

THE ULTIMATE GUIDE TO THE ROLLING STONES

1962-2021

***THEIR LIVE PERFORMANCES, MEDIA APPEARANCES,
STUDIO SESSIONS, RECORD RELEASES & SOLO PURSUITS***

The Logics and the Limits of the Online Database by Felix Aeppli

Last Update: 2021-03-29 – Latest Additions in Blue

It is the aim of this documentation to ***list in chronological order all musical recordings of The Rolling Stones that found their way onto record or film***. The term "musical recordings" applies to all songs recorded by The Rolling Stones as a group, as well as to tracks recorded by individual members of the band, be it in a proper solo recording session or at a guest session with another artist. No distinction has been made between "officially released" and "unofficial" material, such as unfinished studio takes or private recordings of live performances. As far as ***official record releases*** are concerned, the database lists all CDs and CD singles, all DVDs, all LPs, 7" singles and 12" singles containing musical performances by The Rolling Stones that were released ***in the UK and the USA***. Promotional releases in these formats are also covered, provided they contain different versions of recordings (normally edited or remixed cuts). Some foreign releases have also been listed, provided they contain material not previously issued in either the UK or USA. For the recent past a number of commercial downloads ***and Internet streams*** offering unique material not available on disc have also been included. Radio records, however, have been omitted and so have semi-official releases such as special TV offers or book club records.

Matters for ***unofficial releases***, generally known as ***Bootlegs***, are more complicated. Bootlegs – featuring unreleased studio material, live performances or rare media recordings – are a necessary addition to the official catalogue of any big rock act, and The Rolling Stones in this respect are among the most popular groups. After all, in their 58-year-career they recorded more than 880 different songs of which "only" ***398*** were officially released; and they performed well over 2,200 shows of which 1,200 are known to have been recorded by fans, by radio and TV stations or by the group themselves. It's never been the aim of this work to be a bootleg guide to The Rolling Stones but, even so, the big labels (Swinging Pig, Vinyl Gang, Crystal Cat, Dandelion, Rattle Snake, Dog n Cat, Sister Morphine) are represented here with at least 95 per cent of their output mounting up to 2,500 titles consisting of over 4,000 physical discs. Recently there has been a fair amount of discussion about the legality of these releases. The situation is far from clear, since copyright rules often vary from country to country, and the 50 years range protecting music recordings has already run out for all Stones titles recorded in the 60s. Moreover digital recording techniques and the Internet recently have drastically changed the music business. ***For many years***, almost every new Rolling Stones show ***has been*** circulated within 36 hours in digital form among collectors. This has led to an almost complete disappearance of the "classical" CD bootleg market. It is, of course, impossible to keep track of the growing number of releases coming out of the "no label" digital camp (or of the countless clips popping up on YouTube). From 2013 onwards "The Ultimate Guide" therefore only ***displays set-lists of live performances*** by The Rolling Stones but no longer ***unofficial releases offering their contents***. ***Studio recordings are a different matter: Over the last couple of years a series of multi volume bootleg CDs or download albums have brought to light not only countless alternate takes of well-known Stones titles, but also tracks whose existence had only been rumoured and, in more than one case, songs which had not been known even to the most ardent collector. No serious study***

of The Rolling Stones can afford to neglect releases such as **FOXES IN THE BOXES** (2015), **BIRD'S VAULT RI 61/16** (2018/2019), **THE ART COLLINS TAPES** (2020) or most recently **FULLY FINISHED STUDIO OUTTAKES** (March, 2021). Therefore "new" titles, whether old or more recent, from instant classics like these are included in this catalogue.

As far as **films** are concerned, the database lists all official films, all commercial VHS and DVDs released in the UK and in the USA, all TV shows (where the exact programme is known) and all promotional videos involving The Rolling Stones. Moreover, private recordings (amateur footage) on super-8 and video of musical performances by The Rolling Stones are covered up to 1983, provided that they have been circulated fairly widely among collectors. For the post-1983 era, only professionally shot multi-camera footage is listed. Silent films or news clips without any actual music (such as airport arrivals) have been left out, as have numerous films which feature Rolling Stones songs in their soundtracks. Unlike unofficial CDs, bootleg DVDs are only covered to a small extent.

