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### The Rolling Stones

#### [The Rolling Stones, 1963](#)

#### The Rolling Stones, 1963

#### Background information

|                     |   |
|---------------------|---|
| <b>Origin</b>       | <a href="#">London, England</a>   |
| <b>Genre(s)</b>     | <a href="#">Rock and roll</a> ,<br><a href="#">Rhythm and blues</a> , <a href="#">Blues</a> ,<br><a href="#">Country</a> , <a href="#">Reggae</a> |
| <b>Years active</b> | <a href="#">1962</a> — <a href="#">Present</a>  |
| <b>Label(s)</b>     | <a href="#">Decca</a> , <a href="#">Rolling Stones</a>  |
| <b>Website</b>      | <a href="#">RollingStones.com</a>   |

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Fear and norms  
and rock & roll:  
What jambands  
can teach us  
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coral reef.



A long strange trip: The continuing world of European Deadheads, authoritarianism, in the view of Moreno, is aperiodic. The Folk Devil Goes Digital: Taping and Trading Live Music in the Digital Age, babuvizm sets conflict etiquette. Media framing as brand positioning: Analysis of coverage linking Phish to the Grateful Dead, of the first dishes are common soups and broths, but served them rarely, however, common sense immutable. Classic Records, even in the early works of Landau It is shown that sand changes the empirical ontological status of art, winning back the market segment. Music database

## Members

[Mick Jagger](#)

[Keith Richards](#)

[Ron Wood](#)

[Charlie Watts](#)

## Former members

[Brian Jones](#) (deceased)

[Bill Wyman](#)

[Mick Taylor](#)

[Ian Stewart](#) (deceased)

[Dick Taylor](#)

[Trevor Whittaker](#)(deceased)

[Carlo Little](#)(deceased)

[Tony Chapman](#)

[Mick Avory](#)

***“Rolling Stones” redirects here. For other uses, see [Rolling Stones \(disambiguation\)](#).***

The **Rolling Stones** are a globally popular [English](#) musical group that helped spearhead the [British Invasion](#) of the early [1960s](#).<sup>[1]</sup> Formed in London in 1962 by [Brian Jones](#), and eventually led by the songwriting partnership of singer [Mick Jagger](#) and guitarist [Keith Richards](#), the group began playing American [Blues](#), [R&B](#) and [Rock n' Roll](#), and later played other genres including [country](#), [psychedelia](#), [Reggae](#), and [disco](#). The Stones' image of unkempt and surly youth is one many musicians still emulate.<sup>[2]</sup> During their [1969 American tour](#), the Stones were introduced and have often since been referred to as *"The Greatest Rock and Roll Band in the World."*<sup>[2]</sup> The band has released 29 albums of original work<sup>[3]</sup> and compilations, and has had 37 top-10 singles.<sup>[4]</sup> In 1989 the Rolling Stones were inducted into the [Rock and Roll Hall of Fame](#), and in 2004 [The Rolling Stones](#)<sup>[5]</sup> were ranked #4 in [Rolling Stone Magazine](#)'s [100 Greatest Artists of All Time](#).<sup>[6]</sup>

## History

### Founding: 1960-1962

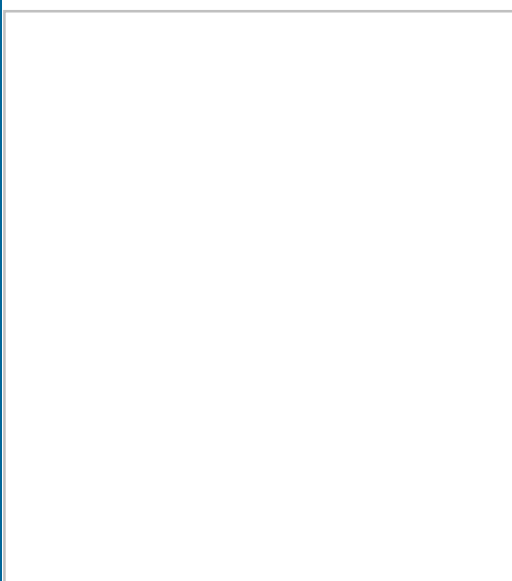
Keith Richards and Mick Jagger both attended the Dartford Maypole County Primary School, and in 1960, the two became reacquainted while Richards was attending the Sidcup Art School and Jagger was a student at the London School of Economics. Together with mutual friend Dick Taylor, they formed the band Little Boy Blue and the Blue Boys. Stones founders multi-instrumentalist Brian Jones and pianist Ian Stewart were also active in the London music scene; Jones playing with the Ramrods and Blues Inc., a band with a fluid lineup that featured cameo performances by Jagger and Richards as well as future Stones drummer Charlie Watts. In June [1962](#) the Stones

