

THE ROLLING STONES

Title: Got Live If You Want It!

Label: London

Release Date: 1966

Medium: Album

Availability: Very Good

Venue: Royal Albert Hall, London, England

Recording Date: September 23, 1966

Lineup: Mick Jagger - Vocals
Keith Richards - Guitar, vocals
Brian Jones - Guitar, harmonica

Bill Wyman - Bass
Charlie Watts - Drums

Set List: Under My Thumb
Get Off My Cloud
Lady Jane
Not Fade Away
I've Been Loving You Too Long
Fortune Teller

The Last Time
19th Nervous Breakdown
Time Is On My Side
I'm Alright
Have You Seen Your Mother, Baby
Satisfaction

One of rock's true legends, the Rolling Stones have been superstars since the mid-sixties. Unlike many of their contemporaries, they still are a viable band, recording new material and mounting spectacular tours up to the present. Rock's original bad boys, the Stones' Chicago based blues music and defiant attitude has kept them in the limelight for over sixty years. Next to the Beatles, they were the most successful of the British Invasion bands and their record sales have been astounding, exceeding 200 million records worldwide.

In America, they have charted fifty nine albums, with 38 cracking the pop albums top ten. Nine of those topped the charts, including seven straight studio albums between 1971 and 1981.. To date, they have released one diamond, twenty seven platinum, and fifteen gold certified albums. They have also charted fifty eight singles, with 41 reaching the top forty. Eight have topped the charts, with five certified gold. Their total U.S. album sales as of 2024 are 66.5 million units.

Their British record sales are just as impressive. They have placed fifty four albums in the British pop albums top one hundred. Thirty eight of those cracked the top ten, with 14 topping the chart. They have also charted 62 singles in England, with 23 cracking the top ten. Eight of these have topped the British singles chart. In addition, they have the second highest grossing tour of all time. Since 1989, he band had grossed over 2.5 billion dollars in touring ticket sales.

But the Rolling Stones cannot be defined by record sales and concert revenues. They were a cultural phenomenon right from the start. They were initially marketed to be the antithesis of the Beatles and courted an angry, sometimes evil presence. That image caught up to them in the late sixties with the death of founding member Brian Jones and the disastrous concert at Altamont Speedway. The seventies were a period of serious drug addictions, jet setting, and world weary apathetism. The eighties saw a split between Jagger and Richards that threatened to end the band. Some significant musicians like Mick Taylor and Bill Wyman left but the Stones always adapted. They have tweaked their music when necessary to adapt to

changing times, incorporating elements of psychedelia, disco, gospel, world music, dance, and pop into their r&b/blues/fifties rock roots.

They have consistently expanded the scope of their song writing, tackling previous taboos and political subject matter.. Through the nineties to the present, the group has taken on yet another role, that of elder rock statesmen. However, they are still carefully watched and both Jagger and Richards have personas that are larger than life. Amazingly, they are also still commercially viable, despite being around for nearly sixty years.

The band has earned three Grammy Awards, was inducted into the Rock And Roll Hall Of Fame in 1989 and the UK Hall Of Fame in 2004. They have influenced countless bands and Jagger has redefined the role of a front man. They have also made meaningful improvements regarding the economics of rock music. Their touring model set the standard for all of the monster tours of the last forty years. They were the first rock band to accept a tour sponsor, the first rock band to completely control all their merchandising under one operation, and one of the first bands to prove that stadium level events can still be enjoyable for an audience. They were one of the earliest bands to hold free concerts and have developed the concept of a stage setup to high art.

While Jones passed away in the late sixties, Mick Taylor left in the mid-seventies, and Bill Wyman left in the early nineties, they have been remarkably stable. However, with the death of Charlie Watts on August 24, 2021, the future of the band was in serious doubt.. Watts had been the glue holding the band together but in the end, the Rolling Stones have soldiered on with a new album in 2023 and an American tour in 2024. A new album is also nearly completed and could be released as soon as the summer of 2026.

While the Rolling Stones are most often associated with Jagger and Richards, they were initially formed and led by Brian Jones. Jones was born Lewis Brian Hopkin Jones on February 28, 1942 in Cheltenham, England. Both of his parents were interested in music. His father was a piano teacher and aeronautical engineer. His mother played piano and organ and led her church choir. Through his parents, he first listened to classical music. His first instrument was the clarinet. By the time he was in his teens, he was first clarinet in the school orchestra.

In 1957, Jones was exposed to jazz for the first time after listening to Cannonball Adderly. His parents bought him a saxophone, which he quickly learned. Two years later, his parents bought him his first acoustic guitar on his 17th birthday. He had been listening to early blues masters like Elmore James and Robert Johnson and quickly mastered the instrument.

By all accounts, Brian was an exceptional student despite hardly ever studying. He was hostile to authority figures from the start and was suspended from school twice. His rebel image was solidified in the summer of 1959, when his 17 year old girlfriend, Valerie Corbett, became pregnant. She ultimately put their son, Barry David, up for adoption. Jones quit school at the same time and left home, traveling through Northern Europe and Scandinavia, living a bohemian lifestyle. He survived by busking with his guitar on the streets, as well as the charity of others. He quickly ran out of money and returned to England.

In November, 1959, Jones was attending a concert in Guildford when he met a young married woman. They had an one night stand that resulted in yet another pregnancy. The baby, Belinda, was born on August 4, 1960 and was raised by the woman and her husband. Jones was not told about her. For the next couple of years, Jones played local blues and jazz clubs. He also worked odd jobs to survive. On October

23, 1961, his then girlfriend, Pat Andrews, gave birth to his third child, Julian Mark Andrews. Jones lived with them for a while but like before, drifted away and moved to London.

Once in London, Jones became friends with Alexis Korner, who introduced him to the local r&b/jazz scene. He quickly became a part of the scene, which also included future Manfred Mann singer Paul Jones and future Cream bassist Jack Bruce. Jones learned to play slide guitar and started performing under the Elmo Lewis moniker. He formed the Roosters with Paul Jones. He also placed an ad in the Jazz News in May, 1962, inviting musicians to audition for a new r&b group. That ad would result in the formation of the Rolling Stones.

Mick Jagger was born Michael Phillip Jagger on July 26, 1943 in Dartford, England. His father and grandfather were both teachers and his mother was a hairdresser. He has a younger brother, Chris, who was born on December 19, 1947. Jagger began singing as a child and eventually joined his church's choir. He first met Keith Richards in September, 1950 when they were both students at Wentworth Primary School in Dartford. However, they lost touch in 1954 when their families moved away from one another.

Like Jones, Jagger was a good student. He quickly progressed through the British school system and wound up in the London School of Economics. His business smarts would become critical later in his life when he took over all business affairs of the Rolling Stones. In July, 1960, Jagger met Richards once again by chance at the Dartmouth train station. Jagger was carrying a stack of r&b records that Richards wanted to hear and their friendship was renewed on the spot. At the time, Jagger was enrolled in the London School of Economics.

Keith Richards was born on December 18, 1943 in Dartford, England. He is the only child of a factory worker and a housewife. His maternal grandfather was a professional musician who toured with his own jazz band, Gus Dupree and His Boys. He had a guitar on a shelf that fascinated Keith and told his grandson that if he could reach it, he would teach him how to play. Keith finally figured out how to get the guitar and his grandfather upheld his promise, teaching him how to play "Malaquena". Keith started practicing on his own whenever he could, which impressed his grandfather. He eventually gave him that guitar.

Richards' early influences were Billie Holiday, Louis Armstrong, and Duke Ellington. His father did not want him to pursue music but Keith would not listen. He then moved to early rock and roll, particularly focusing on guitarists like Scotty Moore. From 1955 to 1959, he attended Dartford Technical High School for Boys. While there, he sang in a choir. In 1959, he was expelled for truancy and transferred to Sidcup Art College.

While at his new school, Richards met Dick Taylor (born Richard Clifford Taylor on January 28, 1943 in Dartford, England). Taylor was also interested in r&b music and could play the guitar. Richards had mastered nearly all of Chuck Berry's guitar solos and would jam with Taylor and other students whenever they could between classes. Ironically, Taylor had known Jagger for many years. The two had formed a garage band in the mid-fifties. So when Jagger and Richards reunited, it was logical that they would pull something together with Taylor.

The three musicians decided to put together a band that they called Little Boy Blue and the Blues Boys. They added Alan Etherington and Bob Beckwith on drums and bass and began to play the London circuit. In late 1961 and early 1962, a school friend recorded some rehearsals on his parent's reel to reel tape recorder. These tapes later were sold in 1995 at auction. Jagger wound up purchasing them and owns them to this day.

The new band sent some tapes to Korner in March, 1962. They had heard about the Ealing Jazz Club and wanted to play there. At the time, Korner was fronting his own band, Blues Incorporated, which played a regular weekly gig at the Ealing. The membership of the band was very fluid and newcomers were invited to sit in with them on stage. In April, 1962, the five members of Little Boy Blue and the Blues Boys visited Ealing and met some of the regulars who attended the shows. One of them was Brian Jones, who had sat in with Blues Incorporated on a number of occasions.

Meanwhile, the first musician to answer Jones' ad was Ian Stewart (born Ian Andrew Robert Stewart on July 18, 1938 in Pittenweem, Scotland). He was raised in Surrey, England. Stewart learned to first play the piano at the age of six. He later learned how to play the banjo and was proficient in r&b, boogie-woogie, and big band jazz genres. Jones was impressed with his versatility and skill right from the start. Jones and Stewart had also heard Jagger and Richards jam with Blues Incorporated and was suitably impressed. He invited them, along with Taylor, to join his new band, which would focus on Chicago based blues.

Their first rehearsal included guitarist Geoff Bradford and singer Brian Knight. Neither wanted to join the band because of Jagger and Richards' insistence that they perform songs by Chuck Berry and Bo Diddley. Needing a drummer, the four remaining musicians recruited Tony Chapman in June, 1962. Already having two guitarists, Taylor switched to bass. Around the same time, Jones named the new group The Rolling Stones, after the Muddy Waters' song, "Rollin' Stone".

The band played their first show as The Rolling Stones on July 12, 1962 at the Marquee Club in London. There is some question as to who played drums that night since Mick Avory had rehearsed with the group, but even Avory remembers that it was Chapman who played the gig. The show went over well and the band began to develop an audience. They completed a short tour of the UK immediately after.

In November, 1962, Taylor left the band to return to art school. He would later return to music and was a founding member of the Pretty Things. He was replaced by The Clifton's bassist, Bill Wyman, who knew Chapman. The drummer recommended him to the rest of the band and after a single audition on December 7, 1962; he was invited into the band.

Wyman was born William George Perks Jr. on October 24, 1936 in London. He was one of five children born to a bricklayer and housewife. His family was poor and they lived in one of the roughest sections of southeast London. Despite their meager income, Perks learned to play the piano and took formal lessons for three years. He bought his first guitar in 1960 but quickly switched to bass. In 1961, he joined The Cliftons, using the stage name Lee Wyman, which eventually became Bill Wyman.

By early 1963, the other band members agreed that they needed a stronger drummer. At the time, one of the most respected drummers in London was Charlie Watts. Despite holding a full time job as a graphics artist in an advertising agency, Watts agreed, somewhat reluctantly, to join the band in January, 1963. Watts was born Charles Robert Watts on June 2, 1941 in London, England. He was one of two children born to a lorry driver and a housewife.

Watts' best friend as a child was future jazz bassist Dave Green. They used to listen to jazz greats like Jelly Roll Morton, Charlie Parker, and Thelonius Monk. When Charlie turned 13, he chopped the neck off of a banjo and began to use the body as a percussion instrument. He first played with brushes, like Gerry Mulligan's drummer, Chico Hamilton. He got his first full set of drums in 1955. In 1958, both Watts and Green joined a Middlesex jazz group called the Jo Jones All Stars.

By the early sixties, he was playing r&b with local London based bands while working full time as a graphic designer for an advertising agency. In 1961, Watts met Korner and eventually joined Blues Incorporated in February, 1962 after briefly working for another advertising agency in Denmark. Watts continued to work full time at yet another advertising agency while playing with Korner. While with Korner, he met Jagger, Richards, Jones, Stewart, and Taylor. He did not agree to play with them until January, 1963, not wanting to leave his day job.

With their lineup now in place, the new band's manager, Giorgio Gomelsky, landed them a Sunday residency at the Crawdaddy Club in London. During this period, a journalist friend of Andrew Loog Oldham recommended that he go see them at the club. At the time, Oldham was a publicist who had worked with Bob Dylan and The Beatles. Even though he was only 19 years old, Oldham was a visionary and a savvy businessman. He had previously worked with Peter Meaden, the Who's first manager and had an alliance with Eric Easton, a seasoned businessman and financier. This was critical since Oldham could not obtain an agent's license or sign any contracts because England's age of majority had not yet been lowered.

Oldham immediately recognized that the Rolling Stones could find a niche as the anti-Beatles. Since Gomelsky had not signed a written agreement with the band, Oldham convinced them to sign with him. He immediately made a series of changes. First, he removed Stewart from performing on stage with the group, feeling that he did not fit in with the image he was trying to convey due to his age and the fact that he was heavy set and mild mannered. Second, he had them wear unmatched clothing, grow their hair, and appear unclean. This contrasted with the Beatles, who were still wearing matching suits. He also wanted the band to convey a "bad boy" image, which included provocative album notes, lowering their ages, and encouraging bad behavior on stage and with the press.

Oldham and Easton signed the group to a management agreement in May, 1963 and targeted Decca's A&R manager, Dick Rowe, for a record contract. This was a brilliant move as it was Rowe who had passed on the Beatles. Instead of signing a conventional record deal with Decca, Oldham and Easton formed their own publishing company, Impact Sound, which would license the band's music to Decca while retaining ownership of all the master recordings. In this way, Impact Sound received a 14% royalty rate from Decca, while only having to pay the band 6%. To make matters even better, Oldham and Easton received a 25% management fee on anything earned by the band, including their 6% royalty rate.

While the Rolling Stones were being marketed as anti-Beatles, Oldham also worked hard to ensure that they remained friends. In fact, the Stone's second single, "I Wanna Be Your Man," was a Lennon/McCartney song. The two bands often attended each other's recording sessions and remained friends throughout their careers.

In June, 1963, the Rolling Stones released their first single, a cover of Chuck Berry's "Come On", on June 7, 1963. The song reached #21 on the British charts through the actions of Oldham, who had set up a fan club and convinced it's members to seek out the single at record shops that were part of the chart polling. With a chart record on their resume, Oldham booked them outside of London.

Between September 29 and November 3, 1963, they played 60 shows throughout England, opening for Bo Diddley, Little Richard, and The Everly Brothers as they toured England. During these supporting tours, the band released their second single, "I Wanna Be Your Man", on November 1, 1963. It did even better than their debut, peaking at number twelve on the British pop singles chart. The group's first album

was actually an EP, *The Rolling Stones*, which was released in England on January 10, 1964. It included four songs recorded in August and November, 1963. It topped the UK EP chart in February, 1964, which proved to Decca that a full album would also sell well.

In January, 1964, the Stones headlined a 28 show British tour with the Ronettes between January 6 and January 27, 1964. They followed that with another British tour, playing 58 shows between February 8 and March 7, 1964. On this tour, they played shows at each venue on the same date. On February 21, 1964, they released their third single, a cover of Buddy Holly's "Not Fade Away". It peaked at number three on the British charts and was their first song to chart in America, reaching number forty eight. It was clear that the group was on a roll. In an effort to generate press, Oldham began to circulate stories designed to promote their rough image. The tactic worked and the group's bad boy image was solidified.

The band laid down tracks for their first album in January and February, 1964. They included Jagger and Richards' first joint composition, "Tell Me (You're Coming Back)" (#24-1964), as well as two songs credited to Nanker Phelge, their pen name for the entire band. The album, *The Rolling Stones (England's Newest Hit Makers)* (#11-1964), was released in England on April 16, 1964. Oldham and Easton were credited as producers.

