

Metamorphosis and Made In The Shade

The Begats

Andrew Loog Oldham begat *Necrophilia*. Allen Klein begat *More Hot Rocks (Big Hits and Fazed Cookies)* which vanquished *Necrophilia*. Bill Wyman begat *Black Box*. Allen Klein begat *Metamorphosis*, which vanquished *Black Box*. The Rolling Stones begat *Made In The Shade*.

Necrophilia

Metamorphosis is the album the Rolling Stones had nothing to do with and did not want to see released, it was also the culmination of a 3-year effort by the Stones to produce just such a compilation that began with *Necrophilia*.

Hot Rocks 1964–1971 was a compilation album that had been released December 20, 1971 by London Records. It is also the best-selling release of the Stones' career. In 1972, Andrew Loog Oldham, the Stones original manager, began compiling an album for release as the follow-up to *Hot Rocks*. It was entitled *Necrophilia* and it featured previously unreleased or, more accurately, discarded outtakes from the Stones' Decca/London period. Designed by Fabio Nicoli as a tri-gatefold album it used photos from Gered Menkowitz's *Between the Buttons* photoshoot for the outer cover. The inside of the unreleased *Necrophilia* was recycled and used for the cover of *More Hot Rocks (Big Hits and Fazed Cookies)* in December 1972.



1. Out of Time*
2. Don't Lie to Me*
3. Have You Seen Your Mother
Baby, Standing in the Shadow
4. Hear It
5. Something Just Stuck in Your
Mind
6. Aftermath
7. I'd Much Rather Be With the
Boys*
8. Andrews Blues
9. Pay Your Dues
10. Heart of Stone*
11. Each and Everyday of the Year*
12. [Walkin thru the] Sleepy City*
13. Try a Little Harder*
14. Blue Turns to Grey
15. We're Wastin' Time

Necrophilia track list

*Appears on *Metamorphosis*

A very limited number of copies of *Necrophilia* had been produced when, popular mythology has it, a major disagreement arose between Oldham and Stones' Manager Allen Klein. The playlist of *Necrophilia* contained the seeds of its ruin. The songs were chosen by Oldham. Klein took issue with his choices, in particular, the raunchy "Andrew's Blues." It would have been unprecedented for such a song to be released to the public at that time. In 1972, even Oldham could not have really thought he could release Andrew's Blues, a song, in part memorializing Oldham's troubles with Sir Edward Lewis, founder of Decca Records. "Pay Your Dues" was an early version of "Street Fighting Man" that also raised Klein's ire. So, *Necrophilia* was scrapped and what emerged later that year was *More Hot Rocks (Big Hits & Fazed Cookies)*.

Black Box

The *Necrophilia* concept did not entirely disappear. While *More Hot Rocks (Big Hits & Fazed*

Cookies) pushed it aside, most of the unreleased songs were held over for a future project. In *More Hot Rocks* Album Art



1974, Bill Wyman, ever the band's archivist, took on the task of compiling an album with the working title *Black Box*. This was an 'insider's' collection, assembled by Wyman from the Stones' archive, with carefully selected rarities and historically minded production notes. The *Black Box* project was ultimately vetoed by Allen Klein and his company ABCKO, which controlled the rights to publish the Stones music, for not including enough Jagger/Richards songs. Although the project was said to have gotten no further than the draft stage a mesmerizing number of bootleg recordings have memorialized the project, apparently, with no two bootlegs with the same track list.

In 1972 Klein alleged that some of the songs on *Exile on Main Street* had been composed while the Stones were still under contract with ABKCO. As a result, ABKCO acquired ownership of the disputed songs and was able to publish another Rolling Stones album, *More Hot Rocks (Big Hits and Fazed Cookies)*. In 1974 negotiations over royalties led to a payment of \$375,000 to the Stones and ABKCO's release of an additional Rolling Stones album, *Metamorphosis*. Wikipedia

Both the Stones and their, now, former manager Allen Klein agreed that some form of archive release was necessary, if only to stem the ongoing flow of bootlegs. The Stones were also looking for an album to precede their North American Tour in 1975 while they were still working on *Black and Blue*. Unfortunately, they could not agree on what that release should look like. Wyman was busy developing the band's version of the album. He cherry-picked the recording vaults for some of the more legendary outtakes and oddities to give fans a bird's-eye view of the band's creative brilliance. Wyman's idea was to release an album of songs all recorded at Chess Studios, where the group always

sounded their best. It was to have been packaged in a thin black box with a booklet of early Stones photos, press clippings and tour souvenirs. All of the tracks could have been released in genuine wide stereo. He spent months compiling vocal and instrumental tracks, had selected about 18 titles and laid it all out historically especially for the collectors. He provided this album to Allen Klein, which he turned down.