The Group Catalogue (Entries 0.001-1.298)

The basic unit of this publication is the Entry. A separate numbered Entry has been established for every recording session (studio session, TV, radio or promotional video recording) and for every live performance from which **at least one song** was subsequently **released on record or on film** (in a few cases of historical interest, unreleased songs and sometimes even unrecorded performances have also been included, e.g. the first show ever at the Marquee Club, London, in 1962). A separate numbered Entry has also been established for **every official record release in the UK or in the USA** containing songs from the foregoing recording session(s), for every official film or commercial video release, plus for TV shows featuring at least three new songs in full length or seven unreleased items in incomplete form.

Entry Numbers: Every Entry has been numbered, starting with Entry 0.001 in July 1962 and so on to Entry 0.999, 1.000, 1.001 up to 1.298 between April, 2010 and September, 2020 (note the dot in 1.001 in order not to get confused by Entry 1001 leading to Mick Jagger in the solo section). Due to additional information becoming available in the course of the years, quite a number of Entries have been belatedly inserted in their correct positions in the numerical sequence but are followed by the letter "A," sometimes "B," "C," "D" and so on (e.g., 0.214, 0.214A, 0.214B, 0.214C, 0.214D, 0.215).

STUDIO SESSIONS

Recording Entries are arranged chronologically by date; recording sessions which continued a couple of hours after midnight are only listed under initial day. Sessions merely devoted to over-dubbing, usually involving Mick Jagger, Keith Richards and guest musicians, have *not* been listed as separate Entries.

Songs in recording sessions are numbered 1, 2, 3, etc. This order does not imply any sequence in recording, but primarily reflects later releases of songs.

Song titles and other musical performances (such as *Jams* or *Improvisations*) appear in italics. If more than one version of a song was recorded in the same session sometimes specifications have been added to the title. Additional explanations in round brackets, e.g. *Feel On Baby (Instrumental Dub)*, are titles used on official releases, additions in square brackets, e.g. *Wild Horses [7" Promo Edit]*, are personal additions by the author. One detail: Following the spelling used for the original album releases, the song *Gimmie Shelter* is always spelt with "ie" (for the subsequent film title the "I" is being dropped, "GIMME SHELTER").

Producers of recording sessions are identified, along with a few engineers who later became producers for The Rolling Stones or are otherwise well known for their work. "The Glimmer Twins" refers to Mick Jagger and Keith Richards, who began to identify themselves as producers in 1973 (the fact that Keith Richards, following Andrew L. Oldham's advice, dropped the "s" in his name between 1964 and 1977 has been ignored throughout this work, except for a number of original record titles).

Song Composers: Names in parentheses (in medium type face) identify the composers of songs with their last names. If no name is given, songs are understood to have been composed by Mick Jagger and Keith Richards. "Nanker, Phelge" identifies the joint composing efforts by all members of The Rolling Stones during the early and mid sixties. Full names and an overview of all compositions of a specific author are provided in the "Composers" index file.

Release Information: For every song, all subsequent releases on recordings in the UK or the USA and on bootleg are listed. CDs which are only re-releases of original LPs under the identical title are not considered to be releases in their own right and are consequently listed alongside the original album.

Mono versus stereo: No difference is being made between a mono, a true stereo, a "fake" stereo recording or a "digitally remastered" version of a specific title. All these are considered **one and the same version** of a song. It is only when new instruments are added in a different mix that a second version is noted. Also, a different mix *lacking* one instrument or the vocal part is considered a separate version. (You will, however, find links in the 1964 and 1965 file leading to a profound analysis of the topic.)

Session Musicians: Musicians on all songs are understood to follow the standard line-up of The Rolling Stones unless otherwise noted; instruments and vocals usually handled by each of the Stones are as follows:

- **MICK JAGGER:** Vocals, back-up vocals;
- **KEITH RICHARDS:** Guitar, back-up vocals;
- **CHARLIE WATTS:** Drums;
- **BILL WYMAN:** Bass (1962-1992);
- **BRIAN JONES:** Guitar (1962 – Spring, 1969);
- **MICK TAYLOR:** Guitar (late May, 1969 – November, 1974);
- **RON WOOD:** Guitar, back-up vocals (May 1975, onwards).

