

12x5 and Rolling Stones No. 2

ALO

Andrew Loog Oldham probably does not get the credit he deserves for forming the early and lasting image of the Stones as the bad boys of rock and roll. One of his primary vehicles for doing this was through the early album art produced for Rolling Stones albums. He invited controversy with his liner notes and he legitimized the Stones role in the Swinging London scene by having a well-established artist like David Bailey photograph the Stones for the second US and second UK releases.

Oldham's album covers set the Stones on the course of courting controversy over the years. In the early days it was his intentional design. It began with the record company and Oldham's controversial insistence on leaving their first album nameless. It continued on their second UK release with Oldham's screed on the back of the album. Every record tells a story and the album cover is an integral part of that story. That started in earnest with Rolling Stones No. 2. Putting a Stones album out was already complicated.

And It Was About To Get More Complicated

Things were getting complicated with Rolling Stones album releases on opposite sides of the Atlantic. In the UK the Stones first album was followed by the extended play (EP) 5X5, released August 14, 1964. The title was an obvious and unimaginative play on words, five tracks played by five band members. Notice no title or band name on the front of the cover.

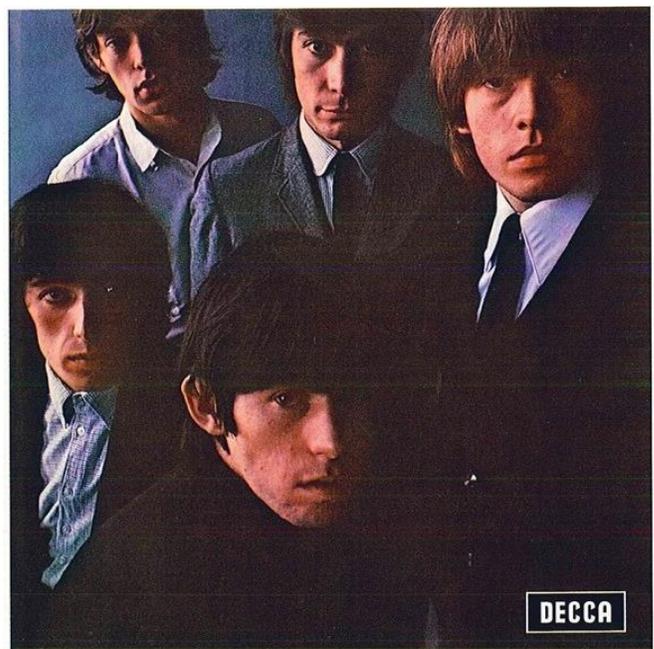
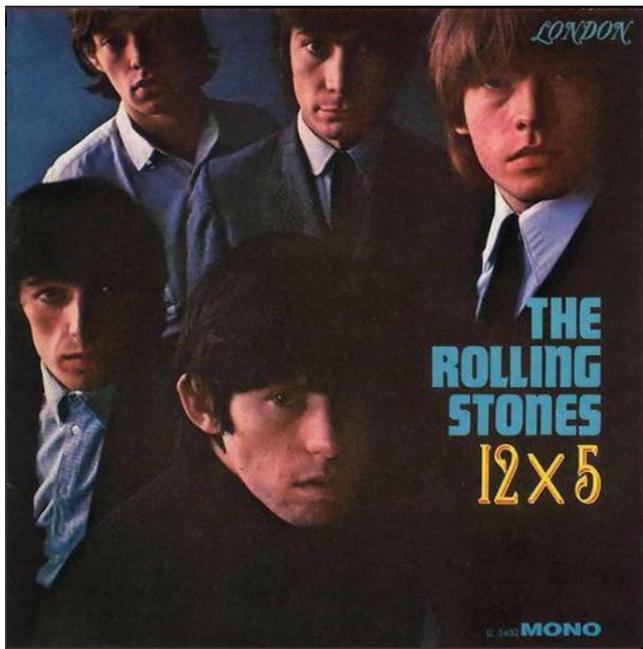


Oldham said, "5x5 was culled from the Chess sessions. By way of saying thank you to you their friends and fans, I wrote in the sleeve notes we have included an extra track on this latest disc outing. I should've added the thank you to Elvis Presley for being as pretty as Natalie Wood and giving me the bonus idea via his five-pronged 1957 jailhouse rock soundtrack EP."

