

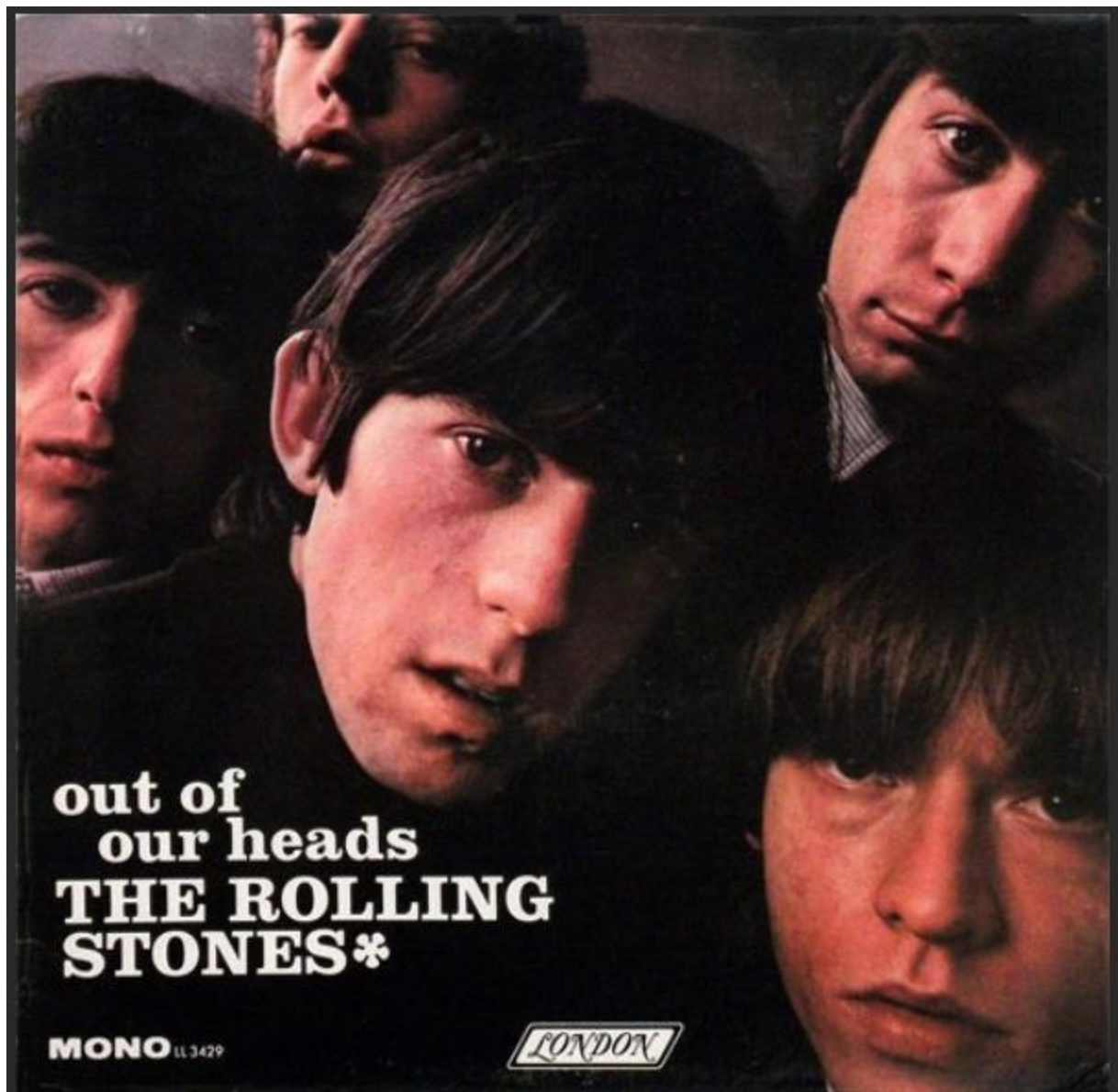
out of our heads The ROLLING STONES*/december's children (and everybody's) The ROLLING STONES*

It's Going To Be Confusing

There is a picture, a great picture, a familiar picture and it appeared on two Stones' albums with different names. Then, there is an album with a UK version and a US version, *Out Of Our Heads*, that has two different pictures. The photo below was taken by Gered Mankowitz. It appeared on the cover of the Rolling Stones third UK album, *Out Of Our Heads (OOOH)*. It also appeared on the fifth US studio album, *december's children (and everybody's) THE ROLLING STONES* (DC)*.



