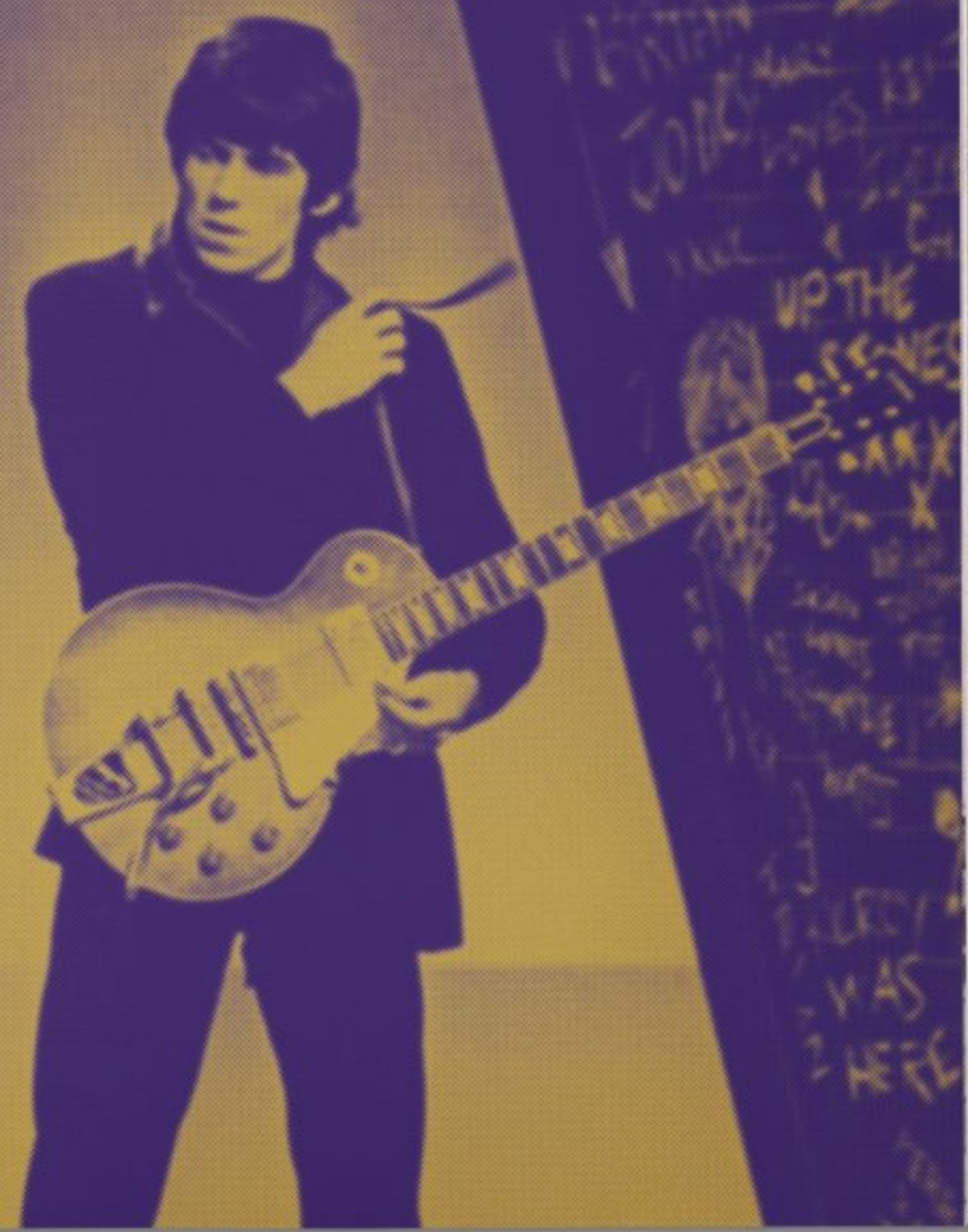


# ROLLING STONES

Act One

## TIME IS ON MY SIDE 1962–1969







## Foreword by President Bill Clinton

Being President was the best job in the world. I loved every minute of it, even the hard times. The benefits included being able to meet great artists whose footsteps I might have followed if I'd had more talent. The Rolling Stones are right at the top of that list.