The "**NOTES**" section within many Entries lists alterations in the standard line-up (such as Keith Richards on lead vocals or Mick Jagger on additional guitar), plus additional musicians or particulars regarding over-dubs following an "original" recording session. The "NOTES" also register connections between songs, be it identical backing tracks or different mixes. Especially in the early 1980s, The Rolling Stones often returned to a recording begun much earlier, polishing it by adding (or wiping out) an instrument or two; in such cases, normally all versions of a song are listed in the same Entry.



LIVE & MEDIA SHOWS

Live recordings are filed in the same chronological sequence.

Recording Locations: For every live recording, the location is given. Venues keep their local names (provided they are known), cities and countries are spelt in English. For locations outside England or the USA the name of the country is provided (except for big cities such as Madrid, Buenos Aires, Berlin, etc.), for locations in the UK the county, for locations within the USA the state is also listed (again with the exception of big cities).

Songs Recorded: Songs in live recordings are always presented in the order they were actually performed.

Song Title Formats: Song titles and other musical performances (such as *Jams* or *Improvisations*) appear in italics, as with recording sessions; interviews and other non-musical tracks appear in medium type face.

Release Information: As with studio recording sessions, for every song all subsequent releases on records and on film are listed. Releases on records are referred to as "**Cuts**"; for releases in films, the terms "**Songs**" (or "**Tracks**" for instrumentals) is used, for interviews the term "**Line**".

Interviews: Interviews by individual members of The Rolling Stones, fully covered in the Solo Section, are presented in the Group Catalogue if they were actually recorded and subsequently broadcast in connection with live songs from a particular show.

RELEASES

Origins of Dates: Official record releases, film premieres and video/DVD releases are filed in the same chronological sequence. Release dates represent those assigned by record or film companies in press announcements, musical papers or promo packages. In a few cases, they are taken from interviews and insert sheets accompanying Japanese records. If none of these sources were available, the dates are taken from the product details shown on commercial websites.

Record Formats: **BOLD CAPITALS** have been used to identify titles of 12-inch LP ("Long Play") records playing at 33 $\frac{1}{3}$ revolutions per minute. CDs are listed in the same way, followed by **(CD)** in parentheses. The term "SINGLE" refers to 7-inch records playing at 45 revolutions per minute (hence also known as "45s" in the U.S.A.) and offering one track on each side. Titles of 12-inch singles are printed in *ITALIC CAPITALS* and so are titles of CD singles, a term applied to any 5-inch compact disc release containing up to 6 tracks (and also for the handful of 3-inch discs). A title in *ITALIC CAPITALS* followed by the designation (EP) identifies record releases on EPs ("Extended Play"), those charming 7-inch records from the mid-sixties containing four tracks (sometimes three or five), and playing at 45 r.p.m. [In some instances, Italic Capitals are also used for SINGLES provided they were issued in a specific paper sleeve bearing the respective title.](#) In accordance with the terminology used by record companies, the term "MAXI-SINGLE" has been, in a few cases, used to describe an EP containing three tracks. The term "(COMPILATION)" in parentheses following a title indicates an album containing performances by various artists. In such cases, only Rolling Stones items are listed.

Record Information: Label, original catalogue number, (country of origin) in parentheses are given for every record, film or video/DVD release. It should be noted that, parallel to the rise of CDs, national markets have tended to disappear, and it has thus become increasingly difficult to decide what is meant by a UK release of a record. A large proportion of discs on sale in Britain are actually manufactured outside the UK, and appear in absolutely identical form in every European country. In some cases, in fact, it is not even possible to discover whether a record has been given a proper UK release, or whether the copies in British shops are simply European imports. Moreover, with copyright rules varying from country to country, the distinction between "official" and "unofficial" release is becoming more and more obsolete, especially in the DVD market.

Track Listings: Released songs are preceded by capital letters, "A" usually referring to the first side of the record, "B" to the second side (**A1** therefore stands for cut 1 on the first side, **A2** for the second cut, etc.); the letter "A" is also used for tracks on CDs, which are one-sided by their nature.

