

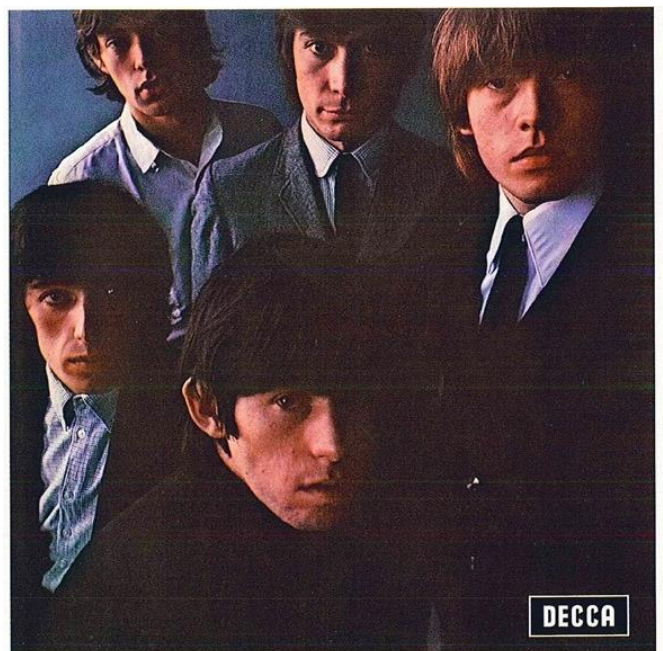
The Rolling Stones, Now!

Now! was one of several US Stones LP's released before transatlantic standardization was established. It was the Stones third LP release in the US and it had no UK album cover counterpart. It came out February 13, 1965, a month after *The Rolling Stones No. 2*, their second UK LP. It was a mixture of UK album tracks, singles and an alternate version of "Everybody Needs Somebody to Love" that was used in error.

This was a strange period of recycling album cover material. The second LPs in both the US (12 x 5) and the UK (*No. 2*) used the same cover photo. Andrew Loog Oldham, the Stones' early manager, has described this photo as "the zit-grandised orphanesqued cover photo of the group" taken "by Mick's new best mate, David Bailey." It has been said that the only remarkable things about this record were found on the sleeve. Here you will get the finest David Bailey photo you are likely to ever own.

Now! And *No. 2* shared eight songs and identical rear covers. Their front covers look nothing alike. *Now!* and its British counterpart, *No. 2*, were Oldham's *Clockwork Orange* fantasy set to music. What these record owners on both sides of the Atlantic got was Oldham's imitation *A Clockwork Orange* sleeve notes, the Stones first public controversy, and the on-ramp to the Stones version of *A Hard Days Night* that never was. It is risky to generalize from one's personal experiences to the population, but I suspect that not many US fans were even aware of the different UK releases. It was much easier to keep the different markets segregated in the 1960s than it is now.

This album cover is another example of the Oldham's critical role in developing the band's persona. It was Oldham's personal touches, like hiring David Bailey to shoot their first two UK album covers, the classic "would you let your daughter go with a Rolling Stone" hype, and of course, locking Mick Jagger and Keith Richards in a kitchen until they wrote an original song, that were so essential in making the Stones the Stones.



Oldham

Writers describing Oldham's role in those early years have described Oldham as determined to be a star as big as the Stones themselves. "The packaging of the Stones was an art, his art, to be celebrated for its cunning and cleverness. The Stones, unlike the Beatles, remained 'authentic' artists, not because their music was more rootsy nor because their image was more rebellious, but because they were clearly in charge of their own selling-out process: not only did Oldham write the headlines—'Would You Let Your Daughter Go with A Rolling Stone?'—but it was obvious he did. While the Beatles had become superstars as part of a press love-in, the Stones rode to fame in a series of gleeful games with the media." This packaging began by refusing to put the band's name or a title on the Stones first UK release, a practice repeated on the front cover of their second UK release.

Oldham is credited with bringing sophisticated advertising ideas to the Stones imagery. He admits to being less interested in the commercial success of early Stones albums in the US, where titles were presumably chosen by London Records, the US branch of Decca.

Bill Wyman quotes Oldham upon meeting the Stones as saying, "They made an immediate impact on me and my reaction was: This is it! I felt they were magic, I saw they had a unique style. The combination of music and sex was something I had never encountered in any other group and the surprising thing was that you could take them as they were, without asking them to change a thing in clothes, hairstyle, or anything else".

Jagger's friend Bailey was the photographer for the Stones first album, *The Rolling Stones No. 2*, *The Rolling Stones, Now!*, *Out of Our Heads*, *Get Yer Ya-Yas Out* and *Goats Head Soup*. Oldham produced all but the last two of these albums. This left Bailey, Oldham and the record companies largely in control of what the Stones early album covers looked like. The relationship between Bailey and Oldham was rather sympatico. Bailey picked the photos and Oldham did the rest.

Nik Cohn (*Saturday Night Fever*) said, "I wouldn't have said any of the Stones as individuals were particularly interesting to talk to, whereas Andrew was. He was a major creative force in image and music-making...As manager, what Oldham did was take everything implicit in the Stones and blow it up one hundred times. Long-haired and ugly and anarchicas they were, Oldham made them more so and he turned them into everything that parents would most hate, be most frightened by. All the time he goaded them to be wilder, nastier, fouler in every way and they were—they swore, sneered, snarled and came on cretinous."