The US version of OOOH has a photograph taken by David Bailey's photo session for Rolling Stones No. 2. It looked like this.



Let's review. There are two versions of OOOH with two different photos. The photo on the UK version was also used for a US only album DC. The Stones were young, they had no idea where this thing of theirs was headed. Their manager was young, 19 when he started. The photographer was 18 when he took this photo. The Stones were talented, passionate, and young. In the early days they tended to gravitate toward people with the same qualities. This is the story of Gered Mankowitz and the photograph seen above and Andrew Loog Oldham, manager and creator of the Rolling Stones image, so ably reflected in that photograph above.

The Title

Mick Jagger described the title of the UK album *out of our heads* as something of a taunt: "Yes, we're as crazy as you think we are and probably high, as well." A line had been drawn in the

sand, and there was no doubt where the Stones stood, they were out of their heads, just as Oldham would have us all believe. Mankowitz believes Oldham came up with the title.

It is fair to ask how UK and US versions of an album should be compared. If music is the focus it makes more sense to compare by title. When considering album art the front cover is the basis for comparison. In this case, that means two albums with different names, different content, and different development histories.

Bill Wyman says the “Hip” title of the US version was coined by Oldham and was probably only relevant in that it was released in December. Oldham’s ramblings on the rear of the album make it clear this album produced 12 children that belonged to the month of December and every other month. In his liner notes Oldham facetiously credits the title to Lou Adler (“And in the words of Lou Folk-Rock Adler, these are december’s children”). Jagger says the title had no particular meaning it was Oldham’s idea of hip, Beat poetry.

Andrew

Cynthia Stewart, Oldham’s personal assistant for five years describes him, “He was the enfant terrible, but a staggeringly inventive young man, nineteen when I met him. A frustrated performer and immense spender, he walked around in dark glasses, stretching himself out in a Rolls-Royce with black windows. He had a big ego, but also great ‘feel’ for the Stones.”

Mankowitz said of him, “The Stones didn’t give a shit and were encouraged not to give a shit by Andrew. And it showed. Andrew was absolutely crucial to everything that was going on, an incredibly important force in the image-making, the look, the style and the feel. The actual personal choice was left with the individual Stones, but Andrew guided them all the time.”

Mankowitz went on to say of Oldham, “Andrew was an extraordinarily visionary person and incredibly important to the Stones’ history, and certainly incredibly crucial to my career. And, although I’ve never asked him, I think he felt that because of my youth - my naivety, if you like - I wasn’t going to impose anything on the Stones. He’d used Bailey to do at least one session with the band before, but I think that Bailey, being seven or eight years older than me, being much better technically and being part of a very glamorous group, almost unavoidably created a patina of glamour on what he photographed. And I think that Andrew felt that I would get a rawness that was perhaps more appropriate to the Stones and their look at the time. But he used to say to me, ‘If you don’t do well, I’m taking them back to Bailey.’ So ‘back to Bailey’ was a sort of threat!”