Previous to its release, the two had also negotiated a deal with London Records to release it in the United States, which happened on May 30, 1964. While the album only contained three original compositions, it was a huge hit. It topped the British pop albums chart and peaked at number 11 in the U.S., where it was certified gold. The band toured for the first time in June, 1964.

The tour began on June 5, 1964 in San Bernardino, CA and included 11 shows before finishing up with two shows at Carnegie Hall on June 20, 1964. It was problematic from the start. First, they were virtually unknown and played shows in Texas and Nebraska, where they encountered racism for the first time and were poorly regarded because of their long hair.

However, there was a bright spot when they recorded for two days at Chess Studios in Chicago, where they met many of their idols, including Muddy Waters. One of the songs they covered was Bobby and Shirley Womack's "It's All Over Now" (#26-1964). It was released on June 26, 1964 and soared to the top of the British pop singles chart. It also cracked the American pop singles top forty.

After yet another British tour that included 75 shows between August 1 and October 11, 1964, the band headed back to America. During the British tour, the band had released its sixth single, "Time Is On My Side" (#6-1964), which was written by Jerry Ragovoy and Jimmy Norman for Irma Thomas. The song was not released in England until 1965. The American version, which features organ instead of the well-known guitar, was their first American top ten single, peaking at number 6.

It was included on their second American studio album, *12 X 5* (#3-1964), which was released only in North America on October 17, 1964. It was quickly certified gold. Once again, they played 11 shows between October 24 and November 11, 1964. They also recorded their *T.A.M.I.* movie appearance at the Santa Monica Civic Auditorium on October 28 and 29, 1964.

The film, which combined American acts with British Invasion artists, was released on December 29, 1964. To their later dismay, The Stones actually followed James Brown's *Famous Flames*, which pissed off Brown to no end. As a result, he gave a performance that could not be topped. During this same tour, they appeared on *Ed Sullivan* for the first time on October 25, 1964. Sullivan was so upset with the

pandemonium caused by the group that he temporarily banned them from his show. The ban was short-lived, as the band appeared once again on his show in 1965.

Like many other British Invasion artists, the Rolling Stones did not release the same albums at the same time in the U.S. and England. The album was only released in the States because the band had released an EP, *Five By Five* (1964) in England only on August 14, 1964. It included the five songs recorded at Chess Studios in Chicago on June 11, 1964. It topped the British EP album chart. In November, 1964, the band released their fifth British single, a cover of Willie Dixon's "Little Red Rooster" (1964). It topped the British pop singles chart. London Records decided not to release the single in the States because of a feared backlash due to the sexual content of the lyrics.

Instead of "Little Red Rooster", London released an original composition, "Heart Of Stone" (#19-1964), on December 19, 1964. It cracked the American pop singles top twenty and appeared on their next studio album, *The Rolling Stones, Now!* (#5-1965), which was released in the United States on February 13, 1965. It was yet another top five hit and was quickly certified gold. It included "Little Red Rooster."

The group's second British studio album was *The Rolling Stones No. 2* (1965), which was only released in Europe on January 15, 1965. It topped the British albums chart for ten weeks. Some of the songs that appeared on the album would be released in the United States as part of *The Rolling Stones, Now!*. Nine of the twelve songs were covers.

The Stones followed with a new single, "The Last Time" (#9-1965), which was released on February 26, 1965 in England and March 13, 1965 in the States. The Jagger/Richards composition topped the British singles chart and cracked the American pop singles top ten. This set the stage for one of the most important songs in the history of rock and roll

While sleeping in his apartment in London, Richards composed a riff for a new song. He woke up and recorded it on acoustic guitar on a Philips cassette player, then fell back asleep. He played the riff for Jagger, who wrote the lyrics at a hotel in Clearwater, Florida four days before they recorded it at Chess Studios on May 10, 1965. After lip synching that version on the American music television show, *Shindig*, they re-recorded it a couple of days later at RCA Studios in Los Angeles. This time, they changed the beat and added a Gibson Maestro fuzz box for the main riff.

The new song, "Satisfaction" (#1-1965), was released in the U.S. on June 6, 1965. The riff, which played a huge part in the development of hard rock, and the sexually oriented lyrics were revolutionary. It quickly soared to the top of the American pop singles chart, where it generated sales in excess of one million copies. The song was released in England on August 20, 1965 and also topped the British pop singles chart. The song also topped the singles charts in Germany, Austria, Ireland, the Netherlands, and Norway.

The classic appeared on the Stone's fourth U.S. album, *Out Of Our Heads* (#1-1965), which was released on July 30, 1965. It also contained "Play With Fire". It topped the American pop albums chart and generated sales of over one million copies. It was not released in England until September 24, 1965 and then with a different track list that did not include both hit singles. It still sold well, peaking at number 2 on the British albums chart.

On September 25, 1965, the group released a new single, "Get Off Of My Cloud" (#1-1965). It was released on England on October 22, 1965 and also topped the British singles chart. The band closed out the

year with their fifth American studio album, *December's Children (And Everybody's)* (#4-1965), which was released on December 4, 1965. It was yet another gold seller and included "Get Off Of My Cloud" as well as their next U.S. single, "As Tears Go By" (#6-1965), which was also released in December. The Jagger/Richards song was previously a hit for Marianne Faithful in 1964 and was one of their first original compositions. Oldham is also credited as a co-writer.

During 1965, the band released their final EP, *Got Live If You Want It!*, on June 11, 1965 in England and Europe. It topped the EP chart in England. The record contained six live tracks that were recorded between March 5 and 7, 1965 in Liverpool and Manchester, England. There is a question as to how much the EP was overdubbed in the studio, although the consensus seems to be that at least portions of the songs contained studio elements. However, it is clear from the raw nature of the recordings that the base material was definitely recorded live. While the EP was never released in America, three of the songs were used to fill in U.S. studio releases.

As in previous years, the band toured extensively in 1965, playing 10 shows in Ireland, 36 shows in Australia and New Zealand, 76 shows in England, 40 shows throughout Europe, and 63 shows in North America. To maximize tour revenues, the band visited all of these places two times or more during the year. They also continued to play two sets at each venue, but began to move away from that schedule in North America. The band also continued to appear often on television, including performances on *Ed Sullivan*.

1965 was also an important year for the band from a business standpoint. Oldham was involved in a power struggle with Eric Easton and wanted him out. So, he brought in Allen Klein to negotiate a new record deal with Decca Records. Klein got Decca and London to each pay the Stones a \$600,000 advance. He also modified their original agreement with Oldham and Easton. He improved their royalty rate on record sales to 7% and eliminated the 25% commissions earned by Oldham/Easton. He also guaranteed the band one million dollars to be paid over a twenty year period to become their music publisher. By the end of the year, Easton was gone.

The band scored once again with "19th Nervous Breakdown" (#2-1966), which was released on February 5 and 12, 1966 in England and the States. It topped the British pop singles chart and peaked at number 2 in England. The band played it live during their February, 1966 performance on the *Ed Sullivan Show*. A short time later, on March 28, 1966, London Records released the first Stones compilation, *Big Hits (High Tide And Green Grass)* (#3-1966), in America. The album included the hit single and stayed on the U.S. album charts for two years. It has been certified double platinum.

On April 15, 1966, the Stones released a new studio album, *Aftermath* (#2-1966), in England. It was their first album to only contain Jagger/Richards compositions, was their first album exclusively recorded in the United States, was their first album released in true stereo, and was their first album that was recorded in a way that allowed them to experiment in the studio. Brian Jones played a vast array of new instruments on the album, including marimba, sitar, Appalachian Dulcimer, and organ. Richards played the majority of the guitar parts by himself.

A different version of the album was released in the United States on June 20, 1966. It dropped four tracks from the British version but added "Paint It Black", (#1-1966), which had been released as a single on May 6, 1966 in the States and one week later in England. It topped the pop singles chart in both countries. The album topped the British pop albums chart and peaked at number two in America, where it was certified platinum.

Shortly after the release of *Aftermath* in the States, London released one of the omitted tracks, “Mother’s Little Helper” (#8-1966) in America as a single. It cracked the U.S. pop singles chart top ten. The B side, “Lady Jane” (#24-1966), which had been included in the U.S. version of *Aftermath*, also charted in the States, peaking at number 24. It features Jones on Appalachian dulcimer. Neither song was released as a single in England.

The band finally released a new single on the same date in the United States and England when “Have You Seen Your Mother, Baby, Standing In The Shadow?” (#9-1966) hit the record stores on September 23, 1966. It peaked at number 5 in England. The band played a live version of the song during their September 11, 1966 appearance on the *Ed Sullivan Show*. They also performed “Lady Jane” and “Paint It Black”.

On November 4, 1966, *Big Hits (High Tide and Green Grass)*, was finally released in England with a substantially altered track list. It included the three recently released U.S. singles, “Paint It Black”, “Have You Seen Your Mother, Baby, Standing In The Shadow?”, and “Lady Jane”, as well as “Come On” and “Little Red Rooster”. It did not include “Tell Me (You’re Coming Back)”, “Good Times, Bad Times”, nor “Play With Fire”. Despite the changes, the album also sold very well in England, peaking at number 3.

The group’s first full live album, *Got Live If You Want It!* (#6-1966), was released in the States on December 10, 1966. The record was released because of a contractual requirement between the band and London Records. The band members were not satisfied with the result and subsequently disowned it. While the earlier British EP had the same name, they were recorded at two different times. The only joint track between the two album, “I’m Alright”, is a different recording. Also, two of the tracks, “I’ve Been Loving You Too Long” and “Fortune Teller”, were studio recordings with applause dubbed in.

The true live material was recorded on October 1 and 7, 1966, at Newcastle Upon Tyne and Bristol during their British tour. As was typical during all their tours, Ian Stewart played keyboards off stage and is credited on the album. It peaked at number 6 in America and was certified gold. An export only version called *Have You Seen Your Mother Live!*, was released by Decca Records in England.

As was the case in previous years, the band toured during 1966. In total, they played 18 shows in Australia, 12 shows throughout Europe, 32 shows in North America, and 23 shows in England. These numbers were considerably reduced from previous years, as the group spent more time in the studio.

The band began 1967 with a bang. *Between The Buttons* (#2-1967), which was released on January 20, 1967 in England and February 11, 1967 in the States, was yet another hit. It peaked at number two in the U.S., where it was certified gold. It peaked at number 3 in England. The first single, “Let’s Spend The Night Together” (#55-1967), was released in England on January 13, 1967 and rose to number 3 on the British singles chart. It was released on January 21 in the States, but stalled at number 55, in part because it was not played much due to the sexual nature of the lyrics. When the Stones played the song on *Ed Sullivan* on January 15, 1967, they agreed to change the lyrics to “let’s spend some time together”.

The album also yielded the worldwide hit single, “Ruby Tuesday” (#1-1967), which was also released in January. It topped the American pop singles chart, where it generated sales of over one million copies. It peaked at number 3 in England. The song was credited to Jagger/Richards but entirely written by Richards, with help from Jones. Jones played recorder and piano while both Wyman and Richards played bass, with Keith using a bow.

At this point in time, the Stones were as hot as The Beatles. They continued to generate massive amounts of press and their concerts were often riotous. They also continued to live up to their bad boy image. In February, 1967, Jagger and Richards were arrested for possession of drugs. The band had been featured in a series published by News Of The World over their suspected recreational drug use. On February 12, police in Sussex were given a tip by the newspaper, who had received a tip by Richards' chauffeur, that drugs were being used at a party at Richards' home. They raided the party and later charged Richards, Jagger, and art dealer Robert Fraser.

While waiting their trial, Jagger, Richards, and Jones took a trip to Morocco, accompanied by Marianne Faithful, Anita Pallenberg, and other friends. At the time, Jones was dating Pallenberg. By this point, Jones was heavily using drugs and fought with Pallenberg during much of the trip. When Jones was hospitalized, Pallenberg left Morocco with Richards. The two started an affair and would remain together for twelve years. Jones never forgave Richards for stealing his girlfriend.

On May 10, 1967, Jagger, Richards, and Fraser were arraigned in connection with their arrest. That same day, Jones' house was raided by police and he was also arrested. In late June, Jagger was found guilty and given a three month prison sentence for possession of four amphetamine tablets. Richards was found guilty and given an one year sentence of possession of marijuana. Both spent a night in prison but were released on bail the following day. The charge against Richards was thrown out by an Appeals Court, who also reduced Jagger's sentence to a conditional discharge. Jones was tried in November and also received a jail sentence that was also reduced in Appeals Court in December. In the end, he paid a 1,000 pound fine and was put on three years' probation.

While all this was going on, the Stones maintained a low profile. On June 26, 1967, they released a new compilation called *Flowers* (#3-1967) in the States. It sold well, peaking at number 3 and was certified gold. On August 18, 1967, they released a new single in England called "We Love You" (#50-1967). It was released in September in the States. The song is notable for a couple of reasons. First, it features a mellotron played by Jones. Also, Lennon and McCartney provided backing vocals. The song peaked at number 8 in England. In the United States, the joint A side, "Dandelion" (#14-1967), received much more airplay and peaked at number 14, while "We Love You" failed to crack the American top forty. "Dandelion" also charted in England, reaching number 8.

For much of 1967, the band had been working on a new album. On December 8, 1967, they released *Their Satanic Majesties Request* (#2-1967), which was their answer to the Beatles' masterpiece, *Sgt. Pepper Lonely Hearts Club Band*. The album was the most psychedelic of any of their releases. It featured more unconventional instrumentation, sound effects, strings, and African rhythms. It was also their first album to have the same track list in both England and America. It was also notable in that it was produced by the band themselves. Oldham had quit as their producer after their drug arrests and fled to the United States. In 1968, he sold his business interest in the band to Allen Klein for \$750,000.

While the album received mixed reviews, it did well on the charts, peaking at number 2 in America, where it was certified gold, and number three in England. The album yielded two singles. "In Another Land" (#87-1967), which was written by Wyman, was a minor chart single in the States. "She's A Rainbow" (#25-1967), was more successful, cracking the U.S. top forty pop singles chart. It would be their last foray into psychedelia.

With much of 1967 spent in turmoil, the band did not tour much. They played 28 shows between March 25 and April 17, 1967 throughout Europe but did not tour in neither England nor America. That trend would continue into 1968, when for the first time in their career, they did not perform in public.

1968 would be a pivot year for the group. The first four months were spent in the studio, putting together material for a new album. They had resolved to return to their blues and r&b roots. They found a new producer, Jimmy Miller, who had worked with the Spencer Davis Group and Traffic. The new style debuted on May 24, 1968 when the first single, "Jumpin' Jack Flash" (#3-1968), was released. One of the most famous songs in rock history, the single topped the British pop singles chart and peaked at number 3 in America. The song was the first example of Richards using open guitar tunings, which he has continued to do to the present. It was not included on an album until it appeared in various compilations.

The Stones followed with "Street Fighting Man" (#48-1968) in August, 1968. It was not released as a single in England until 1971. The timing of the highly political song in the States could not have been worse. One week after it's release, the 1968 Democratic Convention in Chicago turned violent. In response, Chicago radio stations refused to play the song. That subsequently spread throughout the country and the song received little airplay. As a result, it did not crack the American top forty singles chart despite being one of the band's best known songs. Jones plays sitar on the piece, which was recorded mostly with acoustic instruments. .

The new album, *Beggar's Banquet* (#5-1968), was released on December 6, 1968. It is universally acknowledged as one of the band's most iconic albums. Despite the absence of any hit singles, the album peaked at number five in the States, where it was certified platinum. It also peaked at number 3 in England and cracked the top ten in Germany, Australia, Canada, and Norway. The album contains classic Stones' songs like "Sympathy For The Devil", "Street Fighting Man", and "Stray Cat Blues". The first two turned out to be quite controversial. The first led to various religious group claiming that the band practiced Satanism and the second was banned for its social protest oriented lyrics.

The recording sessions for the album were marked by the frequent absence of Jones, who was quickly spiraling out of control. He infrequently showed up to the sessions, and when he did, he was unfocused. In the end, he made slight contributions to eight of the ten tracks.

