

# Music



(From left)  
Charlie Watts, Keith  
Richards, Bill Wyman,  
Mick Jagger, and  
Ronnie Wood in 1982

## EW's Ultimate Rolling Stones Playlist

As the legendary rock band turns 50 this month, we celebrate their semicentennial with a look beyond the hits to the deep cuts, killer one-offs, and sentimental favorites

THE TRADITIONAL gift for a 50th anniversary? Gold, of course. But Jagger & Co., whose 29 studio albums and countless comps have earned them platinum status dozens of times over, are hardly traditionalists—even well into their 60s (and, in drummer Charlie Watts' case, 70s). To a victory lap that includes a slew of new books, a freshened-up logo, and a slated 2013 tour, we add our own highly subjective tribute.

- **"THAT'S HOW STRONG MY LOVE IS" (1965)** It's hard to mess up Tennessee soul singer O.V. Wright's classic plea (Otis Redding certainly didn't). Still, the Stones bring their own organ-drenched fire to it; less tender than Otis, Mick just *burns*.
- **"HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?" (1966)** Bill Wyman's bass, coupled with the bright brass

of an added horn section, takes the melodic lead on this fuzzy and rollicking toe-tapper.

- **"I AM WAITING" (1966)** A foreboding jangler that hinges on Mick's hauntingly opaque lyrics and Brian Jones' Appalachian dulcimer, it's a veritable *Waiting for Godot* campfire jamboree.
- **"BACKSTREET GIRL" (1967)** Mick murmurs to his mistress so

sweetly in this delicate, seesawing lullaby, she probably doesn't even notice that he's basically telling her to stay away from his wife and his life.

→ **"SHE'S A RAINBOW" (1967)** The Stones' stab at psychedelia, *Their Satanic Majesties Request*, is often dismissed as a lame *Sgt. Pepper* knockoff (Keith Richards himself called it "a load of crap"). But this exuberant strings-drenched ode to a girl who "comes in colors everywhere" is the band's rare purely joyful love song, with barely a trace of irony or snark.

→ **"JIGSAW PUZZLE" (1968)** Jagger rarely got as surreal as he did on "Jigsaw," his street-level chronicle of a colorful freak parade—tramps, gangsters, an "outcast" bishop's daughter—draped in shock waves of rubbery guitar.

→ **"STRAY CAT BLUES" (1968)** Spiky guitar licks and Charlie's up-in-the-mix hi-hat propel *Beggars Banquet's* evilly rocking (and arguably just plain evil) tale of sex with a 15-year-old girl. "No hanging matter"? Save it for the judge, Mick!

→ **"NO EXPECTATIONS" (1968)** Though no one knew that this quietly devastating ballad would be Brian Jones' last significant contribution to the band before his death (that's his mournful, shimmering slide guitar), Jagger's words were a fitting accidental epitaph: "Our love was like the water/That splashes on a stone/Our love is like our music/It's here, and then it's gone."

→ **"COUNTRY HONK" (1969)** We could spend all day discussing whether this countrified version of "Honky Tonk Women" is actually better than its classic hit-single sibling. How does next Wednesday work for you?

→ **"YOU GOT THE SILVER" (1969)** Keith saunters through this slide-guitar tornado like the world's drunkest tumbleweed, channeling his future self with the cocksure rasp of a dangerously lovable rascalion.

→ **"MONKEY MAN" (1969)** There's debate over what this ferocious *Let It Bleed* track is about: sex, junkies, or actual monkeys? Since it's the Stones, the answer's probably all of the above.

Nicky Hopkins' opening piano notes lead into one of Keith's most savage guitar riffs. No wonder Scorsese chose it to soundtrack Ray Liotta's coke-fueled freak-out in *GoodFellas*.

→ **"CAN'T YOU HEAR ME KNOCKING" (1971)** The first half is pure decadence: Mick singing about satin shoes and cocaine eyes while Keith skins his knuckles on filthy staccato riffs. The second is a rarer side of the Stones—a sax-and-congas instrumental jam that tries to out-Santana Santana.

→ **"MOONLIGHT MILE" (1971)** One of their most indelible ballads, this spare *Sticky Fingers* closer (working title: "Japanese Thing") dives beneath the surface glamour of the rock & roll life, with Jagger wearily singing, "The sound of strangers sending nothing to my mind/Just another mad, mad day on the road."

→ **"TIME WAITS FOR NO ONE" (1974)** Here the Stones set the



The band in 1968

metronome to "Latin jazz," and Mick Taylor switches up his customary blues licks, delivering a soaring salsa-fied solo—before delivering his letter of resignation to the Glimmer Twins.

→ **"WHEN THE WHIP COMES DOWN" (1978)** With a shift in both personnel (Ronnie Wood now a full-time member) and cultural perspective (punk and disco filling the airwaves), the Stones embrace both, offering a hefty rocker from the point of view of a gay New York City transplant who trades in garbage or sex—or both!

→ **"LITTLE T&A" (1981)** From the opening riff that plays like the bastard child of a boozy one-night stand between "Satisfaction" and "Start Me Up"—and going by the lyrics, it may well be—to the last scraggly vocal, this 4 a.m. rocker is Keith at his debauched best. Which, of course, means his very, very worst.

→ **"YOU DON'T HAVE TO MEAN IT" (1997)** Leave it to Keith (again) to provide one of *Bridges to Babylon's* few highlights—and offer a peek at the island-rogue persona Johnny Depp would go on to swipe for the soul of Jack Sparrow. By Jason Adams, Kyle Anderson, Clark Collis, Leah Greenblatt, Chris Nashawaty, and Josh Rottenberg



Jagger and Richards  
in the late '90s

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