

**THE ROLLING STONES
COMPLETE RECORDING
SESSIONS 1962-2012
50th ANNIVERSARY EDITION**

A Sessionography and History of Studio and Select
Live Recordings from the Famous Chart-Toppers to the
Infamous Rarities
More than 1,500 Tracks Listed
March 1962 – July 2012

MARTIN ELLIOTT

Foreword by Chris Kimsey

Edited by Chris Bartlett

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Photo Courtesy of Graham Wilshire, FRPS.

Ronnie Wood, Keith Richards, Mick Jagger and Charlie Watts.
27 August 2006, Don Valley Stadium, Sheffield, England.
They celebrated their 50th Anniversary - 12 July, 2012
and entered their 6th decade.

Thank you also to Brian Jones, Ian Stewart, Bill Wyman, Mick Taylor
and the backing players without whom...

MARTIN ELLIOTT

Foreword by Chris Kimsey

I was very pleased to be contacted by Martin Elliott, the author of this book, to discuss my history of working with the Rolling Stones. This led to a vast amount of information that I had first-hand knowledge of and which would help him in putting the record straight. It is so important to have a true historical documentation of the performances and recordings of the Rolling Stones, as they are and will always be, the most prolific rock 'n' roll band ever. Their like will never be seen again.

I found it quite wonderful to be able to discover some facts that I had forgotten on earlier recordings that I wanted to research, so it was a unique opportunity to meet the author, whose ethic is very clear and sound – to just provide the simple facts.

In the 1950s, the medium of recording would develop into the phonograph, which documented speech, theatre and then music. It started to illustrate a different part of history and document social change through the medium of song.

When songs were written and recorded they became popular, as people could relate and share the stories within them. The recordings were political, sexual and religious and the medium of song would facilitate the passing of folklore.

Folk and rock music began to defy and rebel against the social and political status quo regarding war and civil rights. The new medium had arrived with vinyl records. People's feelings that they could never share were captured by those who could. The Stones were on the cusp of this musical revolution.

History was one of my favourite subjects at school.

I liked the fact that people documented events in their lifetime, hoping that they would be preserved and passed on to future generations. I loved this and began to realise that this recording of events would feature in my life and career. The thrill of having a tape recorder and capturing a sound like the spoken voice, which could be played to many, anywhere, again and again, could be a picture of what was happening to society and the mood of the time.

This book has the most detailed and reliable source of information which validates the evolution of the band.

A lot of these events are not documented so become hearsay and flamboyant mythologising, purely to claim a bit of fame. This book is not based on gossip or tales but documentation of where the Stones went and where and how they recorded. During the 14 years (1977 – 1991) I worked and recorded with them, I tried to keep as much documentation as possible. We would record in different countries and studios and I was always trying to keep documenting as much as possible. The recording medium at that time was analogue tape - 8 track, 16 track and 24 track. A reel of 2" 16 / 24 track tape weighs 11lbs and would record 30 minutes of music; for example, the Some Girls sessions in Paris amassed some 150 reels of tape. Those 150 tapes would weigh 1,650lbs and take up the space of three huge steamer trunks. They would be flown from Paris to New York to Los Angeles to London, a logistical and customs nightmare. It cost a fortune to keep them mobile. That is some excess baggage charge!

I had a series of log books which detailed every reel, every take, every song and every jam.

Sadly, these were lost in a flood at the Stones' storage warehouse in Bermondsey. Then there was another occasion when the band had changed labels from Atlantic to Columbia. Columbia wanted to re-master some of the back catalogue but the stereo master mix tapes of one of the albums could not be found – so the re-master was made from a CD! Two months later the original tapes suddenly arrived on the doorstep of the Rolling Stones office in London, with no return address or documentation.

In moving from record company to record company there was always the danger of losing tapes.

Of course, Keith's attitude to recording was that, once they had been recorded, mixed and released, then you may as well destroy them so no one can play around with them again or lose them!

The other vital component to the 2" tape was the track sheet, which told you what was recorded on each of the 16 tracks and what speed it was recorded at, 15ips or 30ips, whether Dolby noise reduction was used, and the tape alignment recording curves of NAB or CCIR.

Unless there was a coherent tape operator whose handwriting could be deciphered, it could be a journey of discovery, trying to figure who was playing what!

Even within the band, sometimes Keith or Ronnie would play bass; people would switch from electric guitar to acoustic guitar and back again. Mick may play guitar or piano. Deciphering how a track came together, who played what, when and where, what was added and kept, what was added and not used.

It is fun to follow the trail of how a song would have been recorded in one studio then overdubbed in another studio and country then mixed in London or New York. Different musicians would add their parts, months later in another city.

Keeping the trail of all this was difficult so, with this book, it is as much fun for me as the reader to discover the complex series of events that made it all happen.

Martin has done a great job of tracking down who played what on what; sometimes it could be a bit of a guessing game as so many musicians passed through the studio.

You have to get to the source to put the story straight and Martin has done this better than anyone. His facts are highly accurate, I even find myself reading the book to remind me of dates and events!

My involvement with the Rolling Stones was over a 25 year period and for nine albums: Sticky Fingers (1971), Some Girls (1978), Emotional Rescue (1980), Sucking In The Seventies (1981), Tattoo You (1981), Undercover (1983), Steel Wheels (1989), Flashpoint (1991) and Stripped (1995) and the Live At The Max IMAX film soundtrack (1991). Ranging from tape operator, recording engineer, mixer, associate producer and co-producer, I learnt an awful lot from the world's best rock n roll band.

For Martin to find and document all of this information is a Holy Grail of the Rolling Stones from their conception until this day.

I know first-hand how difficult it is to keep track of all this information. It was memory that was used when the band wanted to see what tracks had not been released that I had recorded - and that's just my small part in the history of the Rolling Stones recordings. Before that, the early years of Rolling Stones recording must be really difficult to figure out what went down.

Martin has discovered and correlated so much information across the vast history of their recordings and put it all in this book. I am really happy that this has come together; people can trace and follow the map of how the world's greatest rock 'n' roll band first pressed RECORD and made history.

Chris Kimsey.

London, April 2012.



Chris Kimsey,
Barnes, London. 2012.