Source of Recording: For each individual cut, song or line, the origin of the recording is listed.

Recording Dates: In most cases only the recording session, but not the exact day(s) of recording could be established; in this case, remarks covering periods of several weeks have to be understood as e.g. recorded **between** November 3 **and** December 11, 1993.

Corrections: If necessary, misleading information on labels or covers has been corrected. The "NOTES" also list re-releases of original albums under new catalogue numbers and original vinyl products reissued on CD. In such cases no separate new Entry has been established for re-releases.

Format: Film and DVD titles appear in "MEDIUM CAPITALS," within quotation marks.

Song Lists: Listings of songs and interviews in TV shows, films and DVDs are preceded by capital letters: **A, B, C**, etc.; subjects without a direct connection to The Rolling Stones are listed without letters.

The Group Catalogue is divided into five parts:

- **SALT OF THE EARTH** (Entries 0.001 – 0.159A), covering the period from July, 1962 to Spring, 1969 with Brian Jones as a member of the band;
- **TUMBLING DICE** (Entries 0.160 – 0.253), covering the period from May, 1969 till early December, 1974 with Mick Taylor as the fifth Stone;
- **FOOL TO CRY** (Entries 0.254 – 0.256), covering the brief period from December, 1974 until May, 1975 when The Rolling Stones were without a second guitarist;
- **START ME UP** (Entries 0.257 – 0.561A), covering the period from May, 1975 to Bill Wyman's retirement in January, 1993 with Ron Wood as the fifth member of the band (it has been ignored that it took Woody almost a year to become an official Stones member on February 28, 1976), and finally:
- **SPARKS WILL FLY** (Entries 0.561B – 1.298), covering the period since Bill Wyman's retirement with only four "full" members in the group.

The Rolling Stones' 58 years career has normally been split into 15 files covering four years per file: **1962-1965**, **1966-1969**, etc. (but **2002-2004** and **2005-2009**, in order not to split up world tours). At the beginning of a specific year there are concise listings entitled SOMETHING HAPPENED TO ME YESTERDAY which supply at a glance the dates of all performances by the group within that given time frame and thus allow easy placement of the numbered Entries which follow under the heading SING THIS ALL TOGETHER.

The Solo Section (Entries 1001-8295)

As with the Group Catalogue, it is the aim of the Solo Section to list every recording that made its way onto record or film/video, be it officially or not. In addition to musical recordings, spoken word recordings (better known as interviews) are also listed. Where historic interest seems to demand it, some unreleased and, in a handful of cases, even unrecorded sessions have also been included. The Solo Section lists activities separately for every member of the band:

- **MEMO FROM TURNER: MICK JAGGER** (Entries 1001 – 1557);
- **THE PIPES OF PAN: BRIAN JONES** (Entries 2001 – 2022);
- **NOT GUILTY: KEITH RICHARDS** (Entries 3001 – 3430A);
- **STU-BALL: IAN STEWART** (Entries 4001 – 4075);
- **BLUES BREAKER: MICK TAYLOR** (Entries 5001 – 5162);
- **JAMMIN' THE BOOGIE: CHARLIE WATTS** (Entries 6001 – 6178);
- **GIMME SOME NECK: RON WOOD** (Entries 7001 – 7439);
- **(SI, SI) JE SUIS UN ROCK STAR : BILL WYMAN** (Entries 8001 – 8295).

In the case of Mick Taylor and Ron Wood, not original members of The Rolling Stones, every effort has been made to present their whole career on record and film. Entries in the solo section normally feature the following:

Origins of Dates: Entries are presented under recording (*not* release) date.

Releases: Record or video releases, in most cases, are limited to the first release of a song in the UK and/or the USA (or in a few cases on foreign discs containing exclusive material), omitting re-releases. The Solo Section offers no complete discography in this respect. There are three exceptions to this, however: an album (LP or CD) release closely following a single release is also included; and later UK or US single releases taken from **proper solo albums** by band members have also been noted. Finally, for every song or track the most easily accessible CD or DVD release (many of them from outside the UK or the US) has been listed.