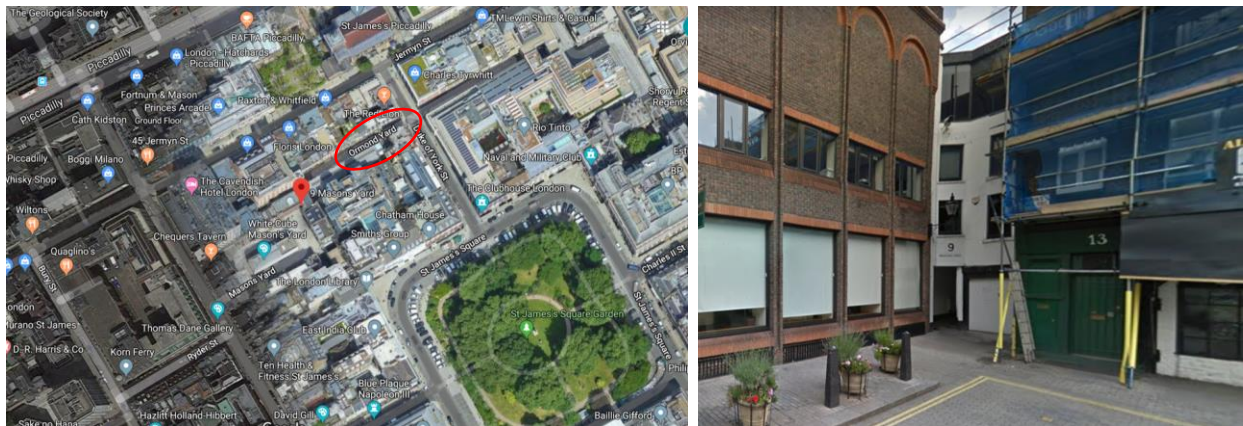
Gered Meets the Stones

Mankowitz had been working with Chad and Jeremy, they were doing the TV show “Thank Your Lucky Stars” while Marianne Faithfull was there promoting “As Tears Go By.” Mankowitz arranged to photograph Faithfull and his photos came to the attention of her manager, Oldham, who asked if he’d like to work with the Stones.

Of the Stones, Mankowitz says, “Well, I knew of them already of course, because I had seen them on television. And I’d rather been taken by them because I think I was looking for an alternative to The Beatles, whose music I was really impressed by but whose image I found too showbizzy. And the

edginess and the naughtiness of the Stones appealed to me tremendously. So, I was already, I guess, already a bit of a fan, and I had found them to be extremely charming, very welcoming, not remotely prima donna-ish or in any way difficult. And it seemed to me as though they seemed perfectly enthusiastic about working with me. And Andrew (Loog Oldham) was probably much harder to get on with initially than the band. He seemed to have an edginess to him that was far beyond what I sensed in the band.”

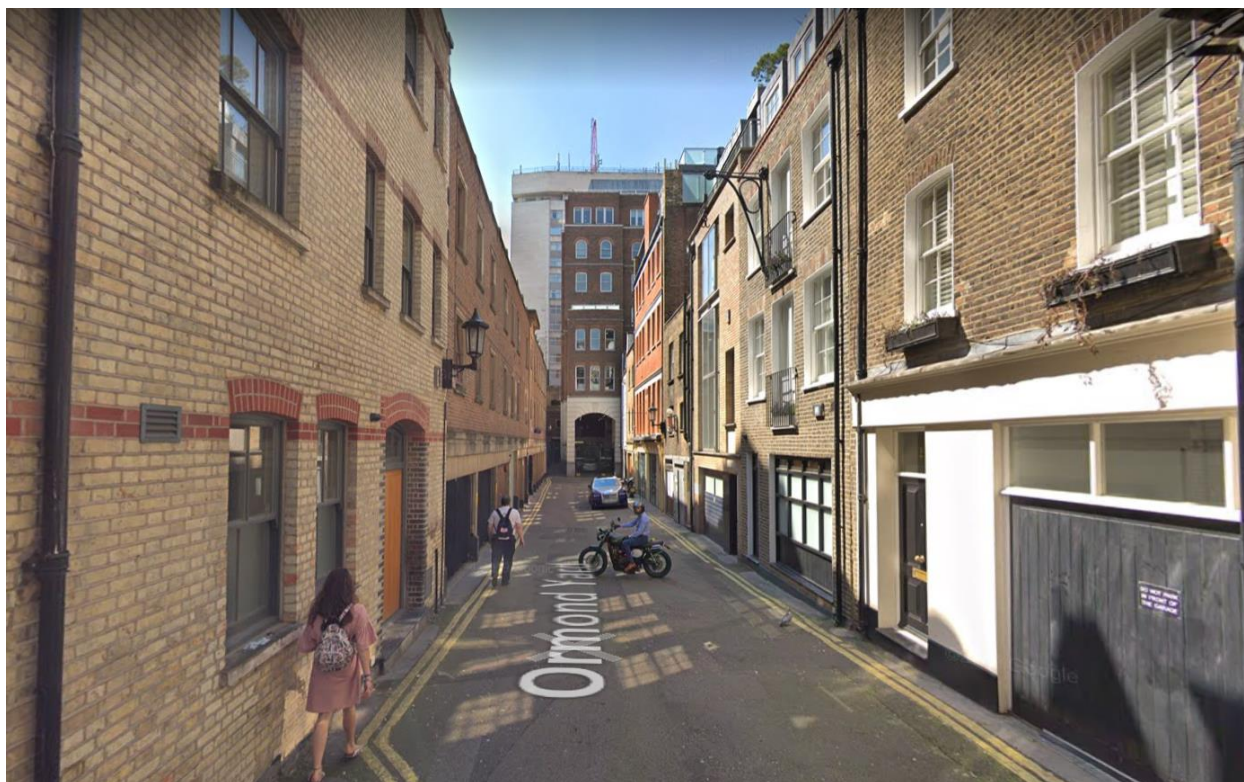
Mankowitz first met the Stones in early 1965 at their Office in Iver Court near Baker Street. There they just hung out, had a cup of tea, and talked about whatever they were talking about in those days. They set up the first session and agreed to go to Mankowitz’s studio at 9 Masons Yard the first opportunity they had. That first photo session with the Stones was around late January or early February of ’65.