When the Stones performed in Hong Kong in 2003, I also happened to be there on a trip to view my Foundation's work to stem HIV/AIDS in Asia. The band was kind enough to invite me and the Clinton Foundation staff traveling with me—many of whom hadn't even been born when the Stones cut their first platinum record—to watch the concert from backstage. Although the staff were happy to be working with a former President, they felt that sharing a stage with The Rolling Stones meant they had really arrived.

A few years later, in the fall of 2006, Martin Scorsese made his great movie, *Shine A Light*, shot during two Rolling Stones concerts given at the Beacon Theatre in New York to benefit my Foundation. For that film Scorsese employed 18 cameras, and behind them were some of the finest cinematographers in film history, including Oscar winners like Robert Richardson, Albert Maysles, and John Toll. The Stones were good enough to let our Foundation fill the Beacon on one of those nights to raise funds to advance our work, and to give our supporters the chance to see film make an indelible print of the undisputed masters of rock music.

Just before "our" night at the Beacon, I introduced my then 86-year-old mother-in-law, Dorothy Rodham, to Mick, Keith, Ronnie and Charlie. She was beaming like a teenage follower. When I said, "Dorothy's the big Rolling Stones fan in the family," the Stones already knew it—Dorothy had met them at a concert in Little Rock, Arkansas in 1994. They greeted her like an old friend, one of millions they've made in more than 50 years of proving that if you're a Stones fan, you can get satisfaction.

After five decades, The Rolling Stones have still got it, can still deliver it, and still seem to enjoy it. The photographs and essays in this wonderful new book shine a light on how they rose to the top and stayed there, and how they continue to keep us as devoted to The Rolling Stones as ever.