Bailey

David Bailey was an East End photographer whose photographs of Jean Shrimpton in *Vogue* made international celebrities of them both. Bailey and Jagger met when Jagger was dating Jean's sister Chrissie. The friendship between Jagger and Bailey lasted longer than either of their relationships with the Shrimpton sisters and Bailey was instrumental in Jagger's initial social rise in Swinging London.

Jagger was 19 when he met the 24-year old Bailey, who was already traveling at the peak of London celebrity. Jagger was awestruck by Bailey's glamor and sophistication. Bailey was one of the few people who could get away with teasing Jagger about his appearance and his lips. It did not take Bailey long to pick up on Oldham's influence over Jagger. He saw Oldham as a wordly-wise older brother of an awe-

struck sibling. He also picked up on Jagger and Richards tendency to behave like unkind children in their effort to get away from Brian Jones at the end of a gig. Bailey noticed things.

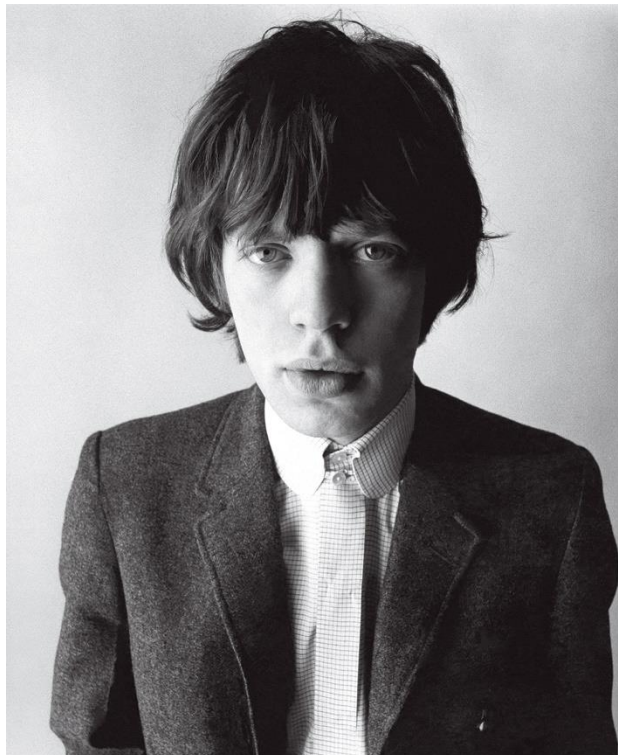
The Ad Lib Club was a nightclub on the 4th floor of 7 Leicester Place over the Prince Charles Cinema in London's Soho district.



Swinging London at the Ad Lib club ***
Keith Richards, Anita Pallenberg, Brian Jones, George Harrison, Jeff Beck, Pattie Boyd, Ringo Starr et al. From a painting in Guy Pellaert's legendary "Rock Dreams".

Bailey was more than a photographer, he was a mentor and friend to Jagger. Though already married, while dating Jean Shrimpton they became the royal couple of Swinging London's hottest clubs. Bailey recalled, "Mick and I became friends, though I think I was lacking in his eyes because I wasn't a musician; but I became his link to another world and I knew this rude, longhaired git was on his way. By this time I was a man of the world, so when Mick wanted to go to a proper restaurant, I took him to Cassarole in the Kings Road. He slopped his food like a good middle-class boy. I, being working-class, noticed bad manners more than most. To Mick's amazement I told him he had to leave a 15% tip. I think that was his first realization of things to come...[Actor] Terry Stamp had taken Jean and me to a place in the sky called the Ad Lib, a Soho penthouse converted into a discotheque with loud music, mirrored walls, and a huge window looking down on London. The clients were pop stars, young actors and actresses, artists, and photographers. I took Mick, and soon, like a fifties debutante, he came out with a little help from his friends." The Ad Lib was said to be the club most strongly associated

with the Beatles.



Jagger would hang out and enjoy the girls with Bailey at his fashion shoots. He went to Paris with Bailey for a *Vogue* job. Early in 1964 Bailey took Jagger to New York and visited the offices of *Vogue*, which ran this portrait of Jagger just before the Stones would make their American debut. Bailey also introduced Jagger to Manhattan's hip fashion and pop art scenes. It was during this visit that Jagger made a deep impression on the pope of pop, Andy Warhol.

Bailey and Jagger were staying at the apartment of *Vogue*'s English art director, Nicky Haslam. Haslam brought Warhol to the apartment of 22-year old socialite Jane Holzer. He also invited Bailey and Jagger. Warhol remembered the event like this, "At Jane Holzer's dinner I noticed Bailey and Mick. They each had a distinctive way of dressing: Bailey all in black and Mick in light-colored, unlined suits with very tight hip trousers

and striped T-shirts, just regular Carnaby Street sports clothes, nothing expensive, but it was the way he put things together that was so great—this pair of shoes with that pair of pants that no one else would have thought to wear.” Thus, began a sometimes fruitful, sometimes contentious relationship that would, among other things, produce two future album covers.

This friendship not only gave Bailey special access to the Stones but also special insight into how and what they were becoming. His album covers played a special role in creating that aura. Bailey and Oldham were also friends. Bailey provides an illustration, “Just before one of the Stones shoots Andrew and I went into a restaurant and some guy started wolf-whistling at us...Andrew went over and stuck his heel in the guy’s foot while he was sitting down. Then he grabbed him by the tie and shoved his face down into the food—real fast. All the guy’s mates, the whole table completely backed off. Andrew was slight but fast.”