Klein, on the other hand, approached the issue of another release from the more marketable Jagger/Richards songwriting point-of-view. He focused on the wealth of demos for songs the duo gave away, usually to other artists being produced by Oldham. Klein's version of the album got the greenlight from ABKCO (surprise, surprise) and went on to become *Metamorphosis*. The Stones were annoyed by *Metamorphosis*, but were powerless to make it go away. Wyman's version remained unreleased or perhaps *Black Box* had metamorphosed into *Metamorphosis*.

Metamorphosis

Klein rode roughshod over Wyman's *Black Box* idea. *Metamorphosis* was a contractual obligation to Allen Klein, comprised of outtakes and demos. Klein had rejected many of Wyman's suggestions for the album, preferring these Jagger-Richards tunes that would also yield Klein publishing royalties. *Metamorphosis* is the only Rolling Stones outtakes collection album ever to be officially released.

ABKCO repeatedly took advantage of their control of the Stones early catalogue during the early '70s. They issued a series of retrospective records that occasionally jockeyed for chart placement with the band's officially sanctioned output. That led to the 1975 Rolling Stones logjam where a roundup of more recent recordings (*Made In The Shade*) went head-to-head against older demos (*Metamorphosis*) sitting in the Klein-controlled vaults. Jagger had this to say about *Metamorphosis*, "See, we're coming in and we're going to tour here, right? And he's just trying to cash in. And he doesn't have anything new. Klein has nothing. All he has is a lot of old things. He doesn't have any new artists or new product... But we have to take life as it comes."



Made in the Shade

But wait, there's more. Allen Klein controlled the Stones music up through 1970. His company ABCKO released *Metamorphosis* without the Stones support. Needless to say, they would not benefit financially by the release of this 'compilation' album. The Stones wanted an album to tour behind for the '75 tour but a new studio release would not be ready, so the Stones released their first compilation album under their new contract with Atlantic Records. Some writers hypothesized the Stones had to do something to counter 'Klein's Revenge' hogging all the money during their '75 tour.

The tracks for *Made In The Shade* were culled from the Stones first four albums released for Atlantic. There were 10-tracks on the album from *Sticky Fingers*, *Exile On Main Street*, *Goat's Head Soup*, and *It's Only Rock 'n' Roll*. *Made In The Shade* was released on May 31 in the US and June 13 in the UK. ABCKO's 16-track *Metamorphosis* was released June 6, all in 1975. Fans



Let's review. *Necrophilia* was to have been the original compilation by Oldham and Klein. It was nudged aside by Klein's *More Hot Rocks (And Fazed Cookies)*. The *Necrophilia* project was picked up in spirit by Wyman and rechristened *Black Box*. *Black Box* got deep sixed for *Metamorphosis* which put money in Klein's pocket. *Made In The Shade* put money in the Stones' pockets. Reviewers said fans were getting ripped off, I was one of them, I was happy with both, it was the Stones. Never mind I had all the MITS tunes ,I did not have them in this order.

Oh Yeah, The Album Art



Look at the cover of *Metamorphosis*. What is unique about it among all Rolling Stones album covers? Give? Count the Stones. There are six. This is the only time Brian Jones appeared with Mick Taylor on an album cover. That alone make it a sentimental favorite for some fans.

The title of the album comes from Franz Kafka's 1915 novella "The Metamorphosis." In it, Gregor Samsa, a traveling salesman, awakens one morning to find himself transformed into a large hideous insect. Fast forward, Gregor dies in the end to save his family from ruin.

The creator of the album title is not known, so its meaning remains speculative. The Stones were not strangers to the idea of naming albums after books, although they never followed through on those ideas before. It is unlikely the Stones were involved in naming this album at all, given it was thought of more as 'Klein's Revenge' than a Stones

album. It has an Oldham feel to it.

