

Interesting to note that they refer to the film using “The Rolling Stones’ original version” of the song “Out Of Time” ... which really isn’t true. Instead of the original from 1967 (one of my all-time favorites), which probably would have fit the timeline of the film a whole lot better, they used instead the far-inferior orchestrated version that appeared on the “Metamorphosis” album, which was released as a single by Allen B. Klein as a means of cashing in on The Stones’ catalog in 1975 after they formed their own record company, Rolling Stone Records. (Again, something that just doesn’t fit into the timeline presented in the film and the events of 1969.) kk

Much more from Harvey Kubernik on the “Hollywood” soundtrack ... and “Out Of Time” in particular ...

Hello Kent:

Just back from seeing this movie.

I first encountered Quentin Tarantino circa 1987 at the video store he was working in, then chatted with him around 1989 at the Club Lingerie in Hollywood when comedian and monologist Rudy Ray Moore performed. I had arranged a radio interview for Rudy on KPCC-FM in Pasadena and drove him to the venue from the Hotel Dunbar in downtown Los Angeles.

Haven’t talked to Tarantino this century, last was sitting with him at museum in L.A. film tribute to director/producer Roger Corman. Loved his soundtracks to "Pulp Fiction" and "Jackie Brown," and will always give him kudos for licensing my neighbor Bobby Womack's "Across 110th Street" for the front and back end screen credits to "Jackie Brown."

Thought you might like to read some background about the Rolling Stones' "Out of Time" heard in QT's latest film but not on the retail soundtrack.

Best,

Harvey Kubernik

QUENTIN TARANTINO’S *ONCE UPON A TIME ... IN HOLLYWOOD* SOUNDTRACK The Rolling Stones "Out Of Time"

By Harvey Kubernik © 2019

Quentin Tarantino’s *Once Upon a Time ... in Hollywood* showcases 1969 Los Angeles and planet Hollywood.

Highly effective on screen and the soundtrack are era-specific deejay intros from famed KHJ radio personalities The Real Don Steele and Humble Harve dovetailing product advertisements and weather reports from 1969.

There are several recordings broadcast in the movie but not incorporated in the soundtrack: Aretha Franklin’s “The House that Jack Built,” Otis Redding’s “I Can’t Turn You Loose,” “Soul Serenade,” courtesy of Willie Mitchell, Billy Stewart’s rendition of “Summertime,” and the potent screen-only inclusion of The Rolling Stones’ “Out of Time.”

The “Out of Time” heard in the movie’s score takes on prophetic significance and is a telling musical sequence foreshadowing the celluloid tale’s murderous task ending. The initial media announcement earlier in 2019 of the *Once Upon a Time in Hollywood* soundtrack album had listed the addition of the Rolling Stones’ “Out of Time” culled from the epochal Stones’ *Aftermath* UK edition, cut in Hollywood at RCA Studios in 1966, produced by their manager and liner note flapsmith, Andrew Loog Oldham. An edited version also appears on the Stones’ 1967 album *Flowers*.

The actual “Out of Time” eventually implemented in *Once Upon a Time in Hollywood* is from their *Metamorphosis* compilation album of 1964 - 1970 outtakes, tracks and alternate versions, produced by Andrew Loog Oldham and Jimmy Miller, issued in June 1975 by ABKCO Records.

This “Out of Time,” was done in England at Pye Studios April 27 - 30, 1966, produced by Mick Jagger for Oldham, featuring singer Chris Farlowe, for which Jagger recorded a reference vocal for the artist he was producing on a backing track comprised of English session musicians including guitarists Jimmy Page and Big Jim Sullivan, and overdubbed horn section assembled from the Ronnie Scott jazz club bandstand.

The result featuring Chris Farlowe was a number one UK hit single for Oldham’s Immediate Records label.

In July of 2018, I interviewed Andrew Loog Oldham and he reminisced about both his “Out of Time” studio endeavors.

"In one of my dreams that did not come true, Mick and Keith and I were gonna be Holland-Dozier-Holland for Immediate. That was the original idea. But it didn't work out. Everybody got extra busy, whatever. But that was one of the original thoughts behind it. Mick did a wonderful job on Chris Farlowe's 'Out of Time' and his album. Expensive. 12,000 pounds. A lot of money then. The price of a Rolls Royce Phantom V. "It was also Mick's first production with me for my label Immediate. The only reason Mick, Keith and I started to produce together was that we like to do things the Beatles hadn't done.

"There came a settlement between the Rolling Stones and Allen Klein in the early seventies that I didn't know much about. 1973 or '74. I was living in Paris with my wife Esther. We got together with Mick and Bianca. Mick was meant to be settling with Allen Klein. Mick was gonna deliver great tracks and stuff that would make a great last album of the deal between the Stones and ABKCO. And then Mick and I were supposed to get together in New York to mix it and this was the album that would become *Metamorphosis*.

"I was not privy to what was going on. But Mick obviously changed his mind and delivered a bunch of lesser stuff to Allen Klein. It was just abysmal.

