

The First Forty Years

A Book In The Cyber Age (Planned Book Preface, 2002)

Each edition of my Rolling Stones discography so far has been preceded by the success of one or more new media formats. For my 1985 book *Heart Of Stone* it was the VHS tape, for the 1996 publication it was the CD and this time it is the CD-R, the DVD and the Internet. CD-Rs are not being dealt with here in any detail; suffice it to say that today almost anybody can burn their private copies of existing CDs and CD-Rs, hence it is virtually impossible to say what's on the market. DVDs are something different, offering the best both in audio and in picture quality. In the past four or five years a number of important Rolling Stones films have officially been released in this fascinating format: "THE STONES IN THE PARK" (originally released in 1969), "GIMME SHELTER" (1970) , "ROLLING STONES LIVE AT THE MAX" (1990), "ROLLING STONES VOODOO LOUNGE" (1995), and "BRIDGES TO BABYLON WORLD TOUR '97'/'98". "LET'S SPEND THE NIGHT TOGETHER" (from 1982) also saw the light of day, at least in Brazil. Only five or six years ago, no-one could foresee the changes the Internet would bring about in our daily lives - and it goes without saying that a lot of information assembled in this book has been gathered from the web. Perhaps just as important: e-mail has made world-wide contacts so much simpler. And I'm glad to say that I have experienced a lot of support and enthusiasm from collectors, authors, musicians and producers from all over the world.

My last book *The Rolling Stones, 1962-1995: The Ultimate Guide* was (as you most likely know) a hard-cover tome in American letter format, 644 pages long and weighing 2.3 kilos. With all the new data from the "Bridges to Babylon 1997/98 World Tour" and the "No Security Tour '99" to be added to that text, serious thought was necessary regarding the size of a new publication. Bearing in mind my publisher's warning: "The last one was bulky enough to handle," I decided to reduce the book text rather than expanding it by another 38 per cent. Of course, I have also thoughtfully considered the idea of a digital version. In order to find out what readers really wanted I ran an online debate about the form of this update on my own Rolling Stones website <http://mypage.bluewin.ch/aepli/tug.htm>. Almost everyone responding preferred a new "full version" to a mere supplement covering the most recent years. And much to my surprise and pleasure well over 80 per cent of readers voting via e-mail opted for a new book rather than a CD-ROM. As "Anthony from the USA, who checks in with you every now and then" (I don't know any more about him) put it: "This is The Stones. I BEG you: PLEASE make it a book. Not a CD-ROM. We have enough CDs, CD-Rs and CD-ROMs. We need some fashion, some style, grandeur. BOOKS with the silky pages and the fancy bookmark!" Well, what more can I say? Has a book ever left you stranded with "No Disc", "Bad Request" or "Error 404"? [This was the state of things as of mid-May, 2003, when my publisher almost out of nowhere decided to suspend the book project for another year, which was even more annoying since I (the author, and not him the publisher) over the previous 18 months had prepared the layout of the publication - ending up with a fully illustrated two column text running over 496 pages. Confronted with this awkward situation I opted for the big step forwards, i.e. for the publication of my complete research on a CD-ROM by a Swiss based publishing house.]

Compared to the earlier publication some changes have been made. Rather than simply adding shows, studio sessions and releases in strictly chronological order, in this new edition each year will be split into four sections, carefully avoiding useless repetition: "A. Live Performances & Media Appearances", featuring Tour Dates / Set Lists / Representative Shows / Indispensable Soundboard Recordings / Memorable TV Coverage / Rehearsals / Club Gigs for every major tour; "B. Studio Sessions"; "C. Relevant Releases" such as Records,

Films, TV and Radio shows; and "D. Solo Section". Even so, you're probably still not going to regard this as a book to be read, but then it is hoped that the new arrangement allows you to gather much more information at a glance: Basically, every year has been given space of approximately ten pages, and the calculation is pretty simple: If there's more information under "Live Appearances" (Section A), you're likely to get less data in the Solo Section (Section D) and vice versa. Moreover, the number of indexes has been greatly reduced compared to the last edition, e.g. combining "Songs in Films", "Songs on Records" and "Recorded Songs" into just ONE "Index of Songs". And, perhaps just as important, figures in the indexes no longer refer to abstract "Entry numbers" but directly to years. So the "Index of People" tells you at a glance that Lisa Fischer toured with Mick Jagger in 1988 before joining The Stones' party in the following year, or that *All Sold Out* was recorded in 1966 in two studio versions, released on two records in 1967 but has never been performed live.

