

Aftermath

Two Covers One Album

Aftermath, released April 15, 1966 in the UK, marked the beginning of the Stones' golden age. They were no longer apprentices playing the songs of Chicago bluesmen. The Stones were creating their own music. This is the story of one musically important album with two different album cover versions. It stands in contrast to the Stones' earlier trend of using one album cover for two different albums. There is a UK version cover and a US version cover. The art is different but there is more that unites this story than that divides it so the covers are covered together. This is the story of *After-Math* if you lived in the United Kingdom and of *Aftermath* if you lived in the United States. It begins with a lengthy but fun diversion into the Stones first movie as a group, for which this album might have been the soundtrack.

Heady Times

These were heady times for The Rolling Stones. They had just completed their US tour and immediately began to record for their next album. They had been living life in a goldfish bowl where they were being fawned over, pandered to and thrust into a position to order anything on room service that would temporarily sate any pleasure or perversion. The Stones were working the touring and recording circuits hard while manager Andrew Loog Oldham worked all the promotion angles. One of those promotional angles had, since 1964, promised the Stones were coming to the silver screen.

The backstory begins in 1964, this is, after all, an aftermath story, so we need to know the aftermath of what? Oldham was taken by Anthony Burgess' 1962 novel *A Clockwork Orange* and he had adopted Burgess's style of writing in his rambling sleeve notes on previous albums. So, being Andrew, he began to scheme. He wanted the Stones to do the movie version of *A Clockwork Orange*. Enter photographer David Bailey who said, "I wanted to make a film of *A Clockwork Orange* with Mick and the Stones. This was before Stanley Kubrick (who eventually did make the movie). 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."

Reality was not enough to stop Oldham. United Artists had released the Beatles, *A Hard Day's Night* (1964) and Oldham did not want the mop tops to pull too far ahead. The UK press first mentioned a Stones movie, tentatively titled *Rolling Stones* in June 1964, before the Stones' first American tour. Rumor had production beginning in July. Oldham said all that was to be decided was where to shoot it. Peter Sellers and Lionel Bart would co-produce a script being co-written by Bart and Oldham.

Oldham was a master at hype. He bribed two writers, *Disc* magazine's Penny Valentine and *NME*'s Chris Hutchins, to report the film would deal 'with a group of drifters,' a far cry from the Beatles musical comedy. All of this was celluloid fiction, that gained ink for the Stones in the



press. The next piece of fiction was that the Stones were working on a film project called *Back, Behind and in Front*. This story got ink based on Keith's remark that he "was already working on the recording of the soundtrack" and an Oldham promise to Hutchins that if he printed the movie story he'd get an exclusive on the tracks of the Stones next LP. Now let's see how that intersects with the album that would become *Aftermath*.

The Soundtrack and Title

For awhile the album looked like it may have been the soundtrack to a movie called *Only Lovers Left Alive*. Bill Wyman says of *Aftermath*, "...the album was to have been the soundtrack for the never filmed feature *Back, Behind and in Front* to have been directed by Nicholas Ray, director of *Rebel Without a Cause*. That deal fell through when Mick met with Ray and didn't like him." Wyman was mistaken about the book, however, it was actually *Only Lovers Left Alive* by Dave Wallis a UK schoolteacher. Here is the story.

Oldham describes the plot as passable and an attention-getter. It was a book about an imaginary conquest of England by violent and rebellious youth that lead to the adults committing suicide as the teenagers turn Britain into a fascist jungle. Making this idea more plausible, it helps to know that Allen Klein had negotiated a new Decca contract for the Stones based on their growing popularity. In this contract, Decca got the rights to a film soundtrack only if they paid an additional million and a half dollars. So, there were a couple of reasons to be thinking movies and soundtrack.

Oldham said of that time, "If I appear to get hazy and dismissive here on recall it's because our entry into the

film establishment was a fruitless nightmare during which a lot of overpaid, undertalented dolts took umbrage at the idea of the Rolling Stones taking to their game." Keith Richards is quoted in NME saying, "Guess you've heard of our plans for a movie. We're all pretty excited about that now. It seems to be all we ever talk about...Mick will play a guy named Ernie, who is kind of a hero, and I am sort of his right-hand buddy. We're trying to get Nicholas Ray to direct."



