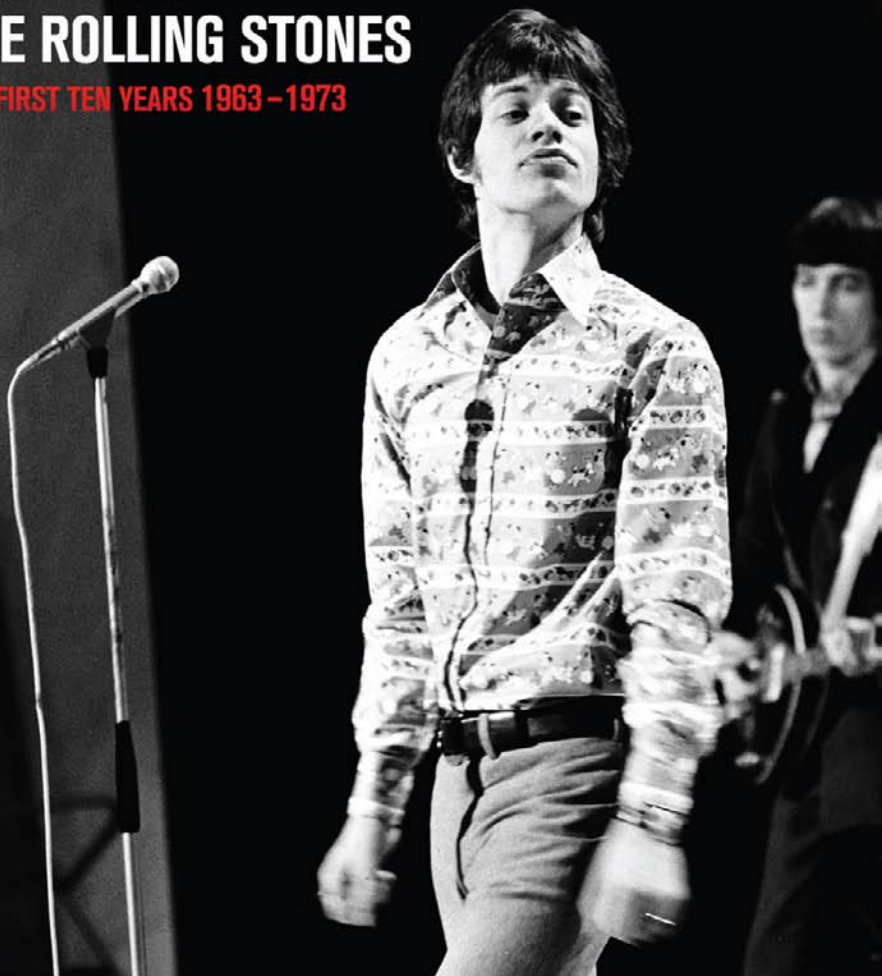


# JumpUp

## THE RISE OF THE ROLLING STONES

THE FIRST TEN YEARS 1963-1973



NIGEL GOODALL

# Contents

## *Front Matter*

Title Page	3
Publisher Information	4
Dedication	5
Acknowledgements	6

## *Jump Up*

The Early Years	8
The Rise To Fame	16
Would You Let Your Daughter Marry A Rolling Stone	27
The Weekend Starts Here	39
The Nature Of Their Game	46
At Their Britannic Majesties Request	53
A Rock 'n' Roll Circus	63
Everybody Seems To Be Ready, Are You Ready?	71
Where To Now?	77

## *Appendices*

Chronology	85
1963	85
1964	87
1965	90
1966	92
1967	94
1968	95
1969	96
1970	98
1971	99
1972	100
1973	101
UK Album Discography	102

## *End Matter*

About the Author	108
Also Available from Nigel Goodall	109

**JUMP UP**  
**The Rise Of The Rolling Stones**

**The First Ten Years**  
**1963 - 1973**

**by**  
**Nigel Goodall**

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## **Dedication**

This eBook edition is dedicated to the memory of my mum and dad, who spent years, so patiently, putting up with my appreciation for the Rolling Stones and playing each one of their albums and singles, on my stereo, over and over, at full volume.

## Acknowledgements

I hadn't long been a teenager when the Rolling Stones had their first number one hit. When *Its All Over Now* was first released and we got our first glimpse of the Stones on television, they made such a huge impact that I almost forgot about listening to Elvis Presley on Radio Luxembourg under a blanket at night! But I do remember how the music press, fan mags and radio stations always had 'The Beatles vs The Rolling Stones' and before that, 'Elvis vs Cliff', but this was now the era of the beat groups. And like many teenagers at the time, I was lucky enough to witness the rise of the greatest rock 'n' roll band in the world from seeing them live on stage in Tunbridge Wells to queuing up for hours at the local record store for their latest 45rpm record on Decca's famous dark blue label. They were, indeed, exciting times, and in writing this book, I have tried to recapture that excitement.

