

## Jump Back

### If It's On The Internet

Wikipedia's *Jump Back* entry said, "The album artwork was designed by Maurice Jones and all four boots illustrated are still in Mr Jones' possession." Okay, let's start there.

### It Must Be True

Where are the four boots? Who is Maurice Jones? He is not listed among the album credits.

### Don't Believe Everything You Read

As far as *Jump Back* is concerned there is no Mr. Jones. But there was a Mr. Smith and he knows all there is to know about *Jump Back*.

### The Brief

It was time for another compilation. This would be the eighth one issued by the Stones and the twenty-second compilation overall. Sometimes the band has a firm idea of what they want, sometimes they have a germ of an idea and sometimes they are looking for an art designer to pitch them. Bill Smith, art designer for *Jump Back* says, "The brief was completely open, I met with the band and management, at their offices a couple of times during 1992/3 to talk through ideas, concepts etc. and chose photos for the inside of the CD booklet."

Asked how he got involved with this Stones project, he said, "I have quite a long history with the Stones that goes back to 1983 when I was asked by Mick Jagger to put forward some ideas for the cover of the album *Undercover*, I ended up spending a week in New York working on the designs for the whole project, only to have the final design rejected by Keith Richards. But this collaboration led to me being asked to put forward design ideas for their compilation album *Rewind* – in 1984, this then led to being asked to do some ideas for *Jump Back*." In the second half of the Stones career, this is not an unusual pathway. A number of artists have pitched ideas a number of times only to be selected at a later date.

Former Stones manager Allen Klein came to acquire the Stones early catalogue of songs from their first manager, Andrew Loog Oldham. After the Stones signed a new record contract and once again owned their new music, Klein was left with a back catalogue of hit records. This resulted in two sets of compilations of Rolling Stones music. There were those released without and often against the band's wishes by Klein and those released by the Stones.

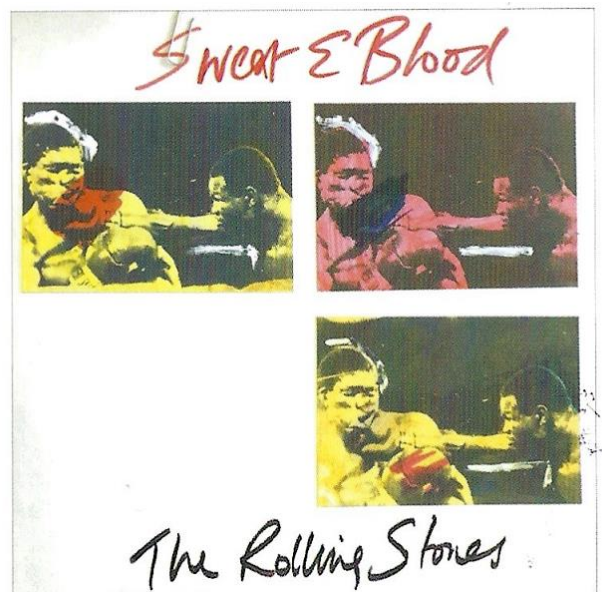
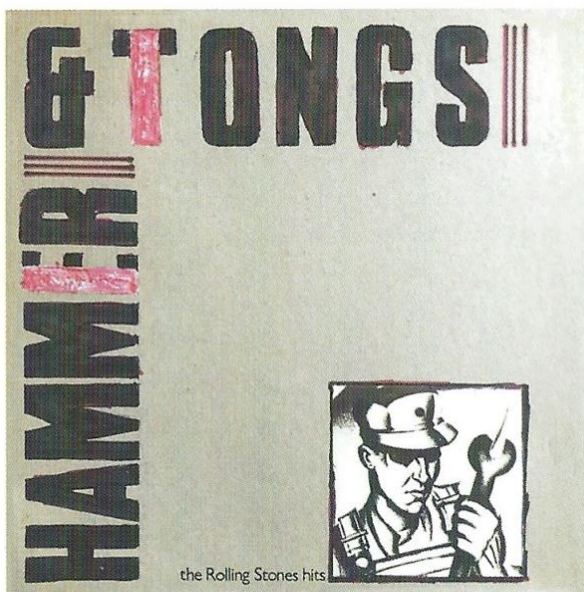
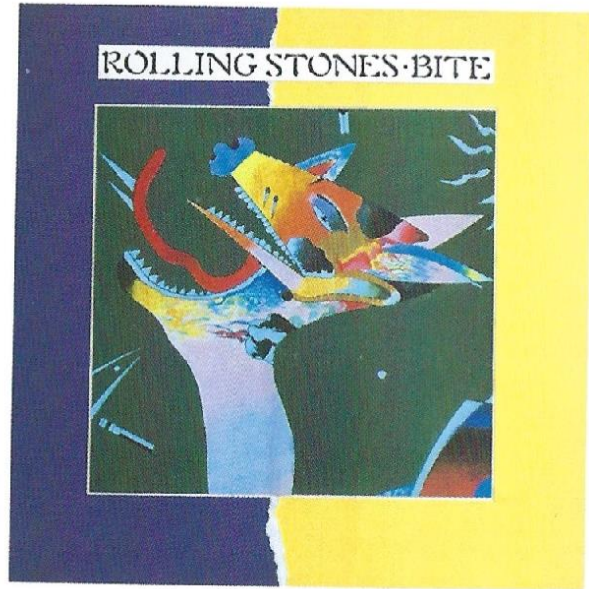
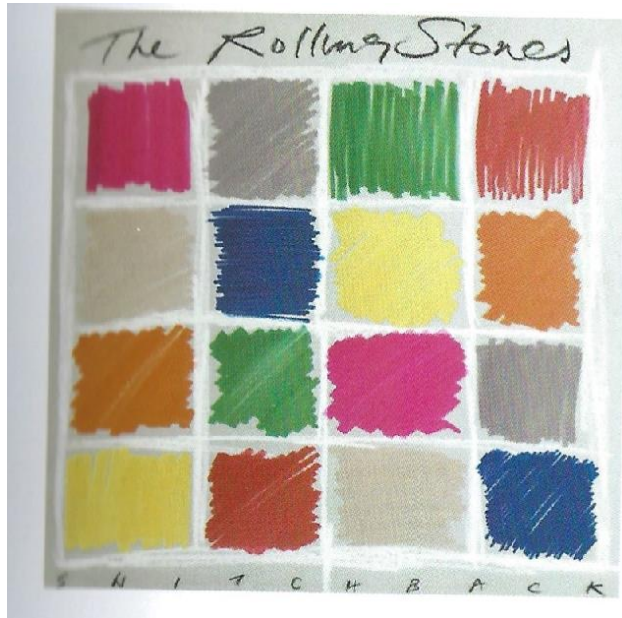
For this compilation, the Stones were looking for Bill Smith and his stable to fill the void. Smith said, "We always showed up to half a dozen design ideas for most of the album covers we worked on these would have been using different images/titles. I think I showed only the final layout to band's management and Virgin." So, the process was pretty smooth, once the title was nailed down.