The selections on the album do a decent job of representing the Stones metamorphosis as a



band. In part by spanning the years and demonstrating their change from egg and larva into an adult rock and roll band and in part by showing the evolution of some of the band's songs from earlier or alternate versions. Or so I think in a vain effort to convince myself the title makes some kind of sense.

The five founding members of the Stones are shown with Mick Taylor. Each band member has metamorphosed into an insect. The Stones are all stylishly dressed. Charlie Watts became a mantis, Keith Richards became a fly, while Bill Wyman became a dragonfly. Mick Taylor morphed into a grasshopper, Mick Jagger a bee, and Brian Jones has morphed into an ant. The masks they all carry are presumably from photographs, although for the life of me the Charlie Watts Mask does not look like himself to me. Have a close look. Unfortunately, neither Linda Guyman nor any of the others involved in this original piece of artwork could be located for comment.

The Stones' insects are hemimetabolous and undergo incomplete metamorphosis. They have a life cycle that consists of egg, nymph, and adult. A photo of the actual insect is provided to verify the identification of each member's new life as a Kafkaesque insect.

Turn It Over

On the reverse side of the album is a gnarly tree with a beehive in its limbs. The tree surrounds liner notes written by Oldham in classic Droogish, a language he speaks as well as anyone since Alex Delarge. The notes follow.

This new elpee is for your home rack
 With songs and stars to take you back
 Some old, some new, some gone, some due
 From days when people wrote for the fun of it and played for the hell of it
 With pictures taken when all was smart and just another piece of art
 From sessions gone by when friends dropped in to play or stay or grin and drink
 No one kept a list to say who played like this or clapped that way
 The toads of parking lots weren't around to state
 Pay up or you've got no sound

So thank you Jimmy Page, John McLaughlin, Mick Jagger, Phil Spector, Jack Nitzche, Gene Pitney, Brian Jones, John Pail Jones, Joe Morreti. Keith Richards, Bill Wyman, Charlie Watts, Art Greenslade. Mssrs. Leander, and Whittaker, Tony Hicks, Graham Nash, Dave Hasslinger, Glyn Johns, Jimmy Miller, and all those we remember had it on the rocks, but forgot the rocks they got off on.

Do you recall the diplomatic Jaggered Jagger and his henchman, Keith, whose image we heard first