In late 1965, Nicholas Ray, director of *Rebel Without A Cause* and other prominent films, was flown in from Spain for a meeting to discuss his directing *Only Lovers Left Alive*. He stayed at Montagu Square mews

house. Oldham and Mick Jagger left Pye Studios off Marble Arch in the rain to meet with Ray. Oldham described Ray uncharitably, "His short hair was grizzly gray, his skin was ruddy and gone with the wind, and his eyes were cobalt, lost somewhere between disinterest and betrayal....Ray offers us a drink from the decantered silver tray...Mick and I looked at each other and realized that the director was according us the lowest level of interest. No homework and even less bullshit...Ray ..looked upon Mick as a pup sent to amuse him." Ray went on and on about James Dean and Oldham said, "he seemed to study Mick's patience watching to see how much of this he would take...The one thing we shared was the inability to voice enthusiasm about working together on *Only Lovers Left Alive*." Asked what he thought of the book, Ray replied "It needs a lot of work...Ray scratched his neck and examined his glass, stooped up, and asked if we'd join him in a refill. We both said no and knew that the meeting was over, as it had never really begun." In the estimation of Oldham and Jagger, Nick Ray was pathetic. As they walked away from the mews Mick broke the silence, saying, "Andrew, don't ever put me through that again." In an alternate telling, Jagger said this as Oldham helped him into a taxi. The reality was no one wanted to do a movie with the Rolling Stones, the rebel image had worked for them in rock and worked against them in film. Consequently, you have never heard

the Stones' album *Only Lovers Left Alive*.

KRLA BEAT

Volume 2, Number 12 June 4, 1966

On the BEAT

By Louise Critchmore



Nowed around a little bit and discovered some of the dates for the next Stones' Stateside tour. Following their June 29 opener in Montreal, they head for Toronto on the same day, then to New York on July 2 for an appearance at the Forest Hills Tennis Stadium. Next date is Detroit on July 9, Chicago on the 10th, the Hollywood Bowl (a Stones' first) on July 25, San Francisco on the 26th and Honolulu on July 28.

Cities still negotiating for Stone concerts are Portland, Seattle, Washington, Vancouver and San Jose. When the tour winds up the Stones will spend several days in Hollywood at their RCA camping grounds to record the sound track for "Only Lovers Left Alive."

The Stones then head back to England and immediately begin filming the movie, hopefully finishing most of it before starting out on their British tour, which is scheduled to kick off on September 23.

The Lavin' Spoonful did so well on their first tour of England that they're set to pay a return visit in the fall. The group's manager, Daniel Moriarty revealed the reason for their almost back-to-back British tours as being simply because "the boys enjoyed themselves so much" the last time.

Wayne Fontana is apparently not very happy over the success of his former group members, the Mindbenders. Says: "Really, we hated each other guts but when we split we were told not to cause friction. Keep it 'nicey nicey' they told us. But we're still friends—we're the best of enemies."

You understand all of that? Afraid, I don't, but that's what the man said.



'ONLY LOVERS LEFT ALIVE'

Stones Roll Ahead Of Beatles By Nine Hundred Thousand

The five Rolling Stones, who have taken to gathering money and leaving the most behind, have officially stripped the Beatles of their monopoly of the young money-making set by receiving one million dollars for their motion picture debut. The Stones' figure is \$950,000 higher than that received by the Beatles for their first film, "A Hard Day's Night."

The vehicle selected for the Stones' long-awaited debut on the motion picture screen is the current controversial (would the Stones have it any other way?) English novel, "Only Lovers Left Alive." The story was chosen by

the Stones' business manager, Allen Klein, and revolves around an imaginary takeover of England by the country's violent and rebellious teenagers.

The first news of the Stones' film debut came directly from the Stones themselves. At a press conference at the Beverly Rodeo Hotel on December 8, Mick Jagger revealed that their first movie was "Black, Behind and In Front."

He admitted that the title was tentative, that it was scheduled to have begun filming in mid-April, would take seven or eight weeks to complete and would be shot entirely in Europe.

All five Stones emphatically stated that the movie would have a definite plot and would not be a

hastily thrown together piece of garbage released for monetary reasons only.

"If we merely wanted to make money," said Keith, "We would have made one of those pop films two years ago."

"It won't be a vehicle for singing," declared Mick. "We have to sing but we want it to be something with a story."

Asked if the Stones were going to play themselves in the film, Charlie answered for himself by saying: "Certainly not. I shall be acting!"