Musicians: For every track the complete line-up is given, as far as known. The Solo Section includes the names of more than 3,800 musicians. This does not necessarily imply that all these people were in actual contact with members of The Rolling Stones; some of them may have been studio musicians who independently laid down parts of a recording at a different stage of production. On the other hand, there are actually more people who played with members of the Stones - in jams or at parties, for instance - that are not identified here, since their performance went unrecorded or did not find their way onto record or film.

Interviews: Releases of interviews, most of them in TV broadcasts and in the last years also from webcasts, are listed as well, complete with title and air dates of the broadcasts, even though it has to be admitted that in the recent past many of these clips, due to their extreme shortness, have become a mere nuisance. (Air dates for MTV programmes normally refer to the date of the broadcast by MTV Europe.)

Additional Information: The "NOTES" give details about recordings or film productions. They also provide cross references to other Entries of the Solo Section in the many instances where more than one member of The Rolling Stones was individually involved in one and the same project.

Final comments: This Rolling Stones database consists of more than 30 webpages, most of them in pdf format, some in html, a catalogue totally amounting to well some 1,500 pages in print. It is beyond the capacity of the author to permanently update ALL these files. For that reason, some of the webpages you check will be older than others and, in a few instances, they might even contradict themselves in details. In such cases the date listed alongside the main title of every page will tell you which is the more recent and therefore more reliable information. Moreover, there is ONE file listing "**Late Additions**" for both the group and solo section which is regularly being updated in a monthly (or shorter) cadence. So, drop by often on the main site <http://aeppli.ch/tug.htm> to check for relevant recent additions. If you can't find what you're looking for try the links on my main page, the carefully selected year by year links in the group catalogue or the selection of links at the end of each solo section. These might quickly take you to some information or to a performance which has not been included in "The Ultimate Guide" for one reason or another. And the other way round: If no detailed information regarding a broadcast date is being given – e.g. for an obscure 60s interview listed in the solo section – there's still a good chance that you may find the actual clip on YouTube.

Last but not least: if the material presented here seems a bit dry, it should be kept in mind that no text about music can replace the enjoyment of listening to the actual performance. So, the best thing the author can hope for is that this database, by providing an extensive catalogue of all existing recordings, will lead you back to the music of The Rolling Stones and to the works of all the musicians who were in contact with the group over decades, as inspiration, guests or friends. **Playing this music**, you will perhaps find you can't always get what you want; but then, if you try sometimes, you just might find you get what you need.

Abbreviations

a.k.a. also known as
 AOO Andrew Oldham Orchestra
 AR TV Associated Rediffusion Television
 Arr. arranged by, arranger
 ASCAP The American Society of Composers
 Authors and Publishers
 BJ Brian Jones
 BD Blu-ray Disc
 BMI Broadcast Music, Inc. repertoire
 song title database
 BT bootleg
 BW Bill Wyman
 C. circa / around
 cont. continued
 CW Charlie Watts
 e.g. exempli gratia, for example
 EPK Electronic Press Kit
 ff. plus following day(s) or month(s)
 ibid. ibidem, in the same place
 inc. incomplete
 incl. including
 instr. instrumental
 IS Ian Stewart
 JSB Japanese Satellite Broadcast

KR Keith Richards
 LWT London Weekend Television
 MJ Mick Jagger
 MT Mick Taylor
 NME New Musical Express
 n.p. no place
 OGWT Old Grey Whistle Test
 pp. pages
 Prod. Production(s)
 Q&A Questions & Answers
 RAH Royal Albert Hall
 Rec. Records; Recorded Works
 RSG Ready, Steady, Go!
 RSM The Rolling Stones' Mobile Recording Unit
 RSR Rolling Stones Records
 RW Ron Wood
 sic so, thus
 TMQ Trade Mark of Quality
 TOTP Top Of The Pops
 Trad. Traditional
 UK United Kingdom of Great Britain
 and Northern Ireland
 US United States of America
 TYLS Thank Your Lucky Stars
 u.t. under title

Felix Aeppli, *The Ultimate Guide To The Rolling Stones (1985 / 1996 / 2003 / 2021):*
<http://aeppli.ch/tug.htm>