Of course, this edition expands the Stones' career from late 1995 to mid-2002 (up to July 12, 2002, to be precise, forty years after the band's first gig at London's Marquee Club; it oversteps the time limit to cover even the first shows of the 2002 "Licks World Tour"). On the other hand, a lot of information regarding the years prior to 1995 has been added to the text. Special care has been taken to expand the "NOTES" of studio sessions and tour set-lists, listing additional musicians for every individual title. Still, the new arrangement means that the two column book text of *The Ultimate Guide To The First 40 Years* lacks some information listed in my previous book. This does not mean that you lose any of the data previously available. On the contrary: The CD-ROM also features a plain text version retaining not only the "old" Entry numbers with full song lists and featuring complete UK and US discographies of The Rolling Stones, but also offering details of numerous live shows appearing on more than 2,000 bootleg releases (actually 3,000 physical discs) which had largely been neglected in *The Ultimate Guide, 1962-1995*, plus a number of special features such as an "Index of Composers".

In a world where the music industry tends to burn out top acts in a three to five years cycle, it is nice to see that The Rolling Stones are still around after forty years. More than that: as I complete this paragraph, the band is setting new records selling out their 2003 shows. Two arena shows in London have sold out within 15 minutes of going on sale, three shows in Sweden and four shows in Australia in 30 minutes each. And the 2003 shows look promising. As far as the set lists are concerned, The Rolling Stones on the American leg of the current "Lick Tour" this autumn played more songs than ever (67 different titles), premiering *Heart Of Stone*, *Parachute Women*, *She Smiled Sweetly* or Otis Redding's *Can't Turn You Loose*. Hopefully, these gems will be covered in an up-date to this publication ("The Rolling Stones: The Ultimate Guide To The *First Fifty Years*" or maybe "The *Second Forty Years*"?) or on my website.

ACKNOWLEDGEMENTS

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Felix Aeppli
Zurich, Switzerland
December 8, 2002

I Never Talked to Charlie Watts (Preface, 1985)

It is hard to imagine anyone growing up in a Western country in the mid-sixties who has not been affected by The Rolling Stones. They, like The Beatles, were always present: their photographs, their scandals and, most of all, their music. My own discovery of the band goes back to the first half of 1964 when a French EP, *I Wanna Be Your Man*, was issued here in Switzerland. Due to the fact that the title track of the EP had been written by Lennon/McCartney, the record contributed heavily to the debate which was soon to become the number one topic of our daily discussions in school as well as at home: Who was better, the Stones or the Beatles? The presence of Bradford/Gordy's *Money* on the Stones' EP, also recorded by the Beatles, added even more fuel to the controversy. (The entire EP was very nice, but while most people were impressed with the title track or the old rocker *Bye Bye Johnny*, I was most taken with the ballad *You Better Move On*).

For those of us in the Stones' camp, the fact that the group's next few singles all reached number one on the British charts simply confirmed our convictions: *It's All Over Now* (backed with the beautiful *Good Times, Bad Times*), *Little Red Rooster*, and *The Last Time*. Then, in the summer of 1965, came (*I Can't get No*) *Satisfaction*, climbing to number one all over the world. The record had been released in the U.S. in May of that year, but was not available in Europe until three months later. Prior to release, however, it got constant airplay on "Salut les copains", the daily late-afternoon French-speaking radio programme of "Europe 1" (which, thank God, gradually shifted from French pop to English/American music!). Not that any of us understood one word of what was being sung on all these records, mind you (apart from the titles, of course). It was another ten years before the first serious texts on The Rolling Stones were published, but I think we had got the message just as well in the meantime: Everybody understood Charlie Watts' beat on

2120 South Michigan Avenue, or Bill Wyman's bass at the end of *19th Nervous Breakdown* [today, in 2002, I think it's Keith Richards who's playing it] - and did it really take more than that?

The Stones were a singles band at the time, and, like anyone else (including the group itself up to 1965) we feared that they would be forgotten if they didn't produce another single and get it into the top five within the next three months. By that time we had started to read the British musical weeklies, notably *New Musical Express* and *Melody Maker*. Thus, we were better informed about forthcoming releases and could tune in the evening programme of "Radio Luxembourg" which often played records a couple of days before their official release. And wasn't it marvellous to hear *Lady Jane* a week before the **Aftermath** LP was actually in the shops? Albums like this were usually too expensive for us, but things were improving: I purchased my first tape recorder with the money that everybody had been providing me with for a bicycle! It was years, though, before I discovered that my second-hand record player insufficiently reproduced the right channel of stereo recordings. Only in 1970, after I bought my first real stereo equipment and also got a copy of **Between The Buttons**, originally released in 1967, did I for the first time hear the second guitar on *Miss Amanda Jones* - is it Keith Richards or Brian Jones?