*Bill Clinton*



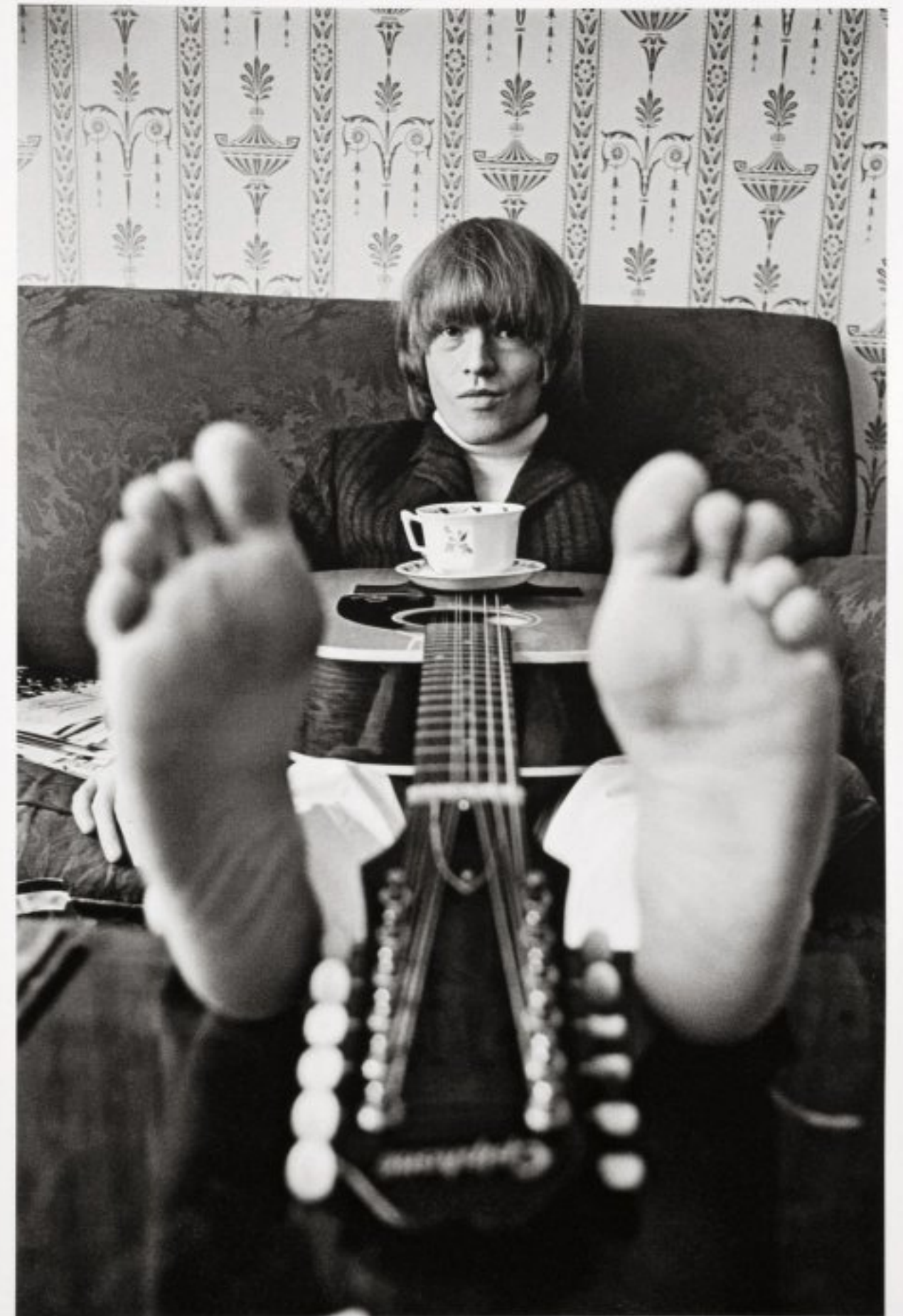


**Bent Raj**

During the Stones' rise to fame, Brian maintained a fairly peripatetic existence around central London but in 1965 he found time to establish a more permanent base in fashionable Chelsea, renting a property in Elm Park Mews for the best part of a year, April 1965. "Brian's flat was like Aladdin's cave. Records, bottles, souvenirs, books and even a large amplifier were liberally scattered about the room. There seemed to be a struggle going on inside him. Something that wanted to break out in a creative form." *Record Mirror*, 11 February 1966

**Bent Raj**

At home in Chelsea with a 12-string guitar in April 1965, Brian's Chelsea property was beginning to assume the appearance of a music emporium. In time, he'd outgrow the modest dwelling and find a larger space just down the road in Kensington to accommodate his library of sound.







**BOB BENIS**  
*At the Manger Towne and Country Motor Lodge in Savannah, Georgia, 5 May 1965.*  
*"Early Sixties America, you had an incredible difference between what we called the outside, the edge, which was New York, Chicago, Frisco, LA, you know, Florida, maybe, but the difference between the big cities and Oklahoma was immense at the time. I mean, we could make contact with a lot of the city people, but quite honestly for a year or so we were total freaks out there, you know, you got used to being, 'I'm a freak, you know, have a good laugh.'" Ben Benis in conversation with Anthony Sica for New York Public Library, 20 October 2018.*

**BOB BENIS**  
*Keith and Brian at Savannah's Manger Towne and Country Motor Lodge, 5 May 1965. This cheeky moment reveals considerable warmth between the two musicians – testament to their early camaraderie, despite their later falling out.*  
*"He was a gas. He was a cat who could play any instrument, it was like, 'There it is, music comes out of it, if I work at it for a bit, I can do it.'" Keith Richards, Rolling Stone magazine, 10 August 1971.*















ABOVE  
**Linda McCartney**  
Abroad manager Allen Klein's 110-foot yacht, the SS Sea Panther, on New York's Hudson River, 24 June 1966. A strictly invite-only affair, the yacht circled Manhattan Island playing host to a few select journalists. While no photographers were allowed, McCartney (who Eastman) brought a camera on board and managed to take several photographs of the group.



OPPOSITE  
**Linda McCartney**  
Following the press event on the Hudson River, the group flew to Massachusetts for a show at the Manning Bowl in Lynn.





credits  
**Jerry Schatzberg**

This unique shot, utilizing a fish-eye lens, was taken near the CBS Television Theatre during a break in rehearsals on 11 September 1966. It adorned the picture sleeve of the US single of "Have You Seen..." and the front sleeve of the UK version of "Big Boys (High Tide And Green Grass)". Some subterfuge was needed to hide Brian's recent incapacity – an injury sustained while on holiday in Tangier where he had attacked Anita Pallenberg.

report  
**Linda McCartney**

Brian travelling to a press conference in New York, 24 June 1966, to promote the Stones' 15th American tour. Ahead lay 32 shows in 30 different locations across the United States. The group played for the first time in Hawaii, Missouri, Oregon, Utah and Virginia, and the tour would prove their most financially rewarding to date, grossing over \$750,000 in ticket sales.







