



Linn Lounge Presents... The Rolling Stones

Welcome to Linn Lounge presents... 'The Rolling Stones'

Tonight's album, 'Grr' tells the fascinating ongoing story of the Greatest Rock'n'Roll Band In The World.

It features re-masters of some of the 'Stones' iconic recordings. It also contains 2 brand new tracks which constitute the first time Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood have all been together in the recording studio since 2005.

This album will be played in Studio Master - the highest quality download available anywhere, letting you hear the recording exactly as it left the studio.

So sit back, relax and enjoy as you embark on a voyage through tonight's musical journey.

MUSIC – Muddy Waters, Rollin' Stone via Spotify

(Play 30secs then turn down)

It all started with Muddy Waters.

A chance meeting between 2 old friends at Dartford railway station marked the beginning of 50 years of rock and roll.

In the early 1950s, Keith Richards and Mick Jagger were childhood friends and classmates at Wentworth Primary School in Kent until their families moved apart.^[8] In 1960, the pair met again on their way to college at Dartford railway station. The [Chuck Berry](#) and Muddy Waters records that Jagger carried revealed a mutual interest. They began forming a band with [Dick Taylor](#) and Brian Jones from [Blues Incorporated](#). This band also contained two other future members of the Rolling Stones: Ian Stewart and Charlie Watts.^[11]

So how did the name come about? Well according to Richards, Jones christened the band during a phone call to *Jazz News*. When asked for a band name Jones saw a Muddy Waters LP lying on the floor and read out one of the names of the tracks, "[Rollin' Stone](#)".^{[13][14][15]}

(Turn volume back up on Muddy Waters track for 30secs)

On 12 July 1962 the band played their first gig at the [Marquee Club](#) billed as "the Rollin' Stones".^[16] The line-up was Jagger, Richards and Jones, along with Stewart on piano, and Taylor on bass. Jones and Stewart intended to play Chicago blues, but agreed to play Chuck Berry and Bo Diddley songs preferred by Jagger and Richards.^[17] Bassist Bill Wyman joined in December 1962 and drummer Charlie Watts the following January 1963 to form the band's long-standing [rhythm section](#).^{[9][18]}

[Andrew Loog Oldham](#), a former publicist of the Beatles, became the band's manager, at the age of nineteen.

Stewart didn't fit Oldham's mould of "pretty, thin, long-haired boys," and was removed from the line-up in May 1963 to become road manager and occasional pianist for the band.

Oldham and Easton negotiated with Decca Records - which had regretted passing on the Beatles. They secured an advantageous recording and production contract where they got three times the typical royalty rate for a new act, full artistic control of recordings, and ownership of the recording masters.^{[29][30]} The Decca deal also let Oldham use non-Decca recording studios, with Regent Sound Studios, a mono facility decorated by egg boxes on the ceiling for sound treatment, becoming the preferred facility.^{[31][32][33]}

The low cost of using Regent let the band record for extended periods, instead of booking the usual three hour blocks prevalent at the time, a practice the band continued to follow the rest of their career.

A cover of Chuck Berry's "[Come On](#)" was the Rolling Stones' first single, released on 7 June 1963.

MUSIC – Come On, The Rolling Stones – Studio Master

Jagger and Richards began to co-write songs, but songwriting developed slowly with most songs on the band's first album [The Rolling Stones](#) remaining covers. Only one Jagger/Richards original – "[Tell Me \(You're Coming Back\)](#)" – and two numbers credited to the group made it to the album.

The Rolling Stones' first US tour, in June 1964, was, in Bill Wyman's words, "a disaster." "When we arrived, we didn't have a hit record [there] or anything going for us."^[49]

When the band appeared on [Dean Martin](#)'s TV variety show *The Hollywood Palace*, Martin mocked both their hair and their performance.^[50] During the tour they recorded for two days at Chess Studios in Chicago, meeting many of their most important influences, including Muddy Waters.^{[51][52]} These sessions included what would become the Rolling Stones' first number 1 hit in the UK: their cover of [Bobby and Shirley Womack](#)'s "[It's All Over Now](#)".^[53]

MUSIC – It's All Over Now – The Rolling Stones – Studio Master

YOUTUBE - <http://www.youtube.com/watch?v=fu8vbhnlEJ4>

The first Jagger/Richards composition to reach number 1 on the UK singles charts was "[The Last Time](#)" (released in February 1965). It was also later identified by Richards as "the bridge into thinking about writing for the Stones. It gave us a level of confidence; a pathway of how to do it."^[60]

Richards noted that this was also inspired by their black American music influences, however instead of blues, this time it was gospel music from The Staple Singers

MUSIC – This may be the Last Time - The Staple Singers – Via Spotify
(play first 30 secs)

MUSIC – The Last Time – The Rolling Stones – Studio Master

Their first international number-1 hit was "[\(I Can't Get No\) Satisfaction](#)", recorded in May 1965 during the band's third North American tour.