Listen to the songs they wrote and wrote,

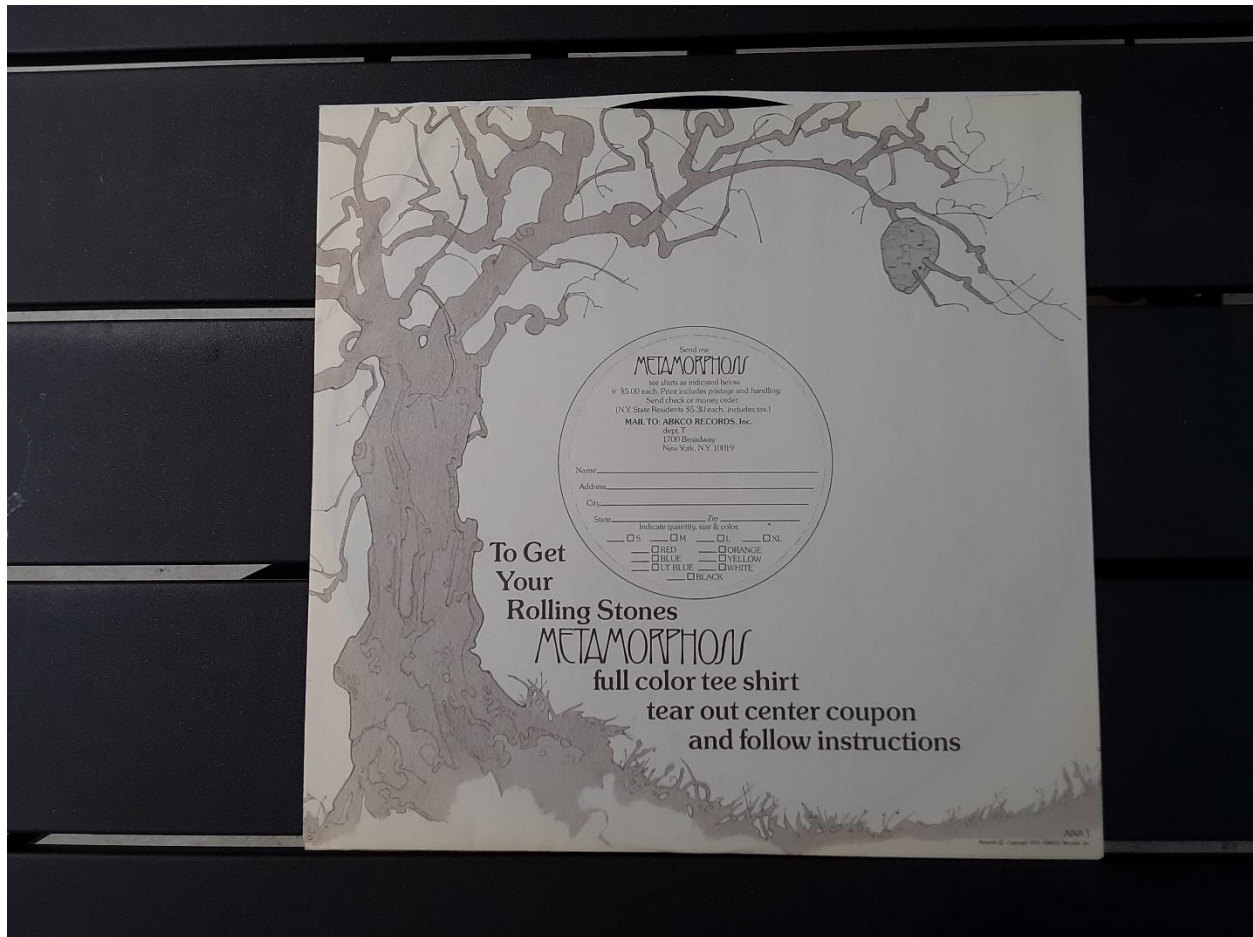
While Brian played his magic notes,

A team of time that make us all remain with Lady Jane,

But yesterday don't matter till its gone....Andrew Oldham

Inner Sleeve

The inner sleeve is a cream and gray version of the rear cover sketch. In place of Oldham's Droogish spiel we find an invitation, "To get your Rolling Stones Metamorphosis full color tee shirt" we are instructed to "tear out center coupon and follow instructions." Which are "Send me Metamorphosis tee shirts as indicated below at \$5.00 each. Price includes postage and handling. Send check or money order (N.Y. State Residents \$5.30 each, includes tax.) Mail to: ABCKO Records, Inc. dept. T, 1700 Broadway, New York, N.Y. 10019." The buyer had a choice of sizes from S, M, L, XL and a choice of colors from red, orange, blue, yellow, lt. blue, white, and black. One wonders what would happen if one ordered today. Afterall, there is no expiration date on the deal and ABCKO is at the same address. But, one does not wonder enough to ruin a perfectly good inner sleeve.



Flip the inner sleeve and you have a young lady modeling the tee shirt. "Get yours" we are encouraged "Details on how to order this original tee shirt on reverse side" presumably, directions for those uninclined to turn the sleeve over. Images of these shirts in the original variety of colors were not easily found on the Web, so neither the shirts nor their prices are likely to be seen again.



Made In The Shade

When you are the biggest rock group on the planet and you can recycle recent hits simply by putting them in a new play order and have that compilation go to no. 6 in the US, you have it made in the shade. Where could that title have come from? Christian Piper, of *Tattoo You* fame, was the sole artist identified with the *Made In The Shade* cover. Mr. Piper is deceased and with him have passed most of the secrets of this album. But not all of them. The title is ironic because the art depicts a scene devoid of any shade at all or any possibility of shade. Irony is an effective way to transport the viewer to another state of mind.

A mysterious blonde woman, which a number of fans insist may have been a man, has been reported to have been Angie Bowie, wife of David Bowie. Perhaps because the album includes the hit "Angie?" Brigitte Nielson was also rumored to be the model, perhaps because she is a statuesque blonde who has worn her hair short.