The Stones were most explicit about what they wanted and didn't want in their first film, but other than that they gave no hint as to (Continued on Page Four)

STONES' AFRICA MOVIE

THE Rolling Stones are almost certain to star in a major film—described as "weird, mad, bizarre"—to be made by a Hollywood production company in Africa in late December. The movie will be filmed in colour, with Mick Jagger as the central figure. Keith Richard will have a supporting role, as will Brian Jones depending on the outcome of his trial in connection with an alleged drug offence next Wednesday. Jagger and Richard will write the entire musical score, although it is unlikely the group will appear performing any of the numbers as they play opposing characters in the story.

The movie is described by Jagger as "a family film," and is also likely to include Anita Pallenberg—at present shooting with Jagger in the "Performance"—and possibly Marianne Faithfull.

The script, which is by an American writer is being kept secret.

The Jean Luc Goddard production "One Plus One," in which the Rolling Stones are featured heavily in the recording studios, is now completed and in England for "negative cuttings," in the film laboratories. It will be flown to America next week to be shown at the New York Film Festival.

A preview is likely in London within the next fortnight.

There is no further news in the deadlock over the Rolling Stones album release, but it is hoped a compromise may be reached later this week.

The 'Grateful Dead' coming to Britain

AMERICA'S Grateful Dead begin their first-ever European tour next month with dates in Britain, Holland, Belgium and Sweden.

The group arrives on October 10 and the next day doubles at Birmingham Mother's and London Chalk Farm Roundhouse (all-night). The group returns to the Roundhouse the following day, then plays Mayfair Revolution (17) and Liverpool University (19). It is also set for BBC-1's "How It Is" (18).

Grateful Dead leave for the Continent on October 22 to undertake concerts and TV before returning to

EQUALS NEXT

THE Equals next single will be another group composition, "Softly Softly," for October 4 release on President.

New Continental dates for the group, in addition to its Stockholm appearance on October 28, include club appearances in France on October 26 and 30. The Equals also return to Ireland from October 16-18 as a result of their recent successful tour.

The group now makes its cabaret debut for a week from November 10 at Middleborough Club Astoria, doubling at Bedlington Club Domino.

New British bookings include Tottenham Royal on October 4, Nelson Imperial (5), Harlow Birdcage (6), Ipswich St. Matthews Baths Hall (7), Stevenage Locarno (9), Portsmouth Locarno (10), Braintree Corn Exchange (11) and Ruxton Gilderdale (12).

SLY, STONE TOUR SHOCK

SLY and the Family Stones' British tour has been called off after a week in which the group is alleged to have refused to play any dates.

A spokesman for the promoter, Don Arden, told the NME: "Sly insisted on having special amplifying equipment for his organ, and would not go on stage without it."

Guy Webster and the Franklin Canyon Reservoir, California

In December 1965, the Stones concluded a successful US tour. Their last show was in the Los Angeles Memorial Sports Arena on December 5, 1965. The Stones had booked RCA Studio A to record for *Aftermath* for December 3-8. It was during the afternoon of the 6th, 7th, or 8th, following an exhausting all-nighter in the studio, when Guy Webster turned his lens on the Stones.

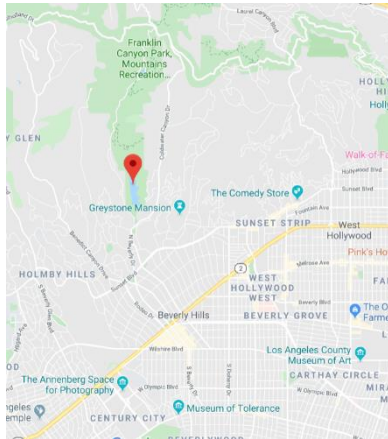
Here is Webster's story in his own words, "Lou Adler introduced me to Andrew and we got along quite well. He said to me my boys are coming to LA. Do you want to shoot them? I said

Lou Adler (born December 13, 1933) is an American record producer, music executive, talent manager, songwriter, film director, film producer, and co-owner of the famous Roxy Theatre in West Hollywood, California.

Wikipedia

it would be an honor...I'm a blues guy...The Stones were originally a blues band and that's what I love about them. I was invited to the Stones' RCA recording sessions...First of all, I thought the Stones were beautiful to look at visually beautiful. When long hair started coming in, men who were average looking started to look beautiful that's what happened in the sixties."

California-based photographer Guy Webster, wanted to get the Stones out of the city so he took them to the family ranch of his girlfriend at the Franklin Canyon Reservoir outside of Beverley Hills. Webster picks up the story again, "I took the Stones up to a girlfriend's house in the Hollywood hills. I knew the property I didn't even ask. I took them in a limousine up a dirt road and we shot those pictures. I posed them. Everybody was stoned. " Oldham adds his own memory, "I saw them standing by the reservoir for the shoot and immediately thought could you walk on the water? That could be the title and I took it to the label."



