pop sensibility. The early success of the Rolling Stones, however, certainly helped pave the way for the acceptance of a mostly white band playing guitar-based blues-rock, if more aligned with blues purism than the Stones were. This double-CD best-of is most valuable for the first disc, which spotlights mid-’60s tracks featuring guitarists Mike Bloomfield and Elvin Bishop.

Captain Beefheart & His Magic Band, *The Legendary A&M Sessions* (Edsel, 1998). Though most famous for his avant-garde rock of the late 1960s and 1970s, Captain Beefheart & His Magic Band started as a fairly straightforward blues-rock group. That’s most evident on these five tracks from the mid-1960s on this CD-EP, which, if not actually influenced by the Rolling Stones, sure sound like they might have been, at least a little. Quite good (especially the “Smokestack Lightning” soundalike “Moonchild”), and there are other Beefheart performances from the era that are fine blues-rock in the white Howlin’ Wolf school, especially on the first disc of the rarities box set *Grow Fins: Rarities (1965-1982)* and his 1967 debut album, *Safe As Milk.*

The Chocolate Watchband, *Melts in Your Brain...Not on Your Wrist!* (Big Beat, 2005). Two-CD compilation of the San Jose band that was the most effective – not just in Northern California, but almost anywhere – in blending garage rock with psychedelia. When it was more garage than psychedelic, it was extremely Stones-influenced in its pouting guitar and sardonic vocals. “Sweet Young Thing” being one example. “Misty Lane,” on the other hand, is very much in the “Paint It Black” vein. Controversially, some releases under the Chocolate Watchband name did not actually feature the band; this anthology helps keep the record straight by devoting the first disc to recordings by the actual group, and the second to ones (largely unimpressive, but with some scintillating highlights) on which they didn't perform. If a double CD is too much, look for the out-of-print 18-song Rhino compilation *The Best of the Chocolate Watchband.*

Sam Cooke, *Portrait of a Legend 1951-1964* (ABKCO, 2003). Perhaps the most important soul singer of the late 1950s and early 1960s except Ray Charles, Cooke was also a soul-pop pioneer, if a generally smoother one. This goes all the way back to some of his pre-rock gospel recordings, but has all his big soul-pop hits, like "You Send Me," "Twistin' the Night Away," "Chain Gang," "Bring It on Home to Me," "Another Saturday Night," and "A Change Is Gonna Come." The Rolling Stones connection comes via their 1965 cover of his 1964 hit “Good Times,” and Cooke being Allen Klein’s biggest client prior to Cooke getting shot in late 1964.

Don Covay, *Mercy Mercy: The Definitive Don Covay* (Razor & Tie, 1994). One of the lesser known soul singers to have an influence on the Rolling Stones, who covered his
“Mercy Mercy” (retitling it “Have Mercy”), which became one of their more popular LP tracks and concert numbers in the mid-1960s.

**The Spencer Davis Group, Somebody Help Me: The Best of 1964-1968** (Raven, 2011). They really should have been called the Stevie Winwood group, as his pre-Traffic voice, keyboards, and standout compositions are what made this soul-rock-oriented band special. This 26-song compilation has their big hits "Gimme Some Lovin'" and "I'm a Man," along with British hits that didn't make it in the US and standout album tracks.

**The Downliners Sect, The Sect** (Repertoire, 1964). The Downliners Sect were one of the very first of the Rolling Stones-influenced British bands to record. “Essential” is perhaps not the best way to describe their debut album (from late 1964), as it’s sloppy and heavily derivative. It does serve as a snapshot of how massively influential the Stones were right away on some other bands, particularly from the London area, who would draw from a very similar repertoire of cover tunes and similar R&B-blues-rock approach. The Pretty Things did the “rawr version of the Rolling Stones” thing better, and the Sect did not write well, the heavily Bo Diddley-flavored “Sect Appeal” being about the best number on this LP. This German CD reissue adds ten non-LP bonus tracks from the same era, the cover of Bo Diddley’s “Nursery Rhyme” being the highlight.

**The Drifters, The Very Best of the Drifters** (Rhino, 1993). All of the major hits from the late '50s-to-mid-'60s version of this top early soul vocal group, like "There Goes My Baby," "Save the Last Dance for Me," "Under the Boardwalk," "Up on the Roof," and "On Broadway." The Rolling Stones did “Under the Boardwalk” on their second album. All of these married soul to slicker production and orchestration, sometimes with Latin beats, often with Jerry Leiber and Mike Stoller as songwriters and producers. The two-disc *All-Time Greatest Hits & More: 1959-1965* is more comprehensive, and the early-to-mid-'60s work by one-time Drifters lead singer Ben E. King is also recommended.