In the first half of the seventies I built my collection of older Stones' LPs carefully checking the track listing on the British, American and German issues so as not to miss anything (while still buying the minimum number of albums, of course). I also bought the current albums of the band, but wasn't too impressed with what The Rolling Stones were doing after 1972. My interest in the group, however, was kept alive by unofficial records which started to pop up in record shops - underground albums or bootlegs - such as **Miscellaneous** or **Bright Lights-Big City**. It was only in 1978, when **Some Girls** was released, that I again got frantic about current Stones' recordings. For the first time in years Mick Jagger had his voice back (well done, Jerry!) and I really liked the self-irony in tracks like *Respectable*. Next came the enthusiastic reports of the U.S. tour 1981, soon followed by an enormous flood of bootlegs (I found the shows a bit monotonous, though, when I finally heard the music). More importantly, a lot of films had started to be circulated among collectors in video format in the early eighties. They created perhaps the strongest impact on me in years: While the old songs had changed and developed for the better (or lost their power, for that matter) over time, the early films such as "GATHER MOSS" and "GATHER NO MOSS", historical documents catching the group in their beginnings, had in the meantime become legendary, and further fuelled my interest in the band.

It was at this point that I decided to organise my Stones collection, a job more easily said than done. To start with, new TV reports, bootlegs, and private films of the 1982 European tour poured in. Before long I wasn't sorting out what I had, but rather hunting for what I did not have. I corresponded with collectors from New York to New Delhi and from Norway to Hawaii. At the same time a number of books were published on The Rolling Stones. Despite their photographs, though, most publications were inaccurate. Moreover, they neglected the huge amount of unofficially released work by the band, as well as the work of The Rolling Stones on film. So, finally, the idea of this book took shape: a discography, sessionography and filmography all in one, arranging everything systematically and chronologically.

Oh, yes, I almost forgot: I did see the Stones perform - three times, to be precise: In 1967, at the Hallenstadion, Zurich (Switzerland), two weeks *before* I got my first glasses (I therefore didn't see a thing not to mention the poor sound quality in the venue); in 1976, at the same place, when the Stones left the south of France for Zurich in their jet ninety minutes *after* the scheduled start of the show; and in 1982, at the football stadium in Basle (Switzerland) when I was indeed impressed by Mick Jagger's jogging performance, one which took him up to sixty metres away from the other members of the band! In the summer of 1983 I almost ran into Charlie Watts, who was then playing some British pubs with a boogie woogie band. The night I watched them at the Half Moon, Putney, South-West London, Charlie was away in Canada. The piano player, on the other hand, was there, very nice and talkative. Perhaps I should have included him in the solo section. [Ian Stewart's full catalogue was covered in the next edition].

“You have the Sun, you have the Moon, you have the air to breathe - and you’ve got The Rolling Stones” (Preface, 1996)

So Keith Richards remarked in a recent interview. Well, even if there might be a bit more to life, Keith has a point. Not even the fact that The Stones temporarily ceased to exist as a group during the 1980s and early '90s (not playing together at all in 1987, 1988 or 1992, and only meeting for short video recording sessions in 1983, 1984, 1986 and 1991) has diminished the band's attraction for fans, the media or the big record labels. Remember the deal they signed in November, 1992, for a rumoured forty-four million dollars (\$44,000,000 - a sum unheard of before) with Virgin Records, calling for three albums during the 1990s, just to learn shortly afterwards that they had themselves added to the attractiveness of their new label which soon after was taken over by EMI? Twenty months later the group embarked upon their record breaking **Voodoo Lounge World Tour**, which in 1994 and 1995 has been seen in all five continents by more than five and a half million people. As if proof were needed, the second night I went to the concert in Basle, Switzerland, in July, 1995, the show made clear why The Rolling Stones are and will always be “*the greatest rock 'n' roll band in world*”; their rendition of *Shine A Light* was absolutely breath-taking, making me shiver exactly the way *You Better Move On*, *Down Home Girl* or *The Last Time* did more than three decades earlier.