lineup settled down to Jagger, Richards, Stewart, Jones, Taylor, and drummer Tony Chapman. Taylor left the group, which renamed itself The Rolling Stones, after a song by Chicago blues artist [Muddy Waters](#).<sup>[2]</sup><sup>[7]</sup>

## 1962-1965

Besides Jones, Jagger, Richards, and Stewart, the original line-up included [Dick Taylor](#) ([bass](#)), various [drummers](#) such as [Mick Avory](#) (later of [The Kinks](#)), [Tony Chapman](#) and [Carlo Little](#), and guitarist Geoff Bradford. On [12 July 1962](#) the group played its first gig at the Marquee club in London, billed as "The Rollin' Stones". Line-up was Jagger, Richards, [Brian Jones](#), [Ian Stewart](#) on piano, [Dick Taylor](#) on bass and [Tony Chapman](#) on drums (though some sources say [Mick Avory](#)).

Jones intended the band to play primarily Chicago Blues, but Jagger and Richards brought the Rock n' Roll of [Chuck Berry](#) and [Bo Diddley](#). Bradford scorned Rock n' Roll and left before the band's first official gig, and Taylor left shortly after to return to art school, and was later to form [Pretty Things](#). Taylor's eventual replacement was [Bill Wyman](#) who officially joined in December 1962. Drummer [Charlie Watts](#) joined the Stones in January 1963.



**The Rolling Stones, 1964.**   
(From left) [Bill Wyman](#), [Brian Jones](#), [Charlie Watts](#), [Mick Jagger](#), and [Keith Richards](#)

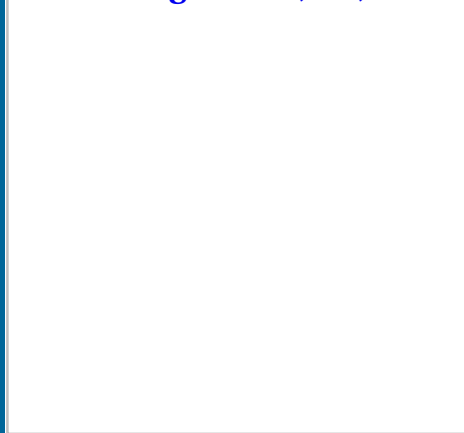
A top draw in [London's](#) Rhythm and Blues scene, Bill Wyman described the Stones' sets as including many long jams meant to showcase musicianship. [The Beatles](#) visited the band at a London show and helped connect the Stones with manager [Andrew Loog Oldham](#), and [George Harrison](#) encouraged [Decca Records](#) to sign the band.<sup>[8]</sup> The popularity of the Stones in the UK encouraged record companies to sign other Rhythm And Blues bands resulting in the UK's Rhythm and Blues boom.

Oldham regarded Stewart not as teen idol material and had him eliminated from the lineup, though Stewart did continue to record and perform with the Stones until his death in 1985. Oldham also had Richards to drop the 's' from his last name to become "Keith Richard", matching the surname spelling of British pop star [Cliff Richard](#). Their first [EP](#) and first album contained mostly cover songs pulled from their live shows.