So, Guy Webster was taking photographs for the Rolling Stones upcoming new album, *Could You Walk On The Water?* and he did not even know it. Maybe you remember that album? It looks familiar, but something just ain't right. At least two things aren't right. There never was an album called *Could You Walk On The Water?* The album was called *Aftermath*. But it looks so familiar, so where did we see that picture before? It was the cover of the US version of *Big Hits (High Tide and Green Grass)*. Confused? Something might be wrong with you if you are not!

Webster goes on to describe what happened later that day of the shoot, "Later that night Andrew said to me I shouldn't have to pay you because it's such an honor to shoot the Stones. I said Andrew, come on you know I'm just talking about \$500. So, Andrew paid me the money and I took the pictures. I had no idea he would be using them for covers in Europe, for pictures sleeves singles, etc. When I started traveling to Europe to shoot bands I would see my work in England, France, and Spain. I began to realize that I needed to watch the deals I made with people. Not that Andrew did anything illegal. It was the impulsive nature of the business to just get the picture out."



The new album needed a name and Oldham wanted to call the album *Could You Walk On The Water?* This was supposed to be a deluxe gatefold album with six pages of color photographs shot on the recent Fall 1965 American tour. The cover would feature the Stones walking along a California reservoir like pop messiahs on the Sea of Galilee.



Ottakes from Guy Webster's Franklin Canyon Reservoir photo shoot

Decca considered the proposed title to be a sacrilegious reference to the most spectacular of Christ's miracles. This provoked an agitated response from the directors of London Records in the US. They did not want to incite the wrath of Christians. Decca voted thumbs down on the title and vetoed it, saying, "We will not issue it with this title at any price!" This would not be the last time Decca and the Stones would be at odds over an album cover or title. The disagreement delayed the release of the album. Oldham's idea for *Could You Walk On The Water?* was eventually used for the March 1966 release of the US version of the compilation album *Big Hits (High Tide and Green Grass)*. The Stones stood close to the water on the cover but did not walk on it.



Guy Webster Oldham describes the event, "Dear Sir Edward Lewis the chairman of Decca records nixed that as a little too Jesus of Nazareth for these Church of Englanders, I'm afraid...People still ask me about Brian's red trousers. The boy did have a knack for drawing attention."

Four months later, sometime during the recording session of March 6-9, 1966, the Stones returned to town to finish recording *Aftermath* and the second photo session with Webster took place in Guy's studio. The results were equally successful. The studio shots provided the cover for the UK *After-Math* as well as 1967's *Flowers* LP.

The Title

The title choice eventually settled on *Aftermath*, perhaps the aftermath of the film debacle or the aftermath of the debate over a title. One writer said, "in the bitterness (over lack of control of their work) that followed, the album was called *Aftermath* for want of another concept."

Rolling Stone magazine postulated a connection between the final title and themes explored in the music, "*Aftermath* of what? of the whirlwind fame that had resulted from releasing five albums in two years, for one thing ... And of hypocritical women."

Was the title evoking the aftermath of a career as a singer in a rock and roll band? During the making of this album Jagger said, "In ten years I hope I'll be an actor and still make the occasional record. It's very unlikely that the Stones will still be going in ten years time. I've worked out that I'd be 50 in 1984 (he'd be 41). Horrible isn't it? Halfway to a hundred. Ugh! I can see myself on stage in my invalid carriage with a stick. Then I turn around, wiggle my bottom at the audience and say something like: "Now here's an old song you might remember called Satisfaction!"

In a March 1966 interview John Lennon uttered the words "We're more popular than Jesus" unleashing a worldwide storm of protest and abuse, just before the album was released. So, in a sense, that aftermath may be what the God-fearing Decca puritans saved the Stones from when they rejected *Could You Walk On The Water?* as the title.

It appears that Oldham engaged in some word play by hyphenating the title in the UK, what did you have after math? while leaving it a whole word in the US. Now that we have a title, let's see some art.