Mankowitz’s studio in London (red pin) and Ormond Yard (red oval), no. 9 is tucked into the corner

Mankowitz liked to split his sessions shooting two or three rolls in the studio and two or three rolls outside around the studio. The Masons Yard area offered a variety of different backgrounds. At the time, nearby Ormond Yard (red oval above) was pretty much a construction site. There was a huge building being put up and Mankowitz photographed the band there.

He had this to say about the shoot, “That took place in my studio, which was in Mason’s Yard, just behind Piccadilly. There was an alleyway that went underneath my studio to Ormond Yard so I did a lot of pictures in both. And that particular shot of the Stones was done in Ormond Yard...It was clearly incredibly important for me because they were already the second biggest British band. They hadn’t had ‘Satisfaction’ yet, when I first started working with them, but they’d had ‘The Last Time’ and a couple of other big singles. They’d had a real impact on the scene and there had been the scandal with the pissing in the forecourt - which is why I did that caged picture...The Daily Mirror had said, ‘The Stones are animals who should be caged up.’ So, they were clearly a very important band, and they were the most important band that I’d shot. And Andrew was this incredibly happening manager with enormous energy and seemed to embody everything about the new wave of the music scene. So, I knew this was really important - I knew I couldn’t screw this up! They couldn’t go back to Bailey.”



The Shoot-They're Not Dumpsters

Several writers describe the album cover as the Stones wedged between two dumpsters. They're not dumpsters.

"Out of Our Heads," as a concept, didn't exist. There was no "Out of Our Heads," that cover photo was just one of the shots that Mankowitz did during his session. The Stones liked it and decided it would be a good cover for their new UK album OOOH. He described it this way, "...in those days, album covers weren't planned, you know. They weren't conceived. They were produced, usually by the manager or the record company, on behalf of the band. The band often had no input at all into what was going to be the cover. And usually a photograph that had been taken would be looked at, then somebody would say that would make a good cover and, presto, we had a cover. What I already learned and discovered by that point in time was that in order to get my pictures on the cover, I had to make sure that they fulfilled certain criteria that was demanded by the record company. And basically that was, you had to have room for the record company logo, and you had to have the type, the text, the name of the band, the title of the album, usually in the upper right-hand quadrant of the cover. And so I used to try and shoot as many of my compositions as I could with potential album cover use in mind. And "Out of Our Heads," "December's Children," was just one of those pictures where the composition came to me and I knew that it was the perfect record cover composition, but I had no idea at that moment it was going to be a cover."

An out-take of that first photo shoot in Ormond Yard, seen below, shows the cage that with careful cropping made the Stones look like caged animals. It shows two large wooden panels, just to the right of Bill Wyman, that were used to block off the building site at night. It was through these boards that

Mankowitz posed the Stones for what was to become the OOOH and DC record covers. “That was literally 50 feet from the front door to my studio,” Mankowitz said.