© 1970

**David Bailey**

The cover shot for the live album *Get Yer Ya-Ya's Out!*, 7 June 1970. With no audio record of the Stones' current live show to purchase (and with a bustling album *Live Through You* 'n' *Ever Be Doing Irish* business), the release of *Get Yer Ya-Ya's Out!* in 1970 was warmly received by both fans and critics.

"I have no doubt that *Get Yer Ya-Ya's Out!* is the best rock concert ever put on record. The Stones, alone among their generation of groups, are not about to fall by the wayside. And as long as they continue to thrive this way, the one of those rock-and-roll musics will remain alive and kicking with them." *London Stage*, *Killing Stone* magazine, 12 November 1970.

© 1971

**Peter Webb**

In tandem with their musical metamorphosis, Stones' album sleeves continued their tradition of breaking new territory. For the cover of the *Sticky Fingers* album, various ideas were thrown around before Andy Warhol's iconic design finally made the cut. At an earlier session in 1971, the photographer used a monochrome background for the shots in his London studio. Ultimately, only one black-and-white photo from the session would be used on the album's insert.

© 1971

**Peter Webb**

Mick in profile for the aborted *Sticky Fingers* photo shoot, London, 1971.









© 1975  
**Christopher Simon Sykes**  
*"Tour of Europe", April–June 1975.*

1975  
**Christopher Simon Sykes**  
*"Tour of Europe", April–June 1975.*  
*"Richards struck me as being in some weird almost mystical way — someone who gave himself up so completely to the rock life, who identified with it so completely, who did so little to protect himself from its dangers and its traps, that he eventually developed a strange purity amidst filth. He obtained a kind of blessedness in the gutter."* *Adapted from an interview with Sykes, Keith Richards, The Biography, 1980.*

1975–1976  
**Christopher Simon Sykes / Anonymous**  
*Intimate and candid Polaroid snaps from the Stones' 1975 tour of the States. Their extraordinary 40-show "Tour of the Americas", more simply known as "T.O.T.A. '75" raised, yet again, the benchmark of rock'n'roll extravagance.*