Bailey provided clues to how the album photos were chosen. He said, “I wasn’t really involved with rock ‘n’ roll. I just happened to be friends with Mick: it all stems from that. I’d never take directions from people like Andrew, whether I’m right or wrong. I always do it my way. I was just photographing them, Andrew never chose the shots; I presented them. My attitude was there’s no point in using me if you don’t want what I give you. The Stones were all great, all unpretentious really, though Brian was a bit pretentious,”

The Cover

The cover is a dark collage. The Stones are dark, mysterious. Oldham was portraying them as rock and roll’s bad boys, the anti-Beatles? Here they were drinking beer, hanging in a pub? Was it beer or was it “milk-plus”? Could they be Droogs? Would you let your daughter go with one of them? The Stones’ tradition of regularly courting controversy was launched with their untitled first album. The controversy went public with *No. 2* and *Now!*. These were not lovable mop-tops and they did not sing about wanting to hold your hand.

Oldham may have been honoring the zeitgeist of 196x, Anthony Burgess’ *A Clockwork Orange* with the album cover. Oldham was already thinking about having the Stones play the Droogs in a movie adaptation of the book. It would make the perfect anti-Beatles response to *A Hard Day’s Night*. Oldham was enamored of the book in which Burgess preached the gospel of the church of what is happening Now!

The title, believed to have been provided by Oldham or the record company, with the band name, appears in gold letters at the top of the album. There are nine David Bailey photographs on the front cover, arranged in a 3 x 3 square. They may have all been taken at the same shoot, possibly in a pub.

- Keith and Brian—Keith appears to be holding a glass of beer, they are near a door or window
- Mick—Mick appears to be holding a pint glass
- Keith and Brian—appear to be looking down at something that captured their attention, they may be at an interior corner where one wall is in light and the other is not
- Mick—appears to be holding an imperial pint glass near the same door or window seen in the first photo
- Keith—possibly at the same corner suspected in photo 3
- Charlie—appears to be reading a newspaper, could it be the *New Musical Express*?

- Charlie-with framed photographs in the background
- Brian-at an interior location. It appears he is wearing a checked shirt that may be different from the shirt shown in photos 1 and 3.
- Bill Wyman-appears to be reading, possibly a newspaper.

The images show here are presumed to have been chosen by Bailey, possibly with direction from Oldham. The photos are dark and in keeping with the band's image as the bad boys of rock and roll projected in the early albums.

The London name and Mono designation are printed at the bottom of the album. Stereo releases move the designation and record company name to the top of the cover.



The Rear Cover

The Rolling Stones, Now and Rolling Stones No. 2 used the same rear cover. The Decca-London alliance was good at recycling, if nothing else.

The rear cover features five more David Bailey photographs. Clockwise, from the top, they show Mick, Charlie, Bill, Keith, and Brian. This rear cover is almost identical to the rear cover of the Rolling Stones No. 2. There is one solo photo for each of the Rolling Stones. Four are head shots, three of them in profile, the fifth is almost a portrait of drummer Charlie Watts. Jagger appears at the top, then clockwise we find Watts, Wyman, Richards, and Jones. Jagger appears to be standing in front of a bar with bottles in the background. These photos were taken by Bailey, around the same time as the front cover photos, if not at the same shoot. Their use on *No. 2* suggests they may be a different vintage. The clothes look different. The band name appears in black font on a white background on *Now!*, there is no mention of the album name, i.e., *Now!* does not appear. The album name, including *No. 2*, appears on the UK version. Inclusion of the words "*No. 2*" is one difference between the two rear covers.

Both albums are accompanied by a long and controversial text by Oldham and a track list-which is also different. The sleeve notes are identical to those on *The Rolling Stones No. 2* and the accompanying controversy over Oldham's notes is found in the IORR.org album cover story for *No. 2*.

This long-playing record may be played on any phonograph that is designed for microgroove recordings (RPM, vinyl). This record will play successfully on all phonographs including those designed or adapted to play stereophonic records. On stereophonic equipment, the historical sound obtained through the utilization of multiple channels will greatly enhance your listening pleasure.

(also available in Stereo, PS 4301) LL 3420



It is the summer of the night
London's eyes be tight shut
all but twelve peepers and
six hip maltrucks who grace
the street. Newspaper strewn
and grey which waits another day
to hide its drifty countenance
the six have been sound ball
journey made to another sphere
which pays royalties in eight months
or a year.

Sound is over back eight visions
clear and dear. Friends, here
and you new groovies to please
a-bound to the sound of THE ROLL-
ING STONES. No walk past flat-
stocks "There's a femme in a back".
"Come on Joe", says Bill, "Give us
a kiss of Christmas". "The why I
should," say she, "You boys ain't
Mistake, with hair like that
you should wear shirts, not skirts!"
what about Charles? says Mick,
"I am Charles!" says she - "Oh
dear" tilted again said Keith, whose
quite a wit, "she's have kissed you in
Richmond!"