Richards recorded the rough version of the riff in a hotel room. He ran through it once before falling asleep. He said when he listened back to it in the morning, there was about two minutes of [acoustic guitar](#) before you could hear him drop the pick and then him snoring for the next forty minutes.^[5]

The Rolling Stones first recorded the track on 10 May 1965 at [Chess Studios](#) in Chicago^[6] – a version featuring [Brian Jones](#) on harmonica. The group re-recorded it two days later at [RCA Studios](#) in [Hollywood](#), with a different beat and the [Gibson Maestro fuzzbox](#) adding sustain to the sound of the guitar riff.^{[7][8]}

Richards intended redoing the track later with a [horn section](#) playing the riff: "this was just a little sketch, because, to my mind, the fuzz tone was really there to denote what the horns would be doing."^[7] The other Rolling Stones, as well as manager [Andrew Loog Oldham](#) and sound engineer [Dave Hassinger](#) eventually outvoted Richards and the track was selected for release as a single.^{[8][9]} The song's success boosted sales of the Gibson fuzzbox so that the entire available stock sold out by the end of 1965.^[10]

MUSIC – (I Can't Get No) Satisfaction – The Rolling Stones – Studio Master

Their second international number-1 single, "[Get Off of My Cloud](#)" was released in the autumn of 1965.

The Album [Aftermath](#), released in the late spring of 1966, was the first Rolling Stones album to be composed entirely of Jagger/Richards songs. On this album Jones' contributions expanded beyond guitar and harmonica. To the [Middle Eastern](#)-influenced "[Paint It, Black](#)" he added sitar, to the ballad "[Lady Jane](#)" he added [dulcimer](#), and to "[Under My Thumb](#)" he added [marimbas](#). *Aftermath* was also notable for the almost 12-minute long "[Goin' Home](#)", the first extended jam on a top-selling rock & roll album.

The Stones' success on the British and American singles charts peaked during 1966. "[19th Nervous Breakdown](#)" was followed by their first trans-Atlantic number-1 hit "Paint It, Black" (May 1966).

January 1967 saw the release of [Between the Buttons](#) (UK number 3; US 2); the album was Andrew Oldham's last venture as the Rolling Stones' producer.

Jagger, Richards and Jones began to be hounded by authorities over their [recreational drug use](#) in early 1967, after The [News of the World](#) ran a three-part feature entitled "Pop Stars and Drugs: Facts That Will Shock You".

In February Sussex police were tipped off by the [News of the World](#) and raided a party at Keith Richards' home, Redlands. No arrests were made at the time but Jagger, Richards

and their friend [Robert Fraser](#) (an art dealer) were subsequently charged with drugs offences.

In March, while awaiting the consequences of the police raid, Jagger, Richards and Jones took a short trip to [Morocco](#), accompanied by [Marianne Faithfull](#), Jones' girlfriend [Anita Pallenberg](#) and other friends. During this trip the stormy relations between Jones and Pallenberg deteriorated to the point that Pallenberg left Morocco with Richards.^[67] Richards said later: "That was the final nail in the coffin with me and Brian. He'd never forgive me for that and I don't blame him, but hell, shit happens."^[68] Richards and Pallenberg would remain a couple for twelve years. Despite these complications, the Rolling Stones toured Europe in March and April 1967.

On 10 May 1967—the same day Jagger, Richards and Fraser were called in connection with the Redlands charges—Brian Jones' house was raided by police and he was arrested and charged with possession of [cannabis](#).^[9] Three out of five Rolling Stones now faced drug charges. Jagger and Richards were tried at the end of June. On 31 July Jagger was sentenced to three months' imprisonment for possession of four [amphetamine](#) tablets; Richards was found guilty of allowing cannabis to be smoked on his property and sentenced to one year in prison.^[70] Both Jagger and Richards were imprisoned at that point, but were released on bail the next day pending appeal.^[71]

While awaiting the appeal hearings, the band recorded a new single, "[We Love You](#)", as a thank-you for the loyalty shown by their fans. It began with the sound of prison doors closing.

MUSIC – We Love You – The Rolling Stones (Studio Master)

Recognise the backing singers?

Yip Lennon and McCartney.