### The Title

What came first the title or the cover? There are no hard and fast rules on this one, but the title came before the art. Smith says, "There were various titles being bandied about at the time within

Virgin Records, we were also allowed to come up with some titles as well. The *Jump Back* title I think came from Virgin's marketing department."

Asked about some of those alternate titles, Smith said, "I have some early visuals with different titles that we showed to record company and the band, but I've got them in my own book - *Cover Stories* which is coming out this month." Alternative cover ideas are seen below.



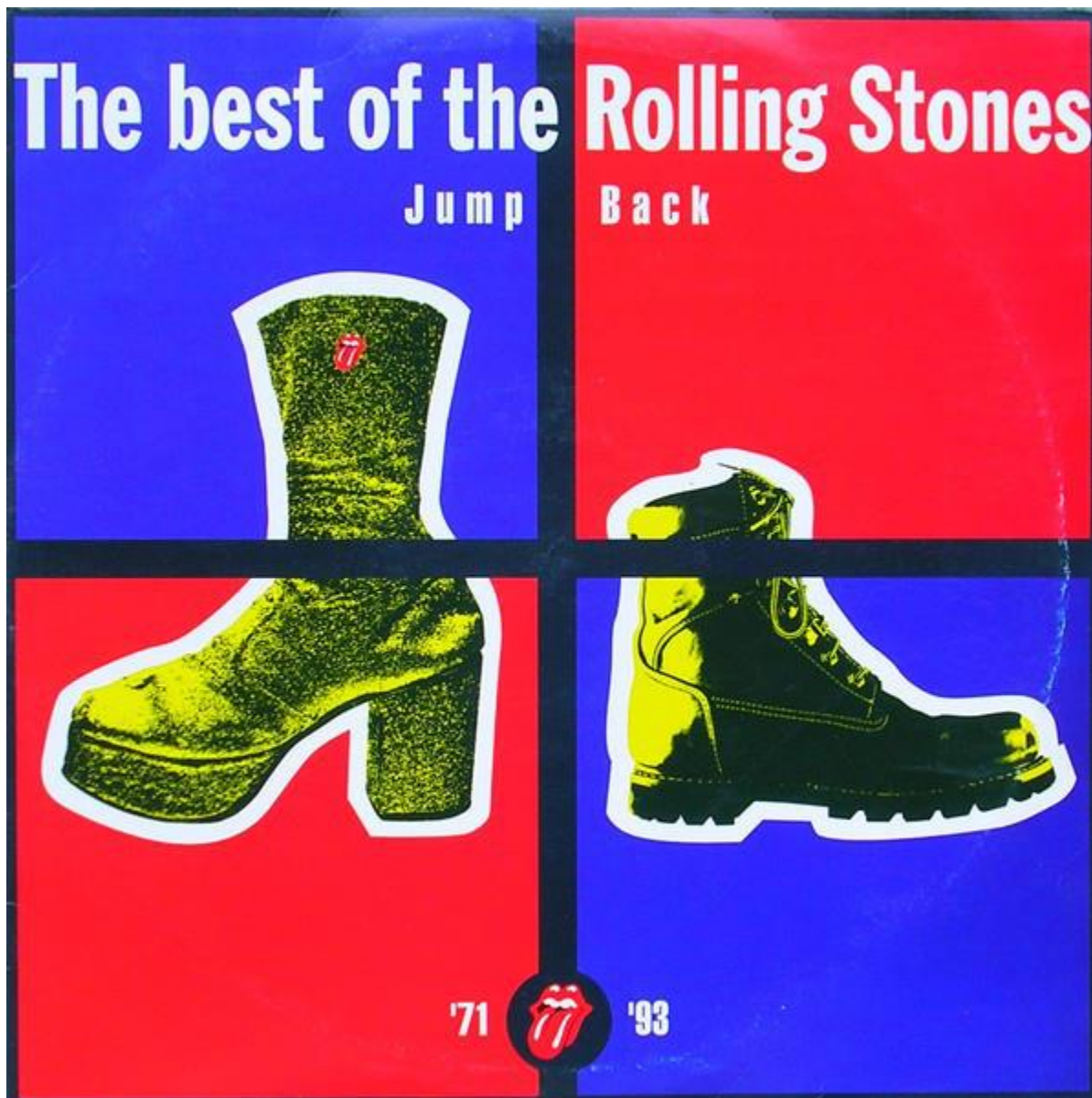
Top left is *Switchback* composed of color swatches. *Rolling Stones Bite* is a head inside of a head. A jackal-like face forms the upper jaw of another creature. *Hammer and Tongs*, the *Rolling Stones Hits* with a decidedly socialist bent is bottom left. Bottom right is *Sweat & Blood*. These are album covers pitched by Smith for *Rolling Stones* compilations.