The band closed 1968 with their ill-fated film project, *The Rolling Stones Rock and Roll Circus*. The concert took place on a makeshift circus stage on December 11, 1968. It included performances by Jethro Tull, The Who, Taj Mahal, Marianne Faithful, John Lennon and Yoko Ono, and the Rolling Stones. By the time the Stones took the stage around 5:00 a.m. in the morning on December 12, everyone was exhausted from 15 hours of filming and setup. They gave an uninspired performance and subsequently refused to release the film. The show was the last time Brian Jones played live with the band.

While it seemed that the group's music was reaching a new level, Jones' drug problems and increasingly erratic behavior were highly problematic. Jones had a series of resentments that went back to the start of the band. He resented the fact that Oldham was brought in as manager, as he felt he had done the job in the beginning. He resented the fact that the band had moved away from his beloved r&b covers to write original compositions. He resented that Oldham made Jagger the point person for the band. All of these issues caused him to heavily use drugs and he went from being introverted, shy, and sensitive to being cruel and difficult at the drop of a hat.

By the time *Beggar's Banquet* was recorded, he was a member of the band in name only. On May 21, 1968, he was arrested once again for drug possession. Due to the sympathy of the judge, he was only fined and not jailed. However, the band wanted to tour the States in 1969 and Jones' second arrest made acquiring a work permit almost impossible. During recording sessions for *Let It Bleed*, he was incapable of making music. On June 8, 1969, Jagger, Richards, and Watts visited him and told him that he was out of the band. The following day, Jones released a public statement confirming that he had left over musical differences.

On the night of July 2/3, 1969, Jones was found motionless at the bottom of his pool. The coroner's report stated that he died from "misadventure." At the time of his death, both his heart and liver were significantly enlarged due to his substance abuse. For years after his death, theories circulated that he had been murdered by the last person to see him alive, Frank Thorogood. Thorogood was a contractor who Jones had hired to work on his property. The case was reopened in August, 2009 but the conclusion was the same as the first time.

After firing Jones, the Stones replaced him with guitar prodigy Mick Taylor. Taylor was born Michael Kevin Taylor on January 17, 1949 in Welwyn Garden City, England but grew up in Hatfield, England. His father was a machinist for the De Havilland Aircraft Company. He first began playing guitar at the age of nine. As a teen, he was a member of various groups like The Juniors and the Strangers. He later joined The Gods in 1965, which also included Brian Glascock, John Glascock, Ken Hensley, and Joe Konas. The band opened for Cream in 1966 and released a single in early 1967.

In May, 1966, Taylor was recruited by John Mayall, who was looking to replace Peter Green in the Bluesbreakers. It was too good an opportunity to pass so Taylor left The Gods. Mayall knew how well Taylor could play as the guitarist had sat in with the Bluesbreakers in 1965 when Eric Clapton did not show up at a concert. The two had stayed in touch with each other since then so it was an easy decision for Mayall to recruit him. When he played his first show with the influential band, he was only 17 years old.

Taylor played on a number of Bluesbreakers albums and developed his own unique guitar style that incorporated elements of Latin and jazz influences into his blues solos. When Jones was fired, Mayall contacted Jagger and recommended Taylor. When he first played with the Stones at a recording session, he thought he was being hired for just that session. Jagger and Richards told him to come back the following day and before long, he was in the band. The band held a press conference on June 13, 1969 to announce that he had joined the band.

The first thing Taylor did was overdubbed guitar parts on "Country Honk" and "Live With Me" for *Let It Bleed*. He did the same thing for their new upcoming single, "Honky Tonk Woman" (#1-1969), which was released on July 4, 1969. It was a huge international hit, topping the singles chart in the States, England, Australia, New Zealand and Switzerland. It generated sales of over one million copies in the United States.

On July 5, 1969, the day after the release of the single, the band played their first concert in over two years at Hyde Park in London. While the free concert was initially conceived as an introduction for Taylor, it became a tribute to Jones. In tribute to their fallen band mate, Jagger read an excerpt from Shelley and thousands of butterflies were released. The audience was estimated at 250,000 and was staged by Blackhill Enterprises, who had already managed several other successful concerts at the park, including Blind Faith's debut concert on June 7, 1969, which drew an audience of 150,000 fans. The Stones' portion of the concert was filmed and broadcast on the BBC as *The Stones in the Park*.

On November 7, 1969, the band began their American tour in Colorado. The tour included 24 shows before the group returned to London for four shows in December. On December 5, 1969, the band released a new album, *Let It Bleed* (#3-1969). The album peaked at number 3 in the States, where it generated sales of two million copies. It also topped the album charts in England, where it generated sales of 300,000 copies. The album contained Stones' classics like "Gimme Shelter", "Midnight Rambler", and "You Can't Always Get What You Want". The only single released from the album was "Live With Me", in January, 1970. It did not chart.

The band decided to close the American portion of the tour with a free concert at Altamont Speedway in Livermore, CA. Like the Hyde Park free concert, multiple bands were booked on the concert bill, including Santana, The Jefferson Airplane, The Flying Burrito Brothers, CSN&Y, and The Grateful Dead. The Stones made a number of bad decisions relative to the concert, most significantly hiring the Hells Angels to provide site security. They had hired the Angels for the Hyde Park show at the suggestion of the Grateful Dead's manager, Rock Scully, who had successfully worked with them in the past.

The festival was initially going to be held at San Jose State University but the city backed out. Golden Gate Park was suggested next, but those plans fell through when the city refused to issue permits. Sears Point Raceway in nearby Sonoma, CA appeared to be the final choice. The Stones' stage manager, Chip Monck, had a stage built for the raceway, where it would sit on top of a rise. Monck had just staged Woodstock a few months earlier and certainly was as experienced as anyone at staging such an event. The festival organizers were Michael Lang, again from Woodstock, and the Grateful Dead's manager, Rock Scully.

On the night of December 4, two days before the scheduled date of December 6, the Sears deal fell apart. The issues revolved around an up-front escrow of \$300,000 to be paid by the band as well as film rights. Now desperate for a venue, Altamont Speedway owner Dick Carter offered up his racetrack. Lang and Scully flew over the new site in a helicopter and agreed it would work. The decision was bad on a number of fronts.

First, the stage, which was already built for Sears Point, was set at a low point at the venue, which meant that the audience would be sitting uphill from the performers and would naturally push to the front. Second, the short time frame made it impossible for the organizers to provide adequate portable toilets and medical tents. Third, and most significantly, the band had hired the Hells Angels for onsite security. They had hired the Angels to provide security at Hyde Park at the suggestion of Scully, who had worked with them in the past. Since the stage was low, the Hells Angels were asked to surround it. They were paid with \$500 of beer by the Stones' tour manager, Sam Cutler.

The Hells Angels were given almost no instructions and were only told to keep people off of the stage, which they agreed to do. While Dick Carter had hired his own army of professional, plainclothes security guards, they were dispersed through the venue and did little to protect the safety of the audience. The weather was hazy and hot.

Santana's first set went well but the situation gradually deteriorated. The audience seemed agitated from the start and the Hells Angels guarding the stage were getting more and more drunk. Before long, the audience member were attacking each other, the performers, and the Hells Angels. Denise Jewkes, the lead singer of a local band called the Ace Of Cups, was hit in the head by an empty beer bottle thrown from the audience. She suffered a skull fracture and was carted off in an ambulance.

Seeing that things were spiraling out of control, the Hells Angels armed themselves with sawed off pool cues and motorcycle chains to protect themselves. When members of the audience knocked over one of their motorcycles during Jefferson Airplane's set, the gang responded and a fight ensued. Marty Balin jumped off the stage to try to intervene and was punched in the face and knocked unconscious by an Angel in response. At that point, Paul Kantner got into an argument with one of the Angels on stage and on microphone.

The Grateful Dead were scheduled to play next but refused to go on. After a lengthy delay, the Stones finally took the stage at sundown. By this point, four to five thousand fans had crowded the stage and were attempting to climb on it. As Jagger was walking to the stage from a helicopter, he was punched in the head by a concertgoer. He was visibly shaken by what was going on and asked the audience to "Just be cool down in the front there, don't push around". During the third song, "Sympathy For The Devil", a fight started in front of the stage. The band paused as the Angels restored order.

Things seemed to calm down until the group began "Under My Thumb" four songs later. An audience member named Meredith Hunter attempted to get onstage. He was grabbed and punched by an Angel, then pushed back into the audience. One minute later, Hunter returned and pulled out a long-barreled 22 caliber revolver from inside his jacket. Hells Angel member Alan Passaro saw him pull out the gun, drew a knife from his belt and charged Hunter from the side. He parried Hunter's pistol with his left hand while stabbing him twice with his right hand. Hunter was killed on the spot with his girlfriend standing by. She had tried to convince him not to return to the stage. He was only eighteen years old. His autopsy confirmed that he was high on methamphetamines when he died.

Passaro was arrested and tried for murder but was acquitted after the jury saw concert footage of what actually happened. The Stones were not aware of the killing and continued their set. The entire mess was documented on the film, *Gimme Shelter*, which was released on December 6, 1970. While the 1969 tour will forever be associated with Altamont, it was hugely successful. Over one million dollars of tickets were sold, with single seats ranging from \$3.00 to \$8.00 dollars. The producer and financial manager of the tour was Ronnie Schneider, who was the nephew of Allen Klein.

Since neither he nor the band had money to fund the tour, Schneider created a new model where the band and he would receive a percentage of the gross receipts and a 50% advance up front. He also centralized all licensing and marketing of posters, T-Shirts, programs and other concert materials. As a result, the band's gross revenue was significantly expanded.

After playing at Altamont, the band played four shows in London in December as planned. They spent the first several months of 1970 working on a new album and setting up their new record label. Their original deal with Decca and London had expired. In addition, Klein pulled a fast one on the band when he got them to inadvertently sign over their entire sixties copyrights to Klein and his company, ABKCO.

It was their last straw with Klein. Since 1968, Jagger had been suspicious of Klein. He hired a London law firm, Berger Oliver & Co. to look into the band's overall financial status. He also hired a personal adviser. In 1970, the band hired Jagger's personal financial advisor, Prince Rupert Loewenstein, to renegotiate the expiring Decca and London record deals. He was not able to come to an agreement with the two labels, so he helped the band form their own label, Rolling Stones Records, with British distribution to be handled by WEA Records and American distribution handled by Atlantic.

In 1971, the band sued Klein in an attempt to recover their U.S. publishing rights. The suit was settled the following year. The Stones received 1.2 million dollars, which was essentially the 1.25 million dollar advance the band was supposed to have received in 1965 but had been withheld by Klein. However, they were not able to break their contract with Klein, who was holding on to over 2 million dollars to be paid over the next 15 years under the original twenty year one million dollar Klein guarantee. They would continue to fight with Klein over various matters into the new millennium.

With their new label established, the band continued working on their new studio album during the rest of 1970. They also completed a European tour, playing 23 shows between August 30 and October 9, 1970. They also toured England in March, 1971, playing 18 shows.

They did not release a new record until April 16, 1971, when “Brown Sugar” (#1-1971) finally hit the stores. The song had been recorded in December, 1969 in Muscle Shoals, Alabama and had been caught up in litigation between the band and Decca/London, as well as Klein. The song was another hit, topping the singles chart in America and peaking at number 2 in England.

The new album, *Sticky Fingers* (#1-1971), was released on April 23, 1971. It is one of the most famous albums in the history of rock music, from its astounding Andy Warhol’s cover with an operating zipper, to the first use of the new tongue and lips Rolling Stone logo, which had been designed by John Pasche in 1970. The album topped the albums chart in the U.S., England, Australia, Canada, Holland, Norway, Spain, and Sweden. It was certified triple platinum in the States. A second single, “Wild Horses” (#28-1971) was released on June, 1971. It cracked the American top forty, peaking at number 28. Along with “Brown Sugar”, it is the second song from the album that ABKCO co-owns publishing rights with the band.

Without question, the album’s sound was heavily influenced by Taylor during this period. He brought an hardness and rhythm to their music that had never previously existed. Both Richards and Jagger have admitted that this was the best version of the Stones and that Taylor’s sheer musical ability forced everyone else to elevate their own games.

The Stones next album was the legendary *Exile On Main Street* (#1-1972), which was released on May 12, 1972. The album was record across 1970, 1971, and 1972. In the spring of 1971, the Rolling Stones discovered that they had not paid British taxes for many years and owed the country a fortune. On the advice of Loewenstein, they became ex patriots. Jagger moved to Paris with his new wife, fashion model Bianca, and Richards rented a villa in Nellcote, near Nice. The other members settled in southern France near Richards.

In June, 1971, they began to record the new album with their mobile recording studio, which they had built in a van in 1968. The sessions were chaotic at best. Richards was now using heroin and wanted to only work between 8 p.m. and 3 a.m. every night. In addition, there were constant houseguests, ranging from William S. Burroughs, Terry Southern, Graham Parsons, and Marshall Chess, who was running Rolling Stone Records. Heroin seemed to be everywhere and most the sessions were unproductive. Finally, Richards booted some of the visitors out under pressure from French police, who were uncomfortable with all the drug use.

Since Jagger lived in Paris, he was not as available as the musicians who were staying in the villa. Wyman also was uncomfortable with the drug use and sat out many sessions, leaving Richards, Bobby Keys, Taylor, Nicky Hopkins, and Miller as the ones who were constantly present. Watts played on 16 of the 18 tracks. Miller, who is an accomplished drummer, did the best he could to hold things together and

wound up playing drums on two tracks that did not include Watts. Session bassist Bill Plummer and Taylor filled in for Wyman, who only played on ten of the 18 tracks.

The base tracks recorded in Nellecote were taken to Los Angeles in December, 1971 and finished by March, 1972. This time, Jagger took charge of these sessions and made substantial additions to nearly all the tracks. To do this, he enlisted the aid of Billy Preston and Dr. John, as well as the city's best session backup vocalists. In the end, the album turned out remarkably good.

The lead single was "Tumbling Dice" (#7-1972), which was released on April 14, 1972. It was recorded at Nellecote with Jagger and Richards on guitar and Taylor on bass. The song was a top ten hit on both sides of the Atlantic, peaking at number five in England and number seven in the States. *Exile On Main St.* (#1-1972) was released on May 12, 1972. It topped the pop albums chart in England and the U.S., and sold well worldwide. It has been certified platinum in the States. A second single, "Happy" (#22-1972), was released in July, 1972

The band toured the United States in support, playing 48 shows between June 3 and July 26, 1972. It was the first tour where the band refused to play "Sympathy For The Devil", legitimately concerned with the reaction to the song after Altamont. They would consistently leave the song out of their American set list for most of the seventies. The tour was a financial success, grossing over four million dollars. However, it was a riotous affair from start to finish, with incidents involving arrests and injuries at many of the stops. In addition, the band's equipment van was bombed in Montreal and Jagger and Richards were briefly arrested and jailed for punching photographer Andy Dickerman in Rhode Island.

The five members of the band were joined by Hopkins, Keys, Stewart, and trumpet player Jim Price for the tour. Two documentaries of the tour were filmed. The first, *Cocksucker Blues*, was never released due to a court order, and the second, *Ladies And Gentlemen: The Rolling Stones*, only saw limited release in 1974.

During the tumultuous recording sessions for *Exile*, Klein's ABKCO label released a new compilation, *Hot Rocks 1964-1971* (#4-1971) on December 20, 1971. Since the band had inadvertently signed over the publishing rights to their entire Decca/London catalog to Klein, he was able to do this without their input but ultimately with their consent. It was not released in England until 1990. The album was a huge hit, peaking at number 4 in the States and number five in Canada. In the U.S., it has generated sales of six million copies to date.

Klein would also mine their catalog one year later for *More Hot Rocks (Big Hits & Fazed Cookies)* (#9-1972), which was released on December 11, 1972. It peaked at number 3 in Canada and was certified gold in the States. Decca also got into the compilation game in 1972. They released *Milestones* (1972) in England, where it peaked at number 14. They followed with *Rock 'N' Rolling Stones* (1972) later that same year. It peaked at number 41 in England. In late 1973, Decca struck again with *No Stone Unturned* (1973), which did not chart.