The Actual UK Cover

After Oldham's original insane plan for sacrilegious offensiveness backfired and his walking on water concept was withdrawn and his plan to have a booklet of photographs accompanying the record proved impractical, Oldham adopted the nom de plume of Sandy Beach and designed

Aftermath is an album of firsts. It is the first album where all the songs were written by Jagger & Richards. It is the first time all the songs were recorded in the US. It was the first LP in true stereo, the first to go over 50 minutes in length and the first or one of the first rock albums to have a song over 10 minutes long.

the UK album cover himself. In place of his original soundtrack, cum gatefold grand designs the front cover simply featured a photo of the band taken by Guy Webster during the March 1966 studio shoot.

The photo was in monochrome and it is heavily shadowed against an ominous dirty pink background. It comprises close-ups of the band members' faces aligned at a 45-degree angle, perhaps, not

coincidentally, reminiscent of the Beatles *Rubber Soul* album cover. The album title was displayed on the front but it is cut in half by a hyphen. The band name once again did not appear on the front cover, an Oldham trademark? Reaction to the cover ranged from "It is a simple design but nonetheless an effective one, with the band looking darker and more dangerous than ever" to "not very good." Brian Jones told *Melody Maker* in April 1966, "I don't like the album cover Andrew did." Keith Richards did not like the cover either. No doubt this had something to do with the more artsy *Between The Buttons* cover that followed. The origin of the rose tint remains a mystery. It is speculated that this was Oldham's suggestion as he is credited with the cover design. Below are two outtakes from the March Webster studio shoot.

L.K. 4796



AFTER -MATH

DECCA



Webster studio shoot outtakes with cover photo left

The UK rear cover seems to make up for leaving the album title and band name off of the first two albums by including both three times in large outlined white font at the top left of the rear of the cover. A photo montage features four studio band shots in monochrome in the same



style as the front, alongside the tracklisting and credits, all in black on white. There are sleeve notes, but instead of Oldham's usual arty *A Clockwork Orange* nonsense they were this time written by engineer Dave Hassinger and are actually directly related to the songs. Oldham was credited as Sandy Beach for the album design work, for no discernible reason.

The black and white photographs were most likely taken during an intimate photo session at Schatzberg's studio in New York around the time the Stones made their February 13, 1966 appearance on the Ed Sullivan Show. Schatzberg, famous for Dylan's *Blonde* on

Blonde album cover before becoming a film maker, is also the author of one of the Stones' most iconic images 'In Drag.' The Schatzberg Studio says, "When the single, "Have You Seen Your Mother, Baby, Standing in the Shadow" came out in 1966, The Rolling Stones' manager contacted Jerry to photograph the band and they requested to do it in drag because of the title

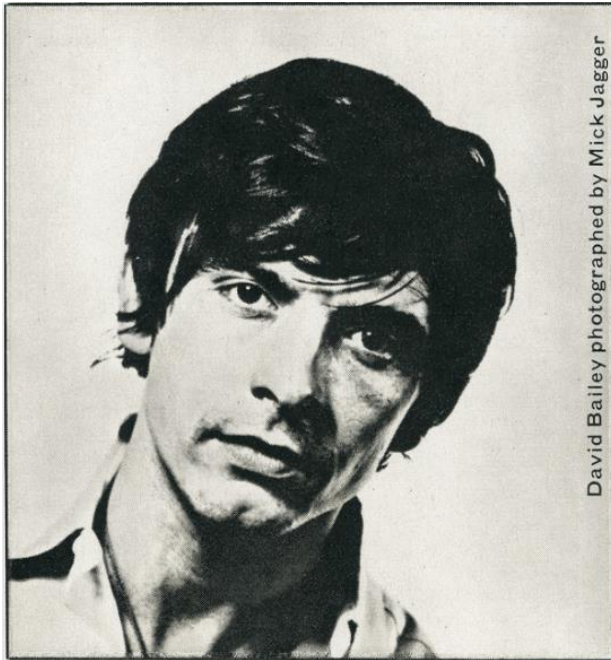
of the song. Jerry wanted to photograph it in the US and shot them in front a building that reminded Jerry of his youth in the Bronx. They decided on the clothes after going through several choices the stylist had brought."



The Actual US Cover

It is a bit ironic that US photographers working in the US shot the photos for the UK version while a British photographer working in Britain shot the photos for the US version of the *Aftermath* album. Life was getting complicated for the Rolling Stones. The US cover went its own way, with a color cover photo of the band by David Bailey, heavily blurred in a misguided

attempt to cash in on the nascent psychedelic scene on an album which featured little if any such music. It is a very poor design in the opinion of most critics.