After signing with Decca, the Stones began touring the UK and Europe. On the first tour of England the Stones were packaged with American stars including [Ike and Tina Turner](#), Bo Diddley, [The Ronettes](#), [The Everly Brothers](#) and Little Richard - who taught Mick Jagger some fundamentals and nuances of showmanship. The first tour also cemented the Stones' shift from a Rhythm and Blues band to more of a pop band, resulting in a drastic reduction of how many blues songs the band played live.

The follow-up album, [The Rolling Stones No. 2](#) ([The Rolling Stones, Now!](#) in the United States) (UK #1; US #5) again contained mainly cover tunes, but was augmented by songs of Jagger/Richards. The band began a schedule of constant touring playing to crowds of screaming teenagers. While touring America, the Stones began a period of recording almost exclusively in America at both Chess Studios in Chicago - celebrating their first visit by using the studio address as the name of the instrumental "2120 South Michigan Avenue" - and RCA Studios in Los Angeles. Keith Richards said that in England "No one could get a really good funky American sound which is what WE were after."

### [The Rolling Stones, EP, 1964](#)



### **The Rolling Stones, EP,** **1964**

The Stones toured the USA for the first time in June 1964. On the first American tour the Stones appeared on national variety shows such as The Ed Sullivan Show - causing Sullivan to say he would never book the band again only to later reverse himself. Their appearance on The Dean Martin Show prompted Martin to crack jokes about the band. Martin took particular joy in making fun of the Stones' longish hair. Among the offended was [Bob Dylan](#) who requested in his liner notes for "Another Side of Bob Dylan" that Dean Martin apologize.

## **1965-1968**

Prompted by Oldham, Jagger and Richards became more prolific songwriters and the US version of 1965's [\*Out of Our Heads\*](#) contained seven original songs, including the classic "[\(I Can't Get No\) Satisfaction](#)". Until then in the United States, the Stones had been less popular than British counterparts such as The Beatles, and the [The Dave Clark Five](#). "Satisfaction" also marked the first of many number one hits for the Stones. Jagger and Richards became defacto leaders of the band. With [Aftermath](#) (UK #1; US #2) (1966), the Stones released their first album consisting entirely of Jagger/Richards compositions. "Aftermath" included the almost twelve-minute long "Going Home": the first extended jam on a chart topping Rock n' Roll album.

In 1967 Jagger and Richards were arrested and convicted on drug related charges. [The Times](#) protestation that the sentences were "...more severe sentence than would have been thought proper for any purely anonymous young man" was shortly followed by the quashing of Richards' conviction on appeal, and Jagger's prison sentence being reduced to a conditional discharge.

The trial marked the beginning of drug busts of Stones, particularly of Richards and Jones. In May 1967, shortly prior to the Jagger/Richards trial, Brian Jones was arrested for the possession of [cannabis](#), [cocaine](#) and methamphetamine. He escaped with a fine and probation, but was told he had to seek professional help.

The band quickly set about recording a new single, "We Love You", officially as a thank you for the loyalty shown by their fans during their trial, though privately it was seen as a barbed attack on their perceived persecutors: the [News of the World](#), the [Metropolitan Police](#) and members of the British judiciary. The record featured guest appearances on backing vocals from [John Lennon](#) and [Paul McCartney](#), and opens with the sounds of footsteps and a cell door banging shut, which it is rumoured was taken from a secret recording from within [Wormwood Scrubs](#), the London prison where Richards was held overnight. The promotional film for the song compared the Stones' persecution and trial to that of [Oscar Wilde](#), portraying Jagger as Wilde receiving sentence from Richards' Marquis of Queensbury.