It turns out the painting is a modification of a photograph of model Joyce Long, in the days long before Photoshop made such modifications easy. The pool, pool deck, magazines, and towel markings have all been eliminated by Piper. The nude model has been decked out in a bathing suit and pair of headphones that were nowhere to be seen in the original photo. Her black shades have been replaced by what looks more like eye protection than shades. If you look

closely at the black mark on the right hip of her swimsuit you will see it is a Stones tongue and lips logo. These are all the work of Piper.



Hubert Kretzschmar (*Some Girls, Tattoo You, Undercover*) was a close friend of Christian Piper. Asked what he might know about the *Made In The Shade* project he shared this early version of the album cover, prepared by Christian. This version is more faithful to the towel and and Joyce's shades. Kretzschmar added, "The image attached is an intermediate study that Christian had done before the final cover image with the desert and pyramid background. It would be an

assumption to try and figure out why Christian used this model to represent the title of the album. “

Courtesy of Hubert Kretzschmar



The album's link to the 1975 Tour of the Americas is cemented by the poster below. Piper created the tour eagle as well as the album cover. Kretzschmar has speculated that Piper would have done the Eagle before the album so the two should be considered together. Perhaps the eagle was an early album concept.

The eagle made its first major appearance on May 1, 1975 as a flatbed truck 'backdrop' to an impromptu mini-concert by the Rolling Stones as they rolled down 5th Avenue in New York City, confirming Kretzschmar's suspicion it likely preceded the album cover art and fueling the

suspicion it may have been a candidate for the cover. The media had been invited to New York City's 5th Avenue Hotel at 9th Street. They expected to see the Stones announce their *Made In The Shade* tour which was set to begin June 1 in Baton Rouge, LA. Instead they got an extended version of Brown Sugar. Jagger credits Watts with coming up with the stunt. "I think it was actually Charlie's idea. Jazz, in the old days in Harlem... they used to do promotions for their gigs on flatbed trucks. Every time we try to do a piece of promotion now, we always refer back to that as the best one." See the truck at <https://youtu.be/vAQidw1506o>



Flip the album over and you see a close-up of the background pyramids seen on the front. The sky has changed from the brown-red of the album front to the blue of impending nightfall. (The yellowish streaks are simply wear and tear on the album.) The tracklist is hand-lettered in red. There is no shade to be made in.



The Inner Sleeve

Take a look at the rippling waters on the pool above. You've got it. That was what was used for both sides of the inner sleeve which was simply a folded image of the pool water surface.