In early 1973, the band played 14 shows in LA, Hawaii and Australia. Five shows in Tokyo were canceled when Japanese officials refused to allow Jagger entry into the country due to his drugs conviction. On June 25, 1973, Richards and Pallenberg were arrested for drug and weapons possession. He was also arrested by French authorities in 1973 due to his activities at Nellecote. The first arrest resulted in a fine while the second did not result in any charges after Richards and other members of the band had to return to France for questioning.

The band returned to the studio and recorded their next studio album, *Goats Head Soup* (#1-1973), which was released on August 31, 1973. It was a worldwide hit, topping the pop albums chart in the States, England, Australia, Canada, France, Holland, Norway, and Spain. It was certified triple platinum in America.

The album generated two chart singles. The first was the million selling “Angie” (#1-1973), which was released a couple of weeks before the album. It was another worldwide hit, topping the charts in the States, Australia, Canada, France, as well as in several other countries. It peaked at number 5 in England. The second single, “(Doo Doo Doo Doo Doo) Heartbreaker” (#15-1974), was released at the end of 1973. It cracked the top fifteen pop singles chart in America.

The album was supported by a fall, 1973 European tour that produced some of the best music of the Rolling Stones’ career. It included 42 shows, including a legendary and bootlegged performance in Brussels on October 17, 1973. That show was finally officially released in November, 2011. Billy Preston handled keyboards on the tour. The group also expanded the horn section to include Steve Madaio and Trevor Lawrence in addition to Keys, who left the tour after 24 shows because of his addictions to drugs and alcohol in order to clean up.

After the completion of the tour, the band began work on a new studio album. It was produced by Jagger and Richards, who had ended their association with Jimmy Miller. The new album, *It’s Only Rock ‘N’ Roll* (#1-1974), was released on October 18, 1974. It was yet another number one hit, topping the pop album charts in the States, where it was certified platinum, and peaking at number 2 in Europe. It yielded two American chart singles, “It’s Only Rock ‘N’ Roll (But I Like It)” (#16-1974) and a cover of “Ain’t Too Proud To Beg” (#17-1974).

The album turned out to be the last one Mick Taylor recorded with the band. He had had some disputes with Jagger and Richards over songwriting credits but to this day, the various members of the Stones do not know exactly why he left. For his own part, Taylor has said contradicting things regarding his departure. He has said that he wanted to broaden his scope as a guitarist and songwriter, has also said that he was tired of the continuous frenzy surrounding the band, and has also said that his then wife wanted him to leave. Whatever the reason, the Stones lost their best pure musician when he left after some recording sessions in late 1974.

Contrary to popular opinion, Ronnie Wood (born Ronald David Wood on June 1, 1947 in Hillingdon, England) was not the obvious choice. Wood was close friends with Richards and had played twelve string guitar on the single, “It’s Only Rock ‘N’ Roll (But I Like It)”. He also was friends with Jagger but was not handed the job. The band considered several guitarists. Rory Gallagher and Jeff Beck rehearsed with the band, but both withdrew their names from consideration. During recording sessions for what would become *Black And Blue*, they auditioned Steve Marriott, Harvey Mandel, Wayne Perkins, and Peter Frampton, as well as Wood.

Ronnie Wood had first played professionally with the Birds, a r&b based band, in 1964. They released a series of singles in the mid-sixties. In 1967, Wood joined the Jeff Beck Group as a bassist. While with Beck, he played on two albums and toured with the band through 1969. When that group imploded just before they were scheduled to play Woodstock, Wood filled Steve Marriott’s spot in the Small Faces, which quickly renamed themselves Faces. Wood returned to guitar and had considerable success with the band as well as on Rod Stewart’s first solo albums.

When Wood played on the Stones' single and in the sessions for the new album, he was still a member of Faces. He also agreed to tour with the Rolling Stones during their summer North America tour in 1975 as a hired musician. The tour included 46 shows throughout North America between June 1, 1975 and August 8, 1975. In addition to Wood, backup musicians included Preston, Stewart, and Ollie Brown. The band did not travel with a horn section for the first time in many years.

Faces imploded in December, 1975 after a troubled American tour, freeing Wood to officially join the Rolling Stones that same month. He was officially announced as a member in February, 1976 but did not become an equity member of the group until the early nineties.

Klein once again released a new compilation, *Metamorphosis* (#8-1975), on June 6, 1975. The set consisted entirely of unreleased material and outtakes recorded in the sixties, with most of the tracks coming from sessions held between 1964 and 1966. Despite all of this, the compilation sold remarkably well, cracking the American pop albums top ten. It also peaked at number 45 in England. Oddly, it generated two American chart singles, "I Don't Know Why" (#42-1975) and "Out Of Time" (#81-1975). The later peaked at number 45 in England. The first was a cover of a Stevie Wonder song that the band had recorded in 1969. The second had been recorded in 1966.

The Stones released their first compilation on their own label, *Made In The Shade* (#6-1975), on June 6, 1975. It was a platinum selling, top ten pop albums chart hit in America, and it peaked at number 14 in England. It consisted of material released in the seventies. Decca capitalized on the success of the official compilation by releasing *Rolled Gold: The Very Best Of The Rolling Stones* (1975) in England/Europe on November 15, 1975. It sold very well, peaking at number 7 in England.

The new album, *Black And Blue* (#1-1976), was released on April 23, 1976. It was their fifth consecutive number one album in America, where it was certified platinum. It also peaked at number 2 in England. The album yielded two American chart singles, "Fool To Cry" (#10-1976) and "Hot Stuff" (#49-1976). The first also charted in England, peaking at number 6. The band supported the album with a 41 date British/European tour between April 28 and June 23, 1976.

The band released a new live album, *Love You Live* (#5-1977), on September 23, 1977, that included material from the 1975 American and 1976 tours as well as two special unannounced shows at the El Mocambo club in Toronto on March 4 and 5. The Toronto shows went relatively well considering that Richards and Pallenberg had been arrested twice upon their arrival in Toronto. On February 24, 1977, the pair was detained at the airport when drugs were found on Pallenberg. Three days later, on February 27, 1977 police found 22 grams of heroin in their hotel room. They were initially charged with importing narcotics into Canada, which carried a minimum seven year jail sentence.

Despite his arrest, the two shows at El Mocambo went on as planned. The day of the first, Pallenberg pleaded guilty to drug possession relating to the airport charge and was fined. Richards' case was later reduced to simple possession and not resolved for over a year. Ultimately, he received a suspended sentence and was ordered to play two free concerts for the CNIB, a Canadian charity devoted to vision loss and blindness. As a result of this latest incident, Richards resolved to kicking his heroin habit. His relationship with Pallenberg also collapsed, in part because she could not kick her heroin habit when Richards cleaned up.

The live album sold very well, peaking at number 5 in the States, where it was certified gold, and number 3 in England. The band followed with a new studio album, *Some Girls* (#1-1978), on June 9, 1978. The album's release coincided with a difficult period during their career. They had been idle for most of 1977, mostly because of Richards' Toronto legal problems. They also were affected by the exploding disco and punk movements, as well as the rise of hard rock bands like Aerosmith and Kiss. They needed to make a statement with their next album and managed to do just that.

Jagger had been traveling the jet set for the last few years and had become fascinated with dance music. This was evident on the album's first single, "Miss You" (#1-1978), which was released on May 10, 1978. It was written by Jagger during rehearsals for the El Mocambo gigs and was clearly influenced by disco. Wyman visited many dance clubs before he perfected the signature bass riff and Watts adopted a Philadelphia four to the floor style of drumming.

It was a huge hit and in perfect concert with the times. It was their eighth, and last, American number one single, where it sold over one million copies. It peaked at number 3 in England, number one in Canada, and cracked the top ten all around the world. The second single, "Beast Of Burden" (#8-1978), was released in September, 1978. It was primarily written by Richards. It was not released as a single in England but cracked the American pop singles top ten chart. A third single, "Respectable" (1978), peaked at number 23 in England, while a fourth, "Shattered" (#31-1978), was yet another American pop singles top forty hit.

The album topped the U.S. pop albums chart and would become a massive American seller, generated sales in excess of six million copies in that country alone. It also peaked at number 2 in England and cracked the top ten through most of the world. The album is notable in that it was recorded primarily by the five members in the band. It was the first Rolling Stones album not to feature Ian Stewart. The band supported the album with a 25 date American tour between June 10 and July 26, 1978. Stewart and Ian McLagan accompanied the band as backing musicians during the tour.

The group's next studio album, *Emotional Rescue* (#1-1980), was released on June 20, 1980. It was recorded throughout 1979 and like its predecessor, was dance oriented. It topped the American pop albums chart for several weeks and was certified double platinum. It was also their first album since *Goat Head's Soup* to top the British pop albums chart. It also topped the Canadian and French albums chart and peaked at number 4 in Australia.

The album generated two American chart singles. The disco themed "Emotional Rescue" (#3-1980) cracked the pop singles top five and peaked at number 9 in England. "She's So Cold" (#26-1980) was a U.S. and British top forty single, peaking at number 26 in the former and number 33 in the later. Richards wanted to tour in support but Jagger refused, the first of many issues between the two that would dominate the eighties.

The band quickly followed with *Tattoo You* (#1-1981), which was released on August 24, 1981. It was yet another American number one, generating U.S. sales of four million copies. It also peaked at number 2 in England. The album was primarily composed of outtakes from previous recording sessions, some of which dated back to 1972. The impetus behind its release was a new tour which would visit the States and Europe in 1981 and 1982. In effect, it was made up of songs that the band had not wanted to release on previous recordings, making its overwhelming success so impressive.

The lead single, "Start Me Up" (#2-1981), was a worldwide hit. It was originally recorded during the *Some Girls* sessions. It peaked at number 7 in England. A second single, "Waiting On A Friend" (#13-

1981), was a top fifteen American hit single and peaked at number 50 in England. A third single, “Hang Fire” (#20-1982), was yet another U.S. top twenty hit single.

The supporting tour began on September 25, 1981 and ran until December 19 of the same year. It included 50 shows and grossed 52 million dollars, with three million people attending the tour. The tour was notable for several reasons. It was the first major rock tour sponsored by a major company, Jovan Musk, the first major rock tour to feature a pay per view concert, and the first time that Mick Taylor appeared with the band since his departure (to the disgust of Wood). The backing band included Stewart, McLagan, Keys, and saxophonist Ernie Watts.

The European part of the tour included 32 shows between May 26 and July 25, 1982. Keyboardist Chuck Leavell joined the band for the tour along with alto saxophonist Gene Barge. McLagan and Watts did not participate. Two live albums were recorded during the two tours. The American tour yielded *Still Life* (#5-1982). It was released on June 1, 1982 and was a top five U.S. hit, going platinum in the process. The album also peaked at number 4 in England. It yielded a top forty American hit single, “Going To A Go-Go” (#25-1982), which also peaked at number 26 in England. It also yielded a second British chart single, “Time Is On My Side”, which peaked at number 62. The last night of the European tour was captured on *Live At Leeds (Live 1982)*, which was released in 2012.

After the burst of creativity in the early eighties, Jagger and Richards’ long standing friendship began to crack. Richards had felt for some time that the band was not Jagger’s number one priority. Jagger felt that Richards was too rooted in the past and was not keeping up with current styles. During recording sessions for their next album, the tension between the two was clear. The resulting album, *Undercover* (#4-1983), was released on November 7, 1983. While it sold well, peaking at number 4 in the States and number 3 in England, it was their first album not to top the pop albums chart in the U.S. since *Let It Bleed*.

The album yielded one hit single, “Undercover of the Night” (#9-1983), which peaked at number 11 in England. It also yielded on other chart single, “She Was Hot” (#44-1983), which nearly cracked the American top forty and peaked at number 42 in England. It was certified platinum in the States. The band did not tour behind the album, yet another sign of the rift. However, they did release a new compilation, *Rewind (1971-1984)* (#86-1984), on June 19, 1984. It charted in America, where it was certified gold, and peaked at number 23 in England.

After its release, Jagger released his debut solo album, *She’s The Boss* (#13-1985), on February 19, 1985. It peaked at number 6 in England and yielded two American chart singles, “Just Another Night” (#12-1985) and “Lucky In Love” (#38-1985). The singles also charted in England, peaking at numbers 32 and 91 respectively. The album was certified platinum in the United States. This was the first time that either Jagger or Richards had stepped outside of the Rolling Stones from a musical standpoint. The fact that it also sold well certainly was not lost on Richards, who grew even more alienated from Jagger.

Both before and after the release of his solo album, Jagger explored collaborations with other artists. In 1984, he teamed with The Jacksons, including Michael, on “State Of Shock” (#3-1984). On July 13, 1985, Jagger appeared in Philadelphia for Live Aid, performing a duet of “It’s Only Rock And Roll” with Tina Turner. He also debuted a cover of “Dancing In The Street” with David Bowie, who was in London, via video in both locations. The two released the single in August, 1985 and it peaked at number 3 in the States while topping the singles chart in England. .

After the release of Jagger's solo debut, the two put aside their differences long enough to record the Stones' next album, *Dirty Work* (#4-1986), which was released on March 24, 1986. The album was largely recorded by Richards, Wood, Wyman, and Watts, with Jagger adding vocals at a later time. Recording sessions were also complicated by Watts' heroin and alcohol addictions, which affected his availability. Also, only three of the album's eleven tracks are credited to Jagger/Richards, with four others crediting Jagger/Richards/Wood and one other crediting Jagger/Richards/Leavell. The remaining three tracks were covers. Despite everything, it was another American platinum seller, peaking at number 4 in both the States and England.

The album also yielded two hit singles, "Harlem Shuffle" (#5-1986) and "One Hit (To The Body)" (#28-1986). They charted on both sides of the Atlantic, peaking at numbers 13 and 80 in England while cracking the top thirty in America. The album was the last album recorded with Ian Stewart. In early December, 1985, he started to have respiratory problems that escalated to the point that he went to the hospital on December 12, 1985. He died in the waiting room from an heart attack. He was only 47 years old.

Once again, Jagger refused to tour in support of the album, citing Watts' health, and immediately began work on his second solo album, *Primitive Cool* (#41-1987), which was released on September 14, 1987. It sold considerably less than his solo debut, only peaked at number 26 in England and missing the American pop albums top forty. The two chart singles, "Let's Work" (#39-1987) and "Throwaway" (#67-1987) also did not sell as well. Only one cracked the American top forty singles chart and only the first charted in England, peaking at number 31.

Meanwhile, Richards had had enough and decided to release his debut solo album, *Talk Is Cheap* (#24-1988), on October 3, 1988. The guitarist created a new band, The X-Pensive Winos, which included Waddy Wachtel, Ivan Neville, Charley Drayton, and Steve Jordan. In addition, the album included guest appearances from a wide array of musicians. It cracked the American pop albums top forty and peaked at number 37 in England. The album was certified gold and prompted a tour that yielded *Live At The Hollywood Palladium, 15 December 1988* (1991).

As the two sniped at each other in the press and on their songs, it seemed like the band was going to break up. However, the two years apart seemed to resolve their differences and they agreed to meet in Barbados in January, 1989 to see if the old writing magic was still there. Within weeks, they had written 50 songs. After their February, 1989 induction into the Rock And Roll Hall Of Fame, they began to record a new album. On August 29, 1989, that album was released.

Steel Wheels (#3-1989) was their strongest album in years. The double platinum seller peaked at number 3 in America and number 2 in England. It was a top ten hit on nearly every record chart that counted and generated worldwide sales of 5.5 million copies. The album yielded three U.S. chart singles, "Mixed Emotions" (#5-1989), "Rock And A Hard Place" (#23-1989), and "Almost Hear You Sigh" (#53-1990). All three charted in England, peaking at numbers 36, 63, and 31 respectively. A fourth single, "Terrifying" (1990) also charted in England, peaking at number 82. A reissue of *Aftermath* also yielded yet another British chart single when "Paint It Black" (1990) charted, peaking at number 61.