*Jump Back* was released 22 November 1993 in the UK and a mere 3,924 days later in the US. This was the last compilation album released on two different dates. It was also the first time the Stones interests split release dates with a compilation album.

### The Cover Art

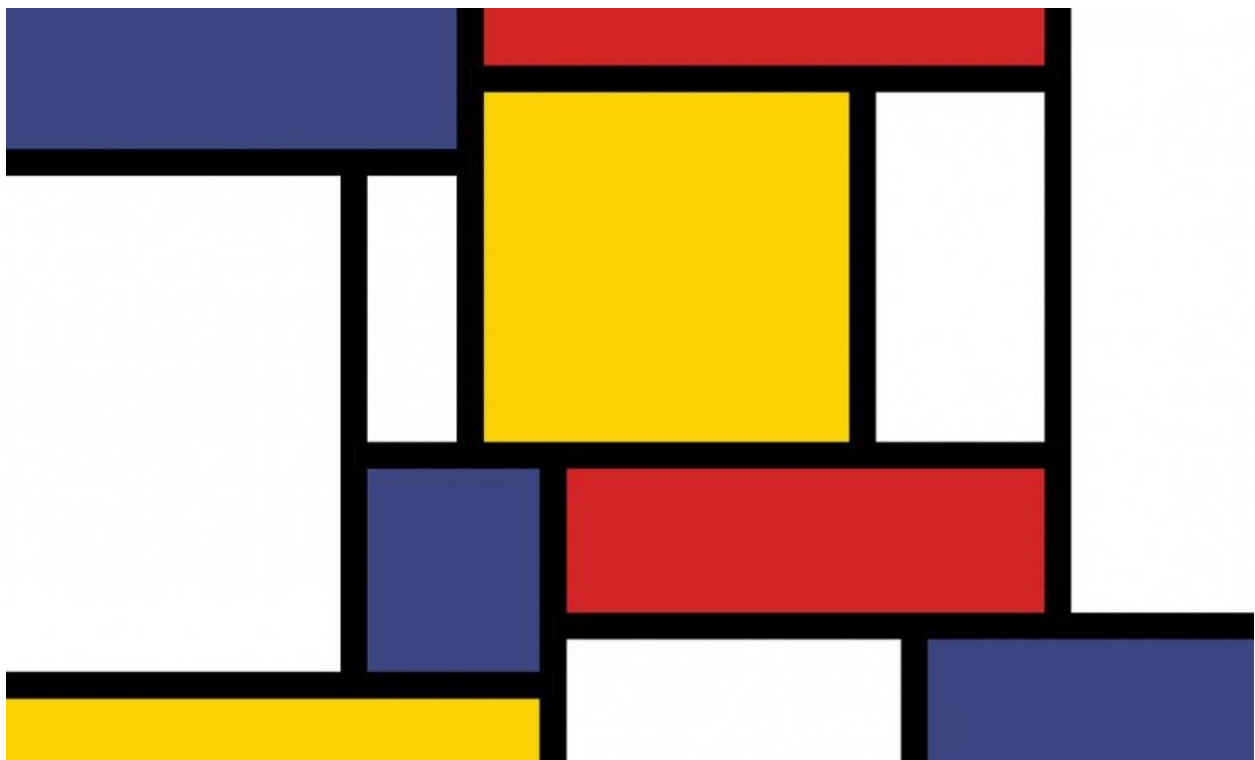
To hear Smith describe it, the art design was an easy thing. He describes the genesis of the idea this way, "Once we'd decided on *Jump Back* as the title and it was a compilation from '71- '93, I wanted to use something from '70's Glam and something from '90's rock, and the title suggested to me boots. We shot the boots at our studio and then I used a simple, coloured squares background, with heavy black outlines – echoing Piet Mondrian and Gilbert and George – both favourite artists of mine."