London, the US branch of Decca said EPs were not popular in the US and they declined to release it. So. London made a US album called *12x5*, playing off the EP title, and they released it October 14, 1964 to coincide with their second US tour. It included the 5x5 tracks together with some tracks that would appear on the second UK album as well as some odds and ends from single releases. Then *Rolling Stones No. 2* came out January 15, 1965. They nearly had the same album cover, even that got complicated as Oldham continued

his image building campaign in the UK that included no title or band name.

This continued the pattern of the first releases in the UK and US. The same cover art was used. The US version had a title and the band name. The UK version did not. This time the US version was released first. The two albums had four songs in common and eight unique to each version. Early fans of the Stones on opposite sides of the Atlantic were experiencing the band differently.



Iain Chambers said, "The group, their music, the album cover and photographer stand together on the threshold of what Time magazine would later call 'swinging London.' Together these elements represent a defining moment in an emerging cultural milieu." That moment arrived with the covers of *12x5* and *Rolling Stones No. 2*.

'Swingin' London,' David Bailey, and the Stones

David Bailey is an English photographer who worked for British Vogue in the 1960s. He photographed the likes of Jean Shrimpton, The Beatles and Andy Warhol, capturing the exciting and modern swinging fever that was gripping London and New York at the time. He was that rare photographer whose own fame rivalled that of his subjects. His life as a young artist in Swinging London inspired Michelangelo Antonioni's 1966 film *Blow-Up*. Bailey had a pronounced passion for music photography. He may have been the first important photographer to shoot the Rolling Stones. His cache helped establish them as icons of music, fashion, sexuality and danger.

Bailey credits Oldham with helping the band pull together its tougher, more street-savvy image. He said, "I love Andrew Loog Oldham. He was a Rolling Stone...he was possibly as important to the Stones at that point as what they were doing themselves."

Bailey's girlfriend, Jean Shrimpton, introduced him to Mick Jagger who was dating Jean's sister Chrissie while he was still attending the London School of Economics. Bailey was struck by Jagger's lips and would irritate Jagger by suggesting "that his mother used to stick him to store windows while she went shopping."

Bailey recalls, "Shortly after we met Mick asked me to take him to a posh restaurant. I think he liked my lifestyle, especially all the girls, although I was then much more of a bad boy than he was. In fact, Mick lived with me for a little while when he had nowhere to stay in London,,,,I decided to go to a place called the Casserole down on the King's Road. I remember that Mick paid, which was unusual in those days because back then he never paid for anything."



Former location of the Casserole at The Wanted Man on King's Road

Bailey continues, "I told him to leave a tip and he said: 'Leave a tip? What the fuck for?' I said it was normal practice and suggested he leave a 10-shilling note, one of those old brown banknotes. Mick put the 10-bob note on the plate, but as we were putting our coats on, I noticed his hand slip out and put the 10 shillings back in his pocket."



The Casserole is recalled as a cheap Soho restaurant at 328 Old Church Street off of the King's Road opposite Paulton square. More reliable sources put it at 328 King's Road. There was a club in the basement called the Gigolo, a gay club that didn't have a license to sell alcohol. Little photographic evidence of the

Casserole seems to exist but this photo of Bailey and Christian the lion having lunch with model Emma Breeze and friends at the Casserole restaurant on King's Road, London says a bit about Swinging London of the time. The lion cub was bought in Harrods' pet department in November 1969. The establishment closed in the late seventies. Posh would seem to be relative to the time and income of the visitors.