For the first time since 1981, the Rolling Stones scheduled a U.S. tour. It began on August 31, 1989 at Veterans Stadium in Philadelphia and ran until December 20, 1989, with a pay per view concert from Atlantic City, New Jersey. An Asia leg began on February 14, 1990 and ran until February 27. The band then toured England/Europe from May 18 through August 25, 1990. In total, they played 115 shows,

grossing an astounding 175 million dollars. The touring band included Keys, Leavell, Bernard Fowler, Lisa Fischer, Cindy Mizelle, Matt Clifford, and the Uptown Horns.

To capitalize on the success of the album and the tour, ABKCO released a new compilation, *Singles Collection: The London Years* (#86-1984). It did not crack the top one hundred in England but made the lower reaches of the American pop albums chart. However, it was a steady seller in the States and has been certified platinum.

As they had done in the past, the Stones documented the tour on the gold selling live album, *Flashpoint* (#16-1991), which was released on April 2, 1991. It was a top twenty hit in America and peaked at number 6 in England. The album also included two new studio singles, "Highwire" (#57-1991) and "Sex Drive" The first single charted in America and England, peaking at numbers 57 and 29. A live version of "Ruby Tuesday" (1991) also charted in England, peaking at number 59.

After the supporting tour ended, Bill Wyman decided to leave the band in January, 1993. He felt that the band had reached a peak and he wanted to work on solo work. He would form the Bill Wyman's Rhythm Kings in 1997, which continues to the present. The lineup is ever evolving, with a series of well-known musicians including Graham Broad, Gary Brooker, Albert Lee, Andy Fairweather-Low, Georgie Fame, Eddie Floyd, Gary U.S. Bonds, Martin Taylor, Terry Taylor, Mike Sanchez, and Geraint Watkins having played with the group. To date, they have released six studio and two live albums.

In early 1993, the remaining four members of the band hired Darryl Jones (born December 11, 1961 in Chicago, Illinois) to replace Wyman. His father was a drummer who taught Darryl to play at a young age. He graduated from Chicago Vocational High School's music program at the age of 17 and immediately began play in the Chicago blues and jazz scene. At the age of 21, he was introduced to Miles Davis through Miles' nephew, Vincent Wilburn, Jr. He wound up playing with Davis for five years and was featured on two studio albums as well as some live sets.

In 1985, Jones joined Sting's first solo backup band, playing alongside Branford Marsalis, Kenny Kirkland, and Omar Hakim. He also played bass on Sting's *Dream Of The Blue Turtle*, as well as the live set, *Bring On The Night*. After that, he played with John Scofield, Hiram Bullock, the Gil Evans Big Band, and Steps Ahead. In 1988, he joined Peter Gabriel's backup band for the *Human Rights Now!* tour. Jones was recommended to Jagger and Richards through Watts, who knew of him through his jazz contacts.

In November, 1993, the band signed a new record contract with Virgin Records. No longer needing their own label, Rolling Stone Records closed that same year. With both Jagger and Richards working on new solo albums, the band did not plan to release a new album in 2003. Instead, they released a new compilation on Virgin called *Jump Back* (#30-1993) on November 22, 1993 in England and Europe. It would not be released in the U.S. until 2004. It peaked at number 16 in England and sold well throughout Europe. When it was finally released in the States in 2004, it peaked at number 30 and was certified platinum.

Richards's solo album, *Main Offender* (#99-1992), was released on October 19, 1992. It barely cracked the American pop albums top one hundred and peaked at number 45 in England. Jagger's solo album, *Wandering Spirit* (#11-1993), was released on February 9, 1993. It sold well in both the States and England, peaking at number 11 and number 12 respectively. It was certified gold in America and yielded two minor chart singles, "Sweet Thing" (#84-1993) and "Don't Tear Me Up" (1993). They peaked at numbers 24 and 86 in England.

In late 1993, the band assembled, with Jones, to record their next studio album. The Virgin deal was signed and the new album, *Voodoo Lounge* (#2-1994), was released on July 18, 1994. The album was co-produced by Don Was, who pushed the band to return to the Stones' sixties and seventies style. He succeeded in doing just that and the album was a huge success. It topped the charts in England and just missed doing the same in the States, where it peaked at number two. It also topped the album charts in Australia, Austria, Canada, Holland, Germany, New Zealand, and Switzerland. It was certified double platinum in the States.

The album yielded four chart singles, including "Love Is Strong" (#91-1994), "You Got Me Rocking" (1994), "Out Of Tears" (#60-1994), and "I Go Wild" (1994). They peaked at numbers 14, 23, 36, and 29 respectively in England. The first and the third also charted in America. The album won a Grammy for Best Rock Album in 1995.

The supporting tour was also a massive success. It began on August 1, 1994 and lasted until August 30, 1995. In total, the band played 129 shows during four legs in North America, South America, Africa, Asia, Oceania, Europe, and England. The tour grossed 320 million dollars, which made it the highest grossing tour of all time at that moment, and was seen by 6.5 million fans. The backup band included Jones, Leavell, Keys, Fischer, Fowler, Andy Snitzer, Michael Davis, and Kent Smith.

The band decided to document the tour in an unique way. They combined small venue live performances with acoustic studio re-recordings of some songs into *Stripped* (#9-1995), which was released on November 13, 1995. It peaked at number 9 in both the U.S. and England. It was certified platinum in the States. A live version of Dylan's "Like A Rolling Stone", charted in England, peaking at number 14. On October 14, 1996, the band finally released their infamous December, 1966 project, *Rolling Stones Rock and Roll Circus* (#92-1996) on ABKCO Records. It featured live material from the Stones, the Who, Taj Mahal, John Lennon, and Yoko Ono.

After a short break, Jagger and Richards started writing new songs together in the summer of 1996, the new album, *Bridges To Babylon* (#3-1997), was released on September 29, 1997. Despite the fact that old tensions resurfaced between Jagger, Richards, and Watts by the end of the recording sessions, the album was yet another hit. It peaked at number 6 in England, number 2 in France, and number 3 in America, where it was certified platinum. The album yielded three chart singles, including "Anybody Seen My Baby?" (1997), "Saint Of Me" (#94-1998), and "Out Of Control" (1998). While only "Saint Of Me" charted in America, all three charted in England. They peaked at numbers 22, 26, and 51 respectively.

Once again, the Rolling Stones supported the album with a massive tour. This time, they played 97 shows in North America, South America, Asia, Europe, and England between September 23, 1997 and September 19, 1998. The tour grossed 274 million dollars. The backup band included Jones, Leavell, Keys, Snitzer, Fischer, Fowler, Davis, Smith, Tim Ries, and Blondie Chaplin.

A new live album, *No Security* (#34-1998), was released on November 2, 1998. The set included songs that had not been released on *Still Life* or *Flashpoint*. It peaked at number 67 in England and number 34 in the States. It was one of the band's few releases not to be certified at least gold in the United States. Surprisingly, the group decided to tour in support. They played 43 shows in North America, Europe, and England between January 25 and June 20, 1999. Despite the band's insistence that their promoters not book anything bigger than an arena in North America, they still grossed 88.5 million dollars, with nearly every show a sellout. Their support band included Jones, Leavell, Keys, Ries, Davis, Smith, Fischer, Fowler, and Chaplin.

After Jagger ushered in the new millennium with a solo album, *Goddess In The Doorway* (#39-2001), which only peaked at number 44 in England but barely cracked the U.S. pop albums top forty, the band recorded four new tracks for a new compilation, *Forty Licks* (#2-2002), which was released on September 30, 2002. The ABKCO/Virgin/Decca release peaked at number 2 in both the States and England. The album has generated sales of over 4 million copies in the U.S. and over 1.1 million in England. It has sold 7.5 million copies worldwide. One of the new songs, “Don’t Stop” (2002), peaked at number 36 in England.

The Rolling Stones toured in support, playing 117 shows between September 3, 2002 and November 9, 2003 in North America, Australia, Asia, Europe, and England. The tour grossed 311 million dollars. The backup band included Jones, Leavell, Keys, Ries, Davis, Smith, Fischer, Fowler, and Chaplin. It was documented on the live album, *Live Licks* (#50-2004), which was released on November 1, 2004. The album peaked at number 38 in England and was certified gold in America.

The group finally returned to the studio in late 2004 and early 2005 to record their first studio album in eight years. The resulting album, *A Bigger Bang* (#3-2005), was released on September 6, 2005. The record is notable in that Ronnie Wood only played on 10 of the 16 tracks and Jagger replaced Jones on bass on five tracks. Keith Richards played bass on three tracks, with Jones playing on ten tracks. The album peaked at number 2 in England and topped the albums charts in Austria, Canada, Denmark, Holland, Germany, Greece, Italy, Sweden, and Switzerland. It was certified platinum in the States.

The album yielded three British chart singles, including “Streets Of Love” (2005), “Rain Fall Down” (2005), and “Biggest Mistake” (2006). They peaked at numbers 15, 33, and 51. The supporting tour included 147 shows between August 21, 2005 and August 26, 2007 in North America, South America, Europe, England, Asia, and Oceania. The tour grossed an astounding 558 million dollars, making it the second highest grossing tour in the history of music to this day, only behind U2’s 360 tour between 2009 and 2011.

The touring band included Jagger, Richards, Watts, Wood, Jones, Leavell, Fowler, Fischer, Chaplin, Keys, Ries, Davis, and Smith. On February 18, 2006, the band played a free concert on Copacabana Beach in Rio de Janeiro to two million people. They also played in China on April 8 for the first time ever. As requested by the government, they did not perform “Brown Sugar”, “Honky Tonk Woman”, “Beast Of Burden” or “Let’s Spend The Night Together” because they were deemed too suggestive.

During the early part of the tour, the band released another new compilation, *Rarities 1971-2003*, (#76-2005) on November 22, 2005. It did not crack the British top one hundred pop albums chart but did chart in America, although it was not certified gold.

During an one month break in 2006, Richards famously fell out of a tree in Fiji. He was rushed to Ascot Private Hospital in Auckland, New Zealand where he needed brain surgery to drain a blood clot behind his skull. While promoters expected him not to be ready for the upcoming European segment of the tour, the guitarist recovered fully by July 11, 2006 and the fifteen canceled dates were rescheduled. During the tour, the band also hired Martin Scorsese to film two shows at the Beacon Theatre in NYC. Buddy Guy, Jack White, and Christina Aguilera made guest appearances at the shows.

The Scorsese film was released under the title *Shine A Light* on April 4, 2008. The soundtrack album was also released three days earlier. Tragically, Ahmet Ertegun fell in the backstage VIP social area before

the first show on October 29, 2006. He hit his head on concrete and was rushed to the hospital. He seemed to be recovering but took a turn for the worse and slipped into a coma. He died on December 14, 2006.

The soundtrack was mostly taken from the November 1, 2006 show. *Shine A Light* (#11-2008) was a hit, peaking at number two in England and nearly cracking the American pop albums top ten. It also sold well throughout Europe. After the tour ended, ABKCO released a second version of *Rolled Gold: The Very Best of the Rolling Stones*, on November 15, 2007. They added twelve tracks and it peaked at number 26 in England.

In July, 2008 the band left Virgin to sign with Universal Music. Their first release on the new label was a reissue of *Exile On Main Street* (#2-2010), in May, 2010. The reissue included ten new tracks that were written at the time, but either not released or not finished. The reissue was a huge hit, topping the albums charts in England and peaking at number two in the States. The reissue generated record sales in excess of 300,000 copies in England. That same year, they released a new concert film, *Ladies And Gentlemen: The Rolling Stones*, which was recorded during their 1972 U.S. tour. They released a second concert film, *The Rolling Stones: Some Girls Live In Texas '78*, in 2011.

The band celebrated their 50th anniversary in 2012 in a major way. First, they played a live show at the Marquee Club in London on July 12, 2012, exactly fifty years after debuting at the same venue in 1962. They also published a new book called *The Rolling Stones: 50* and released a new career spanning documentary, *Crossfire Hurricane*. They also released a new compilation, *Grrr!* (#19-2012), on November 12, 2012. It peaked at number 3 in England and cracked the American pop albums top twenty chart, where it was certified gold in the States.

The band recorded two new songs for the album. The most successful was “Doom And Gloom” (2012). It peaked at number 61 in England and made several American charts, although it did not crack the pop singles chart. A second single, “One More Shot” (2013), peaked at number 74 in England.

On October 25, 2012, the band hit the road once again. In the end, the *50 & Counting* tour included 30 shows through July 13, 2013. The tour grossed nearly 149 million dollars. One of the shows was broadcast worldwide via pay per view. The tour marked the return of Mick Taylor, who guested during the entire tour, and Bill Wyman, who played two shows. On June 29, 2013, they headlined the Glastonbury Festival in England. It was their first appearance at the festival. Once again, Taylor was a featured guest. The tour ended with two shows at Hyde Park.

The tour also yielded a new live album called *Hyde Park Live*, which was held on July 6 and 13, 2013 on at Hyde Park. The 65,000 tickets sold out in three minutes. The shows were first released exclusively on iTunes as *Hyde Park Live* (2013) for four weeks. It was then released commercially on CD/DVD as *Sweet Summer Sun: Live In Hyde Park* (#19-2013). It reached number 19 on the American pop albums chart and also hit number 16 in England, number 37 in Australia, and number 20 in Canada.

The touring lineup included Jagger, Richards, Watts, Wood, Fowler, Fischer, Jones, Leavell, Keys, and Ries. Mick Taylor also played with them on select dates and Wyman joined them for two shows in London at the beginning of the tour.

After completing the tour, the band quickly headed out once again, starting a new 29 show tour on February 21, 2014. The tour visited Europe, Asia, and Oceania, finishing up on November 22, 2014. Once again, Taylor appeared as a special guest throughout the tour. The backup band included Jones, Leavell,

Keys, Fowler, Fischer, Ries, and Matt Clifford. Shortly after the tour ended, long time saxophonist Bobby Keys passed away on December 2, 2014. He was battling liver cancer and played the first 21 shows of the tour before becoming too ill to continue. He was replaced by Karl Denson for the eight shows in Oceania. Overall, the tour grossed 165 million dollars.

In 2015, the band decided to hit the road once again. *The Zip Code Tour* ran between May 20 and July 16, 2015 in North America. It included 17 shows and grossed nearly 110 million dollars. The backup band included Jones, Leavell, Denson, Fowler, Fischer, Ries, and Clifford. In early 2016, the band played 14 shows between February 3 and March 25, in South America. The tour marked the departure of Lisa Fischer, who was replaced by Sasha Allen. The backup band included Jones, Leavell, Denson, Fowler, Allen, Ries, and Clifford. The band finished 2016 with four shows in the States. During the tour, the band reissued *Sticky Fingers Super Deluxe* (#65-2015). It charted in America.

On December 2, 2016, the band released a new blues covers album called *Blue & Lonesome* (#4-2016). The album was recorded in only three days in December, 2015. Eric Clapton played guitar on two tracks. The album was a worldwide hit. It peaked at number 4 in the States and topped the pop albums charts in England, Australia, Holland, Germany, Norway, Sweden, and Switzerland. It won Album Of The Year at the 2017 Jazz FM Awards and Blues Artist Of The Year. It also won a 2018 Grammy for Best Traditional Blues Album.

The band released a new live recording, *Totally Stripped* (2016) on CD/DVD on June 3, 2016. It was an expanded edition of *Stripped* and included a CD, four DVDs, and a new documentary film. A new compilation, *On Air* (#47-2017), followed on December 1, 2017. It included 32 live and studio recordings that the band made on the BBC between 1963 and 1965. It peaked at number 27 in England, number 47 in the U.S., and sold well worldwide.

On May 9, 2017, the band announced that they were going to tour once again. *The No Filter* tour began on September 9, 2017 in Hamburg, Germany with the first fourteen show leg concluding on October 25 of the same year. The lineup included Jagger, Richards, Wood, Watts, Jones, Leavell, Ries, Sasha Allen, Karl Denson, Matt Clifford, and Bernard Fowler.