December 1967 also saw the release of [Their Satanic Majesties Request](#) (UK number 3; US 2), released shortly after The Beatles' [Sgt. Pepper's Lonely Hearts Club Band](#).^[9] *Satanic Majesties* had been recorded in difficult circumstances while Jagger, Richards and Jones were dealing with their court cases and the band parted ways with producer Andrew Oldham during the sessions.

The band spent the first few months of 1968 working on material for their next album. Those sessions resulted in the song "[Jumpin' Jack Flash](#)", released as a single in May. The song and the subsequent album, [Beggars Banquet](#) (UK number 3; US 5), an eclectic mix of country and blues-inspired tunes, marked the band's return to their roots, and the beginning of their collaboration with producer [Jimmy Miller](#).

So who was Jack? Apparently Richards and Jagger wrote the lyrics while staying at Richards' country house, where they were awoken one morning by the sound of gardener Jack Dyer walking past the window. When Jagger asked what the noise was, Richards responded: "Oh, that's Jack – that's jumpin' Jack.

On getting back to their roots, Richards said, "There is a change between material on *Satanic Majesties* and *Beggars Banquet*. I'd grown sick to death of the whole Maharishi guru shit and the beads and bells."

MUSIC – Jumping Jack Flash – Rolling Stones (Studio Master)

By the release of *Beggars Banquet*, Brian Jones was increasingly troubled and was only sporadically contributing to the band. Jagger said that Jones was "not psychologically suited to this way of life".^[79] His drug use had become a hindrance. Richards reported that, in a June meeting with Jagger, Richards, and Watts at Jones' house, Jones admitted that he was unable to "go on the road again". Richards said all agreed to let Jones leave the band. On 3 July 1969, less than a month later, Jones drowned in the swimming pool at his Cotchford Farm home in [Hartfield](#), [East Sussex](#).

The next single to be released was Honky Tonk Woman

Inspired by Brazilian [gauchos](#) at the ranch where Jagger and Richards were staying on holiday in [Matão](#), [São Paulo](#), the song was originally released as an acoustic country song called Country Honk. The song was then transformed into the familiar electric, riff-based hit single later that year.

MUSIC – Country Honk – The Rolling Stones – Spotify (play first minute)

MUSIC – Honky Tonk Woman – The Rolling Stones – Studio Master

Their last album of the sixties, *Let It Bleed* featured "[Gimmie Shelter](#)". Written by [Mick Jagger](#) and [Keith Richards](#), "Gimme Shelter" was created from the combined efforts of the singer and the guitarist. Commenting about the time of writing, "Well, it's a very rough, very violent era. The [Vietnam War](#). Violence on the screens, pillage and burning. And Vietnam was not war as we knew it in the conventional sense..." On the song itself, he concluded, "It's a kind of end-of-the-world song, really. It's [apocalypse](#); the whole record's like that."^[1]

A higher-pitched second vocal track is sung by the guest vocalist [Merry Clayton](#). Jagger said that, "The use of the female voice was the producer's idea. It would be one of those

moments along the lines of 'I hear a girl on this track - get one on the phone.' " Clayton gives her solo performance after a solo performed by Richards, repeatedly singing "Rape, murder; It's just a shot away, It's just a shot away," and finally screaming the final stanza. Clayton's voice cracks twice from the strain of her powerful singing; once during the second refrain, on the word "shot" from the last line, and then again during the first line of the third and final refrain, on the word "murder", after which Jagger can be heard saying "Whoo!" in response to Clayton's emotional delivery.

She and Jagger finish the song with the line, "Love, sister, it's just a kiss away." To date it remains one of the most prominent contributions to a Rolling Stones track by a female vocalist.^[2]

MUSIC – Gimme Shelter – The Rolling Stones – Studio Master

In 1970 the band's contracts with both [Allen Klein](#) and [Decca Records](#) ended, and amid contractual disputes with Klein, they formed their own record company, [Rolling Stones Records](#). [Sticky Fingers](#), released in March 1971, the band's first album on their own label, featured an elaborate cover design by [Andy Warhol](#).

The album contains one of their best known hits, "[Brown Sugar](#)". It was recorded at [Alabama's Muscle Shoals Sound Studio](#) during the 1969 American tour. The album continued the band's immersion into heavily blues-influenced compositions.

The song, with its prominent [blues-rock](#) riffs, dual horn/guitar instrumental break, and danceable rock rhythms, is representative of the Stones' definitive middle period and the tough, bluesy hard-rock most often associated with the group. Jagger says, "The lyric was all to do with the dual combination of drugs and girls. This song was a very instant thing, a definite high point."