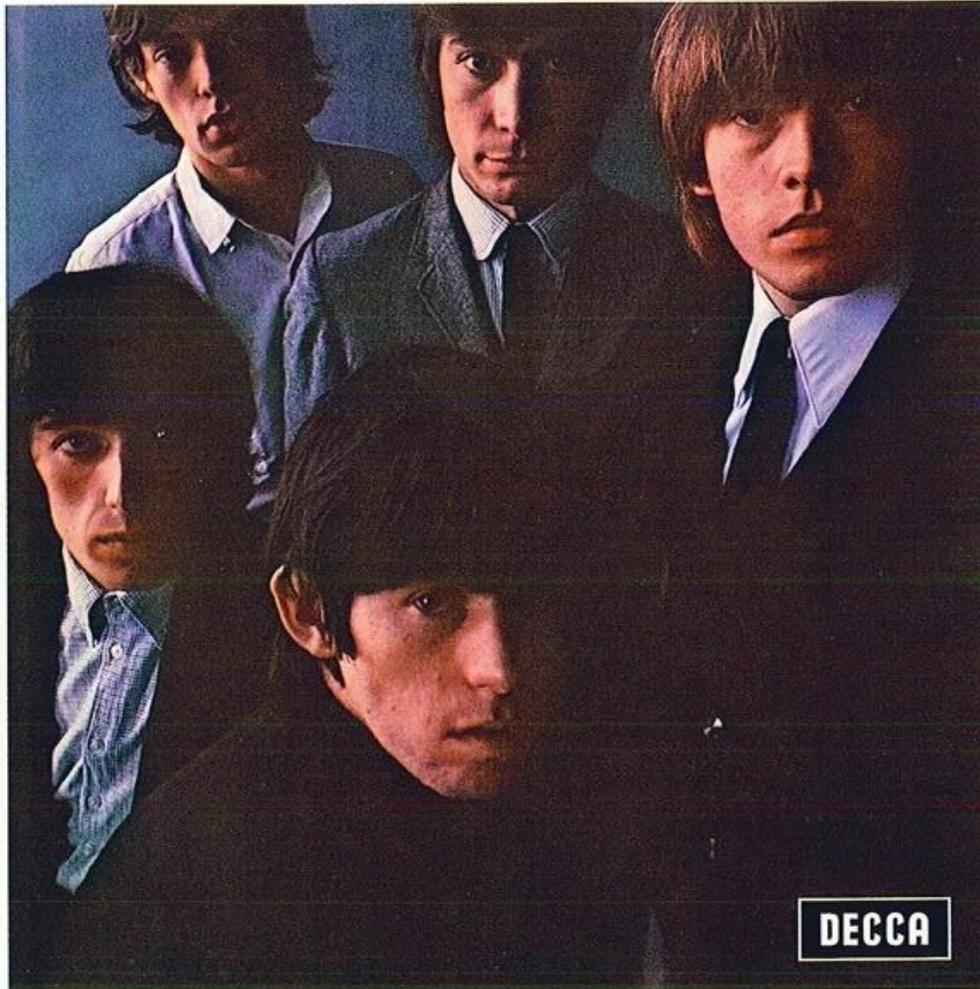
Bailey was heavily involved in the visual presentation of the Stones. He created album covers for *The Rolling Stones No. 2*, *Out of Our Heads*, *Get Yer Ya-Yas Out* and *Goats Head Soup* albums. He took Mick to meet Warhol at Baby Jane Holzer's home. Google David Bailey and images of Mick Jagger, John Lennon, and Paul McCartney, Andy Warhol, Queen Elizabeth, Jean Shrimpton, Penelope Tree, and countless others, pop up.

The Cover

The cover is a photo of the band taken by David Bailey, probably in the late summer or early fall of 1964. One writer said, Bailey established a subversive style of portraiture early on, often placing his famous subjects against simple white backdrops, crowded into square frames to project a new generation's energy and attitude. Other than the white backdrop that is exactly what Bailey did for this cover shot.

The photo is a close up of the five members of the group against a blue background that grows progressively darker from left to right. In the back row, Jagger appears with his collar

unbuttoned at the left. Charlie Watts is in the center flanked by Brian to his right. Both, surprisingly, wear ties. Keith Richards is in the foreground with Bill Wyman in a buttoned collar to his left. The photo was taken in Bailey's studio.