“My studio was in the corner in this funny place called Masons Yard, which was like the back of Piccadilly. It’s really tucked away. And it has two entrances. One is a traffic entrance, if you like, and the other a pedestrian entrance, and the pedestrian entrance went actually underneath the building that was my studio. There was an alleyway, and it went actually underneath the building. And it entered the yard in the corner from underneath my building. And just up, literally, next door, there was a huge building site. And I’d gone earlier in the day before the band got there ... I’d gone and I’d asked the foreman of the building site if it would be OK for me to use the bricks, and the materials and the cage that they used for transporting the bricks across the building site. I wanted to check to make sure that it was okay for us to use that as a background and as a location. And he was fine about it. So, I used the location, as I say 50 feet from the studio door, and leaning up against the wall were these huge boardings that we used to lock up the building site at night. And they were just leaning against the wall, one on top of the other. And it created this fantastic, very elongated triangular shape at the end, by looking down between the two boardings. And I saw that and I thought, “Wow, if I can squeeze the band into that space, that would work really well,” and that’s what we did.



Mankowitz remembered the shoot, “I don’t think the session lasted very long, maybe 2 or 3 hours and somebody produced a football and we had a great kick around. The funny thing was that Andrew was almost harder to deal with than any of the Stones. The band were all very responsive, very co-operative, very nice. There was no hint of moodiness or difficulty. In those days there was no make-up and no stylist. I didn’t even have an assistant. And they weren’t so famous that they couldn’t mess around in the street without getting mobbed. From my point of view the most important thing was that I was able to produce a lot of material at a time when they needed a lot. They needed a record cover, which I had no real expectation of getting. But I composed everything to make it useable for a cover. And they liked

working with me.” Oldham was thrilled the session was so productive and the band were thrilled because it meant they didn’t have to do another photo session for a while.

Asked when he first saw what the record company was going to do with his photo Mankowitz said, “Well, nobody asks you anything. I mean I delivered everything to Andrew and we talked about it and I think that he knew pretty quickly that it would make a good cover. And I think the next thing I knew it was produced. Things happened pretty quickly...as far as he was concerned that was a great picture of the band and would make a great cover and that was going to be the cover. Nobody asked me or consulted me...that particular session got used an awful lot...sheet music,...singles, EPs and 45s...So my pictures were very widely used...commercially it was really, really a productive session.”



The Cover

This cover is an interesting one. It is spontaneous and random in equal measure. It features a monochrome shot of the band looking rather claustrophobically posed in a narrow gap between what many writers say are apparently a pair of dumpsters. Guess again. By any guess they are in a rather narrow space. They seem to be up to something, but what? Oldham was out to sell his five as the anti-Beatles, a quintet of surly boys ready to wreak havoc on society and its daughters. This is the kind of photo to make you hold your children a little closer, a little tighter. Maybe Oldham was a genius after all for selling the Stones as a pack of dangerous delinquents. Oldham did not create the Stones so much as he exploited them.

This was the most threatening image of the Stones to date. The faces of Charlie, Keith and Mick form a phalanx and Bill peers beneath it becoming one with it. Seemingly far below, Brian stoops contemplatively in the foreground almost prophetically separating himself from the core of the group. In 1965 this was not a group one would want to encounter in such a tight and narrow space.

OOOH was released and DC became the Stones first number 1 US Album. Oldham said, "The photo for the English cover was shot by Gered Mankowitz, whose main qualifications were some nice snaps of Marianne Faithfull, being a nice guy, and being the son of Wolf Mankowitz." David Bailey, previously the Stones go to photographer was unavailable while globetrotting for *Vogue* and Gered became the Stones' new man.



For the first time in the UK, the band's name and the album title appear on the front cover. The band's name is followed by a mysterious asterisk added by Stones manager Andrew Loog Oldham for reasons that do not seem to have ever been fully explained.