Well, no groovies, what about Richmond?
With its grass green and hippy scene
from which the Stones untired. The cry
in those days of May was have you heard
of STONES, a new groupie who look wild
and good. Their music is Berry-
chuck and all the Chicago hippies.
Travel in Chicago and ask the matches
clubbies where is "Madrid" "Wuff"
he be not the one with Cheyanie
books. Oh my groogie back to your window
box. Meanwhile back in Richmond, THE
STONES have grown and people come from
far and wide to hear the STONES
"Sensational like the Pied Piper"
one not observed. "What a wit"
said Keith. A day in May at
Richmond came to the town, two
showing genties with sleek plenty
for THE STONES. Eason and Oldham
named they were. The rest is not
history so I'll tell you best it.
Records followed to do
fame. Beatles wrote a song for them
that got to number ten. Times
of the country and fame of tape THE
STONES were here, and we'll be back

with you when break commercial is
over. (This is THE STONES new disc
within. Cast deep in your
pockets for lost to buy this disc
of groovies and fancy words. If
you don't have bread, see that blind man
knock him on the head, steal his
wallet and how and behold you have
the loot, if you got in the boat, good,
another one sold!)
Back to the show, all was on the go,
fame was having its full of sweet and
grime of a million drives, all what a
lovely way, Man. Eason called a
meet one day. Stones arrived. "Columbus
went to America, as shall we!", as we
went, naturally. They want you in France,
in Germany you can dance. No. Britain,
no need to grow a moustache. That's all over.
It's different now -
come on, just you see.
So see we did, all over the globe, here
and there. I remember when we arrived
one day at a town called Knossos-Zeata.
Imagine my surprise and of the place we got
that Charlie had on the same soil. "Never
mind", said Mick, "Go to your anatomy,
he'll eat you out".
So off we went, Charlie and me.
The doctor knew the scene. "Change
your tailor", said he, as he handed
us a bill for 50 gins. "Ah", said
Keith, who is quite a wit, "such is
fame". So now it's time to ponder
as my penman can write no longer.
What to say on the back of this bag
of groovies, I could tell, tale of
talent, fame and fortune and stories
untold of how these been peepers
eyes, that is, to you) have taken
ground by stone, size you with
well-went clothes, compare them
to Wagner, Stravinsky and Paganini.
I could say more about talent that
grows in many directions. To
their glory and their story, let the
bumpets drag. Hold on there, what
I say is from the care of this
mischief. To this groupie that I have
grown with and lived with... Dear
Mick, Keith, Brian, Bill and Charlie -
please autograph this leg I send you
"cass man, that's the sign
of a real fair"
Andrew Loog Oldham

THE ROLLING STONES

Jack Nitzsche plays piano on Down Home Girl and Nitzsche-phone on Pain in my Heart. Ian Stewart plays piano on Everybody Needs Somebody to Love and What a Shame and organ on Time is on my Side.

Recorded at Chess, Chicago; RCA Hollywood and Regent Sound, London.

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Exclusive U.S. Agents
London Records, Inc., N.Y., N.Y.

SIDE ONE

EVERYBODY NEEDS SOMEBODY TO LOVE
(Russell; Burke; Wester-BMI-2-57)

DOWN HOME GIRL (Leiber; Butler-BMI-4-15)

YOU CAN'T CATCH ME (Berry-BMI-4-30)

HEART OF STONE (Jagger; Richards-BMI-2-48)

WHAT A SHAME (Jagger; Richards-BMI-2-50)

MONA (I NEED YOU BABY) (McDaniels-BMI-3-55)

SIDE TWO

DOWN THE ROAD APIECE (Ray-BMI-3-00)

OFF THE HOOK (Jagger; Richards-BMI-2-35)

PAIN IN MY HEART (Neville-BMI-2-12)

OH BABY (WE GOT A GOOD THING GOIN')
(Owen-BMI-2-00)

LITTLE RED ROOSTER (Owen-BMI-3-00)

SURPRISE, SURPRISE (Jagger; Richards-BMI-2-20)

Cover photograph: David Bailey

Arranged by The Rolling Stones

Produced by ANDREW LOOG OLDHAM

for Impact Sound

There is an error on the rear cover. The credits below and between the E and I in The Rolling Stones, say: "Jack Nitzsche plays piano on down Home Girl and Nitzsche-phone on Pain in my Heart. Ian Stewart plays piano on Everybody Needs Somebody to Love and What aa Shame and organ on Time is on my Side." Time is on My Side does not appear on this album.

Decca reports, "There are two versions of the back cover existing. The text written by Andrew Loog Oldham on NOW! is the same text as on the UK No2. This is the text that includes the famous "Blind Man" statement. The US made sleeve for this LP is also found with the same censorship as the UK No2. So, both the long original text version and the censored [SIC] short version is existing with a UK made LP inside an US made sleeve!"

My original 1965 US copy of *Now!* contains the “Blind Man” statement. It was purchased close to the US release date. Subsequent versions of *Now!* were censored. Eventually the controversy went and away and pressings once more contained the “Blind Man” statement.

Oldham’s Nadsat

Here our story crosses paths with *No. 2*’s album sleeve. Some have expressed the opinion that the Stones second UK album seemed rather second hand and lackluster. Oldham found a way to spice it up and draw attention to it. The book *A Clockwork Orange* was all the rage at the time. It offers author Anthony Burgess’s vision of Britain on the horizon of a future terrorized by boys who committed random acts of violence, including rape. The book’s narrator, Alex (with baton below, from the 1971 movie), leads a group of four “Droogs” from a milkbar where they drink “milk-plus” (milk with LSD, Synthetic mescaline or adrenochrome) into a night of fun that includes beating up an old tump, an ass-whipping of Billy Boy and his boys, a stolen car followed by a joy ride running cars and pedestrians off the road and a home invasion of a writer whom the Droogs beat him and then rape his wife in front of him. And so it goes until the police eventually catch up with Alex and his band.