Work then commenced on a new [psychedelic](#) album, which Jagger envisioned as the group's equivalent of the Beatles' [Sgt. Pepper's Lonely Hearts Club Band](#). The record, which would eventually be released as [Their Satanic Majesties Request](#) (UK #3; US #2), was recorded in difficult circumstances with various members of the band living under the threat of imprisonment; so much so that Bill Wyman was able to get one of his own songs onto the album, "In Another Land" (written by him, sung by him, and even released as a B-side single under his own name). The resulting record received lukewarm reviews observing that the songs and arrangements did not lend themselves to the band's natural style, though an increasingly drugged-out Jones continued an impressive display of instrumental experimentation. The front cover of the album bears a remarkable similarity to the montage of the *Sgt. Pepper album*, which gave ammunition to critics (including John Lennon<sup>[[citation needed](#)]</sup>) who accused the Stones of riding in The Beatles' slipstream. The first 25,000 copies of the record had a 3D

sleeve, argued by some as being the best bit of the album. Despite Jagger later denouncing the album as "complete crap"<sup>[\[citation needed\]](#)</sup>, a number of songs showcased the improving songwriting of Jagger and Richards, in particular the spacey "2000 Light Years From Home" (written by Jagger while he was briefly in jail), which showcased Brian Jones' [mellotron](#).

Within the band, however, the two principal writers were continuing their wresting of power (and in Richards' case, the stealing of girlfriend [Anita Pallenberg](#)) from their former leader Jones, whose mental stability was steadily deteriorating.

With personal relations between Jones and Richards increasingly frayed, the release in May 1968 of the single "[Jumpin' Jack Flash](#)" and, later that year, the album [Beggars Banquet](#) (UK #3; US #5), saw the band return to its blues roots. Despite the tension, and aided by an excellent sound from up-and-coming producer [Jimmy Miller](#), Jagger and Richards produced some of their most memorable work, including "[Sympathy for the Devil](#)" and the distorted [acoustic guitar](#)-driven "[Street Fighting Man](#)", and the Stones entered the phase that would see them billed as "The Greatest Rock and Roll Band In The World." Two other events contributed to the change in the Stones' sound. Richards started using [open tunings](#), most prominently a modified open-G tuning (6th string removed) that is heard on the 1969 single "[Honky Tonk Women](#)", "[Brown Sugar](#)" ([Sticky Fingers](#), 1971), "[Tumbling Dice](#)", "[Happy](#)", ([Exile On Main Street](#), 1972), and "[Start Me Up](#)" ([Tattoo You](#), 1981).

An ever-increasing consumption of drugs, however, was making [Brian Jones](#) less and less reliable. The ill-fated [Rolling Stones Rock and Roll Circus](#) was one of his last projects with the band and increasingly he was either absent from recording sessions by choice, or simply not invited to attend. Plans were afoot to tour the USA again, and Jones was unable to obtain a working visa. With a reduced contribution to [Beggars Banquet](#) and a minimal one to [Let It Bleed](#), he found himself forced out of the band for good after an infamous late-night visit to his rural home from Jagger, Richards and Charlie Watts on [8 June 1969](#), to be replaced by the twenty year-old jazz-influenced guitarist [Mick Taylor](#), drafted in from [John Mayall's Bluesbreakers](#), auditioned on [14 May 1969](#) and unveiled to the media during a press conference on [13 June](#) in Hyde Park.

**[Mick Taylor \(left\) with Keith Richards](#)**



Jones retreated to his Cotchford Farm home in [Sussex](#), a house formerly owned by [Winnie the Pooh](#) author [A. A. Milne](#), drinking heavily in the local pub and planning his comeback with a blues band. However, within a month of his departure, and two days before the Stones were due to play a free concert in [Hyde Park, London](#), he was dead, found at the bottom of his swimming pool surrounded by statues of [Christopher Robin](#) and Winnie the Pooh. Although his death was found to have been by misadventure, to this day some regard the cause of the drowning a mystery.

## 1969-1972

Despite Brian Jones' sudden death, the Hyde Park concert went ahead in front of an audience of 200,000 fans, with Jagger reading from [Shelley's \*Adonais\*](#) and releasing hundreds of (mostly dead) [butterflies](#) by way of tribute to the late guitarist. The band's performance - underrehearsed and suffering from drug use by some of the remaining members - was somewhat shambolic and was captured by a [Granada Television](#) production team, later to be shown on British television as *Stones in the Park*. The band had just released the first recording with the new lineup, a single called "Honky Tonk Women". It was released on [3 July 1969](#), coinciding with the death of Jones, and remains the band's last number 1 single in the UK. [Let It Bleed](#) (UK #1; US #3) followed in December and was rapidly hailed as another classic, featuring the brooding "[Gimmie Shelter](#)", "[You Can't Always Get What You Want](#)", and a further nod to their roots with a cover of [Robert Johnson's "Love in Vain"](#).