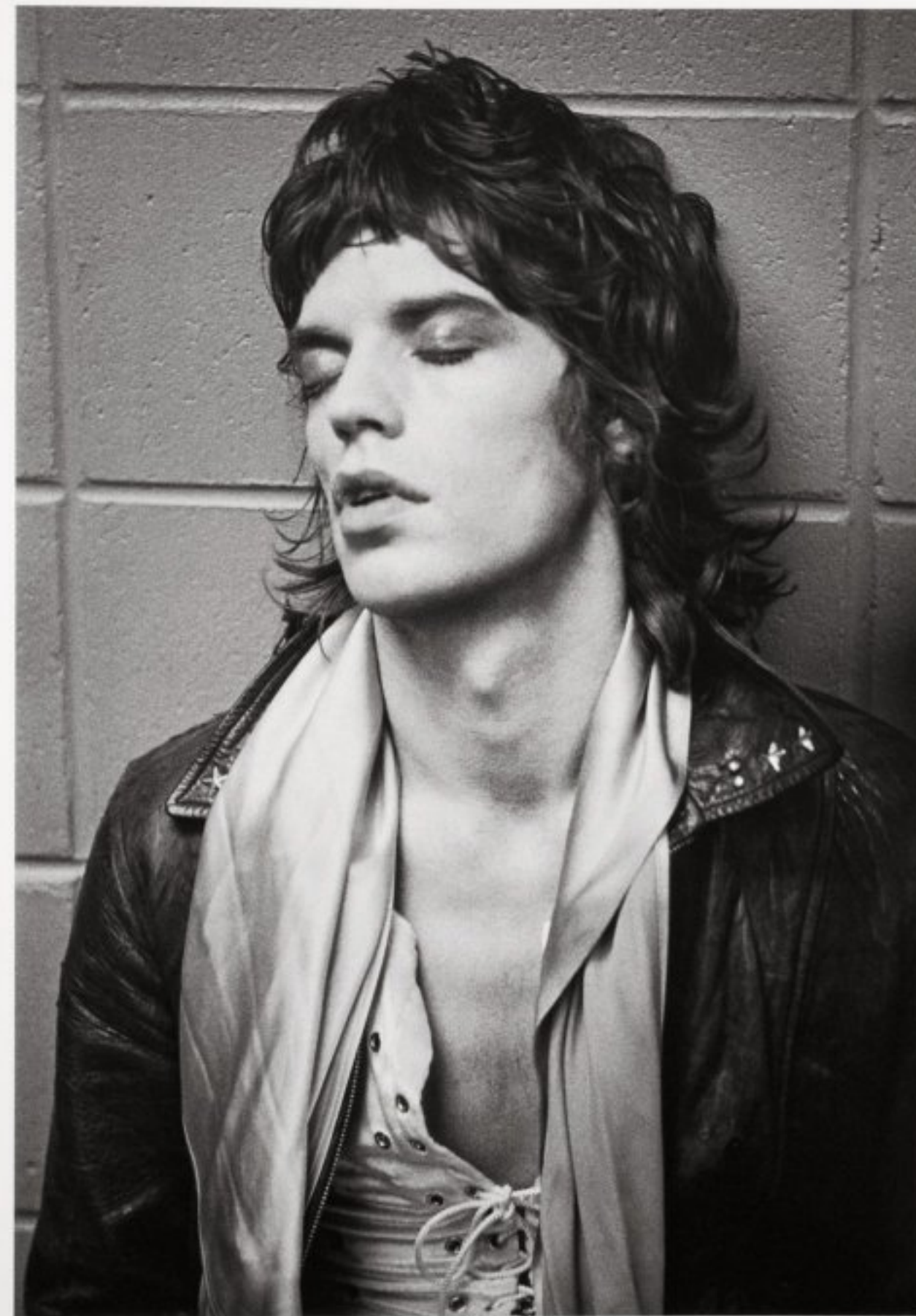




**PHOTOGRAPH BY**  
**Jim Marshall**  
The Stones play Mick Taylor's wife Rose backstage at the Los Angeles Forum. Stones fever had engulfed Los Angeles prior to the group's two appearances at the venue, with over 350,000 unsold ticket applicants being disappointed. Nonetheless, those who gained entry saw the Stones on superb form, delivering a 90-minute set of 16 songs starting with "Brown Sugar" and ending with "Honky Tonk Women".

**LEFT**  
**Ethan Russell**  
The exhaustive "Exile" tour of the States did have its lighter moments, such as here, en route from Vancouver to Seattle, 4 June 1972. The San Francisco Chronicle described the image as "one of the great rock photos of all time".

**OPPOSITE**  
**Ethan Russell**  
"Exile" tour, June-July 1972.  
"At certain moments he [Jagger] wanders dazed like Frankenstein's monster, dying for a recharge. He gulps for air, hands twitching, legs crumpling, body bending, waving kisses and shaking fingers, whirling sweat like a lawn sprinkler." *Newsweek*, 7 August 1972