It is interesting to see how Smith took aspects of both his favorite artists and turned it into an album cover. The colored squares with the heavy dividing lines speak to Mondrian while the photo-based graphic arts style, evocative of Gilbert & George, is seamlessly blended into a memorable cover.

The squares are either alternating red and blue or perhaps purple with a lot of blue, depending on the media you are looking at. The LP looks more blue, the CD looks more purple-ish. The four-quadrant idea was revisited by the Stones when Honk was released many years later.

Dutch artist Piet Mondrian is well-known for his many compositions in red, yellow and blue squares. An example appears below. The influence on Smith's work is readily apparent.



Gilbert Prousch (Proesch) and George Passmore are two artists who work together as a collaborative art duo. Among other things they are known for their brightly colored graphic-style photo-based artworks. Below find a sample of their work.



Albums are, in a sense, the work of a community. All the actual artists have their influencers and teachers and favorite artists, whose style they may have emulated. Almost certainly, those teachers and influencers had their teachers and influencers. It would be fascinating to see the family tree of some of our favorite album art.

All I 'knew' coming into my conversation with Smith is that the shoes belonged to Maurice Jones. So, I asked him about that. Smith said, "I've no idea where or who Mr. Jones is or was." And here I thought Wikipedia was flawless. It has since been updated.

### Give Them The Boot



The boot on the left side of the cover is a platform boot. If you missed or still miss the 1970s they looked like this. Platform boots have an exaggerated sole, sometimes up to four inches tall, with a heel to balance. While they may have 'heightened' some women, they were mostly worn for an extra splash of style.

Grunge was rock's musical curveball of the 90s and grunge fashion was developed by Generation X which was beginning to see the effects of capitalism and didn't support it. They didn't approve of "serving the machine" aka career-oriented lifestyle in a pointless 9 to 5 job. So, they wore combat boots, like the one seen on the right of *Jump Back*.

## Cover Logo

*Jump Back* is the only Stones album that shows the logo twice on the front cover. The Stones logo adorns the platform boot and appears again, center bottom, between the years 1971 and 1993, which bound the music found inside the album. The logo appears four times if we include the rear cover as well. There the logo appears as a sort of watermark across the rear cover along with a smaller logo at the bottom. So, there is your Stones trivia question for your next barroom conversation. Which Stones album displays the logo most often on the front and back.

Here's some trivia for the real Stones geeks. How many Stones albums have the actual logo on them? How many have some form of the logo on them? How many used the logo on the wrapper? Some of these will be answered here that last one will need the input of the geeks that saved the wrapper.

The first album cover to include the logo was *Time Waits For No One*. I'd bet more than a few people did not even know that was a Stones album. The earliest evidence this author found of the logo on an album was on the wrapper of *Made In The Shade*. It loomed large on the *Sucking In The Seventies* wrapper, it appeared twice in stickers on some versions of *Undercover* and is now printed on later versions of the cover. *Jump Back* wins the contest for most icons and *No Security* shows the icon on the cover model's t-shirt. *Forty Licks* is the first album to use a stylized version of the logo, a trend followed by *Live Licks*, *GRRR!*, *Blue & Lonesome* and *Honk*. Sandwiched in this run of albums is *Rarities*, which features Mick Jagger with a logo t-shirt. It is, perhaps obligatory, to mention that the logo made its world debut as an inner sleeve in *Sticky Fingers*.





## Rear Cover

The rear cover reverses the front cover color sequence from blue, red, blue, red to red, blue, red, blue. A watermark-like icon overlays the four blocks and forms the background for the track list. The songs are arranged in non-chronological order.