Another writer describes the photo saying, the band gazes out with expressions straight from a prison movie. Keith Richards, acne ablaze, appears to be gazing into some sort of existential abyss, while Jagger looks hung over or stoned, and Charlie Watts resembles a psychotic hit man who thoroughly enjoys his work. Bill Wyman has

a 'better lock up your daughter' stare, while Brian Jones sports an 'is this how a normal person would look for a photo?' stare. This was not *With The Beatles* for sure.

A third writer has opined that this is the best value David Bailey photo you will ever find. The Rolling Stones did not put their name on the cover, so you get to just enjoy the admittedly relatively unpleasant mugs of Jones, Richards et al. in all their glory. To get a 12" by 12" photo by Bailey anywhere else is going to cost you a lot more money than this album would.

The cover photo for *The Rolling Stones No. 2* is the same one used for *The Rolling Stones 12x5*.



The major difference was neither the name of the group nor the title of the album was used on the front of *No. 2*, an idea Oldham developed with the first album. Both appear on the rear of the cover.

Bailey was a very close friend of Jagger by this time. He says he deliberately positioned

Jagger at the back, "I put Mick there deliberately. I didn't want the others to think he was getting special treatment because he was a friend of mine."

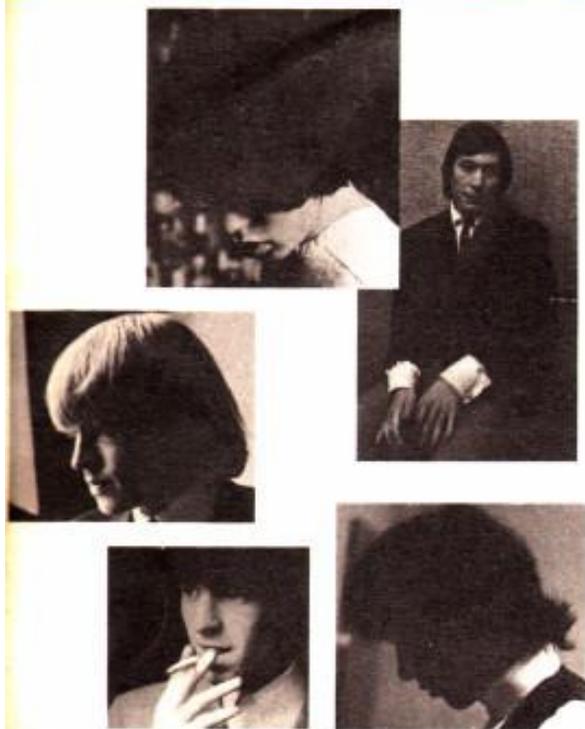
Oldham said, "The cover contained neither the name of the group nor a title, and this time, unlike the first time out, Decca did not object. In America, where I had no cause to be so commercially compulsive, the same work would be titled *The Rolling Stones-12x5*....the zit-grandised orphanesqued cover photo of the group was taken by Mick's new best mate, David Bailey...So David Bailey knew exactly what this brand of op was all about—he'd been one of the crew who invented the mold and didn't need any instruction from me...Besides, if I'd turned up at his studio for the shoot he might have reconsidered not sending me the bill. And this was not cheapness on my part...I just though you couldn't put a price on David Bailey taking your picture unless he chose to name it."



Alternate shot from the Bailey session

Rear Covers

On the back of No. 2 are five black and white portraits, one for each of the Rolling Stones. Jagger appears at the top, then clockwise we find Watts, Wyman, Richards, and Jones. These photos were taken by Bailey, presumably at various times. The band and album names appear in black font on a white background. These are accompanied by a long and controversial text by Oldham and a track list. Constantly looking for new ways to attract publicity Oldham



It is the summer of the night London's eyes be tight shut all but twelve peepers and six hip malchicks who prance the streets. Newsbooks strewn and grey which waits another day to face its dirty counterpane the six have been sound tall journey made to another sphere which says realities in eight months or a year.

Some is over back eight visions clear and dear. Friends, here are your new groovies as please a-bound to the sound of THE ROLLING STONES. We walk past flat-black "There's a femme in a hood". "Come on lov", says Bill, "give us a kiss of Christmas", "for why I should," say she, "You back ain't mistakes, with hair like that you should wear skirts, not skirts!" What about Charles? It says Mick, "I am Charles!" says she—"ah dear" toled again said Keith, when said a wit, "she'd have kissed you in Richmond".