All of this “action” transpires in Nadsat, a teen-speak invented by Burgess that is a Russified version of English. It is Burgess’ Nadsat that Oldham imitates as his mother tongue in the sleeve notes of *The Rolling Stones, No. 2* and *The Rolling Stones Now!*. The parallel was irresistible to Oldham who saw the marauding Droogs as the Stones. Then he added his own promiscuous ultraviolence to the sleeve notes written in his own Nadsat as seen below.



This photo from the 1971 movie, six years after *No.* and *Now!*, has fixed the image of Droogs in our minds. Had Oldham had his way the Stones would have fixed our image of a Droog.

A Snippet from "A Clockwork Orange" by Anthony Burgess

The Luna was well up now, and we could viddy this cottage fine and clear as I eased up and put the brake on, the other three giggling like bezoomny, and we could viddy the name on the gate of this cottage veshch was HOME, a gloomy sort of a name. I got out of the auto, ordering my droogs to shush their giggles and act like serious, and I opened this malenky gate and walked up to the front door.

Bill Wyman said, "When you read Oldham's sleeve notes you certainly realize he was on another planet...I'm delighted with the record, but amazed at the drivel Andrew Oldham has written on the back." Let us allow Oldham to explain himself. Oldham said "I had written the sleeve notes for the Stones second album in the bath for laughs, seeing how close I could skate to the land of Anthony Burgess. There was no concerted effort to be controversial, I was just doing what came naturally to me at that time, the violent rhetoric I didn't give a second thought too. I was just very busy being me." Here are the sleeve notes as found on the original *No. 2* and *Now!*. The red lines were the source of the controversy and were

removed from subsequent album covers. The following reproduces the line length found on the album's rear cover.

"It is the summer of the night
London's eye be tight shut
all but twelve peepers and
six hip malchicks who prance
the street. Newspaper strewn
and grey which waits another day
to hide its dirgy countenance
the six have been sound ball
journey made to another sphere
which pays royalties in eight months
or a year.

Sound is over back eight visions
clear and dear. Friends, here
are your new groovies so please
a-bound to the sound of THE ROLL-
ING STONES. We walk past flat-
blocks "There's a femme in a frock",
"Come on luv", says Bill. "Give us
a kiss of Christmas", "for why I
should," says she. "Your bods ain't
mistahs, with hair like that
you should wear skirts not shirts!"
What about Charles I? says Mick,
"I am Charles I" says she – "Ah
dear" foiled again said Keith, whose
quite a wit, "she'd have kissed you in
Richmond".

Well, my groobies, what about Richmond?
With its green grass and hippy scene
from which the Stones untaned. The cry
in those days of May was have you heard
of STONES, a new groupie who look wild
and good. Their music is Berry-
chuck and all the Chicago hippies.
Travel to Chicago and ask the malchek
plebbies where is Howlin' Wolf?
Be he be not the one with Cheyanie
Bodie. Oh my groogle back to your window
box. Meanwhile back in Richmond, THE
STONES have grown and people come from
far and wide to hear the STONES
"Somewhat like the Pied Piper",
one mal observed. "What a wit",
said Keith. A day in May at
Richmond came to the treen, two
showbiz genties with ideas plenty
for THE STONES, Easton and Oldham
named they were. The rest is not
history so I'll tell you about it.
Records followed so did
fame, Beatles wrote a song for htem
that got to number ten. Tours
of the country and fame at large THE
STONES were here, and we'll be back
with you when break commercial is
over. (This is THE STONES new disc
within. Cast deep into your
pockets for loot to buy this disc
of groovies and fancy words. If
you don't have bread, see that blind man
knock him on the head, steal his
wallet and lo and behold you have
the loot, if you put in the boot, good,
another one sold!)

Back to the show, all was on the go,
fame was having its toll of sweat and
grime of a million dimes, ah! What a
lovely war, Man, Easton called a
meet one day; Stones arrived. "Columbus
went to America, so shall we!", so we
went, naturally. They want you in France,

in Germany you can dance. No, Brian,
no need to grow a moustache. That's all over,
It's different now –
come on, just you see.
So see we did, all over the globe, here
and there. I remember when we arrived
one day at a town called Knokke-le-Zoute.
Imagine my surprise and of the plane we got
that Charlie has on the same suit. "Never
mind", said Mick, "go to your analyst,
he'll sort you out".
So off we went, Charlie and me.
The doctor knew the score. "Change
your tailor", said he, as he handed
us a bill for 50 gins. "Ah", said
Keith, who is quite a wit, "such is
fame". So now it's time to ponder
as my penmind can write no longer.
What to say on the bag of this bag
of groovies. I could tell, tale of
talent, fame and fortune and stories
untold of how these teen peepers
(eyes, that is, to you) have taken
groupdom by storm, slur you with
well-worn clichés, compare them
to Wagner, Stravinsky and Paramour.
I could say more about talent that
grows in many directions. To
their glory and their story, let the
trumpets play. Hold on there, what
I say is from the core of this
malchik. To this groupie that I have
grown with and lived with . . . Dear
Mick, Keith, Brian, Bill and Charlie –
lease autograph this leg I send you
'cause man, that's the sign
of a real fan!