Aficionados will rightly guess that this book has something to do with my earlier discography *Heart Of Stone*, published by Pierian Press (now Popular Ink.), Ann Arbor, Michigan, USA, in 1985. But as you will see, this current volume is a radical update of my earlier work: To start with, since the publication of *Heart Of Stone*, there have been four large tours by the band, all providing a flood of new records, videos and interviews. In between tours, members of The Stones have steadily worked on their solo careers, providing us with one solo album each between May, 1992 and February, 1993: Charlie Watts' **A Tribute To Charlie Parker**, Ron Wood's **Slide On This**, Keith Richards' **Main Offender**, Bill Wyman's **Stuff**, and Mick Jagger's **Wandering Spirit**. Regarding the pre-1983 era already covered in *Heart Of Stone*, important new material has also surfaced from the 1970s: the long sought-after **Exile Out-Takes** (mistakenly circulated as **Dallas Rehearsals** [2002 correction: my mistake, of course, it's the other way round!]), new mixing-desk live recordings such as Perth 1973, or 1978 out-takes from Pathe-Marconi/EMI Studios, Paris, and RCA Studios, Los Angeles, offering the beautiful *No Spare Parts*, *Never Make You Cry* or *Not The Way To Go*. Last but not least, a number of TV shows have emerged from the Sixties, notably the legendary “**ROCK AND ROLL CIRCUS**” (albeit only unofficially up to now [another up-date: the official premiere was held shortly afterwards, in October, 1996]) and, perhaps even more important, new light has been shed on this period thanks to Bill Wyman's biography *Stone Alone* and by a series of extremely well researched articles in the British *Record Collector* magazine. Finally, the Compact Disc has seen a complete break-through in the past twelve years and luckily almost everything from The Stones group and solo catalogue is now available in the CD format. All these facts made me go back to the beginning again, so the *whole* story is being covered in this book, but (in order not to send collectors mad) the “old” Entry numbers have been kept.

The question I have most often been asked is: Was I ever personally in touch with any of The Rolling Stones? Well, yes, I was. In the Summer of 1983, I almost ran into Charlie Watts who was then playing a number of British pubs with a boogie woogie band led by Ian Stewart. The night I watched them perform at the Half Moon, Putney, South-West London, however, Charlie was unfortunately away in Canada but Stu (Ian Stewart) was there, very amenable and talkative. Actually, it was that night that Stu, using the reproduction of his agenda in Roy Carr's book *The Rolling Stones: An Illustrated Record*, identified the songs the Stones played during their very first gig at the Marquee Club [or at least had in their repertoire at the time - remark added in 2002]. In late 1987, two years after the publication of *Heart Of Stone*, I was greatly thrilled to watch Mick Jagger browse through my work on a local Dutch TV show, a video copy of which was sent to me. Five years later, Keith Richards signed my personal copy of the book when he was playing Cologne

with The X-Pensive Winos. In October, 1994, Bill Wyman informed me in a lengthy letter about a dozen of his most obscure solo projects I had asked him about. And Mick Taylor I met back-stage in Vienna in May, 1995, when he was helping out a local band doing their best to work their way through Austrian versions of Stones classics.



Dr. Felix Aeppli discussing details of his manuscript with Mick Taylor, Vienna, May 1995 (Photo Philip Bajo)

NOTES: Unless otherwise noted, musicians on all recordings are understood to follow the standard line-up of The Rolling Stones:

MICK JAGGER: lead vocals, back-up vocals

KEITH RICHARDS: guitar, back-up vocals

BILL WYMAN: bass (1962-1992)

CHARLIE WATTS: drums, percussion

BRIAN JONES: guitar (1962 - Spring, 1969)

MICK TAYLOR: guitar (late May, 1969 - November, 1974)

RON WOOD: guitar, back-up vocals (May, 1975, *onwards*)

ABBREVIATIONS

a.k.a.	also known as	KR	Keith Richards
AR TV	Associated Rediffusion Television	LWT	London Weekend Television
BJ	Brian Jones	MJ	Mick Jagger
BMI	Broadcast Music, Inc. repertoire	MT	Mick Taylor
.....	song title database	NME	New Musical Express
BT	bootleg	n.p.	no place
BW	Bill Wyman	OGWT	Old Grey Whistle Test
cont.	continued	Prod.	Production(s)
Ch4	Channel Four	RAH	Royal Albert Hall
CW	Charlie Watts	Rec.	Records; Recorded Works
e.g.	<i>exempli gratia</i> , for example	RSG	Ready, Steady, Go!
ff.	plus following day(s) or month(s)	RSM	The Rolling Stones' Mobile Recording Unit
ibid.	<i>ibidem</i> , in the same place	RSR	Rolling Stones Records
inc.	incomplete	RW	Ron Wood
incl	including	TMQ	Trade Mark of Quality
instr.	instrumental	TOTP	Top Of The Pops
IS	Ian Stewart	TYLS	Thank Your Lucky Stars
JSB	Japanese Satellite Broadcast	u.t.	under title