**Bob Dylan, Greatest Hits** (Columbia, 1967). Even when limited to pre-1967 recordings, it's hard to boil down the oeuvre of such an influential figure to just ten songs. This does have his biggest hits from that period, though, such as "Like a Rolling Stone," "Just Like a Woman," and "I Want You," as well as pre-rock acoustic folk tracks that became extremely famous, like "Blowin' in the Wind" and "The Times They Are A-Changin.'" The Rolling Stones would have been paying closest attention to his first electric rock albums in 1965-66, *Bringing It All Back Home, Highway 61 Revisited,* and *Blonde on Blonde,* and Dylan’s use of hard blues-rock (and guitarist Mike Bloomfield) on some of those recordings would likely have been influenced by the Stones. Footnote: Dylan told Keith Richards that “I could have written ‘Satisfaction’ but you couldn’t have written ‘[Mr.] Tambourine Man.’” In a 1968 interview with *Rolling Stone,* Mick Jagger was asked what Bob Dylan meant, the interviewer asking, “He wasn’t putting you down was he?” Jagger responded, “Oh yeah, of course he was...It’s true but I’d like to hear Bob Dylan sing ‘I Can’t Get No Satisfaction.’”

**Richard & Mimi Fariña, Pack Up Your Sorrows: Best of the Vanguard Years** (Vanguard, 1999). Though not always fully electric, the Fariñas were notable early
innovators in the transition from the folk revival to electric folk-rock. This 75-minute CD has much of the best work from the slim output they managed before Richard Fariña's 1966 death, which mixed traditional folk, guitar, and dulcimer with some electricity and beat poetry sensibility. They were specifically influential on Brian Jones using the dulcimer on a few Rolling Stones recordings, particularly “Lady Jane.”

**Chris Farlowe, Handbags and Gladrags: The Immediate Collection** (Castle, 2004). Farlowe was a not-very-good white soul singer, but had some success in the UK (though none in the States), particularly with the Rolling Stones cover “Out of Time,” a #1 British hit in 1966. This 27-song compilation of mid-to-late-'60s tracks recorded for Andrew Oldham’s Immediate label has “Out of Time” and a good number of others in which Mick Jagger and Keith Richards were involved as songwriters or producers.

**Marvin Gaye, Anthology** (Motown, 1995). Two-CD best of one of Motown's most important and eclectic singers and songwriters, from peppy early-'60s hits like "Hitch Hike" and "Stubborn Kind of Fellow" to more serious-minded late-'60s/early '70s material like "I Heard It Through the Grapevine" and "What's Going On." His “Can I Get a Witness” was one of the first soul songs the Stones covered (on their first album), and in 1965 they did “Hitch Hike.”

**John Hammond, I Can Tell** (Atlantic, 1967). Bill Wyman plays bass on three songs (recorded in 1966) on this album by a young American singer, similar in age to the Rolling Stones, who was among the first white artists in the US to specialize in blues. Hammond shared many of the same musical roots as the Stones, as is obvious by the material here, which includes songs by Howlin’ Wolf, Bo Diddley, Chuck Berry, and John Lee Hooker. However, he was far less inclined to combine them with rock, far less original, only an adequate singer, and at this point not writing any of his own material. Future Band members Rick Danko and Robbie Robertson are also on this album.

**Los Mockers, Los Mockers** (Get Hip, 1994). The most accurate mid-1960s Rolling Stones imitators were, believe it or not, not from the UK or even North America, but from Uruguay. Although not as good as the Rolling Stones, of course, their 1966 self-titled album (sung entirely in English) is enjoyable. The reissue adds additional tracks from 1965-67.

**John Mayall, John Mayall Plays John Mayall** (Decca, 1965). John Mayall would start to make his mark as British blues-rock's elder statesman with 1966's *Bluesbreakers*, featuring Eric Clapton on guitar. His debut album, recorded live in late 1964 prior to Clapton joining, finds him a little more rock'n'roll-oriented, and is a good document of the early British R&B scene as it might have sounded had groups like the Stones stuck doggedly to their 1962-63 blues roots. The 2006 CD reissue has bonus tracks from non-LP mid-'60s studio singles.

**Martha & the Vandellas, The Ultimate Collection** (Motown, 1998). Motown's most successful girl group before they were surpassed by the Supremes, and a more fiery one, especially on "Heat Wave" and "Dancing in the Street." “Dancing in the Street” was
specifically cited by Keith Richards as having riffs similar to those used on "Satisfaction," though to most listeners, the similarity is not obvious.