For this, an unauthorised biography of their first ten years, I have drawn much of the information from various documentary and interview material with the Stones themselves, as well as with those who knew and worked with them during that period. I have also included some of my own personal recollections as well as tapping into a number of other sources, such as records, books, videos, memorabilia, but in making it all possible, I really must thank a number of people whose without help, I just could not have done it. They are my editor, Phil Scott, who guided me through the whole thing from beginning to end, Andrew King for his advice and guidance, Keith Hayward, and his sister Janet, for their research brilliance and fortitude, and Kate King for her invaluable transcription expertise of countless interviews.

I would also like to thank a number of friends whose support during the duration of writing this book was endless. They are Nick King, Alan and Clair Lucas, Vivienne Singer, Gill Watson, and all my friends at the Seaford Dramatic Society, and last but not least, my mother, who was totally shocked when she first caught a glimpse

of the Stones on *Thank Your Lucky Stars*. I think she's still recovering from how scruffy, rebellious and dangerous they looked! This book is for all those friends and colleagues.



## The Early Years

It was a cold October day in 1960, when Mick Jagger travelling to the London School of Economics, and Keith Richards, on his way to Sidcup Art College, ran into each other on Dartford Railway Station. It would be the first time since their days at Wentworth County Primary that they had seen each other, and today they would rekindle their friendship through their discovery of a mutual love and affection for American rhythm and blues.

Michael Philip Jagger was born on 26 July 1943 in Dartford, Kent. His father, Basil Joe Jagger, came from Lancashire, and his mother, Eva Mary, was born in Australia. Mick went to Wentworth Junior County Primary School, where he made his early friendship with Keith, who had been born on 18 December 1943, to staunch working-class parents.

‘We lived on the same block for a while when we were kids,’ recalls Mick. ‘Another guy who lived on the block was the painter Peter Blake, but it was a pretty rough block. Keith and I went to the same school at one point and we walked home together. Then I met him later on and we really remembered each other.’

After completing school, Mick won a scholarship to the London School of Economics to study law, and it was during his time there that he met up with Keith again. Their regular get-togethers resulted in a band, Boy Blue and the Blue Boys. The pair formed the band together with school chums Dick Taylor, Bob Beckwith and Allan Etherington and concentrated on imitating the early recordings of Jimmy Reed and Chuck Berry.

‘I can remember Mick practising with a group of boys outside our house in Beckwith,’ recalls Mrs Taylor, Jagger’s neighbour and mother of group member, Dick Taylor. ‘We used to sit in the next room and crease up with laughter. It was lovely, but so loud. I always heard more of Mick than I saw of him. I didn’t dream they were serious. I thought it was just for fun.’



It was during the period in which Mick was still supposedly studying at the LSE, even if he did reluctantly drag himself there just often enough to avoid being thrown out, and losing his college grant. Keith, on the other hand, was far more into imagery than Mick at this time. He had already been through his Teddy Boy period, wearing drainpipe trousers and lurid pink socks, while he was at Dartford Technical College, before going on to do three years at Sidcup College of Art.

When Keith met Mick, teenagers were slowly being turned on to the blues, signalling a major musical shift away from jazz. The musical giants of this new music were people like Howlin' Wolf and Muddy Waters.

In Britain, Chris Barber, jazz band leader, co-founder of the first working skiffle group, and blues lover of many years standing, decided he wanted to include a taster of this new American music into his show. Eventually settling for a Chicago Blues spot for his wife, Odele Paterson, he got in touch with Alexis Korner, who, by early 1959 had earned himself a name for playing the blues. Real blues. That was when Alexis was introduced to Cyril Davies.

'In our search for a guitar player who understood the blues, Chris couldn't think of a practising expert guitar player, but he did know a fan who could play the guitar,' recalls Harold Pendleton, Chris's business associate, and at that time, the manager of the Marquee Club in London. 'He'd known Alexis for many years. He'd been to all our concerts when we brought in people like Sonny and Brownie, Muddy Waters and so on. Chris realised that Alexis knew what was required, so we dropped the horns, trumpet, clarinet and trombone and added Cyril and Alexis to the rhythm section. We started these half hour sets of rhythm and blues down at the Marquee on a Wednesday night, which the audience really seemed to appreciate.'

As time progressed, Alexis earned himself a name for playing with people like Ken Coyle, and also for running the London Club known as The Blues And The Barrelhouse; but eventually he wanted to break away musically with his own group. He had never really been that comfortable with the jazz part of Barber's set, so the split

was not that surprising. However, Korner quickly found that there was a lack of clubs and venues prepared to book anything else other than jazz bands. He was aware that there was a huge audience of rhythm and blues fans waiting to be captured, so he decided to start his own club in Ealing Broadway, calling it the Ealing Club. Soon his band, Blues Incorporated, was playing to capacity audiences in the back room behind the ABC Bakery.

Meanwhile, while Mick and Keith were rehearsing with their band in Kent, a brilliant guitarist from Cheltenham called Brian Jones was looking for the chance to play the interval spot for Blues Incorporated. He got in touch with Korner and pleaded to be given the opportunity.