The second leg began in Ireland on May 17, 2018 and included 14 more shows throughout the U.K. and Europe through July 8 of the same year. The North American leg began in Chicago on June 21, 2019 and included seventeen shows through August 30 of the same year. The group planned to complete the tour in 2020 but the final leg was cancelled due to the COVID-19 pandemic.

During the first three years of the tour, there were several significant developments for the band. First, they continued to release official bootleg live albums. They included *No Security San Jose '99* (2018), *Voodoo Lounge Uncut* (2018), *Bridges To Bremen* (2019), and *Bridges To Buenos Aires (Live)* (2019). They also released a series of reissued expanded editions. These included *Their Satanic Majesties Request: 50th Anniversary Edition* (2017), *Beggars Banquet: 50th Anniversary Edition* (2018), *The Rolling Stones Rock and Roll Circus: Limited Deluxe Edition* (2019), and *Let It Bleed: 50th Anniversary Edition*.

On top of all of this, they also released a new compilation, *Honk* (#23-2019), which reached number 8 in England and number 23 on the American pop albums chart. However, they hit an entirely different level during the pandemic. *Steel Wheels Live* (#180-2020) reached number 180 on the American pop albums chart. *A Bigger Bang – Live on Copacabana Beach* (2021), followed in July, 2021. But, *Goats Head Soup*

(Super Deluxe) (#19-2020) topped them all. It reached number one in England and number 19 on the American pop albums chart. It also charted throughout Europe.

The set included the original album, ten bonus tracks, and perhaps the strongest live recording of their entire career, the 1973 two shows at the Forest National Arena in Brussels on October 17. It marked the sixth consecutive decade that the band had a number one album in England.

In March, 2019, the band announced they were postponing their North American leg so that Jagger could have heart valve replacement surgery in April. The operation was a success the tour resumed on June 21, 2019. In April, 2020, the band released a new single, "Living In A Ghost Town" (2020). It was recorded in 2019 and 2020 and charted in England, peaking at number 61. It also topped the German pop singles chart.

On the eve of resuming *The No Filter Tour* dates that were postponed by the pandemic, the group announced in August, 2021 that Charlie Watts could not participate due to an unspecified medical procedure. The band also announced that veteran drummer Steve Jordan would fill in for Watts during the tour. Shockingly, Watts passed away unexpectedly on August 24, 2021 at the age of 80.

After the death of Watts, the band played fifteen shows through November 23, 2021. In total, the *No Filters Tour* played to nearly three million people and grossed around 550 million dollars. While there were serious questions about whether they would start anything new after losing Watts, the band put that question to rest when they played fourteen shows in Europe and England as part of their *Sixty* tour in the summer of 2022. Once again, Jordan agreed to play drums. These shows grossed over 120 million dollars.

In 2020, the band had started a new album, recording a handful of tracks with Watts. After the *Sixty* tour, the group finally finished the album between December 2022 and January 2023. The new album, *Hackney Diamonds* (#3-2023), was released on October 20, 2023. Watts played on two of the tracks with Jordan playing on the remaining ten. As advertised, there were a series of guest stars. Elton John played piano on two tracks, Paul McCartney played bass on one track. Bill Wyman played bass on one track and Stevie Wonder played keyboards on one track. Benmont Trench played keyboards on two tracks.

Oddly, Darryl Jones did not play on bass on the album, with producer Andrew Watt playing bass on five tracks, McCartney on one, Wyman on one, Wood on one, and Richards on four. The album topped the pop albums chart in England, Australia, and all across Europe. It peaked at number 3 on the American pop albums chart and number 8 in Canada. The lead single, "Angry" (2023) reached number 34 in England and charted throughout Europe. A second single, "Sweet Sounds Of Heaven" (2023), featured Lady Gaga and was released digitally and in ten inch vinyl or CD formats. Many critics felt that it was the best song on the album.

On May 13, 2022, the band released a legacy live set, *El Mocambo 1977* (#61-2022) that was recorded over two nights in March, 1977. They followed that with *Licked Live In NYC* (2022) that was recorded at Madison Square Garden on January 18, 2003 and released on April 13, 2022. Finally, they released *Grrr Live!* (#193-2023) on February 10, 2023. It was recorded on December 15, 2012 in New Jersey. The first and the last charted in the States, peaking at numbers 61 and 193. They also charted in England, reaching numbers 24 and 21. *Licked Live In NYC* did not chart in the England or the U.S. but did sell well throughout Europe, cracking the top ten in Germany.

In 2024, the band released three more legacy live sets. *Live at the Wiltern* (2024) captured a 2002 show at the famed theatre. *Live at Racket NYC* (2024) includes seven tracks recorded in NYC. Finally, *Welcome to Shepherd's Bush* (2024) captures a 1999 show. The band has now released thirty nine live recordings.

In 2024, the band toured behind their new album, playing nineteen shows between April 28 and July 21. While there were plans to do a similar amount of shows in Europe and England in 2025, those shows fell through. Instead, the band worked in the studio on a planned new studio album which could be released in the summer of 2026 to coincide with a planned European/British tour.

The rights to the Rolling Stones' sixties catalog is owned by ABKCO Records. They have released several compilations covering this decade. All of them were reissued in 2002 with vastly improved sound quality. The multi-platinum 1966 set, *Big Hits: High Tide and Green Grass*, contains 12 tracks. The platinum 1969 release, *Through the Past, Darkly (Big Hits, Vol. 2)*, includes 11 tracks. The twin 1972 sets, *Hot Rocks, 1964-1971* and *More Hot Rocks (Big Hits and Fazed Cookies)*, contain 21 and 28 tracks respectively. The 1975 release, *Metamorphosis*, includes 16 songs that Jagger/Richards wrote for other artists. Finally, the 1989 platinum set, *Singles Collection: The London Years*, contains all 58 singles the band released on London Records up through 1970.

Virgin's 1993 set, *Jump Back: The Best of the Rolling Stones 1971-1993*, includes 18 tracks. Virgin's 2005 release, *Rarities 1971-2003*, contains 16 tracks. Virgin/ABKCO/Decca's 2002 release, *Forty Licks*, contains 40 tracks, including four new songs, from their entire catalog. ABKCO/Universal's 2012 set, *Grrr!*, is available as a 50 or 80 track boxset covering their entire career. Finally, Universal's 2019 release, *Honk*, includes 46 tracks taken from their every studio album they released since 1971 as well as ten live bonus tracks.

The band also released some compilations on their own label. Rolling Stones Records' 1981 set, *Sucking In The Seventies*, includes 10 tracks. Rolling Stones Records' 1984 release, *Rewind (1971-1984)*, contains 13 tracks.

The Rolling Stones have documented most of their tours since 1966 with a live album. ABKCO's 1966 gold release, *Got Live If You Want It*, includes 12 tracks. ABKCO's 1970 platinum set, *Get Yer Ya-Yas Out*, contains 10 tracks. The next six sets are all available from Virgin Records. The 1977 gold set, *Love You Live*, includes 18 tracks. The 1982 platinum release, *Still Life*, contains 12 tracks. The 1991 gold set, *Flashpoint*, includes 15 live tracks and 2 studio cuts. The 1995 platinum release, *Stripped*, contains 14 tracks. The 1998 set, *No Security*, includes 14 tracks. The 2004 gold release, *Live Licks*, contains 23 tracks recorded in 2002/2003.

Interscope's 2008 set, *Shine A Light*, includes 24 tracks recorded in 2006 for the film of the same name. Eagle Vision's 2011 CD/DVD, *Some Girls: Live In Texas '78*, contains 17 tracks. Eagle Vision's 2015 set, *Marquee Club (Live 1971)*, includes 12 tracks. Polydor's 2015 release, *Sticky Fingers Live (#92-2015)*, includes 10 tracks. Eagle Vision's 2016 set, *Totally Stripped*, contains 14 tracks. The same label's 2016 release, *Havana Moon*, includes 18 tracks recorded on March 25, 2016. Eagle Vision's 2017 set, *Sticky Fingers Live at Fonda Theatre*, contains 16 tracks recorded in 2015.

In 2017, they compiled BBC recordings from 1963 to 1965 on *On Air* (2017), which was released on Interscope Records. It includes 32 tracks. Mercury's 2022 set, *El Mocambo 1977*, includes 23 tracks recorded on March 4 and 5, 1977. Mercury's 2022 release, *Licks Live in NYC*, contains 23 tracks recorded

on January 18, 2003. Finally, Mercury's 2023 set, *Grrr Live!*, includes 24 tracks recorded on December 15, 2012.

Starting in 2011, the band released a series of shows on digital download via Google Music. They include *Brussels Affair (Live 1973)*, *Hampton Coliseum (Live 1981)*, *L.A. Friday (Live 1975)*, *Live at the Checkerboard Lounge, Chicago 1981*, *Live At The Tokyo Dome (Live 1990)*, *Light The Fuse (Live 2005)*, and *Live At Leeds (1982)*. In 2013, they moved to Eagle Vision for *Hyde Park Live (2013)*, *The Marquee Club Live In 1971 (2015)*, *Havana Moon (2016)*, *No Security: San Jose '99 (2018)*, *Voodoo Lounge Uncut (2018)*, *Bridges To Bremen (2019)*, *Bridges To Buenos Aires (Live) (2019)*, *Steel Wheels Live (2020)*, and *A Bigger Bang – Live on Copacabana Beach (2021)*.

The band has also released a series of concerts films. In addition, five live cuts from 1966 are included on the 1996 ABKCO set, *Rolling Stones Rock and Roll Circus*. All of these sets are available at any large music retailer.

I have collected numerous live recordings from the Rolling Stones that capture their most significant lineups and tours. My earliest recording is the 1966 London release, *Got Live If You Want It*. The 12 song set was recorded at a single show at the Royal Albert Hall in London in September, 1966. At the time of the recording, the Stones were arguably the hottest band in the world. They had charted two number singles and a series of top ten singles in the previous two years and their live show was the talk of the music industry. Their music had gradually grown in sophistication, adding complicated pop oriented songs to their blues oriented rock and roll.

The conditions surrounding this recording were difficult at best. At the beginning of the show, the fans rioted. After order was restored, the Stones took the stage and plowed their way through a quick ten song set, no doubt wondering if they were going to get out of the theater alive. When the album was compiled, the label threw in two studio recordings, which they dubbed with fake applause to make them appear that they were recorded at the same show.

With all of this going on, it is amazing that the set is as good as it is. Jagger's vocals are strong and the always solid rhythm section of Charlie Watts and Bill Wyman keeps the band on track. The guitar work of Richards and Jones is spotty, but they do enough to make the songs instantly recognizable. Interestingly, their guitar work is surprisingly gritty, with plenty of distortion and stinging lead fills. While the overall sound quality of this set is mediocre at best, the recording is good enough to get a good feel for what's going on.

The 10 truly live tracks include all of their hit singles from that period. "Get Off My Cloud" is played at a frantic pace compared to the studio recording. The eastern touches of "Lady Jane" are intact and "Have You Seen Your Mother Baby, Standing In The Shadows" is a revelation, complete with the infamous opening and closing feedback sequences. The blues roots of the band come clearly through on a gritty version of "Not Fade Away" which features the harmonica work of Brian Jones.

"The Last Time" features strong vocals by Jagger and Richards as well as good guitar work from Richards and Jones. Like "Get Off My Cloud", the song is played at a blistering pace, which is carried into a psychedelic version of "19th Nervous Breakdown". Once again, the tandem vocals of Jagger and Richards are tight. However, that is not the case on "Time Is On My Side". Jagger's vocals are slightly off key, but Richards dirty guitar fills almost makes up for the weak vocals.

The closing trio of songs showcases the band's versatility. "I'm Alright" is a relatively simple, blues based piece, but the psychedelic oriented "Have You Seen Your Mother Baby, Standing In The Shadows" is as about as complicated as their music gets. The set ends with a solid version of the hard rock classic "Satisfaction".

Their ability to jump from the blues to psychedelic to hard rock in the space of three songs is a clear indication of how quickly their music was evolving at this stage in their career. Given that, it is not surprising that they followed this set with *Their Satanic Majesties Request* and *Beggars Banquet*, two of their more adventurous albums.

The two studio tracks include a good version of the Otis Redding classic, "I've Been Loving You Too Long." The group also pulls off a nice cover of "Fortune Teller," which matches up well with the more famous Who version. Unfortunately, the recording is prematurely cut off on my record.

While the recording quality of the album version of *Got Live If You Want It* is not the best, the record captures the raw energy and evolving skills of the band. It is also one of only two officially released live sets that includes the band's original lineup. Given the circumstances behind the show, I think the band does a credible job, performing all the live material with relative skill and considerable energy. That more than makes up for some mistakes. This album has been recently reissued by ABKCO with considerably better sound quality. It should be considered as a necessity in any live collection.

In addition to the Albert Hall set, I have also collected recordings of five of the songs that the Stones played during their early appearances on *Ed Sullivan*. They include "Satisfaction", "Ruby Tuesday", "Paint It Black", and "Mother's Little Helper". Significantly, only "Satisfaction" is included on *Got Live If You Want It*.

As is the norm with Sullivan recordings, the band sounds great on all four tracks. Jagger has always been able to rise to the occasion, saving his best for their most significant concerts. His enthusiasm for seizing the moment carries over to the rest of the group, who play flawlessly on the cuts. Jones is even into it, pulling off the classic recorder lines in "Ruby Tuesday" and playing the sitar on "Paint It Black".

And, Richards' clumsy use of an early version of a distortion box during "Satisfaction" is a true find. Unfortunately, Sullivan recordings are difficult to locate. While they are often rerun on VH-1 and PBS, you have to be lucky to catch a specific performer since the artists appearing on the shows are not advertised in advance. Given that, pick up the Albert Hall set or a copy of *Rolling Stones Rock and Roll Circus*.

Title: Get Yer Ya-Yas Out

Label: Decca

Release Date: 1970

Medium: Album

Availability: Very Good

Venue: Madison Square Garden, NYC, NY

Recording Date: November 27&28, 1969

Lineup: Mick Jagger - Vocals, harmonica
Keith Richards - Guitar, vocals
Mick Taylor - Guitar, vocals

Bill Wyman - Bass
Charlie Watts - Drums
Ian Stewart - Keyboards

Set List: Jumpin' Jack Flash
Carol
Stray Cat Blues
Love In Vain
Midnight Rambler

Sympathy For The Devil
Live With Me
Little Queenie
Honky Tonk Woman
Street Fighting Man

In 1969, the Rolling Stones embarked on their most successful American tour to date. Coming off the release of the critically acclaimed albums, *Beggars Banquet* and *Let It Bleed*, the band was playing as well as they had in their entire career despite a nearly two year absence from the stage.. This was due in part to the quality of the material, but was mostly because of the superb musicianship of Mick Taylor, who had replaced Brian Jones in June of that year. However, there was also an evil undercurrent surrounding the band. They had carefully, and intentionally, created an evil persona around themselves that would explode at the tour's last stop, when they played a free concert at Altamont.

Get Yer Ya-Yas Out captures highlights from the two sold out shows the group performed at Madison Square Garden in late November, shortly before the ill fated Altamont show. The set, which is considered by many to be one of the best live recordings of all time, captures the band at the height of their powers. From the opening introductions where they are announced as the world's greatest band, to the closing strains of "Street Fighting Man", the Stones are at their arrogant best.

There is virtually nothing wrong with this album. Jagger is at his posturing, flamboyant best, taunting the audience with sexual come ons and singing his heart out. Richards and Taylor raise their guitar work to a new level and provide great backup vocals. Wyman and Watts are as steady as ever, propelling the group through all the pace changes with the precision of a formula one race car driver. This is the way blues oriented rock was meant to be played.

Unlike *Got Live If You Want It*, which is oriented to their hit singles, *Get Yer Ya-Yas Out* harkens back to their blues roots. There are two Chuck Berry inspired rockers, "Carol" and "Little Queenie" that allow Richards to pay tribute to one of his major influences. There are also several gritty blues numbers like "Stray Cat Blues", "Love In Vain", "Midnight Rambler", and "Live With Me" that feature the outstanding guitar work of Taylor.