David Bailey photographed by Mick Jagger

Little is specifically known about the Bailey photo session that produced the art for the US version. The photos were likely shot at Bailey's London studio. Bailey took a color photo for the US version of *Aftermath* that placed Brian Jones and Keith Richards in front of Mick Jagger with Charlie Watts and Bill Wyman behind Jagger against a black background. The photo was, of course, intentionally blurred to make it look more psychedelic. The use of psychedelic drugs, such as LSD, mescaline and psilocybin affected art and music by recreating the effects of altered consciousness.

Aftermath joined the distorted, surreal visuals of the day in an almost naïve manner. The photos from the Bailey session suggest other



psychedelic or dark effects may have been considered for the album cover. The chosen cover was the first to signal the Stones' new artistic direction.

Between the Buttons and *Their Satanic Majesties Request* would extend and expand the psychedelic art theme.



Although these sorts of effects are child's play

today, with software like Photoshop, they were much edgier in the 1960s. The album title is underlined and in all caps. The band name appears in the lower case that had been preferred



for earlier album titles. Notice it includes "Paint It, Black" with the comma in place. Turn the

album over and the comma disappears in the tracklisting.



A recreation of the title and band name from the front of the album is found at the top rear, the blue font is now black on the rear. This single announcement replaces the three sets of title and band name on the UK version. The four Schatzberg photos (below), which appeared on the rear of the UK version (left), also appear on the US version (right). This time they look different, no longer monochrome photos they have been transformed into black and white images. Once again, Photoshop's posterize or grain adjustments make such transformations trivial today but these adjustments were far more dramatic at the time the albums were released.

It would have been rare for even a rabid fan to have been aware of the alternate releases in another country, much less the differences in album art we can see now. The Internet has been an invaluable aid to our ability to examine these differences now.



Liner Notes

The Stones worked in Studio A of RCA Studios in Hollywood, Los Angeles. Brian Jones said, “Los Angeles means recording studios. We always record here because it suits us and we’ve got a great engineer in Dave Hassinger—he’s a really good bloke. He knows just what we want and that’s the way it should be.”

Dave Hassinger’s liner notes extolled the Stones’ cool professionalism at RCA Studio A, taking note of the long hours it took to build a song, from the moment Mick and Keith ran it through for the band to the final track. *After-Math* had 14 tracks and ran longer than most albums. The Stones attacked motherhood, the common decencies of traditional courtship, and other sexual mores. By turns tender and offensive, *After-Math* disturbed and delighted listeners according to reviews of the day. Hassinger’s notes follow:

In July 1964, I was engineering a session for Jack Nitzsche
at RCA in Hollywood: the song was “Yes sir, that’s my baby”.

In walked the Rolling Stones and Andrew Oldham, who had
stopped by to say hello to Jack, a friend they had met thru
Phil Spector. In December of 1964, we did our first session
together. Andrew had phoned me from England, and wanted to
do a session en route to Australia. I was thrilled; since then, we
have worked together thru “The Last Time”; “Satisfaction”;

“Cloud”; “Breakdown” and a number of albums, in a way that has been rewarding both artistically and professionally, for working with the Stones is extremely exhilarating. They never go the easy route;--from the moment Mick and Keith run a song down to the rest of the group—to Brian deciding on an acoustic or electric guitar. Or something more bizarre,--to Bill sorting out a bass pattern,--to Charlie laying down the tempo;--to their friend Jack Nitzsche (always on the dates) or Road Manager Stu picking out chords on piano, organ, harpsichord or anything else that happens to be lying around. To some many hours later, at a final take,--it’s all great. In this business of dubious standards, it’s been great working with the Stones, who, contrary to the countless jibes of mediocre comedians all over the world, are real professionals, and a gas to work with.

Dave Hassinger, Engineer

Of that time in the studio, Richards told the February 1966 *Beat Instrumental*: "Our previous sessions have always been rush jobs. This time we were able to relax a little, take our time." Hassinger, was instrumental in making the group feel comfortable during the sessions as he, according to Wyman, let them experiment with instrumentals and team up with session musicians like Jack Nitzsche to variegate their sound.

Track Listings

The two albums have different track listings. The UK version has 14 songs the US has 11. Songs unique to the version are marked by an asterisk below. The UK version is over 50 minutes long.