Mankowitz shot the cover photo in both black and white and color. The Stones chose black and white, it was the primary stock that Mankowitz shot on. He cannot recall if he shot all his compositions in both black and white and color. He worked without an assistant in those days and reminisces that, "...in the '60s we had to be incredibly versatile and very spontaneous in order to get the goods of any sort. You

A rift was developing in the Stones. Brian felt his leadership slipping away in favor of Mick and Keith. He wanted to continue along the sanctified path of the blues but the band did not see it the same way, Brian began to become unpredictable, showing signs of depression and occasionally aggressive behavior. Shortly after the Mankowitz shoot Brian took LSD for the first time on May 16, 1965 in Long Beach, CA. From that point forward the Stones had to increasingly balance recording with drugs. Evident in the cover of *Between The Buttons*.

didn't have an opportunity to discuss it, or sweat it or even consider it. You'd just say to a band, you know, "Get there." Put yourself into that corner or squeeze yourself into that space. But it was a great time to be working because everybody felt excited about what we were doing. In those days access wasn't the issue. In a way the issues were much more complex. They were more to do with discipline. And yet the spontaneity of it all was what was making it so exciting and such a sort of a breakthrough."

The sleeve of OOH (UK) was Mankowitz's first master stroke in the world of rock and roll. He said "This image

became my first cover for the band and was the fulfillment of a dream for me at the age of 18."

Unfortunately, he lost the negative a few years later, probably during a break-in at his studio. To his surprise it was restored to him many years later after having been discovered in a warehouse in West London. A print of the image now hangs in the National Portrait Gallery in London. David Bailey is often mistakenly identified as the photographer because his photograph graces the US version of *out of our heads*. It is likely there are a great many people who do not know there are two albums with different names and the same cover and two different album covers with the same name.

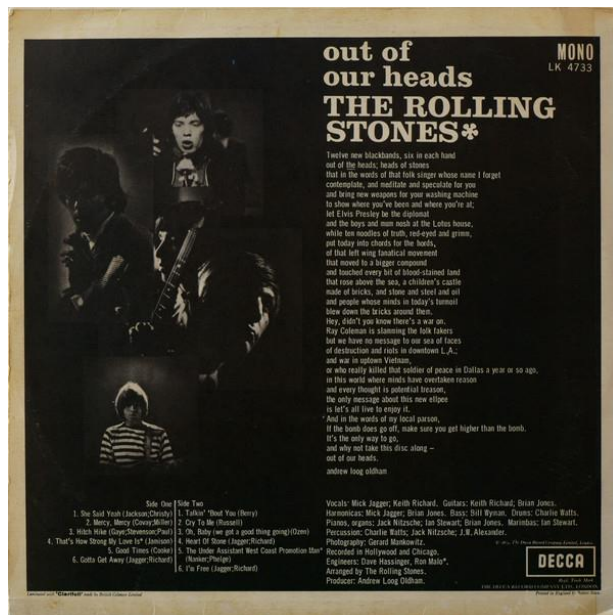
The Rear Cover

The rear cover is much like the first two albums-band photos, tracklisting and more of Oldham's ramblings. The UK rear cover is white print on a black cover a bit cooler than the traditional black on white and certainly more in keeping with their image.

Mankowitz took the photographs found on the back cover but he neither chose nor arranged them. These were tasks that were done by Oldham around that time. Mankowitz when asked where and when the shots were taken said, "I believe they were taken at Twickenham Film studios when the band were recording a US TV show some time in 1965 – but the negatives were lost at the time. Images from the same shoot were used in the 1965 Fall US tour program as well."

The band photos taken by Mankowitz are identical on both versions. The studio photos begin with Mick holding a mic at the top of the collage. To his left we see Keith with his left hand raised toward his mouth, dapper in a turtle neck and jacket. In the center we find Bill holding his bass neck in its traditional nearly vertical posture. Charlie looks intently into space, he may be playing his simple Gretsch set or pondering the mysteries of the universe. Brian appears below in horizontal stripes and guitar strap.

This album carried Oldham's bleak, Anthony Burgess-like (*A Clockwork Orange*) liner notes about the Vietnam War, JFK's murder, the Watts riots, a murdered Kennedy, Bob Dylan, and Elvis. The narrative has been described as a ragtag sampler that came off as a blue, shadowy work exploring emotional undertones and maturing ambivalence. Okay, if you say so.