On "Stray Cat Blues" and "Midnight Rambler", Taylor's lead guitar work is reminiscent of his fluid work with John Mayall, but on "Love In Vain", he plays some of the meanest bottleneck guitar you will ever hear. He also rocks out during "Street Fighting Man" and his fills during the other songs are priceless. The diversity and precision of his guitar work was truly unique, making him one of the best guitarists of his time.

The blues orientation of the set also gives Jagger a chance to shine. Not only does he pour himself into the songs vocally, but he also gets the chance to show off ability on harmonica during a gritty performance of "Midnight Rambler". During this classic, Jagger is the rapist he sings about, just like he takes on the persona of the devil during a menacing version of "Sympathy For The Devil". His anger in "Street Fighting Man" seems real, and a New Orleans' inspired decadence fills "Honky Tonk Woman". During this set, he does not miss a beat, pulling off one of the best vocal performances of his career.

His alter ego, Keith Richards, is equally as good. His vocals perfectly match Jagger's and his guitar work is the best of his career. Richards lets his fingers fly during solos on "Carol", "Sympathy For The Devil", "Live With Me", "Little Queenie", and "Honky Tonk Woman". And, his sense of rhythm is a driving force behind the band. When he lays down the riff in "Jumpin' Jack Flash", sets the tempo in "Midnight

Rambler”, and perfectly recreates the iconic guitar work in “Honky Tonk Woman”, he sets the pace for Watts and Wyman, who carry the songs the rest of the way. Unlike nearly all other bands, who cue off their drummer, all the Stones have admitted that they took their cues from Richards.

There are so many good moments on *Get Yer Ya-Yas Out* that it is impossible to describe all of them. The version of “Street Fighting Man” on this set may be the best single live cut that the group has ever recorded. Taylor’s stinging lead guitar work and the overall performance from the rest of the band is power personified. It is easy to believe, after listening to this one track, that the Stones truly were the greatest band in the world. Since the album was the only official live release to feature the Taylor lineup, which Mick Jagger himself has admitted was their best, it is an essential part of any live music collection. Pick it up at any large music retailer.

Title: Brussels Affair 1973

Label: Polydor

Release Date: 2020

Medium: CD

Availability: Rare

Venue: Brussels, Holland, Perth, Australia

Recording Date: Brussels - October 17, 1973

Lineup: Mick Jagger - Vocals, harmonica
Keith Richards - Guitar, vocals
Mick Taylor - Guitar, vocals
Bobby Keys - Sax

Bill Wyman - Bass
Charlie Watts - Drums
Ian Stewart - Keyboards, vocals

Set List: Brussels

Brown Sugar
Gimme Shelter
Happy
Tumbling Dice
Star Fucker
Dancing With Mr. D
Doo Doo Doo Doo Doo (Heartbreaker)
Angie

Perth

You Can’t Always Get What You Want
Midnight Rambler
Honky Tonk Woman
All Down The Line
Rip This Joint
Jumpin’ Jack Flash
Street Fighting Man

In 1973, Mick Taylor accompanied the Stones on a worldwide tour that bisected the releases of *Exile On Main Street* and *Goats Head Soup*. The early dates on the tour focused on material from *Exile* while the later dates incorporated songs from *Goats Head Soup*, which was released near the end of the tour. On October 17, 1973, the band played two now legendary shows in Brussels. The shows have been extensively bootlegged, as a result of having been broadcast over radio and are generally regarded as the best live shows the band ever performed. For many years, they were a holy grail of live music collectors like myself.

The first recording of these shows that I found was a 22 track bootleg that included 14 of the 15 songs played at each show, as well as eight additional tracks from an earlier concert in Perth, Australia. The recording quality of the Brussels tracks was fantastic, with the exception of the closing track, “Street Fighting Man”, which was cut off prematurely. Later, Wolfgang’s Vault released a copy of their version of the show, which included the full version of “Street Fighting Man”. Unfortunately, their version was not released for sale.

Desperately wanting a full recording of the show, I initially combined thirteen of the fourteen tracks I had on the boot with a hand held recording of the full version of “Street Fighting Man” to create my recording. That version of the Brussels show is missing “Star Fucker”. However, the full version of the show was finally released on the 50th anniversary edition of *Goat Heads Soup*, which was released on Polydor in 2020. I now have a copy of that album.

Accompanied by saxophonist Bobby Keys and longtime associate Ian Stewart, the Stones put on an incredible show that bristles with energy. This is why they deserve to be in the top ten of live acts. While *Get Yer Ya-Yas Out* is close in quality, the band had actually gotten even better by 1973. By this point, they were a well-oiled machine, playing the best music of their career. Mick Taylor was mostly responsible for that. He set such a high musical standard that he lifted the rest of the band, particularly Richards.

Not to be outdone, Jagger also raised the level of his singing and the incomparable rhythm section of Bill Wyman and Charlie Watts was as strong as ever. These particular shows caught them at the top of their collective game, which is why they became so sought after. Of course, the show is dominated by Jagger’s vocals and the twin guitar attack of Richards and Taylor. Taylor is playing out of his mind, with a confidence and skill that exceeds his exceptional work on *Get Yer Ya-Yas Out*. He also pushes Richards along with him, coaxing the best guitar work from Keith that I have yet heard.

The band’s set list does not include any pre 1968 material, and as expected, there is a liberal dose of songs from *Exile on Main Street*. However, the band also draws from *Beggar’s Banquet*, *Let It Bleed*, and *Sticky Fingers*, three of the best albums of their career. While the blues influences are still there, the songs are sophisticated, with complicated passages and layered vocals. The Stones are able to perform each of them with ease.

One of the things that distinguishes the Brussels set from *Get Yer Ya-Yas Out* (besides the material), is the group’s overall sound. The addition of Keys, who contributes solos to “Brown Sugar”, “You Can’t Always Get What You Want”, and “Rip This Joint”, adds another solo instrument and an overall depth to the mix. Ian Stewart is also prominently featured, adding his piano work to songs like “Angie”. The two musicians are perfectly integrated with the rest of the band, resulting in a noticeable deepening of the group’s sound.

As is always the case on any good live Stones recording, Jagger is the focal point. The singer outdoes himself on definitive versions of “Angie”, “You Can’t Always Get What You Want”, “Gimme Shelter”, “Tumbling Dice”, and “Dancing With Mr. D”. He is at his menacing best on “Midnight Rambler”, sings the blues like a veteran on “All Down The Line”, and matches the band’s intensity on a hot version of “Rip This Joint”, which is the nearest thing to punk rock that I have ever heard from the group.

Even Richards sounds great on vocals. His version of “Happy” is the best I have heard and his backup vocals and harmonies with Taylor are tight and flawlessly executed. As always, the Stones’ incomparable rhythm section of Charlie Watts and Bill Wyman keeps everything on track. Recording quality is very good, especially for a bootleg, with clear separation between instruments and vocals.

The show, which is now available commercially, includes four gems that you will not find on any other Stones’ live release. “Doo Doo Doo Doo Doo (Heartbreaker)” contains a funky interlude that you would never associate with the band. “All Down The Line” has scathing slide guitar work courtesy of Taylor and “Rip This Joint” is punk like in intensity and style. And, “Dancing With Mr. D”, is a seldom played gem from *Goats Head Soup*.

I also have several tracks recorded eight months earlier in Perth, Australia on the original bootleg tape. The Perth cuts were recorded on February 24, 1973 and include “Brown Sugar”, “Bitch”, “Rocks Off”, “Gimme Shelter”, “Happy”, “Tumbling Dice”, “Honky Tonk Woman”, and “Little Queenie”. They are rougher, from both a recording and performance standpoint. However, they include a couple of rare songs and offer more proof of just how good the Stones were with Taylor in the lineup.

Without question, this version of the band was the best, at least from a performance standpoint. Taylor is one of rock’s elite guitarists and his overall talent seemed to inspire the rest of the band to play to his level. With him in the lineup, they truly were the greatest rock band in the world. It is a shame that the circus like atmosphere that constantly surrounded the group drove him away just one year later. That makes the Brussels recording a must have in any live music collection.

Title: Love You Live

Label: Rolling Stones Records

Release Date: 1977

Medium: Double Album

Availability: Very Good

Venue: Paris, France
El Mocambo, Toronto, Canada

Recording Date: 1976 & 1977

Lineup: Mick Jagger - Vocals, harmonica, guitar
Keith Richards - Guitar, vocals
Ron Wood - Guitar, bass, vocals
Bill Wyman - Bass

Charlie Watts - Drums
Billy Preston - Keyboards
Ian Stewart - Piano
Ollie Brown - Percussion

Set List: Honky Tonk Woman
If You Can’t Rock Me
Get Off My Cloud
Happy
Hot Stuff
Star Star
Tumbling Dice
Fingerprint File
You Gotta Move

You Can’t Always Get What You Want
Mannish Boy
Crackin’ Up
Little Red Rooster
Around And Around
It’s Only Rock ‘N’ Roll
Brown Sugar
Jumping Jack Flash
Sympathy For The Devil

The 1976/1977 version of the Rolling Stones was significantly different from the explosive Mick Taylor lineup that preceded it. When the fiery guitarist left at the end of 1974, the band lost some intensity and drive. While their new studio releases continued to top the charts, it is arguable that the records did not match the quality of the ones recorded with Taylor.

Black And Blue (1976) was recorded without a permanent replacement for Taylor. Instead, the band got by with a series of session players. It was almost as if the group couldn’t stand the thought of replacing Taylor on a permanent basis. But, if they were going to tour they needed a replacement so after auditioning an endless array of guitarists, they finally settled on ex Faces axe man Ron Wood.

While Wood was nowhere near as proficient as Taylor from a technical standpoint, he had an impressive rock pedigree and knew how to work with a celebrated lead singer. He also had the perfect look for a

Stones' guitarist, falling somewhere between the jet set sophistication of Jagger and the disheveled, drug induced look of Richards.

To get some sense of the pressure facing Wood when he joined the band, I'll reference a late nineties interview with Jagger in **Rolling Stone** where Jagger emphatically states that the Mick Taylor lineup was the strongest in the band's history. Jagger goes on to say that he still, nearly 25 years later, does not know the real reasons why Taylor left the group and that he missed playing with him.

It was fortunate for Wood that he was an experienced rock personality when he joined the band because no one was sure that he would fit in. Wood started out as a bass player for Jeff Beck. When he joined Faces with Rod Stewart, his guitar playing reflected the rhythmic drive of a bassist. Gradually, he became more comfortable with conventional lead guitar and was a decent soloist by the time he joined the Stones. In retrospect, he was the perfect choice to replace Taylor.

If there is anyone in rock with as big an ego as Mick Jagger, it is Rod Stewart. Wood knew how to work with a preening, multi talented singer that dominated a band. He also looked like a decadent, bored rock star, which was precisely the image the band was courting in the late seventies.

The Stones faced other pressures at the time. Disco and new wave were exploding, and the group's blues based songs seemed passé. They needed to find their niche and had moved away from blues based rock on *Black And Blue*. In fact, one song, "Hot Stuff", was clearly disco influenced. However, the Stones are a blues based band at heart and that dichotomy shows on this live set.

Love You Live was recorded at two shows during their tour to support *Black And Blue*. Interestingly, there is only one song on the set from that album, the previously mentioned "Hot Stuff". The remainder of the set seems to look backwards, not forward. In addition to the usual hits like "Honky Tonk Woman", "Happy", "Tumbling Dice", "It's Only Rock 'N' Roll", "Brown Sugar", and "You Can't Always Get What You Want", there is a three song block of traditional blues, two rock covers, including a Chuck Berry classic, and one song from their Brian Jones' catalog.

While the inclusion of these songs can be viewed as a deliberate attempt to play to his particular lineup's strengths, they are well played. Jagger, Watts and Wyman carry the band, along with three additional musicians that the group added for this tour.

Perhaps sensing that they needed to bolster the core lineup, the Stones recruited keyboard wizard Billy Preston and long time associate Ian Stewart, for this tour. They also added a percussionist, Ollie Brown. The addition of these three musicians helps strengthen their overall sound. It is safe to say that the 1976/1977 time frame was not the best for Richards, who was struggling with a severe, life threatening, heroin addiction. So, it's no wonder that the guitar work on this album is not spectacular.

However, the added musicians are featured in many of the songs and Jagger gives a powerful overall performance. He is particularly good on the three blues covers ("You Gotta Move", "Mannish Boy" and "Little Red Rooster") and the reggae influenced "Crackin' Up", all of which were recorded during the El Mocambo performance. His disco posturing on "Hot Stuff" and "Fingerprint File" is convincing and his intentionally slurred lyrics to "Star Star" fit perfectly with his bad boy image.

While the playing on *Love You Live* is often sloppy and the guitar work is weak, the strengths of the band overcome these deficiencies. When the Stones close with solid versions of "Jumping Jack Flash" and

“Sympathy For The Devil”, it is clear that even when they were not at their best, they were still one of the best performance bands around. And, it is also clear that the group would only get better the longer Wood was in the band. After the release of this album, the Stones had three number one records over the next four years with this same lineup.

Title: Atlantic City

Label: BCL Productions

Release Date: 1990

Medium: Video

Availability: Rare

Venue: Atlantic City Convention Center, NJ

Recording Date: December 19, 1989

Lineup: Mick Jagger - Vocals, guitar, harmonica
Keith Richards - Guitar, vocals
Ron Wood - Guitar, vocals
Charlie Watts - Drums
Bill Wyman - Bass
Chuck Leavell - Keyboards, vocals
Matt Clifford - Keyboards, French horn
Bobby Keys - Sax, keyboards

Bernard Fowler - Vocals
Katie Kissoon - Vocals
Tessa Niles - Vocals
John Lee Hooker - Guitar, vocals (One cut)
Axel Rose - Vocals (One cut)
Izzy Stradlin - Guitar (One cut)
Eric Clapton - Guitar (Two cuts)
Uptown Horns - Horns

Set List: Start Me Up
Sad Sad Sad
Ruby Tuesday
Tumbling Dice
Salt Of The Earth
Between A Rock And A Hard Place
Mixed Emotions
Midnight Rambler
Honky Tonk Woman
Happy

You Can't Always Get What You Want
Little Red Rooster
Bogeyman
Paint It Black
2000 Light Years From Home
It's Only Rock 'N' Roll
Sympathy For The Devil
Gimme Shelter
Satisfaction
Jumping Jack Flash

Many people believe that the Ron Wood version of the Stones peaked during their blockbuster 1989/1990 *Steel Wheels Tour*. The events leading up to the tour were tumultuous for the band. In the mid eighties, the group had nearly fallen apart when Jagger and Richards began to feud. While both released successful solo albums, neither matched the success of the Stones' recordings. So, while the other members stood by and waited to see if the two principles would resolve their differences, the band sat idle.

Finally, in late 1988, the two decided to meet in Barbados and write some new material. The result of that session was *Steel Wheels*. When it was apparent that the new material was strong, they also decided to tour again, planning their first American tour in eight years. By the time the U.S. portion of the tour was over, the group had grossed 140 million dollars and the album was a double platinum hit.

The *Steel Wheels Tour* reaffirmed that the Stones were still on top of their game. When Mick Taylor left the group in late 1974, the band lost the best pure musician they had ever had. Ron Wood was effective in the studio but his playing was not as precise or flamboyant as his predecessor, especially on stage. While the tour that yielded *Love You Live* was generally well performed, the 1981 tour featured on *Still Life* (1982)

was the worse one the Stones had performed in years. It was so bad that they did not tour again in America for eight years.

When Jagger and Richards decided to hit the road in support of *Steel Wheels*, they were determined to avoid the mistakes they made in 1981. They made some radical changes in their lineup, adding a trio of backup singers to beef up the vocals, and a five piece horn section led by Bobby Keys to add depth to their sound. The band also recruited two keyboardists, Chuck Leavell and Matt Clifford, to replace Ian Stewart (who had died in 1985) and Billy Preston.