Andrew Loog Oldham

Oldham was promoting an album, the Stones, himself. And likely, his movie idea in these sleeve notes. The notes have some familiar Nadsat attributes, including truncations and archaisms. Missing from Oldham's imitation of Nadsat is the core Russian lexis of Nadsat. He relies on his own metonymic terms such as 'groovies' and 'genties' in an imitation of Burgess's word-formation methods in "A Clockwork Orange". There is an evident effort to associate the band with the emerging bad boy glamour of rock

music, while carefully connecting the Stones to their blues roots with references to Howling Wolf and Chicago blues.

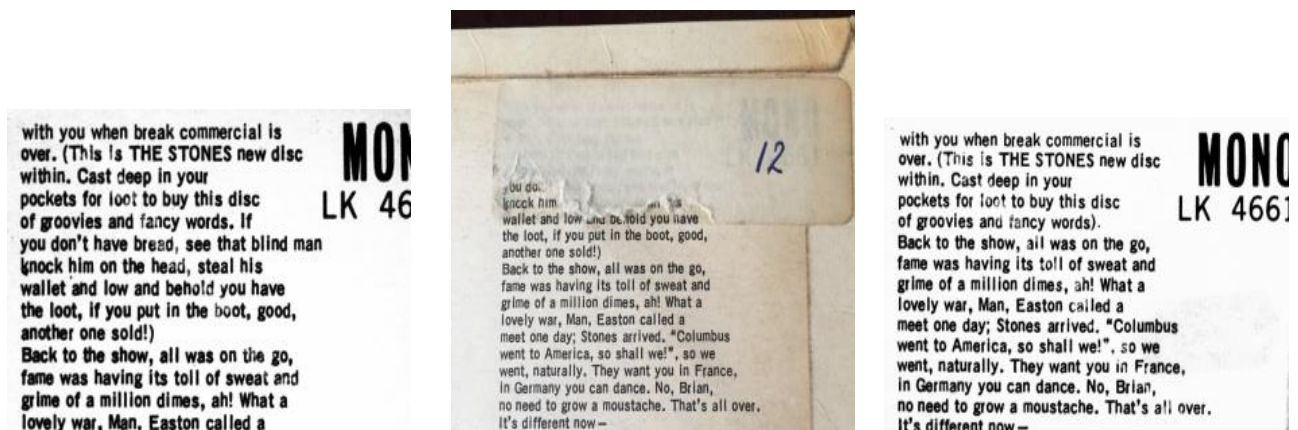
Jagger had this to say about Oldham's screed, "The stuff about the blind man has nothing to do with us. We didn't write it. The first we knew about it was when we saw it on the record sleeve." Richards added, "You can see a lot of sicker things on TV. I'm sorry of the blind people are upset, but it's not as if it is the only sick joke in the world."

The Controversy

It took a full month after the release of *The Rolling Stones, No. 2* (January 15, 1965) before the first protests were heard from the Bournemouth Blind Association.

Oldham, in other sources, claims he can't remember if he consciously or merely subconsciously was seeking controversy with a sleeve note suggesting people should knock blind men down and steal their wallets to buy the record. The world in 1965 was not as adept at taking offense as our hypersensitive twenty-first century world is, so there was no immediate hurricane of protest. But protest did come. Some have suggested the furor may have been stage-managed in that *Rolling Stones No. 2* had been out a full month before Mrs. Gwen Matthews, secretary of the Bournemouth Blind Aid Association, said, at just about the time *Now!* was being released (coincidentally, perhaps, spurring sales in the US), of the record's recommendation, 'They're horrible. It's putting ideas into people's heads. I'm writing to Decca to ask them to change the cover ...'

The scandal that resulted caused Oldham's name to appear in print as many times as the Stones. The Daily Telegraph quoted him as saying he had written the offending passage 'for fun, in the bath'. Decca, bowed to the pressure and called back as many copies of the LP as possible, reissuing them in the same sleeves with the offending paragraph deleted by a plain white sticker that covered the offending words. Eventually the sleeve was reprinted with the offending words deleted.



On the left, find the original text. The center shows the stopgap measure, when Decca pasted a strip over the offensive words until the cover could be reprinted, as seen on the right.

Problem solved? Not so fast, the scandal continued when no less than the British House of Lords took up the matter. Lord Conesford asked the Director of Public Prosecutions whether the sleeve constituted "a

deliberate incitement to criminal action.” A spokesman for the Home Office said there were insufficient grounds for action, adding, in a rather condescending way: “If it is any consolation to the noble lord, research I made at the weekend supports the view that, even when they are intelligible, the words of a pop song are not considered important, and teenagers have even less regard to the blurb on the envelope.”

Oldham recalled the furor, saying, “Questions were being asked in the House of Lords about my sleeve notes, particularly in reference to my recommendation that Stones fans take up mugging blind people to secure the funds to purchase their records! The National Association for the Blind were in a visible uproar and Lord Conesford demanded to know ‘what government’s action’ was planned to remove the offending notes. The Home Office stated that there was no evidence that these words had been published in circumstances constituting a criminal offense. Even a Decca jaffe, Sir Edward Lewis, made a rare public statement, ““I am told that this inscription was meant to be humorous, but I’m afraid this jargon does not make sense to me.” Sir Lewis recalled the offending album sleeves and placed a sticker over the offending paragraph.

Oldham commented at the time, “I was thrilled by the uproar but it hadn’t really been thought out at all; I was just lucky enough to be standing in the right place in the right mind. The publicity definitely helped draw attention to the second album, which with the group’s next step into casual brilliance won over another horde of fans.”