**Moon’s Train, The Life I Lead: Rare Recordings 1965-1967** (Castle, 2007). From 1965 onward, Bill Wyman wrote and produced some material for other artists, perhaps at least in part due to his lack of creative opportunities within the Rolling Stone. Moon’s Train were the most frequent beneficiary of these efforts, 21 of which are on this CD, though just a couple were released at the time. As all of this was produced by Bill Wyman, and most of the tunes were co-written by Wyman with Moon’s Train keyboardist/singer Peter Gosling, one would think that it would be a holy grail of sorts for very serious Rolling Stones collectors. The reality, unfortunately, is fairly disappointing, especially for those Stones fans whose expectations were raised by the genuine quality of the one Wyman-composed song ("In Another Land") the Stones did release in the ’60s. For most of this is fairly limp jazzy blue-eyed soul with a touch of ska and some brass, obviously heavily influenced by Georgie Fame. Sad to say, on the evidence of these tracks, Wyman didn't have a whole lot to offer in the songwriting department, and there's little similarity to the classic music the Rolling Stones were recording at exactly the same time. Also, Peter Frampton fans beware: though you'll sometimes find this filed under the Frampton section in record stores, he appears on half a dozen of these tracks at most (and even his participation on these is not confirmed without a doubt), and there's little evidence of his guitar or vocal work on them.

**The Poets, Wooden Spoon: The Singles Anthology 1964-1967** (Grapefruit, 2011). One of the most obscure groups listed on any handout in this course, this Scottish band had just one mild UK hit, no US hits, and no album. But they made some exceptional moody and melodic singles, some produced by Rolling Stones manager/producer Andrew Loog Oldham, with some resemblance to the work of the Zombies, though more sullen and R&B-based. This CD has both sides of all six of their singles, and stands as Oldham’s best production work of the mid-’60s outside of the Stones. Some additional material unreleased at the time is available on lengthier, if less authorized, compilations like *Try Me Again*.

**The Pretty Things, Come See Me: The Very Best of the Pretty Things** (Shout Factory, 2004). The best of the British Invasion bands never to have a hit in the US (or even tour here in the 1960s), the Pretty Things were like a rawer Rolling Stones – more garage/punk-oriented to apply terms that didn't exist back in the mid-'60s. The similarity was not a coincidence, as guitarist Dick Taylor had been in a very early version of the Rolling Stones, before they released records. None of the several Pretty Things compilations seem to gather all of their essential songs, but this 25-song one is one of the more easily available in the US, also including some of their interesting post-mid-'60s psychedelic recordings.

**Otis Redding, The Very Best of Otis Redding Vol. 1** (Rhino, 1992). Often hailed as the greatest Southern soul singer, and certainly one of the premiere artists on the influential Stax label from Memphis, Redding made his mark with soul hits like the original version of "Respect" and his cover of the Rolling Stones' "(I Can't Get No) Satisfaction." He
moved into more introspective, non-romantic lyrical territory on his #1 single "(Sittin' On) The Dock of the Bay," which topped the charts shortly after death in a plane crash in late 1967. Redding was perhaps the soul singer most influential on the Stones, and not just because they did a few of his songs ("Pain in My Heart," "That's How Strong My Love Is," and "I've Been Loving You Too Long"). It's been speculated that Keith Richards often used fuzz guitar in the mid-1960s (on tracks like "Satisfaction") to emulate the sound of the horns on Otis Redding recordings without actually using brass instruments. The influence of Redding can also be heard on a Jagger-Richards original, the 1966 soul ballad B-side "Long Long While."

The Shadows of Knight, *Dark Sides: The Best of the Shadows of Knight* (Sundazed, 1994), “The Stones, Animals and Yardbirds took the Chicago Blues and gave it an English interpretation. We've taken the English version of the Blues and re-added a Chicago touch.” That’s the self-description by this Chicago garage band, who had an American hit with a diluted version of Them's "Gloria." Much of this best-of has heavily Stones-Yardbirds-influenced mid-'60s recordings that are better than that, if more immature and not up the same level as their heroes.

The Small Faces, *Ultimate Collection* (Sanctuary, 2003). Because the Small Faces' limited output was divided about evenly between two labels, with the two portions rarely combined onto the same anthology, it's hard to find a single-disc compilation that does justice to the band. This two-CD collection might be on the bulky side for beginners, but does include all the hits from both their 1965-66 days as the most popular British mod/R&B/rock ravers other than the Who, and their post-1966 psychedelic pop recordings. They only had one hit in the US (1967's psychedelic "Itchycoo Park") and never toured here, but had quite a few other worthwhile perky tunes.

The Standells, *The Best of the Standells* (Rhino, 1989). The Standells had one of the biggest and best hits by an American garage band that was heavily influenced by the Rolling Stones in 1966 with "Dirty Water." Not everything they did was as Stones-soaked, but this good best-of has its share of such tracks, the most Stonesy ingredient being lead singer/drummer Dick Dodd’s snarling vocals.

Thee Midniters, *Greatest* (Thump, 2002). The leading so-called "brown-eyed soul" group, and the finest Latino rock band of the 1960s, though most of their success was confined to the Los Angeles area. Thee Midniters were perhaps too eclectic to be categorized as a soul act, but did some great soul ballads, along with raunchier Rolling Stones-influenced rock.