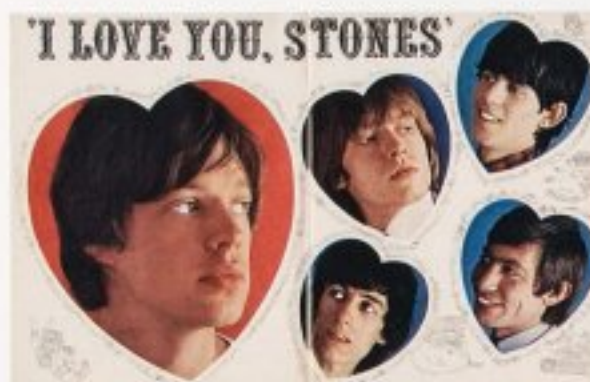








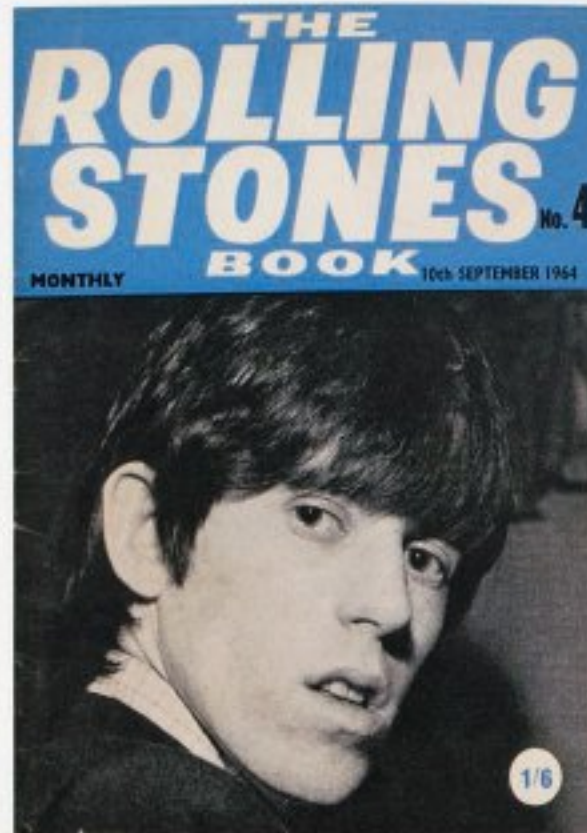
## The Rolling Stones in Print



Rock, UK, 1964  
David and Iain: 'I Love You, Stones' bedrock-will  
ephemera



Pop Weekly, UK, 1964  
Another early rock opportunity



The Rolling Stones Book, UK, 1964  
As with The Beatles, the band soon commanded a  
regular publication of their own size. Best Monthly



The Rolling Stones Book, UK, 1964  
A great cover shot for issue 7



Record Mirror, UK, 1964  
The group's rough-hewn appeal was obvious from  
the outset



Photography Australia, 1964  
In anticipation of the 1965 tour 'Giant Under'



Fabulous, UK, 1964  
The boys behind bars



Rolling Stones Official Fan Club, UK, 1964  
A British invasion special, as the Stones touch down  
in the UK



Disc, UK, 1964  
Unprecedented notes and mayhem provided headlines  
such as this during the early days



Musik Parade, Germany, 1964  
The burning issue, hotly debated in the early days:  
Beatles or Stones?



The Rolling Stones Book, UK, 1964  
Beat looking typically angry



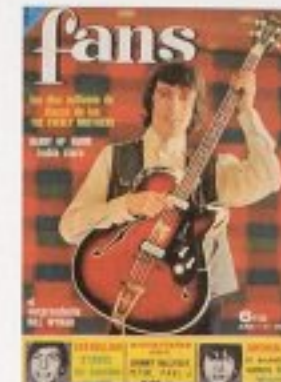
Beat Monthly, UK, 1964  
As well as The Rolling Stones Book the band regularly  
featured on 'Beat Monthly' by the same publishers



Fabulous, UK, 1964  
'King Size Full Colour Pin-Up' featured Fabulous's  
'Summer Special'



Melody Maker, UK, 1964  
More rebellious attitude in this Melody Maker story



Fans, Spain, 1964  
Gill gets the cover in Spanish pop periodical



Merseyside, UK, 1964  
Charter and the band write for Marilyn



POP, UK, 1964  
Mick Jagger



POP, UK, 1964  
Mick in 'Pop Shop Talk'



Jackie, UK, 1964  
The September 1964 edition offered readers a double  
insertion to buy a 'dating bracket' and more



Jackie, UK, 1964  
The September 1964 edition offered readers a double  
insertion to buy a 'dating bracket' and more



Muziek Parade, Netherlands, 1964  
The 'Stones Contra Beatles' debate rumbles on



Jackie, UK, 1964  
The September 1964 edition offered readers a double  
insertion to buy a 'dating bracket' and more



Jackie, UK, 1964  
A double issue for the first



Fabulous, UK, 1964  
More gold-rail colour pictures for teen magazine walls



POP, UK, 1964  
Beats turn for a Pop Weekly cover



BEAT, UK, 1964  
Stones' Playing Secrets



Jackie, UK, 1964  
A double issue for the first



POP, UK, 1964  
Mick Jagger Of The Rolling Stones, UK, 1964  
Magazine profiling Mick



The Rolling Stones Book, UK, 1964  
The band without Brian



POP, UK, 1964  
Charlie gets the Pop Weekly treatment



POP, UK, 1964  
Keith takes shape with Pop Weekly