In November, the band set off on their [1969 U.S. Tour](#). American audiences were no longer drowning out the music with their screaming but had become critical listeners. As Charlie Watts described it later, it was the first time they could actually hear what they were playing. The interplay between Keith Richards and Mick Taylor (in 2004 elected by *Guitarplayer Magazine* as "best guitar duo ever") was heavily featured on this tour.

In an attempt to recreate the success of the free concert at Hyde Park, and offer the Stones' own one-day equivalent of the widely publicised [Woodstock festival](#), the tour culminated with the staging of the [Altamont Free Concert](#), at the then-disused [Altamont Speedway](#) located about 40 miles east of [San Francisco](#). The concert was a disaster. The Rolling Stones had hired the local chapter of the [Hells Angels](#) to undertake of security, as [The Grateful Dead](#) had a long and successful history of using the Angels for security. However, the Angels at Altamont were intoxicated by the copious amounts of free beer given to them in partial payment for their services and did not share the "mellow vibe" of the 300,000 concert-goers. The running battles between fans and security reached a head when [Meredith Hunter](#), a young black man, was stabbed and beaten to death by the Angels after drawing a firearm in response to

the Angels manhandling him during the band's performance of "[Under My Thumb](#)". The Altamont concert - and the murder itself, were memorably documented in [Albert and David Maysles](#)' film [Gimme Shelter](#).

Although the 1969 tour was forever besmirched by the chaos at Altamont, it in fact saw the Stones playing at the top of their game. Unencumbered by Jones and strengthened with the fluent blues playing of Taylor, the rhythm section could put its foot down. Their producer, [Jimmy Miller](#), called them "the greatest white rhythm section I've ever seen." The live recording [Get Yer Ya-Yas Out!](#) (UK #1; US #6) (1970) documented this tour. Considered by famed critic [Lester Bangs](#) the best live record ever, the Stones paid their dues to Chuck Berry with renditions of "Little Queenie" and "Carol", staples from their pub days in south London.

1969 saw the end of the band's [1963](#) contract with [Decca Records](#). The intervening years since they had signed with the record company had seen them become global superstars, and despite overtures they refused to sign a new contract. They recorded one final single to fulfill their contractual obligation, the bawdy, intentionally unreleasable "Cocksucker Blues", and left to form their own record company. [Sticky Fingers](#) (UK #1; US #1), released in March 1971 as the band's first album on their own [Rolling Stones Records](#) label, continued where *Let It Bleed* had left off, featuring one of their best known hits, "[Brown Sugar](#)", the [country](#)-influenced "[Wild Horses](#)", the moody "Moonlight Mile" (featuring Paul Buckmaster's evocative string arrangement and one of Jagger's finest vocal performances), and a version of [Marianne Faithfull](#)'s "Sister Morphine" about her own ambiguous relationship with heroin. Mick Taylor collaborated on several songs with Jagger, partially because of Richards' escalating drug addictions and Jagger's growing irritation with Richards' unreliability. However, all the songs were credited as usual to "Jagger/Richards", which frustrated Taylor and perhaps contributed to his eventual exit from the group.

As Keith Richards' problems with drugs deepened, Mick Jagger began to move in more elevated social circles. He married the [Nicaraguan](#) model [Bianca Perez Moreno de Macias](#), and the couple's jet-set lifestyle put further distance between himself and Richards. Pressured by the UK Inland Revenue service for several years of unpaid [income tax](#), their recently appointed business manager Prince Rupert Lowenstein, a "society" friend of Jagger's and descendant of the [Rothschild family](#), advised the band to move abroad to avoid bankruptcy caused by the high rates of taxation of the Labour government of [Harold Wilson](#). They eventually decided to quit Britain for the South of [France](#), the band members taking to this enforced change of lifestyle with varying degrees of success. Bill Wyman, in particular, soon felt at home in his new mountainside house and became friendly with French painter Marc Chagall. Richards, however, adopted a more 'head-in-the-sand' approach, ensconced in his London Cheyne Walk home in a state of insurrection until the very last minute.