Them, *The Story of Them featuring Van Morrison* (Polydor, 1998). Their commercial success was largely limited to the hit singles "Here Comes the Night," "Baby Please Don't Go," and "Mystic Eyes," but Belfast's Them were one of the greatest British Invasion bands. In addition to featuring a young, snarling Van Morrison on lead vocals, they played vicious R&B/rock with gnarly guitar and haunting organ, whether playing Morrison's songs or covering American blues, soul, and rock tunes. This two-CD
compilation has almost everything they did, and has little filler, though unfortunately it's out of print and now hard to find.

**Irma Thomas, Sweet Soul Queen of New Orleans: The Irma Thomas Collection** (EMI, 1996). Documents the greatest era of the greatest New Orleans soul singer, with nearly two dozen tracks from the early to mid-1960s mixing pop and New Orleans rhythm and blues. Includes her version of "Time Is On My Side," covered by the Rolling Stones for their first US Top Ten hit.

**The Valentinos, Do It Right** (Official). It’s galling that this soul vocal group, including Bobby Womack and with strong ties to Sam Cooke, does not have an official CD compilation. This hard-to-find unauthorized anthology includes their original version of “It’s All Over Now,” covered for a hit by the Rolling Stones in 1964.

**The Yardbirds, Ultimate!** (Rhino, 2001). It's slightly uneven and missing a few outstanding tracks, but this two-CD compilation covers almost all of the major bases of the group that did much to pioneer both blues-rock and psychedelia. The lineups featuring guitarist Eric Clapton, Jeff Beck, and Jimmy Page are all represented, as are their big hits "For Your Love," "Heart Full of Soul," "I'm a Man," "Shapes of Things," and "Over Under Sideways Down." No other band did more to innovate rock guitar in the 1960s, and few other than the Beatles were more futuristic and experimental, not only in their guitar work but in their incorporation of improvisation, "rave-up" tempos building to crescendos, electronic distortion, and haunting Eastern melodies and instrumentation. Raven's single-disc, 27-track *Happenings Ten Years Time Ago* has all the key singles and numerous outstanding other tracks, if you don't want to splash for a two-CD set.

**Zakary Thaks, Form the Habit** (Sundazed, 2001). As an example of a good Stones-influenced American mid-'60s garage band that didn’t have a national hit, it doesn’t get better than Zakary Thaks from Corpus Christi, Texas. This has their singles and a few bonus tracks, some of the later ones psychedelic-influenced, but more often in the Stones/Yardbirds vein, given galloping amphetamined Texas freneticism.

**Various Artists, The Demention of Sound: The British Beat/R&B 1964-65** (Feedback, early 1980s). Another contender for the most obscure record listed in course handouts, this is a terrific collection of rare and wild early British R&B in the genre started by the Rolling Stones, even if it turned out that one of the songs was by an American act. Only the Sorrows had the most moderate success, but now this LP is almost as hard to find as the original releases of the tracks it compiles.

**Various Artists, Immediate Mod Box Set** (Castle, 2005). The absence of a good single-disc best-of or comprehensive box set covering the Immediate label (co-run by Andrew Oldham) is exasperating, and a major gap in the British Invasion archives. This three-CD box does touch on some highlights, mostly rare or off-the-beaten track ones, from the Immediate catalog, including tracks by the Small Faces, John Mayall & the Bluesbreakers (with Eric Clapton), Chris Farlowe, the Mockingbirds (with Graham
Gouldman), the Poets, Amen Corner, P.P. Arnold, and some rather subpar and forgettable songs and performers.

**Various Artists, *Nuggets: Original Artyfacts from the First Psychedelic Era 1965-1968*** (Rhino, 1998). The *Nuggets* compilation, first issued as a double LP in 1972 and then radically expanded in size to this four-CD box set about a quarter century later, is acknowledged as the finest compilation of mid-'60s American garage rock. The genre as a whole was heavily influenced by the Rolling Stones – even more so than it was influenced by the Beatles – and this box has many tracks on which the Stones factor is subtle to obvious, from the likes of the Standells, the Shadows of Knight, the Chocolate Watch Band, Zakary Thaks, the Blues Project, the Music Machine, and Captain Beefheart.

**Various Artists, *Pebbles Vol. 6: The Roots of Mod*** (BFD, 1979). Some of the best and rawest of the mid-'60s British R&B-oriented rock discs never to become hits, often recalling bigger acts like the Rolling Stones, Pretty Things, Yardbirds, Animals, and Them. Note that this has only been available on vinyl, and is now hard to find. A CD titled *Pebbles Vol. 6* is entirely different and unrelated, with '60s Chicago garage rock.