### Inner Sleeve Collage

The vinyl version has a very nice collage on its inner sleeve. Asked about his role in preparing the sleeve, Smith said, "With regard to the inner sleeve for the *Jump Back* double album, the Record Company gave us the Peltier image to use on the inside as a visual roundup of the various albums that tracks had been taken. It was a nice contrast with the outer cover image."





The collage was prepared by Len Peltier using the cover's color scheme. From the top left the collage shows the covers of *Sticky Fingers*, *Some Girls*, *Tattoo You*, *Goats Head Soup*, *Love You Live*, *Black and Blue*, *Sucking in the Seventies*, *Steel Wheels*, *Exile on Main Street*, *Still Life*, *Undercover*, *Dirty Work*, *Flashpoint*, *Emotional Rescue*, *Made in the Shade*, and *Rewind*. Seventeen albums were produced in the *Jump Back* time frame and sixteen of them appear in this collage. Which one of these albums is missing from the collage?

The albums released during this time period appear below in chronological order. Albums with an \* have at least one song on the compilation.

- *Sticky Fingers* 1971\*
- *Exile on Main Street* 1972\*

- Goat's Head Soup 1973\*
- It's Only Rock and Roll 1974\*
- Made in the Shade 1975
- Black and Blue 1976\*
- Love You Live 1977
- Some Girls 1978\*
- Emotional Rescue 1980\*
- Tattoo You 1981\*
- Sucking in the Seventies 1981
- Still Life 1982
- Undercover 1983\*
- Rewind (1971-1984) 1984
- Dirty Work 1986\*
- Steel Wheels 1989\*
- Flashpoint 1991

The album missing from the collage was *It's Only Rock and Roll*.

### **The Booklet**

*Jump Back* came with a booklet, the pages are shown below. The booklet features an Interview by Robert Sandall. Sandall was a co-presenter of BBC Radio 3's Mixing It and Late Junction programs. He apparently asked Mick Jagger and Keith Richards about the tracks that appear on the album. The songs are presented chronologically and the descriptions include where the songs were recorded as well as song and playing credits, followed by selected Sandall quotes by Jagger and Richards about the track. Writing and production credits appear on the last page of the booklet, inside its back cover. The live photography was by Roger Bamber and Mike Daines of Rex Features and Ebert Roberts and David Redfern of Redferns. The layout of the booklet varies with the media and sometimes with the release. The layout was done by Bill Smith and his Studio.

Interview by Robert Sandall



**Brown Sugar 1971**

Recorded Muscle Shoals Sound Studio, Alabama. K. Richards guitar and vocals; M. Taylor guitar; B. Wyman bass; C. Watts drums; J. Jagger vocals and piano; B. Wyman piano; B. Wyman piano; B. Wyman piano.

Mick: "I wrote this in the middle of a desert in Australia on a portable electric guitar while I was making the *Let's Get Lost* movie in the summer of 1969. I'd smashed up my hand and I was off the set for a couple of weeks. It never was called *Brown Sugar* by the way. The lyric was all to do with the dual combination of drugs and girls. The song was a very honest thing, a definite high point. We played it at Altamont (Dec. 69) even before it was out on record."

Keith: "This was acoustic guitar a lot to shadow the electric, always have done. It gives another atmosphere to this track, makes it less dry. It's cheap, too."

**Wild Horses 1971**

Recorded Muscle Shoals Sound Studio, Alabama. K. Richards guitar and vocals; M. Taylor guitar; B. Wyman bass; J. Jagger vocals and piano; B. Wyman piano; C. Watts drums; J. Jagger vocals and piano; B. Wyman piano; B. Wyman piano.

Keith: "If there is a classic way of Mick and me working together this is it. I had the riff and the chorus line. Mick got stuck into the verse, just like *Satisfaction*. *Wild Horses* was about the usual thing of not wanting to be on the road, of being a million miles from where you want to be. We recorded it at the same session as *Brown Sugar*. In the middle of the infamous Altamont tour."

Mick: "I remember we sat around originally doing this with Graham Parsons, and I think the version came out slightly before

ours. Everyone always says this was written about Marianne but I don't think it was that was all over by then, but I was definitely very inside this piece emotionally. It is very personal, nostalgic, and sad. It all sounds rather doomy now, but that was quite a heavy time."

**Black 1971**

Recorded Olympic Studios, London and on The Rolling Stones Mobile. K. Richards guitar and vocals; M. Taylor guitar; B. Wyman bass; B. Wyman bass; J. Jagger vocals; J. Jagger vocals; J. Jagger vocals; J. Jagger vocals.