Brian Lewis Hopkins-Jones was born on 28 February 1942, to Lewis Blont and Louise Beatrice Jones. Lewis, worked as an aeronautical engineer and Louise taught the piano. Brian attended Dean Close Public School as a day boy before going to Cheltenham Grammar, where he was suspended for a short time after encouraging rebellion against prefects, though he managed to leave with nine 'O' levels and two 'A' levels. By 1958, Brian's interest in music had lead him to be the secretary of the local 66 Jazz Club. By then, he was playing saxophone in several local jazz bands including Bill Nile's Delta Jazz Band. This was followed by a spell with The Ramrods, a loud rock band that played gigs at local dances and art schools. Brian became estranged from his family after leaving several young girls pregnant, and rather than go to University, he chose to work, starting out with a job on the buses, then as a coal man, and finally in a record shop.

Alexis could not deny Brian his break, so in March 1962, Brian sat in with Korner's band for the first time. By chance, Korner had also invited Mick, who like Brian, had asked to fill the interval slot.

'I remember when Mick and Keith first came down to the club,' recalls Long John Baldry, who was at that time the vocalist of Blues Incorporated. 'Basically Mick's repertoire was all Chuck Berry things, but the first ever thing I heard Mick play and sing was *Beautiful Delilah*. Keith had a tatty old guitar then, but then I don't



think anybody had particularly good electric guitars at that time. Even so, Keith's was pretty primitive. It was at that same time that I can remember Brian coming down from Cheltenham but he wasn't playing electric guitar then, as far as I recall, he played acoustic.'

It was not until Brian grabbed a second spot guesting with Blues Incorporated on 7 April, that he met Mick, Keith and Dick Taylor. That meeting allowed the guys that would eventually form the greatest rock 'n' roll band in the world to acquaint themselves with each other. But Brian had already made plans to start his own band. He had placed an advertisement in *Jazz News* asking for interested musicians to attend a rehearsal. Jagger and company were not invited to drop by so, for the time being, at least, Mick, Keith and Dick continued their visits to the Ealing Club, with Mick sitting in with Alexis's band whenever he could.

'It was ever so wet,' remembers Mick, 'so wet that Cyril had to put a sort of horrible sheet up over the bandstand so the condensation didn't drip directly on us - it just dripped through the sheet onto us instead of directly. It was very dangerous too, because of all this electricity and microphones but I never got a shock.

'It was so primitive... and there was old Alexis with his guitar with a pick-up across it. I remember scenes with John Baldry and Paul Jones, who was very cool in those days. He used to get up there with shades on, trying to be ever so cool with a donkey jacket, but he used to sing quite nicely, quite sort of mature. I could never get in key - it was always a problem coz I was quite often drunk. The first time I sang down there I was really nervous because I'd never sung in public before. I remember I used to sing *Got My Mojo Working* with John Baldry and Paul Jones sometimes, but they were all much taller than me so I always used to feel very small. But that was at the very beginning of everything. Tuesday nights down there were amazing, about six people used to come and it was so cold that we had to play with our coats on.'

In the meantime, Brian was auditioning the musicians who had responded to his *Jazz News* advertisement. One musician who dropped by to take a look was a boogie woogie pianist from Cheam



in Surrey, called Ian Stewart. 'From my point of view the Stones started with Brian really, in that he was the first one I met. There was only him and a couple of other guys at the rehearsal. He didn't like the piano player he'd got, so I just started playing piano and we went through different people. This was at a time when the Ealing thing was starting, and of course, Brian knew Alexis, and so he got to know Mick, Keith and Charlie.'

In no time at all, Ian found himself as Brian's anchorman and friend. He quickly discovered that though Mick and Keith were almost inseparable as friends, Mick's singing with Alexis's band had come between them somewhat. Ian figured the offer to join Brian's band would be enough to get both down to rehearsals.

'So we had this group with Mick and Keith and they brought in Dick Taylor, and we used to get any drummer we could find. We didn't really get Charlie with us for a long time because he was playing with another group that was making money, and Charlie needed the money. We must have used eight or nine different drummers, but we didn't really play in public at all. In fact, we sometimes went weeks without playing because we just didn't seem to be getting anywhere. I remember Brian would get pissed off with it and vanish, so eventually we thought about starting clubs ourselves, in pubs, the way jazz clubs were at the time.'

By June 1962, Alexis's Blues Incorporated were a big enough live name to attract the attention of the BBC and their *Jazz Club* radio show. Korner was approached to do the show, but that in itself created a problem - the broadcast clashed with the group's Thursday night residency at the Marquee. There was, however, a compromise. It was agreed that Mick would get Brian's band together for the gig and still be the familiar front man. It was thought that no-one would notice if the backing line-up had changed. Brian was not happy that it was Jagger's status that had swung the gig for them, but he accepted the booking all the same. To make sure his authority as the band's leader was not being overlooked, Brian insisted on choosing the name of the group.