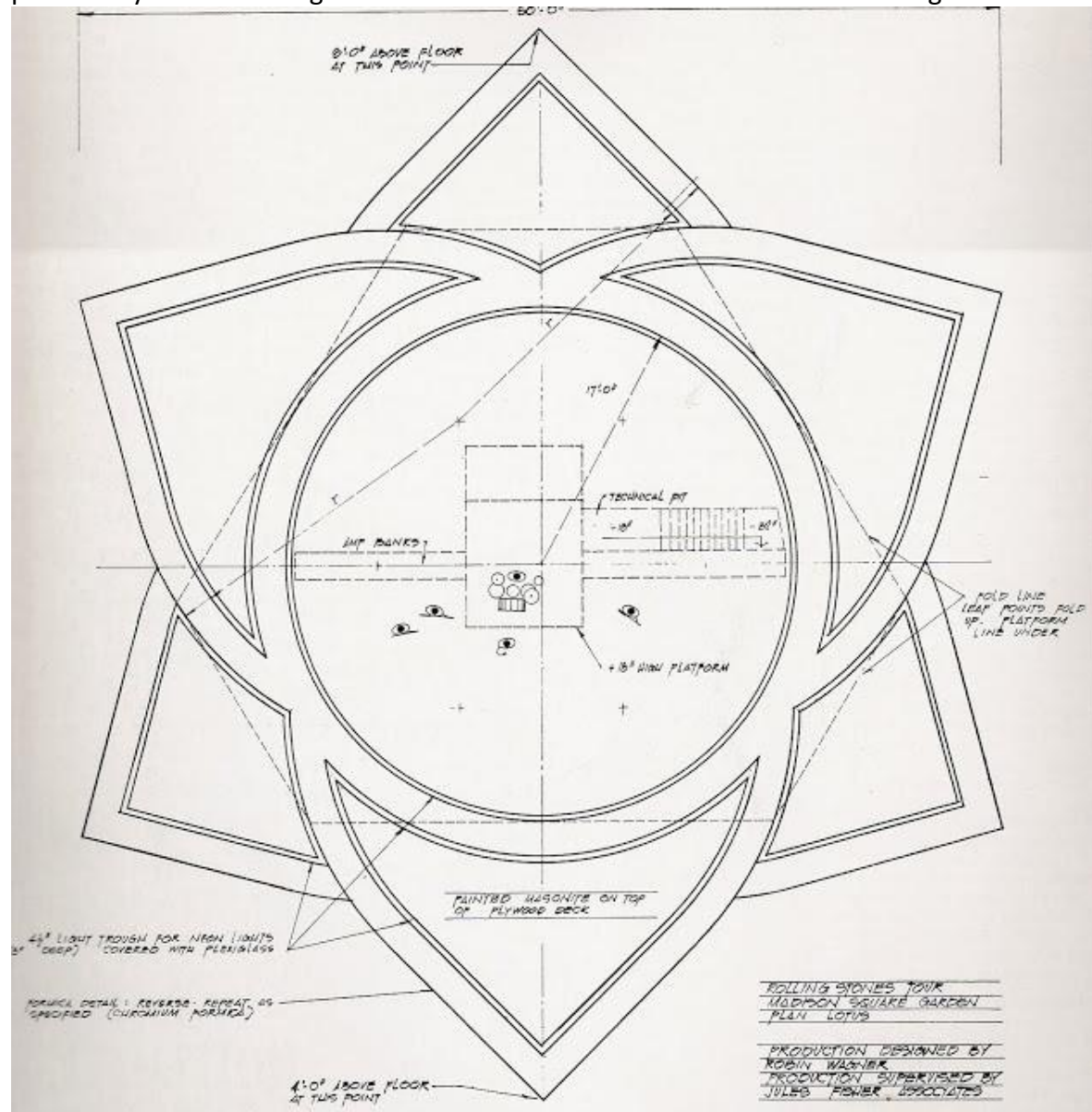
The Lotus Stage

It is a fiction of the author's imagination to suggest the Stones' touring stage advanced the theme of *Metamorphosis*. But let's run with that for a while. The Lotus Flower stage opened to reveal the latest incarnation of the Rolling Stones, transformed from a band to an entertainment corporation, a metamorphosis of sorts. The 1975 Lotus Flower stage was the beginning of the Stones era of spectacular stages. The Lotus stage was conceptualized by Charlie Watts, who has always taken an active and avid interest in the design of the Stones' stages. Theatrical designer, Robin Wagner, designed the stage.

The Lotus Flower was the centerpiece of this stage which also has an inflatable phallus, a confetti breathing dragon, and Jagger on a trapeze rope. Some of the bigger dates also included

calypso dancers, a steel drum band, billowing fabric drapes, blinking lights and a Chinese dragon weaving through the crowd. The Lotus Flower was closed as the show began and it opened slowly to the band playing "Honky Tonk Women."

Art has long been used to enhance the delivery of music to fans and listeners. In 1975 art in the presentation of music took a significant step forward with the performance theater made possible by elaborate stage sets. Stones concerts would never be the same again.



Blueprint of Lotus Stage



The Lotus Flower opening and the inflatable phallus

Good Artwork

Compilations are often money grabs. As such, it is unusual to commission new art for the covers. It is much easier to use file photos from earlier photoshoots, the way *Necrophilia* was going to and *More Hot Rocks (Big Hits and Fazed Cookies)* did. It was unusual to have two new compilations released within days of each other, even more unusual for both of them to have original album art.

Efforts to reach the artists for these two albums were unsuccessful. The Metamorphosis team seems to have disappeared from the web without leaving much of a trace. Christian Piper has died. Neither album was significant enough musically to attract much attention to its album art. Six Stones on a cover and a blonde baking in the sun on an album called *Made In The Shade*, you can do a lot worse than that and they have. Here's proof.



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