MUSIC – Brown Sugar – The Rolling Stones – Studio Master

Following the release of *Sticky Fingers*, the Rolling Stones left England after receiving financial advice. They moved to the South of France, where Richards rented a [Villa](#) and sublet rooms to band members and entourage. Using the [Rolling Stones Mobile Studio](#), they held recording sessions in the basement and completed the resulting tracks at Sunset Studios in Los Angeles. The resulting double album, [Exile on Main St.](#) (UK number 1; US 1), was released in May 1972.

Bassist [Bill Wyman](#) recalls the band working all night, every night, from eight in the evening until three the following morning for the rest of the month. Wyman said of that period, "Not everyone turned up every night. This was, for me, one of the major frustrations of this whole

period. At [the](#) villa things were very different and it took me a while to understand why." By this time Richards had begun a daily habit of using [heroin](#). Thousands of dollars of heroin flowed through the mansion each week in addition to a contingent of visitors that included [William S. Burroughs](#), [Terry Southern](#), [Gram Parsons](#) and [Marshall Chess](#)

The release of *Exile on Main St.* met with mixed reviews, but it is now generally regarded as the band's best album.^[1] In 1987, as part of their 20th anniversary, *Rolling Stone* magazine ranked it third on the 100 Best Albums of the Last Twenty Years

MUSIC – Tumbling Dice - Rolling Stones (Studio Master)

In November 1972, the band began sessions in [Kingston, Jamaica](#), for their follow-up to *Exile*, [Goats Head Soup](#) (UK 1; US 1) (1973). The album spawned the worldwide hit "[Angie](#)", but proved the first in a string of commercially successful but tepidly received studio albums.^[86]

The band went to Musicland studios in [Munich](#) to record their next album, 1974's [It's Only Rock 'n' Roll](#) (UK 2; US 1), but [Jimmy Miller](#), who had drug abuse issues, was no longer producer. Instead, Jagger and Richards assumed production duties. Both the album and [the single of the same name](#) were hits.

Near the end of 1974, Taylor began to lose patience.^[90] The band's situation made normal functioning complicated, with band members living in different countries and legal barriers restricting where they could tour. In addition, drug use was affecting Richards' creativity and productivity, and Taylor felt some of his own creative contributions were going unrecognised.^[91] At the end of 1974, with a recording session already booked in Munich to record another album, Taylor quit the Rolling Stones.^[92]

The Rolling Stones used the recording sessions in Munich to audition replacements for Taylor. Guitarists as stylistically disparate as [Humble Pie](#)'s lead guitarist [Peter Frampton](#) and ex-[Yardbirds](#) virtuoso [Jeff Beck](#) were auditioned. [Shuggie Otis](#) also dropped by the Munich sessions. American session players [Wayne Perkins](#) and [Harvey Mandel](#) also appeared on much of the next album, [Black and Blue](#) (UK 2; US 1) (1976). Yet Richards and Jagger also wanted the Rolling Stones to remain purely a British band. When [Ronnie Wood](#) auditioned, everyone agreed that he was the right choice.^[94]

Wood had already recorded and played live with Richards, and had contributed to the recording and writing of the track "It's Only Rock 'n Roll". He had earlier declined Jagger's offer to join the Stones, because of his ties to [The Faces](#), saying "that's what's really important to me".^[95]

Wood committed to the Rolling Stones in 1975 for their upcoming Tour of the Americas. He officially joined the band the following year, as the Faces dissolved. Unlike the other band members, however, Wood was a salaried employee and remained so until Wyman's departure nearly two decades later, when Wood finally became a full member of the Rolling Stones' partnership.

Although the Rolling Stones remained popular through the first half of the 1970s, music critics had grown increasingly dismissive of the band's output, and record sales failed to meet expectations.^[11] By the late 70s, after [punk rock](#) became influential, many criticised the Rolling Stones as decadent, ageing millionaires^[9] and their music as stagnant or irrelevant.^[102]

This changed in 1978, after the band released [Some Girls](#) (UK No. 2; US No. 1), which included the hit single "[Miss You](#)", the country ballad "[Far Away Eyes](#)", "[Beast of Burden](#)", and "[Shattered](#)". In part as a response to punk, many songs were fast, basic, guitar-driven rock and roll,^[102] and the album's success re-established the Rolling Stones' immense popularity among young people.

So is Miss You a Disco Track?

Jagger and [Ronnie Wood](#) insist that "Miss You" wasn't conceived as a [disco](#) song, while Richards said, "...'Miss You' was a damn good disco record; it was calculated to be one." [Charlie Watts](#) said, "A lot of those songs like 'Miss You' on 'Some Girls'... were heavily influenced by going to the discos. You can decide for yourself.