Mick: "This is one of our groove tunes. We recorded the backing track at Olympic, but the overdubs, with the brass and everything, were done live one night in my house in the country, a sort of mock barnyard hall I used to have called Stargrove, where The Who and Led Zepplin also recorded later on. The Stones' Mobile studio was one of the first. We used to park it outside our houses and do tunes. We eventually gave it to Bill, and he's just sold it to be broken up."

**Tumbling Dice 1972**

Recorded on The Rolling Stones Mobile. K. Richards guitar and vocals; M. Taylor guitar; B. Wyman bass; B. Wyman bass; J. Jagger vocals; J. Jagger vocals; J. Jagger vocals; J. Jagger vocals.

Keith: "This was done in the basement of my house, the grand Edwardian villa called Villa Nellcote in Villafranca near Cap Ferrat, where we did all of *Exile*. I remember writing the riff upstairs in the very elegant front room, and we took it downstairs the same evening and out it. A lot of the time when ideas come that quick, we don't put down



lyrics, we do what we call 'sound movement'. You just follow over the top of it, to get the right sounds for the track."

Mick: "Tumbling Dice was written to fit Keith's riff. It's about gambling and love, an old blues trick. I had a lot of friends at that time who used to fly to Las Vegas for the weekend."

**Angie 1973**

Recorded Olympic Studios, Kingston, Jamaica. K. Richards guitar and vocals; M. Taylor guitar; B. Wyman bass; C. Watts drums; B. Wyman piano; B. Wyman piano; B. Wyman piano; B. Wyman piano.

Keith: "The basic melody and the title were mine. I don't think you can write really interesting rock 'n' roll songs if you can't get into balls and slower stuff. Quite often when we write a ballad it ends up as something else. Once we've got a song we build around with it, roll in the dirt with it. I'd recently had my daughter born, whose name was Angie, and the name was starting to ring around the house. But I'm not into writing about my babies. Angie just lived. I mean you couldn't sing 'Mourner'."

Mick: "It's quite a straight, schmeddy pop tune, with the piano and string arrangement to prominence, which is probably why it was so popular in Latin countries at the time. It was definitely a change of pace for us, almost like a reaction to the harder sound of *Flood*."

**It's Only Rock N Roll (But I Like It) 1974**

Recorded Musicians' Studios, Munich, Germany and Ronnie Wood's house, Richmond. K. Richards guitar, acoustic guitar and vocals; M. Taylor guitar; B. Wyman bass; C. Watts drums; B. Wyman piano; B. Wyman piano; B. Wyman piano; B. Wyman piano.

Mick: "This dates from the period when I had a young child, my

lyrics, we do what we call 'sound movement'. You just follow over the top of it, to get the right sounds for the track."

Mick: "The idea of the song has to do with our public persona at the time. I was getting a bit tired of people having a go at that, 'oh, it's not as good as their last one' business. The single always had a picture of me with a pen digging into me as if I were a sword. It was a light-hearted, self-parody sort of thing. We originally recorded it in Ronnie Wood's demo studio."

Keith: "Mick originally cut this in Ronnie's house in Richmond with David Bowie. We never knew it, but we kept the rhythm track from the original."

**Hot Stuff 1976**

Recorded Musicians' Studios, Munich, Germany. M. Taylor guitar; K. Richards guitar; B. Wyman bass; C. Watts drums; Harvey Mandel guitar.

Keith: "This was one of my groove riffs. Nearly all of our tracks are recorded like this, with everybody there playing together in the room. After live and a half years Mick Taylor had suddenly disappeared and we were auditioning new guitarists. Harvey Mandel of Grand Heat played on the track. For quite a lot of the album we were using Wayne Perkins, he was our first choice, and then suddenly at the very last minute he turned up. Because The Faces had split. And we looked at each other and said, 'Let's face it boys, this is a English band.' It would have been too big a breach to have started going international."

**Fool To Cry 1976**

Recorded Musicians' Studios, Munich, Germany. M. Taylor guitar; K. Richards guitar and vocals; B. Wyman bass; C. Watts drums; Billy Preston keyboard; piano.

Mick: "This dates from the period when I had a young child, my







Wood guitar, B Wyman bass, C Watts drums.

Mick: "It's important to be somewhat influenced by what's going on around you and on the Some Girls album I think we definitely became more aggressive because of the punk thing. On this track I was banging out three chords incredibly loud on the electric guitar, which isn't always a wonderful idea but was great fun here. This is a punk meets Chuck Berry number. The lyric carries no fantastically deep message, but I think it might have had something to do with Bianca."

Keith: "Mick had this one all ready to go. This was one of the first times we allowed him to join in on guitar. He's a really good rhythm player, man; but then, he's had a good teacher."

#### Miss You 1978

Recorded Pathé Marconi Studios, Paris, France.

M Jagger vocals, C Watts drums, B Wyman bass, K Richards guitar and vocals, R Wood guitar and vocals, Ian McLagan electric piano, Mel Collins sax, Sugar Blue harp.