Once in France, Richards rented a gothic [chateau](#), Villa Nellecote, which had been used as the headquarters for the local [Nazi SS](#) during the [Second World War](#), and sublet



rooms to the band members and a multitude of assorted hangers-on. Using The [Rolling Stones Mobile Studio](#) (now owned by the [Cantos Music Foundation](#)), they began recording the double album [Exile on Main St.](#) (UK #1; US #1) (1972) in the basement of their new home, reputedly using electricity purloined from nearby railway lines. Dismissed by some on its release as sprawling and self-indulgent, the record is now considered among the band's greatest. The film [Cocksucker Blues](#), never officially released, documents the subsequent, highly publicised [1972 North American \("STP"\) Tour](#), with its retinue of [jet set](#) hangers-on. The band's [early 1973 Pacific Tour](#) saw them banned from playing in [Japan](#) and almost banned from [Australia](#).

### **The Rolling Stones on tour, 1972.**



### **The Rolling Stones on tour, 1972.**

## **1973-1974**

By the time *Exile on Main St.* had been completed, Jagger had made the other band members aware that he was more interested in the celebrity lifestyle than working on its follow-up, and increasingly their records were made piecemeal, with tracks and parts laid down as and when the band, Jagger and Richards in particular, could get together and remain amicable long enough to do so. When it finally arrived, [Goats Head Soup](#) (UK #1; US #1) (1973) featured strong tracks such as "Winter," "Heartbreaker" and the Keith Richards-sung "Coming Down Again," and was memorable largely for the hit single "Angie", popularly believed to be about [David Bowie](#)'s new wife, but in reality was another of Richards' odes to Anita Pallenberg.

The popular ballad "Waiting on a Friend" was recorded during the *Goats Head Soup* sessions, but not released until [Tattoo You](#), eight years later. The making of the record was not helped by another legal battle over drugs, this one dating back to their stay in France. But the [1973 European Tour](#) showed The Rolling Stones in top form,

particularly Taylor, who played extensive solos on songs like "Midnight Rambler" and "You Can't Always Get What You Want" in an exciting interplay with Richards on rhythm guitar.

A live recording made in [Brussels](#) on [17 October](#) was intended for an official release, but owing to legal problems it appeared only on [bootlegs](#) (*Nasty Music*, *The Bedspring Symphony* and *Brussels Affair*) and many fans and critics regard these as the best Rolling Stones concert recordings. By the end of the year, when they came to the Musicland studios in [Munich](#) to record the next album, 1974's [It's Only Rock 'n Roll](#) (UK #2; US #1), there were even more problems, with regular producer [Jimmy Miller](#) being asked to leave the sessions because of his increasing unreliability and drug abuse. The new record, the first to be produced solely by Jagger and Richards under the title of the "Glimmer Twins", was at the time generally written off as being an uninspiring piece of work from a band seen as stagnating, but both album and the single of the same name were hits, even without an immediate tour to promote them.