MUSIC – Miss You – The Rolling Stones – Studio Master

Following the success of *Some Girls*, the band released their next album [Emotional Rescue](#) in mid-1980.^[103] The recording of the album was reportedly plagued by turmoil, with Jagger and Richards' relationship reaching a new low.^[103]

In early 1981, the group reconvened and decided to tour the US that year, leaving little time to write and record a new album, as well as rehearse for the tour. That year's resulting album, [Tattoo You](#) (UK 2; US 1), featured a number of outtakes, including lead single "[Start Me Up](#)".

"Start Me Up" was first recorded during the 1975 sessions for the Rolling Stones' 1976 album [Black and Blue](#).^[2] The song was at first cut as a [reggae](#)-rock track, but after dozens of takes the band stopped recording it and it was shelved. The band would again try to re-record "Start Me Up" during the 1978 [Some Girls](#) and the 1979 [Emotional Rescue](#) sessions under the working titles "Never Stop" and "Start It Up" respectively. These recordings would feature a more apparent rock sound, stripped of the earlier reggae influences.

MUSIC – Start me up – The Rolling Stones – Studio Master

By the end of 1982, the band had signed a new four-album 28 million dollar recording deal with a new label, [CBS Records](#).

Before leaving Atlantic, the Rolling Stones released the album [*Undercover*](#) in late 1983. Despite good reviews and the Top Ten peak position of the title track, the record sold below expectations and there was no tour to support it. Subsequently the Stones' new marketer [*CBS Records*](#) took over distributing the Stones' Atlantic catalogue.

By this time, and the release of the album *Dirty Work*, the Jagger/Richards split was growing and both Jagger and Richards started to embark on solo work.

Richards has referred to this period in his relations with Jagger as "World War III".^[112] As a result of animosity within the band during this period, they almost broke up.^[110]

By 1989, Jagger and Richards set aside animosities and went to work on a new Rolling Stones album that would be called [*Steel Wheels*](#) (UK 2; US 3).

Heralded as a return to form, it included the singles "[*Mixed Emotions*](#)" (US No. 5), "[*Rock and a Hard Place*](#)" (US No. 23) and "[*Almost Hear You Sigh*](#)

After years of deliberation, Bill Wyman left the band, although his retirement was not made official until January 1993.^[115]

The band then took a break with Keith, Ronnie, Mick and Chrlie all releasing solo albums.

In 1994, [*Darryl Jones*](#), former *sideman* of [*Miles Davis*](#) and [*Sting*](#), was chosen as Wyman's replacement for the album [*Voodoo Lounge*](#) (UK 1; US 2). It would go on to win the 1995 [*Grammy Award for Best Rock Album*](#).

The Rolling Stones ended the 1990s with the album [*Bridges to Babylon*](#) (UK 6; US 3), released in 1997 to mixed reviews. The video of the single "[*Anybody Seen My Baby?*](#)" featured [*Angelina Jolie*](#) as guest and met steady rotation on both MTV and VH1.

On 26 July 2005, Jagger's birthday, the band announced the name of their new album, [*A Bigger Bang*](#) (UK 2; US 3), their first album in almost eight years. *A Bigger Bang* was released on 6 September to strong reviews, including a glowing write-up in *Rolling Stone* magazine.^[123] The single "[*Streets of Love*](#)" reached the Top 15 in UK and Europe.

In the summer of this year the rolling stones celebrated 50 years.

In September, the Rolling Stones announced that a new compilation album, [*GRRR!*](#), was to be released on the 12 November. This album includes two new tracks, "Doom and Gloom" and "One More Shot", which were recorded in Paris at the end of August.

In fact it's Mick that plays the opening riff, not Richards. Richards commented on Jagger being the driving force behind the song and Jagger playing the opening riff: "I don't give a damn. He'd never have learned how to play that without me teaching him how to do it."

MUSIC – Doom and Gloom – Rolling Stones – Studio Master

<http://www.youtube.com/watch?v=5o6lbbxWOTs> - Short 3 mins

Thank you for coming along tonight.

If you enjoyed this then you can follow Linn on Facebook or Twitter and be the first to hear about future 'Linn Lounge presents' evenings or if you want to join our mailing list then we'll keep you posted on upcoming Linn events in your area.

Now it's your turn to be the DJ - we've got a range of Linn systems set up around the shop for you to try.

So grab a bite to eat, fill your glass and listen to some of your favourite songs. Whether it's the latest Studio Master download, a playlist on Spotify or even a movie, Linn systems are designed to get the very best sound from everything you listen to at home.

We've got staff on hand so feel free to ask any questions.