Mick: "We didn't think of this as a disco track at all. I originally got this up in a club in Toronto, around the time Keith got busted, with Billy Preston playing drums. Billy was more into the club scene, more dance oriented, and he started the four on the floor beat, but that takes harmonics on it exactly disco is it. This has a lot of a comedy lyric, there are lots of girls in it, and it's a very downbeat, I mean, it's not a disco song."

#### Beast Of Burden 1978

Recorded Pathé Marconi Studios, Paris, France.

M Jagger vocals, K Richards, R Wood guitar, acoustic guitar and vocals, B Wyman bass, C Watts drums.

Keith: "This was another one where Mick just filled in the verses. With The Stones, you take along a song, play it and see if there are any takers. Sometimes they ignore it, sometimes they grab it and record it. About all the lower numbers on Some Girls, everybody settled down and enjoyed a slow one."

Mick: "Typically, this wasn't particularly heartfelt in a personal way. It's a soul begging song, an attitude song. It was one of those where you get one melodic lick, break it down and work it up, there are two parts here which are basically the same."

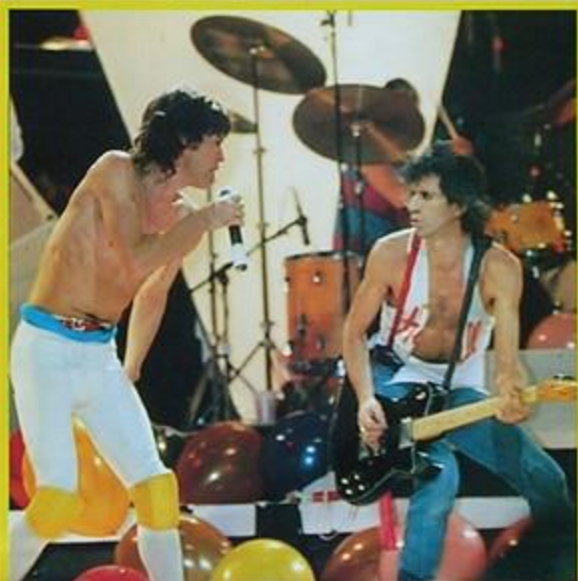
#### Emotional Rescue 1980

Recorded Pathé Marconi Studios, Paris, France.

M Jagger vocals, K Richards, R Wood guitar, B Wyman bass, C Watts drums, Bobby Keys sax, Ian Stewart electric piano.

Mick: "This was done mostly by me, Bill and Charlie with back of overdubs. I'm not the only person to have sung in falsetto - Prince did 3 albums singing like that around this time. I learned the trick from Don Covay. I got it from the record Merry Merry where he sings falsetto as a harmony. By the end I've gone off into another more reggae-inspired voice, but at the end of a track lasting 5 minutes 43 seconds you have to try everything."

Keith: "This was all Mick. He wanted to go that way, with the clubby, disco stuff. I didn't particularly, but it was a good song. This was shortly after I'd cleaned up my act, and nobody was taking a lot of notice of me."





