THE ROLLING STONES

The College of Marin

Week Five

Essential Listening:

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

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

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


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

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

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

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

Recommended additional reading (in addition to sections on late 1960s-early-1970s Rolling Stones on general suggested reading list):

\textit{Ain’t It Time We Said Goodbye: The Rolling Stones on the Road to Exile}, by Robert Greenfield (Da Capo, 2014). Slim (one-or-two-sittings) but interesting recount of the Stones’ “farewell” tour of Great Britain in March 1971, shortly before they went into exile in France, by a \textit{Rolling Stone} reporter who traveled with them. This is interspersed with behind-the-scenes accounts of inside information he learned after the tour (sometimes years later), along with amusing stories of his ultimately successful attempt to pry a lengthy interview out of Keith Richards in France later that year. Oddly, this is better than the two longer, more widely known books the same author wrote about the Stones in the early 1970s (\textit{Exile on Main Street: A Season in Hell with the Rolling Stones} and \textit{S.T.P.: A Journey Through America with the Rolling Stones}).

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

**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.

**A Prince Among Stones**, by Prince Rupert Loewenstein (Bloomsbury, 2013). Quirky autobiography by the man who looked after the Rolling Stones’ financial affairs from the end of the 1960s through 2007. Basically his life as an upper-class financier wouldn’t have been interesting enough to the general public to deserve a book, so his personal background is mixed with his specific experiences with the Stones. Those sections have their fitfully interesting segments, as when he describes some of the machinations of making them hugely profitable, getting them out of bad deals they made in the 1960s, and relays his observations about their personalities (without getting into too much testy water). There’s no doubt he did good by the group, but their very association with an aristocratic fellow who frankly admits he doesn’t like their music (or rock’n’roll), and eventually advised them to be taken over by a corporation (which they didn’t do, a move that precipitated his decision not to work with them anymore), indicates how the whole enterprise of being a Rolling Stone changed from rebellion to a business.

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


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

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

*Ned Kelly* (MGM, 1970). A movie starring Mick Jagger and directed by one of the finest British directors of the 1960s, Tony Richardson, should really have resulted in something better than this pretty dull Western, albeit one situated in the Australian outback in the late nineteenth century. Jagger plays Ned Kelly, a real-life robber and murderer who was a folk hero of sorts to the poor. Filmed after *Performance* but released first, it was unfairly viewed as Jagger’s acting debut and generally panned. His only musical performance in the film was of an a cappella Irish folk ballad, “The Wild Colonial Boy.” Jagger on *Ned Kelly* in August 1970: “That was a load of shit. I only made it because I had nothing else to do.”

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

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

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

**Notable People:**

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

**Ike & Tina Turner:** American soul greats who were one of the supporting acts on the Rolling Stones’ 1969 US tour. They had toured with the Stones previously in their final ‘60s UK tour in 1966.
**B.B. King:** American blues great who was another of the supporting acts on the Stones’ 1969 US tour. On some dates, he was replaced by Chuck Berry.

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

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

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

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

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

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

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

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

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

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

**Jefferson Airplane:** One of the support acts for the Rolling Stones at Altamont. Their lead singer, Marty Balin, was temporarily knocked out by a Hell’s Angel when he tried to break up a fight that had erupted near the stage. Other support acts included the Flying Burrito Brothers, Santana, and Crosby, Stills, Nash & Young.
**The Grateful Dead:** Often cited, or blamed, for having recommended the Hell’s Angels to do security at Altamont. Were supposed to play at Altamont, but backed out after hearing reports of violence.

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

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

**Stanley Booth:** Journalist who accompanied the Stones on much of the 1969 US tour, including at Altamont. His experiences form much of his combination tour memoir/Stones bio *The True Adventures of the Rolling Stones*.

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

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

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

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

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

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

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

**Prince Rupert Loewenstein:** Business manager of the Rolling Stones from the end of the 1960s through 2007, helping them extricate themselves from their deals with Allen Klein and Decca Records. He writes about his time with the Stones in his memoir *A Prince Among Stones*.
Ahmet Ertegun: Executive at Atlantic Records, one of the most successful US rock and soul labels from the late 1940s onward. Signed the Rolling Stones after they left Decca Records, allowing them to create their own Atlantic-distributed label, Rolling Stones Records, which was primarily a vehicle for...Rolling Stones records.

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

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


Notable Places:

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

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

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

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

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

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

Chevron Hotel: Sydney, Australia hotel where Marianne Faithfull took an overdose of pills that nearly resulted in her death in early July 1969. She had traveled to Australia with Mick Jagger to co-star with him in *Ned Kelly*, but was replaced after the incident.
**The Roundhouse, London:** Site of final British concert, on March 14, 1971, before the Rolling Stones went into “tax exile” in France. They would not play Great Britain again until September 7, 1973.

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

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

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

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

**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.

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

**Free, Molten Gold: The Anthology** (A&M, 1993). The best of the younger bands from the British blues boom had some ties to the scene in which the Stones started, as a couple of them had played with Alexis Korner and/or John Mayall. This two-CD collection has their hit "All Right Now."

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

**Mississippi Fred McDowell, *The Best of Mississippi Fred McDowell* (Arhoolie, 1994).** Country bluesman Fred McDowell recorded a lot between his discovery in the late 1950s and his death about a dozen years later, and he recorded more than one version of the song the Rolling Stones did on *Sticky Fingers*, “You Gotta Move.” This 1964 album has one of those, however, and remains easily available.

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

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

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

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

**Johnny Winter, *Johnny Winter* (Columbia, 1969).** The Texas blues-rock singer-guitarist’s first album for a big label was heavily hyped, in part because of the huge advance he got for signing a contract. It merits a mention here because the opening track, “I’m Yours and I’m Hers,” was the unexpected opening song at the Rolling Stones’ concert at Hyde Park on July 5, 1969. The story goes it was chosen because it was a special favorite of Brian Jones, who had died a couple of days before. If so, Jones
couldn’t have listened to it for long; the album was only out for three months or so before Jones died.

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