

Bitch

(The Rolling Stones)

[Verse 1]

I'm feeling so tired, can't understand
it

Just had a fortnight's sleep
I'm feeling so stuffed, I'm so
distracted
Ain't touched a thing all week

I'm feeling drunk, juiced up and
sloppy
Ain't touched a drink all night
I'm feeling hungry, can't see the
reason
Just had a horse meat pie

[Chorus]

Yeah when you call my name
I salivate like a Pavlov dog
Yeah when you lay me out
My heart is beating louder than a big
bass drum, alright

[Verse 2]

Yeah, you got to mix it, child, you
got to fix
It must be love, it's a bitch
Yeah, you got to mix it, child, you
got to fix

It must be love, it's a bitch
Alright

Sometimes I'm sexy, move like a stud
Like kicking the stall all night
Sometimes I'm so shy, got to be
worked on
Don't have no bark or bite
Alright

[Chorus]

[Outro]

I said Hey, yeah, get all right now,
get it
Got to be
Hey, I'll get on right now, get it

Hey, hey, hey
Hey, hey, yeah
Hey, hey, hey
Hey, hey, yeah
Hey, hey, hey
Hey, hey, yeah
Hey, hey, hey
Hey, hey, yeah - get on
Hey, hey, hey

Adding to the band's discordant appeal with feminist audiences, "Bitch" was released as a single on April 16th, 1971, one week before the release of Sticky Fingers; yet, it failed to chart, mainly because radio stations declined it airplay because of its title and the lyric's personification of love as a, well, "bitch".

In chronological accordance with the romantic history of Sir Jagger, the idea for "Bitch" more than likely presented itself after his disastrous breakup with Marianne Faithfull in late 1969.

The Stones recorded this song, and many others on the album, at the Stargroves estate in Hampshire, England using their mobile recording unit manned by engineer Andy Johns. According to Johns, the song sounded sluggish until Keith, "put on his clear Perspex guitar and kicked up the tempo." Adding to Keith's contribution, is the big brass sound coming from The Stone's newly established horn section, headlined by Bobby Keys. The combination of those two elements (plus Charlie and Mick's talented performances) produced a track that Richards calls, "the vintage Memphis tribute on Sticky Fingers"

In the same interview, Keith defines the essence of The Stones which, in "Bitch", is on full-display. After discussing how the song's sound originated, Richards summarizes his comments by saying, "If it's done in conviction, if nothing is forced, if it just flows in, then it gives quite an extra kick to it."