The Film

For the sake of our story, suppose the album cover to *Now!* with its Nadsat represents the first volley in a battle to get the Stones to be Bruggess’ Droogs. This, then, is the story of the other Clockwork Orange, the one that was never made. The one that existed most vividly in the singular imagination of one Andrew Loog Oldham. Near the end of 1963, well, let’s allow Oldham to describe it for you, “I was winding up my “A Clockwork Orange” schemes—dreams for transporting the Stones to the silver screen via Anthony Burgess’s 1962 book that had so fueled my life and helped me feel normal.”

The Beatles would release *A Hard Day’s Night* in July 1964 and Oldham did not want the lead act to pull too far ahead. Oldham said, “I remember finding out the in short order that the cinematic rights to “A Clockwork Orange” were not available, but this did not stop me getting press for the Stones on the intention and the idea...The first mentions of a forthcoming Rolling Stones feature film had first appeared in the UK press shortly before the first American tour in June of 64. The film provisionally titled *Rolling Stones*, was scheduled to go into production upon the group’s return to the UK in July.” Oldham claims Peter Sellers and Lionel Bart would co-produce the movie about a group of drifters being written by Oldham and Bart. O’Toole’s manager, Jules Buck was to be executive producer. Oldham managed to get this story, true or not, into the *New Musical Express*.

Rumors abounded around this movie idea. One was a movie based on the book “Back, Behind and in Front” with a soundtrack to be written by the Stones. Richards said he, “was already working on the recording of the soundtrack.” Meanwhile, Bailey said, “I wanted to make a film of “A Clockwork Orange” with Mick and the Stones, This was before Stanley Kubrick’s 1971 movie adaptation of the book. Nobody really knew who the Stones were in America at the time. I was going to do it with Andy Warhol, but their manager, or whatever of the Stones, Andrew, wanted more money for the group than had been

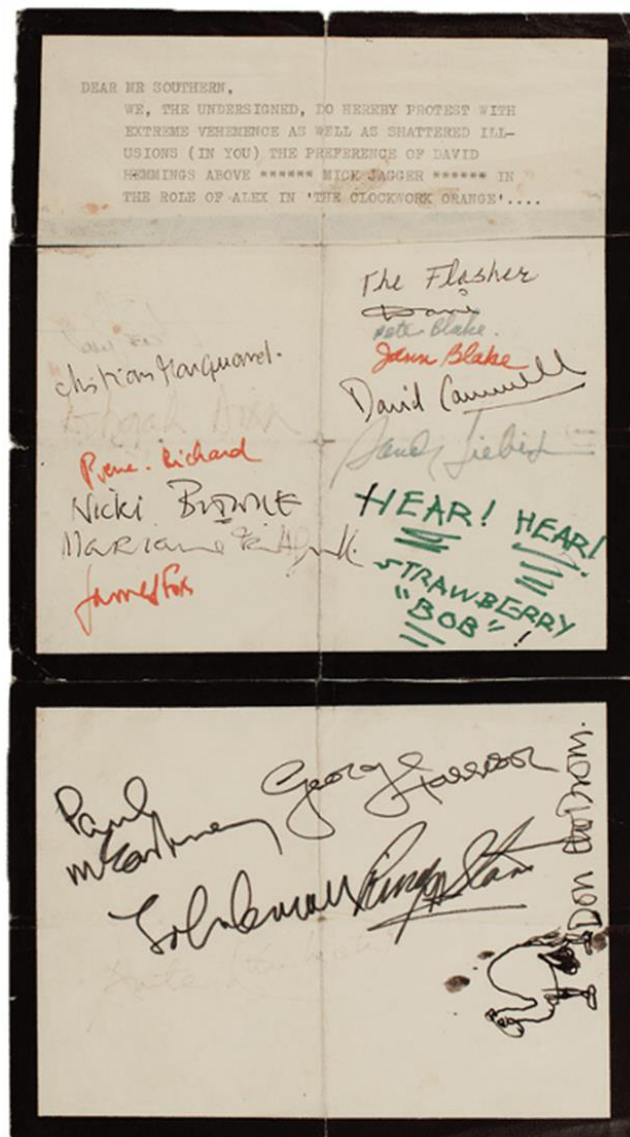
budgeted for the whole film.” When “A Clockwork Orange” flamed out the book “Only Lovers Left Alive” was mentioned as a movie vehicle for the Stones.

Let’s run the Clockwork rumor to ground, as it was linked to our cover. Author Anthony Burgess in a 1974 interview speaking of Kubrick’s film said, “No, I didn’t make any money at all, I just sold the book rather early on in my career. Ever since the book had been written, from about 1962 on, there had been attempts to make a film out of it; but of course, in 1962, 1963, the climate wasn’t yet ready for films of this kind. We weren’t ready in 1962 to see on the films explicit violence, explicit rape, even explicit nudity. So, the original attempt to make a film of A Clockwork Orange was an attempt at a very low financial level. The idea was to make a kind of ‘underground’ film with the Rolling Stones, (a very popular singing group at that time, and I think still), in it, playing the four leading parts; the film would not make much money, the film would not be shown publicly probably, but only in film clubs. So, in consequence I accepted \$500 for the rights of the book. Naturally, the book was now in the hands of operators who were able to sell it eventually for \$500,000. So, the money gained from the book has been gained by those who didn’t write it. For my own part I don’t worry, because it is the nature of

serious artists not to make money. Artists don’t make money, they get their pleasures in other ways.”