## The Vinyl

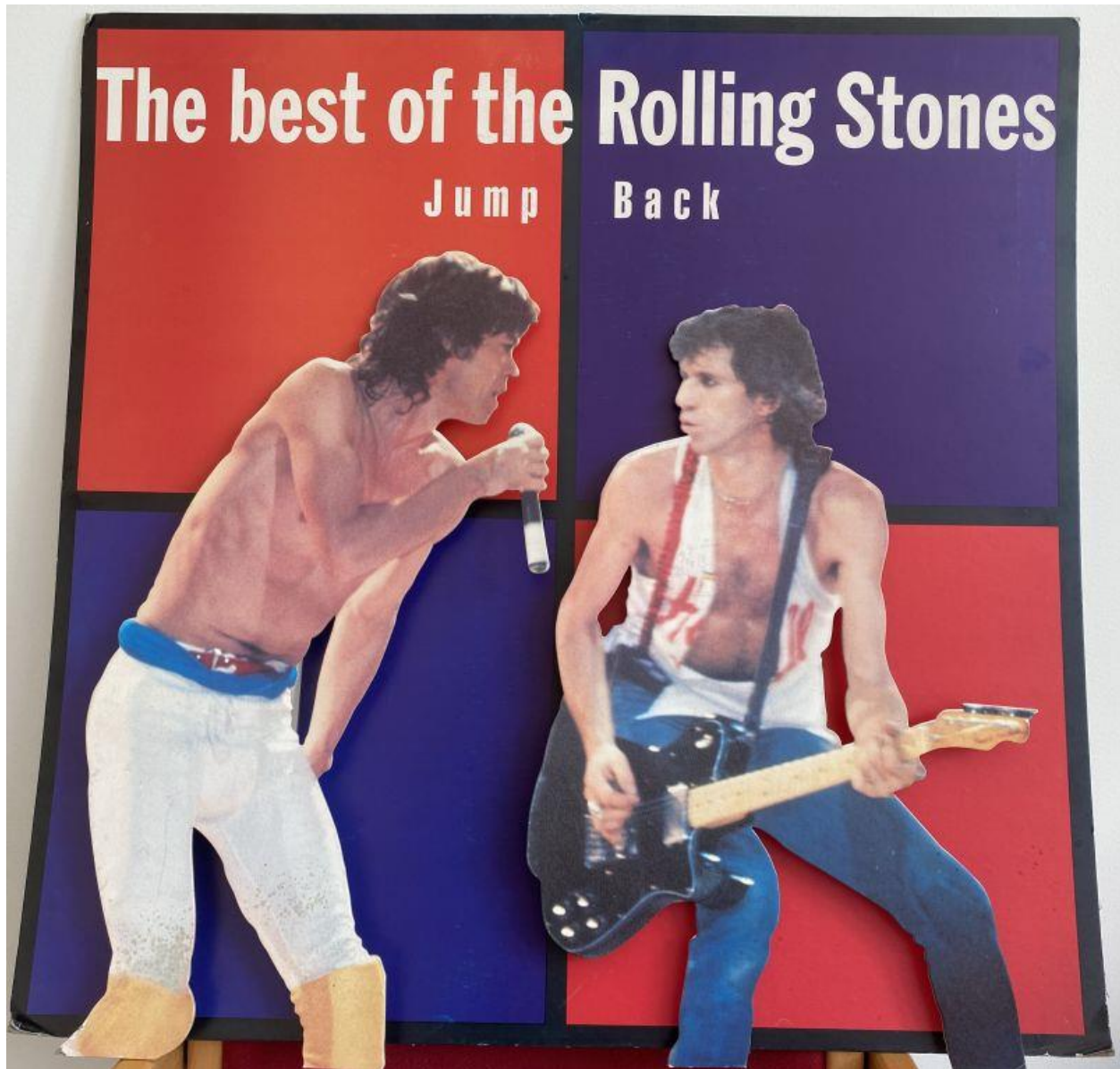
*Jump Back* was the first Rolling Stones compilation packaged in the compact disc era. I suspect far more CDs were purchased than vinyl copies. It was also the band's first release under their contract with Virgin Records, which had been signed in November 1993, while *Voodoo Lounge* was being recorded. Below you see the vinyl package, presented here in the belief that no more than six people own it.



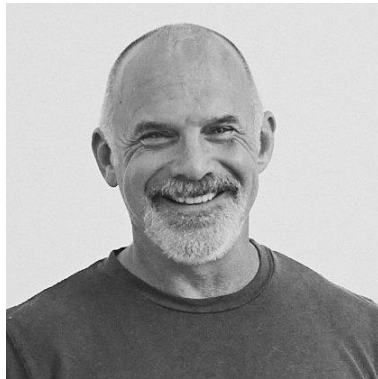


Cover art was doing double duty in a variety of promo items. Below find a 2.5-foot square image of the rear cover color scheme with Jagger and Richards as separate cardboard cut-outs positioned an inch in front to the album for the three-D effect.





### The Artists



Len Peltier (below left) is a designer who has worked for A&M Records based in Hollywood creating packaging and also directing music videos and later at Virgin where he was Vice-President/Creative Director. As of 2016 he is the Vice President, Global Creative

Director of Levi Strauss & Co in San Francisco. He was unavailable for comment on this album.

Bill Smith (right), speaking about his career in album art design, said, “Well actually it all started many years before that, 1966 to be exact when I was 15 years old and not only discovered how much music meant to me but how much the album covers meant too. The Beatles Revolver album had some great pop tracks including one of my favourite songs - For No One - my first love began and ended that summer while I played that song constantly. The album also had a great sleeve by Klaus Voormann which, I found intriguing, with its line drawn portraits mixed with a photo-collage of the band. I was hooked and knew even then that I wanted to be part of this - I was never going to be a brilliant musician but maybe I could be involved with creating the images that went with the music.” He continues to work as an art designer and has recently published a book, Cover Stories: Five decades of Album art.

## References

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[https://en.wikipedia.org/wiki/Jump\\_Back:\\_The\\_Best\\_of\\_The\\_Rolling\\_Stones](https://en.wikipedia.org/wiki/Jump_Back:_The_Best_of_The_Rolling_Stones)

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[Jump Back: The Best of the Rolling Stones \(1971-1993\) - The Rolling Stones | Songs, Reviews, Credits | AllMusic](#)

[An Interview with Bill Smith - Album Cover Designer Extraordinaire : Content on Arkade](#)