"In an attempt to not only rescue the album but make it complete, a full album, when I used to do Andrew Loog Oldham Orchestra recording sessions for Decca, when say 2 hours and 10 minutes was gone out of the 3 hours allotted, I would have done the tracks, whether it be a Four Seasons album, Beach Boys, Rolling Stones' songbook, and I would have 50 minutes left with, you know, 16 musicians. Which included Jimmy Page, John Paul Jones, and I would then record anything I wanted, something new I was working on, or more often than not, doing elaborate demos of songs that Mick and Keith had written. So that makes up five or six things that are on side one of *Metamorphosis*. The Rolling Stones are not playing on them. It's just Mick and Keith doing some vocals. Same is true of 'Out of Time.'

"Then I remembered that Mick had done a reference vocal for Chris Farlowe for 'Out of Time.' So I let Allen have it for *Metamorphosis* 'cause we needed a decent song. I mixed that and added a lot of people from Connecticut, bass players and background vocals that I used on a Donovan session. Same year. And that went onto the album with the Jimmy Miller-produced 'I Don't Know Why.'

"Stuff they worked on and not bothered to finish. For example, the version of Stevie Wonder's 'I Don't Know Why' which was recorded on the night Brian Jones died. The 'I Don't Know Why' that they recorded at Olympic, the night that dear Brian died, was like 1:30. Right?

"When I was putting together *Metamorphosis* in New York at the Record Plant in 1975, John Lennon was next door. Right? And I borrowed the horn people from Elephant's Memory. Stan Bronstein. And John Lennon said to me, 'Use him, man.' And I just suggested, 'I want a Jimmy Miller horn section.' (laughs). "And they did that on 'I Don't Know Why.' And if you listen to it, Mick Jagger repeats the same verse and chorus three times. I just made it 3:40 with the addition of the horn section and the Connecticut musicians. And Allen Klein's classic words to me at the time were 'Don't worry Andrew. I've done the research. You could put shit on a Rolling Stones' record and it would still sell a quarter of a million in America alone.'

"As for the Stones' 'Out of Time' in this movie, maybe Quentin Tarantino is so vinyl anal he was familiar with *Metamorphosis*. Right? Good for him."

In a July 26, 2019 story on *Once Upon a Time in Hollywood* by Armond White in the *National Review*, contrasts the powerful exhibition of the Rolling Stones' "Out of Time" off the UK *Aftermath* in an earlier film from director Hal Ashby, *Coming Home*, with the "Out of Time" utilized in *Once Upon a Time in Hollywood*.

"Tarantino's pop sadism vents the undigested frustration of the juvenile mentality. The hit parade of half-obscure pop tunes is a mere distraction, proof that Tarantino's understanding of pop music — like his understanding of movies — is far shallower than we imagined. The Mamas and the Papa's trenchant 'Twelve Thirty (Young Girls Are Coming to the Canyon)' has been used more felicitously elsewhere, as was The Rolling Stones' 'Out of Time,' which Hal Ashby scored in *Coming Home* so that it expressed the forgotten romance and regret behind Sixties political anxiety."

In a 2004 interview for my book *Hollywood Shack Job: Rock Music In Film and on Your Screen*, Andrew Loog Oldham was enthusiastic about the placement of his *Aftermath* master recording from RCA in *Coming Home*.

"'Out Of Time' I love. It's used twice in the *Coming Home* movie. I do remember, we all have our way of looking at it, survival mode, I am sure I reached Hal Ashby outside the cinema. I got (producer) Lou Adler, who knew him, to connect me. 'I want you to hear me while I still have a lump in my throat. Great. You just blew me away....'

“Not like I had never been moved. I’ve had a moment that will be with me forever. The double use of ‘Out Of Time’ as a political statement and a love statement was just incredible.

“Hal was on location and I reached him. If a piece of art has affected you like that either you want the person to see your eyes or the sound of your voice. And I was able to do it.”

There’ve been a lot of complaints that “Out Of Time” isn’t included on the official film soundtrack CD, especially since it is so prominently featured in such a key scene (and nearly in its entirety in the film.) Interesting background. I first heard this song during the film “Coming Home,” starring Jon Voight and Jane Fonda back in 1978 and it absolutely blew me away. (“What IS this?!?!” I remember saying out loud in the movie theater! Lol I had to find out what it was ... and I had to have it!)

Never heard it on the radio back in '67 ... and wasn't really buying Stones albums at the time ... so it was a completely new discovery for me ... and I have loved the song ever since (and rank it right up there near the top of my all-time favorite Rolling Stones songs.)

The orchestrated version has always bothered me because it just seems to distract from the essence of the song ... although I have mellowed in this regard over the years ... I can actually listen to it now without spastic convulsions ... and thought it sounded REALLY good in the new Tarantino film. (I certainly would have preferred this over the Christ Farlowe version ... it just doesn't have the same impact.) Too bad for me I found myself tuning out the movie to listen to the music ... for MOST people, I think it primarily works the other way around! (kk)