The ramblings differ somewhat in the two versions. The second lines, a word choice in the 'ten noodles' line, the word 'every' omitted from the US version and the last paragraph of the two albums are where the differences occur. The lighter gray shading below belongs to the US DC album while the darker gray is the UK OOOH album version.

Twelve new blackbands, six in each hand

december's children, children of stone

out of the heads: heads of stone

that in the words of that folk singer whose name I forget
contemplate, and meditate and speculate for you
and bring new weapons for your washing machine
to show where you've been and where you're at:
let Elvis Presley be the diplomat
and the boys and mum nosh at the Lotus house,
when while ten noodles of truth, red-eyed and grimm,
put today in the chord for the hords,
of that left wing fanatical movement
that moved to a bigger compound
and touched every bit of blood-stained land
that rose above the sea, a children's castle
made of bricks, and stone and steel and oil
and people who's minds in today's turmoil
blew down the bricks around them.

Hey, didn't you know there's a war on.
Ray Coleman is slamming the folk fakers
but we have no message to our sea of faces
of destruction and riots in downtown L. A.;

(Dylan reference)

(Elvis reference)

(local Chinese restaurant)

(Vietnam War reference)

(Editor of Melody Maker)

(Watts riots reference)

and war in uptown Vietnam, (Vietnam War reference)
 or who really killed that soldier of peace in Dallas a year or so ago, (JFK Assassination reference)
 in this world where minds have overtaken reason
 and **every** thought is potential treason,
 the only message about this new ellpee
 is let's all live to enjoy it.

And in the words of Lou Folk-Rock Adler, (Rock and Roll HOF inductee)
 these are december's children,
 and january's and february's
 and everybody's.

And in the words of my local parson,
 If the bomb does go off, make sure you get higher than the bomb'
 It's the only way to go,
 and why not take this disc along –
 out of our heads.

andrew loog oldham

Track Listings

There were 20 different track listings for the UK and US versions of these differently titled albums despite the identical album art. There were four songs held in common 'She Said Yeah,' 'Gotta Get Away,' 'I'm Free' and 'Talkin' 'Bout You' spelled 'Talkin' About You' on the US version. Total play time for the UK version was less than 30 minutes with side 1 coming in under 14 minutes.

UK Release <i>Out of Our Heads</i> September 24, 1965		US Release <i>December's Children</i> December 4, 1965	
Side 1	Side 2	Side 1	Side 2
She Said Yeah	Talkin' 'Bout You	She Said Yeah 1:30	Get Off My Cloud 2:52
Mercy, Mercy	Cry To Me	Talkin' About You 2:30	I'm Free 2:17
Hitch Hike	Oh, Baby (we got a good thing going)	You Better Move On 2:37	As Tears Go By 2:45
That's How Strong My Love Is	Heart Of Stone	Look What You've Done 2:33	Gotta Get Away 2:03
Good Times	The Under Assistant West Coast Promotion Man	The Singer Not The Song 2:22	Blue Turns To Grey 2:27
Gotta Get Away	I'm Free	Route 66 2:29	I'm Moving On 2:12

DC has been described as a kind of end-of-year gift from London Records to US fans of the Rolling Stones. There were no songs recorded specifically for this album, it is a collection of existing songs previously unreleased in the US.

Change Is Coming

If album art had a soundtrack, this is where we would cue 'Gimme Shelter' from a Brussels Affair. Imagine the foreboding opening strains that presage the chaos that is surely coming. That is what the OOOH cover does in pictures. Look at the cover again. Brian separated himself and then was gone. Bill faded away, leaving the core group, Charlie, Keith and Mick.

They are all in a tight space, there is no room for anyone else in the Stones. The Stones early albums were essential to understanding the origins of the Stones brand of blues-based rock and roll.

Mankowitz describes Oldham as wanting "...the photographs to promote the Stones as sullen, moody, dark and mysterious...Andrew was interested in promoting an image." The early album covers were studio shots of five individuals and the image their young manager wanted to project. The OOOH cover was about a band with attitude finding itself and taking the reins for the ride ahead. It was about the changes that were coming. There would be one more step back to the studio shots with Aftermath and then the Stones album covers would change dramatically. The art grew and evolved with the band.

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