UK Release April 15, 1966		US Release July 2, 1966	
Side 1	Side 2	Side 1	Side 2
Mother's Little Helper* 2:40	Flight 505 3:25	Paint It Black*3:20	Flight 505 3:25
Stupid Girl 2:52	High and Dry 3:06	Stupid Girl 2:52	High and Dry 3:06
Lady Jane 3:06	Out of Time* 5:15	Lady Jane 3:06	It's Not Easy 2:52

Under My Thumb 3:20	It's Not Easy 2:52	Under My Thumb 3:20	I Am Waiting 3:10
Doncha Bother Me 2:35	I Am Waiting 3:10	Doncha Bother Me 2:35	Goin' Home 11:35
Goin' Home 11:35	Take It or Leave It* 2:47	Think* 3:10	
	Think 3:10		
	What to Do* 2:30		

Aftermath went gold and the Stones were awarded a gold disc. The Stones assumed the gold-plated album they got for *Aftermath* was *Aftermath*. "*Aftermath* played the "Tales of Hypotenuse Turtle," the Walt Disney music from the film *Bambi*."

In 1966 the term male chauvinism was still 3 years from being coined. The streak of contemptuous condescension toward women running through the *Aftermath* songs was noticed by everyone with half a brain cell who reviewed the album, especially retrospective reviewers. The lyrics seemed just fine in their day to most fans.

The Aftermath of the *Aftermath* Story

Forgive my wandering in this story? There was going to be a movie and the Stones said the music they were making was for that movie. But there never was going to be a movie, that was all an Oldham hype fantasy. The music was for a new album and Oldham spontaneously decided he wanted to call it *Could You Walk on the Water?* This just started the latest in a string of head-butting contests with the record companies, more dramatic controversies were still to come. The UK cover was the last of the traditional studio band shot album covers. The US version marked a tentative first step in the Stones' artistic outreach with album covers. You can be the judge of how well they succeeded in that venture.

Addendum

The need for cover art was great. There were album covers of course but there were singles sleeves, posters, programs and all sorts of promotional materials. Photos sessions were part of the rock star life. Photos from the David Bailey shoot were not only used for the *Aftermath* album, they were also used for seven-inch singles. Sleeves for Let's Spend the Night Together/Ruby Tuesday, We Love You/Dandelion, and two releases of Mother's Little Helper/Lady Jane were among the uses to which photos from that session were put. Notice the *Aftermath* album cover photo was recycled for a single.



You know there were UK and US albums and album covers in the Stones' early years. There were also multiple issues of a single for multiple markets. The singles below, clockwise from the top left were releases for Portugal, Denmark, Belgium, Spain, Sweden, and France. These are a sample of the sleeves for this single. To see the sleeve for a single or album, Google "Sleeve name discogs." Discogs is an excellent source for disc information.



Sources

- Bockris, Victor. (1993) Keith Richards The Biography. Simon and Schuster, New York.
- Clayson, Adam. (2004) Charlie Watts. Sanctuary, London.
- Cohen, Rich. (2017) The Sun & The Moon & The Rolling Stones. Spiegle and Grau; New York
- Davis, Stephen. (2001) Old Gods Almost Dead The 40-Year Odyssey Of The Rolling Stones. Broadway Book, New York.
- Fornatale, Pete (2013) Myths & Stories From Half A Century Of The Rolling Stones 50 Licks. Bloomsbury Publishing, London.
- Giuliano, Geoffrey. (1993) The Rolling Stones Album Thirty Years of Music and Memorabilia. Viking Penquin Press, New York.
- Greenfield, Robert. (2014). Ain't It Time We Said Goodbye, The Rolling Stones On The Road to Exile. Da capo Press, Philadelphia.

Janovitz, Bill. (2013) *Rocks Off 50 Tracks That Tell The Story of The Rolling Stones*. St. Martin's Press, New York.

Johns, Glyn. (2014) *Sound Man*. Blue Rider Press; New York

Karnbach, James and Bernson, Carol. (1997) *It's Only Rock And Roll, The Ultimate Guide To The Rolling Stones*. Facts on File, Inc., New York.

Kubernik, Harvey and Kubernik, Kenneth. (nd) *Big Shots Rock Legends and Hollywood Icons*. Insight Editions: San Rafael.

Mankowitz, Gered. (2002) *The Stones 65-67*. Vision On: london

Margotin, Philippe and Guedson, Jean-Michel. (2016) *The Rolling Stones All the Songs The Story Behind Every Track*. Blackdog and Leventhall Publishers.

Norman, Philip. (2012) *Mick Jagger*. Harper Collins, New York.

Oldham, Andrew Loog. (2011) *Stoned*. Gegensatz Press: North Syracuse.

Oldham, Andrew Loog. (2003) *2Stoned*. Vintage Press: London.