Well, my goodies, what about Richmond? With its grass green and happy scene from which the Stones entered. The city in these days of May has have you heard of STONES, a new groupie who look wild and good. Their music is Berry-chuck and all the Chicago flavors. Travel to Chicago and ask the matchek pebbles where is Howlin' Wolf! Be he be not the one with Cheyenne Radio. Oh my goodie back to your widow say. Meanwhile back in Richmond, THE STONES have grown and people come for far and wide to hear the STONES.

"Somewhat like the Mad Piper" one mal observed, "What a wit!" said Keith. A day in May at Richmond came to the town, two shovels to parties with ideas pretty for THE STONES. Easton and Oldham asked they went. The rest is not history as I'll tell you but it.

Records followed as old fame, Beatles wrote a song for them that got to number ten. Tours of the country and fare at large THE STONES were here, and we'll be back

with you when break commercial is over. (This is THE STONES new disc with). Gait deep in your pockets for 100 to buy this disc of groovies and fancy mors. If you don't have bread, see that blind man knock him on the head, steal his wallet and live and behold you have the food, if you put in the boot, good, another one sold!

Back to the show, all was on the go, fame was having its tail of sweat and grime of a million dimes, ah! What a lovely war. Man, Easton called a meet one day. Stones arrived. "Colombus went to America, so good well", so we work, naturally. They went you in France, in Germany you can dance. Ah, Brian, no need to grow a headache. That's all over, it's different now—

come on, just you see.

So see we did, all over the globe, here and there. I remember when we arrived one day at a town called Kockle-le-Zoute. Imagine my surprise and of the plane we got that Charlie had on the same suit, "Newer mind", said Mick, "go to your analyst, he'll sort you out".

So off we went, Charlie and me. The doctor knew the scene. "Change your tailer", said he, as he handed us a bill for 50 gils. "Ah", said Keith, who is quite a wit, "such is fame". So now it's time to pardon as my personal cut with no longer. What to say of the back of this bag of groovies. I could tell, tale of talent, fame and fortune and stories amold of how these two peepers lives, that is, to you have taken goodness by storm, star you with well-worn clothes, compare them to Wagner, Stravinsky and Paganini. I could say more about talent that grows in many disciplines. To their play and their story, let the trumpets play. Hold on there, what I say is from the core of this malchik. To this groupie that I have grown with and lived with... Dear Mick, Keith, Brian, Bill and Charlie—please autograph this big I send you 'cause man, that's the sign of a real fan!

Andrew Long Oldham

MONO
LK 4661

THE ROLLING STONES NO.2

Jack Nitzsche plays piano on Down Home Girl and Nitzsche/Krone on Pain in My Heart. Jan Stewart plays piano on Everybody Needs Somebody to Love and What a Shame and organ on Time is on my Side.

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



Reg. Trad. Mark
THE DECCA RECORD COMPANY LTD. LONDON
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- SIDE ONE
1. EVERYBODY NEEDS SOMEBODY TO LOVE
 2. DOWN HOME GIRL
 3. YOU CAN'T CATCH ME
 4. TIME IS ON MY SIDE
 5. WHAT A SHAME
 6. GROWN UP WRONG

- SIDE TWO
1. DOWN THE ROAD APIECE
 2. UNDER THE BOARDWALK
 3. I CAN'T BE SATISFIED
 4. PAIN IN MY HEART
 5. OFF THE HOOK
 6. SUZIE-Q

Cover photograph: David Bailey
Arranged by The Rolling Stones
Produced by ANDREW LOOG OLDHAM for Impact Sound

encouraged potential buyers who are too hard up to buy the record to go and mug a blind man. We'll return to that controversy below.

The rear of the US version is entirely different. It has a monochrome group portrait taken during the same session that produced the front cover photo. Wyman appears at the far left and is followed by Richards, Jagger, Watts and Jones. The album title and band name are repeated on the back above the portrait. Oldham has a different set of sleeve notes on the US version and the track list varies as well.