It has been alleged that Jagger held the movie adaptation rights to the novel for \$500 and sold them to Si Litvinoff (A Clockwork Orange producer) who co-owned them with Terry Southern (Dr. Strangelove). They approached John Schlesinger (Midnight Cowboy) to direct the movie with Jagger as Alex and with a soundtrack written by the Beatles. In a letter to Schlesinger, Litvinoff said, “After you’ve read the script and novel I’m sure you will see the incredible potential we all see in this project. This film should break ground in its language, cinematic style and soundtrack. [And] the Beatles love the project.” Schlesinger turned the project down, saying that the novel’s ultraviolence was not “the sort of subject I particularly want to tackle.”

Southern had previously approached Richard Lester (A Hard Day’s Night) and was turned down. At some point, Nicolas Roeg (Don’t Look Now) also turned them down. Eventually photographer Michael Cooper (Sgt. Pepper and Satanic Majesty Requests) was earmarked to direct. Southern and Cooper intended to hire David Hemmings (Blow Up) to play Alex DeLarge,



the protagonist of the movie. When word of this strategy got out in February 1968, the Stones sent a petition to screenwriter Southern.

The star-studded plea, which surfaced years later, said, “We, the undersigned, do hereby protest with extreme vehemence as well as shattered illusions (in you) the preference of David Hemmings above Mick Jagger in the role of Alex in *The Clockwork Orange*.” It was signed by Anita Pallenberg (Anita the Heater), Donald Cammell (Don the Drom), Peter Blake, Marianne Faithfull, James Fox and others also signed the petition. Oh yeah, all four Beatles signed the petition. Hemmings turned Cooper’s offer of the role down.

At this point Mick and the Stones were back in the picture picture. A film treatment was sent to the Lord Chamberlain as required by the British censorship regulations of the day. The Lord Chamberlain could approve or disapprove of screenplays. Cameron Fromanteel Cobbold, the Lord Chamberlain in 1967, said, “I know this book and there is no way you can make a movie of it. It deals with youthful incitement, which is illegal.” Given their recent drug busts and short stays in prison, Keith and Mick did not press the issue further. *A Clockwork Orange* was eventually filmed in 1971 by Stanley Kubrick, who also wrote the screenplay. Malcolm McDowell took the role of Alex.

All of this drama had its seeds in the sleeve notes of *No. 2* and *Now!*.

Track List

Now! Is frequently touted as the Stones best pre-Aftermath album and their strongest R&B performance. *Now!* Has seven songs in common with *No. 2*, which had three in common with *Now!*’s predecessor, *12 X 5*. An * indicates a song attributed to the Stones.

<i>12 X 5 (US)</i>	<i>The Rolling Stones No. 2 (UK)</i>	<i>The Rolling Stones, Now! (US)</i>
Side One	Side One	Side One
Around and Around	Everybody Needs Somebody to Love	Everybody Needs Somebody to Love
Confessin’ the Blues	Down Home Girl	Down Home Girl
Empty Heart*	You Can’t Catch Me	You Can’t Catch Me
Time Is on My Side	Time Is on My Side	Heart of Stone*
Good Times, Bad Times*	What a Shame*	What a Shame*
It’s All Over Now	Grown Up Wrong*	Mona (I Need You Baby)
Side Two	Side Two	Side Two
2120 South Michigan Avenue*	Down the Road Apiece	Down the Road Apiece
Under the Boardwalk	Under the Boardwalk	Off the Hook*
Congratulations*	I Can’t Be Satisfied	Pain in My Heart
Grown Up Wrong*	Pain in My Heart	Oh Baby (We Got a Good Thing Goin’)
If You Need Me	Off the Hook*	Little Red Rooster
Susi Q	Suzie-Q	Surprise, Surprise*

The Perpetrators

Swinging London created the album covers of the Stones early work. The Stones were blessed to have two of Swinging London's leading characters. Both were young and full of energy and creativity that benefited the Rolling Stones.



Andrew Loog Oldham (left) saw the Stones in April 1963 on the recommendation of a journalist friend. Oldham saw potential in the group as the "anti-Beatles" and while still a teenager he took over the management of the Stones. Among Oldham's strategies for propelling the Stones forward:

- He reassigned Ian Stewart onstage performances to studio-only play.
- Mick Jagger would be the front man (taking the spotlight off early leader Brian Jones)
- Brought John Lennon and Paul McCartney to the recording studio leading to "I Wanna Be Your Man" becoming the Stones' second single
- "Forcing" Jagger and Richards to start writing their own songs
- Creating a "bad boy" image for the Rolling Stones.

Bailey, also 19 at the time, became a photographic assistant in 1959. By 1960 he was a fashion photographer for British *Vogue* magazine. Bailey captured and helped create the 'Swinging London' of the 1960s—a culture of fashion and celebrity chic. He was quickly elevated to celebrity status. Bailey's life is said to have inspired the film *Blowup* (1966).

Grace Coddington, American *Vogue's* creative director said "It was the Sixties, it was a raving time, and Bailey was unbelievably good-looking. He was everything that you wanted him to be – like the Beatles but accessible – and when he went on the market everyone went in. We were all killing ourselves to be his model, although he hooked up with Jean Shrimpton pretty quickly".

In addition to his fashion photography, Bailey photographed album sleeve art for musicians including The Rolling Stones and Marianne Faithfull. Some of most famous works depict the Rolling Stones.

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