Jagger and Richards also put together a set list that would highlight the group's strengths. They included a liberal amount of hits, mixed in with the best material from *Steel Wheels*. The two also added some seldom played chestnuts. The resulting stadium tour was the most cohesive the band had played since the early seventies.

While this tour has been officially documented on the 1992 Virgin release *Flashpoint*, I recorded a copy of a celebrity laden stop at Atlantic City near the end of the American leg of the tour. The show was broadcast on pay per view television to a worldwide audience on December 19, 1989. The same set was released as an official bootleg in 2020 by Eagle Rock.

Three guest stars performed during the show. Axel Rose and Izzy Stradlin from Guns 'n' Roses (who opened for the Stones on a number of U.S. dates) joined the band for a rowdy version of the old Small Faces song, "Salt Of The Earth". Eric Clapton provided blistering lead guitar on the sexually charged "Little Red Rooster", then joined John Lee Hooker on the traditional blues piece, "Bogeyman". Hooker handled lead vocals and provided some priceless guitar work while the bemused, and impressed, Clapton looked on. These guest appearances fit in well with the overall pace of the show and made it an one of a kind concert.

The Rolling Stones have always performed at their best when they needed too. This performance is no exception. Knowing that a worldwide audience was watching, the old veterans put on a great show. As is usually the case, Mick Jagger is the focal point. Aside from singing, Jagger straps on a guitar for "Sad Sad Sad" and "Mixed Emotions", and pulls out his harmonica on "Midnight Rambler" and "Little Red Rooster". His tradeoffs with Clapton on the later are one of the highlights of the show.

As for his singing, Jagger is as strong as ever. He is alternately menacing, playful, sexy, angry, and gritty. On video, he is also constantly in motion, running up and down and from side to side on the massive stage in a constant blur of motion. There are few singers who can match his energy level.

Jagger's vocals are supported by the outstanding trio of Bernard Fowler, Katie Kissoon, and Tessa Niles. They are prominently featured on songs like "Tumbling Dice", "Salt Of The Earth", "You Can't Always Get What You Want", "2000 Light Years From Home", and "Jumping Jack Flash". Kissoon also does an amazing job sharing lead vocals with Jagger on a sexually charged version of "Gimme Shelter" that is the show's single best moment.

Not to be left behind, the band matches the singers intensities. Richards and Wood pull off the best guitar work of their careers. Richards is particularly strong on lead guitar, knocking off effective solos on "Sad Sad Sad", "Midnight Rambler", "Honky Tonk Woman", "Happy", "It's Only Rock 'N' Roll", "Sympathy For The Devil", "Gimme Shelter", and "Satisfaction". Unlike other tours where he would take a back seat to the band's other guitarist, Richards steps forward here and proves that he is talented as any of them, with

an instinctive feel for how to construct a solo. It's also a kick to hear his classically oriented flamenco guitar work during "Paint It Black".

As a result of Richards raising his level of playing, Wood has to do the same. During the Atlantic City show, he plays both slide and lead guitar. His slide work is featured on "Salt Of The Earth", "Happy", and "Little Red Rooster". His lead work dominates on "Start Me Up", "Tumbling Dice", "Between A Rock And A Hard Place", "Mixed Emotions", "You Can't Always Get What You Want", "Sympathy For The Devil", "Gimme Shelter", and "Jumping Jack Flash". Unlike earlier tours, Wood's guitar work is confident and flashy. There's a fire to his playing that was previously missing.

With both guitarists clicking, Jagger on fire, and the Wyman/Watts rhythm section as strong as ever, the core members of the Stones sound great. They also make good use of their backup musicians. Leavell and Clifford are prominently featured on several cuts, including "Mixed Emotions", "You Can't Always Get What You Want", "Honky Tonk Woman", "Paint It Black", "Ruby Tuesday", "Gimme Shelter", and especially on the effects oriented "2000 Light Years From Home". The horn section of Arno Hecht, Paul Litteral, Bob Funk, Crispin Cioe, and Bobby Keys make major contributions to several of the songs. The horn charts are so seamlessly integrated into the songs that you will swear they were there all along.

While the Rolling Stones have released many live recordings, this performance is not commercially available. Fortunately, those who want live material from the *Steel Wheels* tour have another option, the 1992 Virgin release *Flashpoint*. Some of the songs from Atlantic City are included on that set. This tour also marked the end of Bill Wyman's tenure with the band. In an interview, he said he knew it was time to quit because this was the best overall tour the Stones had ever played. It's hard to argue with him. Given that, pick up *Flashpoint* at any large music retailer. It should be considered as another necessity in your live collection.

Title: Live At Madison Square Garden

Label: NA

Release Date: NA

Medium: CD

Availability: Rare

Venue: Madison Square Garden, NYC, NY

Recording Date: January 18, 2003

Lineup: Mick Jagger - Vocals, guitar, harmonica
Keith Richards - Guitar, vocals
Charlie Watts - Drums
Ron Wood - Guitar
Darryl Jones - Bass
Chuck Leavell - Keyboards
Lisa Fischer - Vocals

Bobby Keys - Sax
Blondie Chapin - Vocals, guitar
Tim Ries - Sax, keyboards
Kent Smith - Trumpet
Michael Davis - Trumpet
Bernard Fowler - Vocals

Set List: Street Fighting Man
Start Me Up
If You Can't Rock Me
Don't Stop
Monkey Man
Angie

Gimme Shelter
You Got Me Rocking
Can't You Hear Me Knocking
Honky Tonk Woman
Satisfaction
It's Only Rock 'N' Roll (But I Like It)

Let It Bleed
Midnight Rambler
Tumblin' Dice
Through And Through
Happy

When The Whip Comes Down
Brown Sugar
Sympathy For The Devil
Jumpin' Jack Flash

On September 3, 2002, the Rolling Stones embarked on the first leg of a world tour in support of their new compilation, *Forty Licks*. The band played 42 shows in North America during this leg, before the tour moved to Australia, the Far East, and Europe. One of the last North American shows was broadcast live to a worldwide audience on the cable network, HBO. The concert took place at Madison Square Garden, the site of many past Stones' triumphs.

During this particular tour, the band traveled with several backup musicians and singers. The set list contained most of the usual suspects, with a concentration of material from *Let It Bleed*. As had been the case with previous tours in the nineties, the group played large arenas, with a smattering of dates in small venues.

The live HBO broadcast from Madison Square Garden was the highlight of the American portion of the tour. The concert took place on January 19, 2003. Luckily, I was able to record it. The Stones have had a long history with Madison Square Garden. *Get Yer Ya-Yas Out* was recorded there and the band traditionally ended the U.S. leg of their tours with a multiple night stand at the arena. Given that, it was not surprising that the group chose this show for the live broadcast. However, the question on everyone's mind was whether the Stones could still pull off a show of his magnitude this late in their career.

Jagger and Richards both turned 60 in 2003, Woods was not far behind them, and Watts was approaching 65. Most men of their age are either preparing for retirement or retired, certainly not performing a live rock show in front of a worldwide audience. But, the Stones have always been known for their ability to perform during big events and this concert is no exception.

They do an amazing job, pulling off an exciting, well performed rock show that would be the envy of bands half their age. Jagger, Richards, and Wood look, and sound, great, while Watts' playing is as good as ever. It's an incredible achievement, proving that mind can exceed matter when the will is strong enough.

This version of the Rolling Stones is not as different from the *Steel Wheels* version as you would think. While the four primary members are 14 years older and Bill Wyman is long gone, the band sounds like they did in 1989. Once again, they surround themselves with an excellent backup band. In addition to long time collaborators Bobby Keys and Chuck Leavell, the group brought along three horn players and three backup singers, led by the fantastic Lisa Fischer. These musicians are prominently featured throughout the set.

Fischer matches Jagger note for note, pose for pose, during a sexually charged version of "Gimme Shelter" that will light your eyes on fire. The horn section adds depth to nearly every song. Keys nearly steals the show with terrific solos during "Can't You Hear Me Knocking" and "Brown Sugar". Leavell takes over during "Street Fighting Man", "Angie", and "Midnight Rambler". The later also features some of Jagger's timeless harmonica work. The backup vocals of Chapin, who also contributes acoustic guitar, and Fowler is always right on the mark, adding even more depth to the songs.

While the backup musicians do their part, the focus during any Stones' performance is on the five primary members. Jagger still prowls the stage with the same intensity as he always has. While his vocals

are a little weak during the first four songs of the set, he let's loose during a great version of "Monkey Man" and never lets up for the remainder of the show. During "Gimme Shelter", he manages to hold his own with the much younger Fischer. His foil during "Honky Tonk Woman" is Sheryl Crow, who struggles to match his intensity.

Keith Richards is simply a legend. While his guitar work is often sloppy, he is so damn good it just doesn't matter. There is no one in rock who can play rhythm guitar like him. Richards also shows that he can still belt out a song. His version of "Through And Through", which was featured on the hit cable show *The Sopranos*, is one of the show's highlights.

Ron Wood contributes both lead and slide guitar. While his guitar work is not as spectacular as it was during the *Steel Wheels Tour*, it is still solid. He may be one of the few guitarists in the world who can play with Richards, who often veers off on his own tangents during a show. Finally, the rhythm section of Charlie Watts and Darryl Jones anchors the whole thing. They are the heart of the band, providing structure within the chaos.

There are many highlights on this particular tape that are noteworthy. They include a hot version of the seldom played "Monkey Man", an explosive jam oriented version of "Can't You Hear Me Knocking", the aforementioned versions of "Gimme Shelter" and "Honky Tonk Woman", and a three song first encore segment of "It's Only Rock 'N' Roll (But I Like It)", "When The Whip Comes Down", and "Brown Sugar". They are played on a small auxiliary stage by the five primary members, assisted by Keys and Leavell. All in all, the Rolling Stones prove that they are the one band who can defy time and still deliver an outstanding rock show.

While this show has not been commercially released, there are plenty of versions of it floating around the Internet that are available for trade. Also, *Live Licks* covers this same tour. While something from this era is not a necessity in your live collection, it will be a fascinating addition.

Title: Glastonbury 2013

Label: Rockin' CD

Release Date: 2014

Medium: CD

Availability: Good

Venue: Glastonbury Festival, Pilton, UK

Recording Date: June 29, 2013

Lineup: Mick Jagger - Vocals, guitar, harmonica
Keith Richards - Guitar, vocals
Charlie Watts - Drums
Ron Wood - Guitar
Darryl Jones - Bass
Chuck Leavell - Keyboards, vocals

Bobby Keys - Sax
Bernard Fowler - Vocals
Tim Ries - Sax, keyboards
Lisa Fischer - Vocals
Mick Taylor - Guitar (3 songs)

Set List: Jumpin' Jack Flash
It's Only Rock 'N' Roll (But I Like It)
Paint It Black
Gimme Shelter
Factory Girl

Happy
Miss You
Midnight Rambler
2000 Light Years From Home
Sympathy For The Devil

Wild Horses
Doom And Gloom
Can't You Hear Me Knocking
Honky Tonk Woman
You Got The Silver

Start Me Up
Tumbling Dice
Brown Sugar
You Can't Always Get What You Want
(I Can't Get No) Satisfaction

It took forty two years, but the Rolling Stones were finally offered a headlining spot at the Glastonbury Festival in 2013. The three day festival drew 135,000 paying fans. The Stones headlined on Saturday night, with the Arctic Monkeys and Mumford & Sons headlining the other two nights.

The Stones appearance was at the tail end of their *50 & Counting World Tour*. In fact, the group only played two more shows at Hyde Park in early July before taking a several month touring break. The tour was highlighted by guest appearances from Mick Taylor, who played in all 30 shows the band played that year. The band modified their set list for this show, adding "Can't You Hear Me Knocking". This gave Taylor another opportunity to join the group on-stage. They also played "You Got The Silver" from *Let It Bleed* as well as "2000 Light Years From Home" from *Their Satanic Majesties Request*. Recording quality is very good.

The Rolling Stones have always been great live performers and age has not diminished their skills. Jagger sounds very much like he did years ago, capable of hitting all the notes and putting out a first class effort. Charlie Watts is one of the best drummers in rock history and works very well with bassist Darryl Jones, who has been with the band since the early nineties. And when motivated, Wood and Richards can still deliver the goods.

The great thing about this set is that the group was motivated by the size of the crowd and the fact that they were headlining Glastonbury for the first time. As such, they deliver a strong performance that rivals anything that they have done over the last twenty years. While we have all heard these songs played live for nearly 45 years, they are outstanding songs and as such, make for a very entertaining concert.

The band blazes out of the gates with solid versions of "Jumpin' Jack Flash" and "Doom And Gloom", they are rolling like a well-oiled machine. Wood's guitar work gets better and better as they show progresses and Richards is taking things seriously and giving it his best.

Richards' guitar work in "Sympathy For The Devil" and "You Can't Always Get What You Want" is the best I've heard from him in a long time. And, he pulls off some of the best guitar work of his entire career during an elongated version of "Satisfaction", providing nearly four minutes of pristine lead guitar work. He nails the rhythm guitar sequence in "Brown Sugar" and the classic guitar influenced intro to "Paint It Black", pulls off endearingly sloppy solos in "It's Only Rock 'N' Roll" and "Honky Tonk Woman" that is vintage Richards, powers the band through "Gimme Shelter", and plays with energy through the entire show.

Richards is also given two lead vocal spots during the show. He nails every note during a solid version of "Happy" and sings "You Got The Silver" with Woods providing acoustic slide guitar. His backing vocals are right on the mark in songs like "Wild Horses".

Ronnie Wood is strong on both acoustic and electric guitar. His electric guitar work in "Wild Horses" and acoustic slide guitar in "You Got The Silver" is outstanding. His solo work in "Jumpin' Jack Flash", "Start

Me Up”, and especially “You Can’t Always Get What You Want” is outstanding. He even pulls off an octave sequence in “Doom And Gloom”.

One of the things that makes this recording special is that it features Taylor on three songs, allowing him to stretch out a bit more than was typical during this tour. Taylor is the best pure musician the band has ever had and he shows why on each of the songs. His solos during “Can’t You Hear Me Knocking” and “Midnight Rambler” are outstanding. In the later, he trades licks with Jagger’s harmonica and switches to slide guitar midway through the song. He plays acoustic guitar during a nearly ten minute version of “Satisfaction” which closes the show.

The backup band is somewhat reduced over what the group has toured with in the past. Long time backup singers Lisa Fischer and Bernard Fowler are prominent in nearly every song, with Fischer featured on “Gimme Shelter”, “Miss You”, and “You Can’t Always Get What You Want”. The two also play a prominent role in “Brown Sugar”, “Tumbling Dice”. Fowler is featured on “It’s Only Rock ‘N’ Roll” and “Paint It Black”. The Voice Chamber Choir and London Youth Choir provide the vocal gymnastics during “You Can’t Always Get What You Want”.

Bobby Keys and Chuck Leavell have been fixtures on every tour since the seventies. Keys provides some great sax work on “Can’t You Hear Me Knocking”, “Miss You”, and “Brown Sugar” while Leavell is featured on “Paint It Black”, “Wild Horses”, “Honky Tonk Woman”, “2000 Light Years From Home”, and “You Can’t Always Get What You Want”. He also mans the cowbell in “Honky Tonk Woman”. Keys and Tim Ries team on sax during “Tumbling Dice” while Ries provides the electric piano in “Miss You” and the sax in “Honky Tonk Woman”.

The heart of the Rolling Stones has always been Charlie Watts. He is at his usual understated best, forming a powerful rhythm section with Jones. Jones is featured during a great version of “Miss You” and both drive “Honky Tonk Woman” from start to finish. The genius of Watts is especially clear during “Gimme Shelter” and “You Can’t Always Get What You Want”.

But without question, the star is Jagger. He engages the massive audience at every opportunity and tears into every song with limitless energy. I have seen him live on two occasions and can attest to his on-stage power. He is at his charismatic best throughout the entire show. He engages the audience in sing alongs in “Miss You”, “Brown Sugar”, “You Can’t Always Get What You Want”, and “Satisfaction”. He careens around the stage like a bouncing ball, never letting his energy fade for one second. I have a feeling he will be still doing this for a long time.