This long-playing record may be played on any phonograph that is designed for long-playing recordings (33 1/3 r.p.m.). This record will play satisfactorily on all phonographs including those designed or adapted to play stereophonic records, on stereophonic equipment, the musical sound obtained through the utilization of multiple channels will greatly enhance your listening pleasure. (also available in Stereo, PS-407) LL 3402

12x5

THE ROLLING STONES



SIDE ONE

AROUND AND AROUND
(Chuck Berry-BMI-3-00)
CONFESSIN' THE BLUES
(Sham; Brown-ASCAP-2-45)
EMPTY HEART
(Nanker Phelge-BMI-2-35)
TIME IS ON MY SIDE
(Norman Meade-BMI-2-50)
GOOD TIMES, BAD TIMES
(Jagger; Richards-BMI-2-28)
IT'S ALL OVER NOW
(B.&S. Womack-BMI-3-20)

SIDE TWO

2120 SOUTH MICHIGAN AVENUE
(Nanker Phelge-BMI-2-08)
UNDER THE BOARDWALK
(Resnick; Young-BMI-2-45)
CONGRADULATIONS
(Jagger; Richards-BMI-2-25)
GROWN UP WRONG
(Jagger; Richards-BMI-2-04)
IF YOU NEED ME
(Bateman; Pickett-BMI-2-00)
SUSIE Q
(Broadwater; Lewis; Hawkins-BMI-1-59)

I like to think of The Rolling Stones first as friends, secondly as artists. As artists they are a great stimulant; their growth never stops; each step in forward and the 'stones' are perfectionists in every area they enter.

It has been my pleasure to have a great personal rapport with the group, and working with them has made business a pleasure. Rather than clutter up this sleeve with well-worn cliches concerning their achievements, I will come straight to the point.

This is the new ROLLING STONES album, and it's the best they've ever done (except for the one they're about to make).

ANDREW LOOG OLDHAM

Cover Photography: David Bailey
Arranged by: THE ROLLING STONES
Producer: ANDREW LOOG OLDHAM
for Impact Sound

PRINTED IN U.S.A.

Oldham's No. 2 Screed

A Snippet from A Clockwork Orange by Anthony Burgess

The Luna was well up now, and we could viddy this cottage fine and clear as I eased up and put the brake on, the other three giggling like bezoomny, and we could viddy the name on the gate of this cottage veshch was HOME, a gloomy sort of a name. I got out of the auto, ordering my droogs to shush their giggles and act like serious, and I opened this malenky gate and walked up to the front door. I knocked nice and gentle and nobody came, so I knocked a bit more and this time I could slooshy somebody coming, then a bolt drawn, then the door inched open an inch or so, then I could viddy this one glazz looking out at me and the door was on a chain. "Yes? Who is it?" It was a sharp's goloss, a youngish devotchka by her sound, so I said in a very refined manner of speech, a real gentleman's goloss:

Are Oldham's words word art or what? It would appear they are more or what than word art. R. Kearsely of Leeds wrote to Melody Maker on 6 February 1965 to suggest, "Mr. Oldham should remember he is recording the Stones and not his ego." Wyman said, "When you read Oldham's sleeve notes you certainly realize he was on another planet." "I'm delighted with the record, but amazed at the drive! Andrew Oldham has written on the back. All I can say is people have been locked up for less than this," wrote Broderick Beauchamp to the Record Mirror on 30 January 1965.

Let us allow Oldham to explain himself. Oldham said "I had written the sleeve notes for the Stones second album in the bath for laughs, seeing how close I could skate to the land of Anthony Burgess. There was no concerted effort to be controversial, I was just doing what came naturally to me at that time, the violent rhetoric I didn't give a second thought too. I was just very busy being me. The result would be surprisingly rewarding in terms of publicity, coverage and outrage.

Here are the liner notes as found on the original *No. 2*. The red lines were the source of the controversy and were removed from subsequent album covers.