Peellaert, Orson. (2019) Personal communication, December 2019 with the Estate of Orson Peellaert.

Pilkington, Steve. (2019) *On Track...The Rolling Stones Every Album, Every Song 1963-1980*. Sonic Bond: England.

Richards, Keith with Fox, James. (2010) *Life*. Little Brown and Company, New York.

Jerry Schatzberg Archive, personal communication, January 21, 2020.

Thorgerson, Storm and Powell, Aubrey. (1999) *The Stories Behind the Sleeves 100 Best Album Covers*. GK Publishing, New York.

Turner, Steve. (1974) Making the Stones New Album IT's only rock & roll. *Rolling Stone*, December 6, 1974.

Wyman, Bill with Coleman, Ray. (1991). *Stone Alone the Story of a Rock 'n' Roll Band*. Penguin, New York.

Wyman, Bill with Havers, Richard. (2002) *Rolling With The Stones*. DK Publishing, Inc., New York.

<https://www.adorama.com/alc/8882/article/10-influential-rock-photographers>

<https://www.mrmusichead.com/shop-the-rolling-stones>

[https://en.wikipedia.org/wiki/Aftermath_\(Rolling_Stones_album\)](https://en.wikipedia.org/wiki/Aftermath_(Rolling_Stones_album))<https://www.modernrockgallery.com/bands-t-z/rolling-stones-webster-aftermath>

<https://www.discogs.com/The-Rolling-Stones-Aftermath/master/30194>

<https://www.udiscovermusic.com/stories/the-rolling-stones-aftermath-album/>

<https://rateyourmusic.com/release/album/the-rolling-stones/aftermath-1/>

<http://www.covermesongs.com/2017/08/sick-to-the-back-teeth-aftermath-rolling-stones-covers.html>

<https://ultimateclassicrock.com/rolling-stones-aftermath/>

https://ultimateclassicrock.com/rolling-stones-aftermath/?utm_source=tsmclip&utm_medium=referral

<https://www.mrmusichead.com/shop-the-rolling-stones/the-rolling-stones-aftermath-by-guy-webster>

<https://sfae.com/Artists/Jerry-Schatzberg/The-Rolling-Stones-Aftermath-US-Album-Cover-1966>

<http://www.timeisonourside.com/lpAftermath.html>

<http://www.amiright.com/album-covers/rolling-stones-rolling-stones-aftermath-parodies/>

<https://www.clashmusic.com/features/classic-album-the-rolling-stones-aftermath>

<https://www.stonesondecca.com/the-60s-decca/aftermath/>

<https://genius.com/albums/The-rolling-stones/Aftermath>

https://www.discogs.com/The-Rolling-Stones-Aftermath/release/765072?gclid=Cj0KCQIAovfvBRCRARIsADEmbRLPhund2C_btxSNz_RUxlxVpbXJ0Dduele_8IVDrsR1-DkwAjP4sGsaAnCuEALw_wcB

<https://www.discogs.com/The-Rolling-Stones-Aftermath/release/5686588>

[https://pop-culture.fandom.com/wiki/Aftermath_\(The_Rolling_Stones_album\)](https://pop-culture.fandom.com/wiki/Aftermath_(The_Rolling_Stones_album))

<https://albumartexchange.com/covers/110378-aftermath>

[https://www.covermytunes.com/cd-cover/Aftermath UK-1440769047.html](https://www.covermytunes.com/cd-cover/Aftermath_UK-1440769047.html)

<https://forums.stevehoffman.tv/threads/could-aftermath-work-as-a-double-album.524878/>

<http://www.elmoremagazine.com/2015/02/features/behind-the-covers>

<http://alexwritesaboutstuff.blogspot.com/2009/07/rolling-stones-aftermath-1966.html>

<https://loosehandlebars.wordpress.com/2019/12/21/covers-of-the-rolling-stones-aftermath/>

<https://www.morrisonhotelgallery.com/photographers/EtqwVE/Guy-Webster>

<https://rollingstonesvaults.blogspot.com/2011/10/jerrold-schatzberg-1.html>

https://www.taschen.com/pages/en/catalogue/photography/all/21758/facts.jerry_schatzberg_the_rolling_stones_1966_in_drag.htm

<https://rollingstonesvaults.blogspot.com/2012/06/only-lovers-left-alive.html>

<https://www.rollingstone.com/music/music-lists/see-guy-websters-iconic-portraits-of-the-stones-jack-nicholson-and-more-16060/the-rolling-stones-7-35802/>