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

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

Well, my groobies, what about Richmond?
With its green grass and hippy scene
from which the Stones untaned. The cry
in those days of May was have you heard
of STONES, a new groupie who look wild
and good. Their music is Berry-
chuck and all the Chicago hippies.
Travel to Chicago and ask the malchek
plebbies where is Howlin' Wolf?
Be he be not the one with Cheyanie
Bodie. Oh my groogle back to your window
box. Meanwhile back in Richmond, THE
STONES have grown and people come from
far and wide to hear the STONES
"Somewhat like the Pied Piper",
one mal observed. "What a wit",
said Keith. A day in May at
Richmond came to the treen, two
showbiz genties with ideas plenty
for THE STONES, Easton and Oldham
named they were. The rest is not
history so I'll tell you about it.
Records followed so did
fame, Beatles wrote a song for htem
that got to number ten. Tours

of the country and fame at large THE STONES were here, and we'll be back with you when break commercial is over. (This is THE STONES new disc within. Cast deep into your pockets for loot to buy this disc of groovies and fancy words. **If you don't have bread, see that blind man knock him on the head, steal his wallet and lo and behold you have the loot, if you put in the boot, good, another one sold!**)

Back to the show, all was on the go, fame was having its toll of sweat and grime of a million dimes, ah! What a lovely war, Man, Easton called a meet one day; Stones arrived. "Columbus went to America, so shall we!", so we went, naturally. They want you in France, in Germany you can dance. No, Brian, no need to grow a moustache. That's all over, It's different now – come on, just you see.

So see we did, all over the globe, here and there. I remember when we arrived one day at a town called Knokke-le-Zoute. Imagine my surprise and of the plane we got that Charlie has on the same suit. "Never mind", said Mick, "go to your analyst, he'll sort you out".

So off we went, Charlie and me. The doctor knew the score. "Change your tailor", said he, as he handed us a bill for 50 gins. "Ah", said Keith, who is quite a wit, "such is fame". So now it's time to ponder as my penmind can write no longer. What to say on the bag of this bag of groovies. I could tell, tale of talent, fame and fortune and stories untold of how these teen peepers

(eyes, that is, to you) have taken
groupdom by storm, slur you with
well-worn clichés, compare them
to Wagner, Stravinsky and Paramour.
I could say more about talent that
grows in many directions. To
their glory and their story, let the
trumpets play. Hold on there, what
I say is from the core of this
malchik. To this groupie that I have
grown with and lived with . . .Dear
Mick, Keith, Brian, Bill and Charlie –
please autograph this leg I send you
'cause man, that's the sign
of a real fan!

Andrew Loog Oldham

Oldham's rant on the US album was not so much controversial or Clockwork Orangish as it was self-serving. The notes said:

"I like to think of The Rolling Stones first as friends, secondly as artists. As artists they are a great stimulant: their growth never stops: each step is forward and the 'stones' are perfectionists in every area they enter.

It has been my pleasure to have a great personal rapport with the group, and working with them has made business a pleasure. Rather than clutter up this sleeve with well-worn clichés concerning their achievements, I will come straight to the point.

This is the new ROLLING STONES album, and it's the best they've ever done (except for the one they're about to make).

ANDREW LOOG OLDHAM

For contrast, the sleeve notes to the UK EP 5x5 appear below.

"There can be no doubt about the tremendous commercial impact the Rolling Stones have made during the past year. The reception to the groups' recent L. P. surprised everybody when it shot to No. 1 in the L. P. charts in the first week of release and stayed there for 30 weeks; it also reached no. 19 in the single charts. This new E. P. was recorded in Chicago during their recent American tour and is yet another showcase for their exciting vocalizing and unique instrumental sound. And by way of saying "thank you" to you, their friends and fans, we have included an extra track on this their latest disc outing. Andrew Loog Oldham"

PS the first LP spent 12 weeks at the top of the charts not 30.

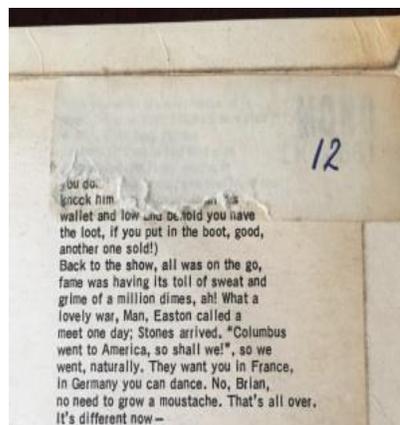
The Controversy

Oldham, the Stones manager, caused the establishment's spine to shudder with his sleeve notes. Written in the style of *A Clockwork Orange*, a book that was all the rage at the time, he jokingly encouraged fans to mug a blind man to get the cash to buy the album.

About a month after the album's release, Mrs. Gwen Matthews, secretary of the Bournemouth Blind Aid Society, took offense to the suggestion that the blind might be a ready source of cash for Stones fans who could not afford the album. Mrs. Matthews was quoted in the press saying "They're horrible. It's putting ideas into people's heads. I'm writing to Decca to ask them to change the cover." And change the cover they did. Sir Edward Lewis, Chairman of Decca Records played dumb. "I am told that this inscription was meant to be humorous, but I'm afraid this jargon does not make sense to me." Sir Lewis recalled the offending album sleeves and placed a sticker over the offending paragraph.

with you when break commercial is over. (This is THE STONES new disc within. Cast deep in your pockets for loot to buy this disc of groovies and fancy words. If you don't have bread, see that blind man knock him on the head, steal his wallet and low and behold you have the loot, if you put in the boot, good, another one sold!) Back to the show, all was on the go, fame was having its toll of sweat and grime of a million dimes, ah! What a lovely war, Man, Easton called a

MONO
LK 46



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MONO
LK 4661

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

Politicians got involved as well, the subject was even raised in the House of Lords. Lord Conesford asked the Director of Public Prosecutions whether the sleeve constituted "a deliberate incitement to criminal action." Oldham takes up this story. "Questions were being asked in the House of Lords about my sleeve notes, particularly in reference to my recommendation that Stones fans take up mugging blind people to secure the funds to purchase their records! The National Association for the Blind were in a visible uproar and Lord Conesford demanded to know 'what government's action' was planned to remove the offending notes. The Home Office stated that there was no evidence that these words had been published in circumstances constituting a criminal offense. Even a Decca jaffe Sir Edward Lewis made a rare public statement...I was thrilled by the uproar but it hadn't really been

thought out at all; I was just lucky enough to be standing in the right place in the right mind. The publicity definitely helped draw attention to the second album, which with the group's next step into casual brilliance won over another horde of fans."

Tracklistings

The *Rolling Stones No. 2* followed the first album's tendency to largely feature R&B covers. It does, however, include three original compositions from the still-developing Mick Jagger/Keith Richards songwriting team, known at times as Nanker Phelge. Most of the album was recorded in the US, an unusual move for a British band at that time. The US tracks came from Chess studios in Chicago and RCA studios in Hollywood. The *Rolling Stones No. 2*'s tracklisting would largely be emulated on the upcoming US release of *The Rolling Stones, Now!*. *12x5* has four Stones' compositions.

12x5		Rolling Stones No. 2	
Side 1	Side 2	Side 1	Side 2
Around and Around	2120 South Michigan Avenue	Everybody Needs Somebody to Love	Down the Road Apiece
Confessin' the Blues	Under the Boardwalk	Down Home Girl	Under the Boardwalk*
Empty Heart	Congratulations	You Can't Catch Me	I Can't Be Satisfied
Time Is on My Side	Grown Up Wrong	Time Is on My Side*	Pain in My Heart
Good Times Bad Times	If You Need Me	What a Shame	Off the Hook
It's All Over Now	Susie Q	Grown Up Wrong*	Susie Q*

Track listings for the two albums, * indicates a track common to both albums

Stones Album Art Launches

Nicholas Wright, photographer for the first Stones album, gave way to the talented and famous David Bailey. Bailey's photo announced that the Stones had become part of Swinging London. They would not turn back. In the decades ahead the Rolling Stones album art would include the work of many of the most famous people in their fields. The controversy that attended the Stones first two UK albums was another trend that would continue through much of the Stones future album art.

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