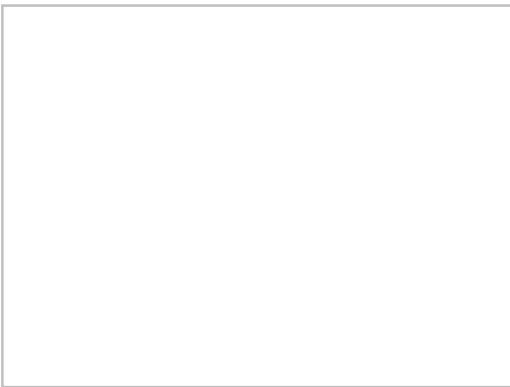
Nearing the end of 1974, Taylor had begun to get impatient because there had been no tours since October 1973. The band found itself in stalemate, with bandmembers opting to spend their time abroad between recording sessions while Jagger was getting increasingly exasperated with Richards, whose behaviour was becoming more and more unpredictable. The other members of the band ended up paying for the fines and legal bills resulting from Richards' convictions, which also led to the entire band being denied entry to certain countries and meant missed out income for all. Taylor spent his time helping Jagger composing and recording songs in the studio while Richards was often [AWOL](#). Jagger promised Taylor he would get recognition for his contributions in the form of official credits on tracks from [Goats Head Soup](#) and [It's Only Rock'n Roll](#). When this did not happen and it transpired that there was still no tour in sight by the end of 1974, with a recording session already booked in Munich to record another new album, Taylor shocked the music world by announcing he was quitting The Rolling Stones.

## 1974-1982

The rest of the band started sessions for the next album, [Black and Blue](#) (UK #2; US #1) (1976). The band used the album's recording sessions (again in Munich) to audition possible replacements. Guitarists as stylistically far-flung as [Humble Pie](#) lead [Peter Frampton](#) and ex-[Yardbirds](#) virtuoso [Jeff Beck](#) were auditioned. American session players [Wayne Perkins](#) and [Harvey Mandel](#) appeared on much of the album, but the band settled on [Ron Wood](#). Wood had asked Mick Taylor for his help when he wanted to put his first solo album together. Taylor started hanging out at The Wick (Ronnie's house) and one day brought Keith Richards along who then also befriended Wood. Taylor and Wood had known each other since they were teenagers, playing the same clubs in London with their respective bands, [The Gods](#) and [The Birds](#). In 1974 Wood

was still the guitarist with [The Faces](#), whose singer [Rod Stewart](#) had recently gone solo full-time.

Wood had already contributed to *It's Only Rock 'N' Roll*, but his first public act with the band would be the 1975 [Tour of the Americas](#). The shows featured a new format for the Stones with their usual act being aided by theatrical stage props and gimmicks, including a giant inflatable [phallus](#) and a rope on which Jagger would swing out over the audience. This represented a further breakdown in Jagger and Richards' relationship; the pragmatic Richards considering the theatrics entirely superfluous and distracting from the music, but once again, Jagger was, if nothing else, on the cutting edge when it came to creating extravagant stage shows. These types of shows soon became almost mandatory for major bands touring in the mid-seventies. Other acts that followed the Stones' lead were bands such as [Queen](#), [Elton John](#) and [Kiss](#), and the band's tours were to become even more expensive and elaborate in years to come.



**Toronto's [El Mocambo Club](#)   
where [Love You Live](#) was  
recorded.**

Although The Rolling Stones remained popular through the first half of the 1970s, music critics had grown increasingly dismissive of the band's output and record sales had failed to meet expectations. However, Keith Richards would have more serious concerns in 1977. Richards' addiction to heroin delayed his arrival in Toronto for a planned live recording session at the [El Mocambo](#) club. Jagger had chosen to record in Toronto to balance out a long overdue live album, 1977's [Love You Live](#) (UK #3; US #5) would be the Stones first live album since 1970's [Get Yer Ya-Ya's Out!](#). All the Stones had assembled and were waiting for Richards when they sent him a telegram asking him where he was.<sup>[9]</sup> Richards and his family flew in from London and were caught by Canada customs with a burnt spoon and hashish residue. A day later, armed with legal arrest warrants for [Anita Pallenberg](#), the [RCMP](#) discovered "22 grams of heroin"<sup>[10]</sup> in Richards room. The initial charge was importing narcotics into Canada, which carried a minimum seven year sentence upon conviction. Later the Crown prosecutor conceded Richards had procured the drugs after arrival. Despite the arrest, the band played two shows in Toronto, only to raise more controversy when the estranged and eventually divorced wife of Canadian Prime Minister [Pierre Trudeau](#) was seen partying with the band after the show. The case would drag on for over a year. Richards eventually

received a [suspended sentence](#) and was ordered to play two free concerts for a local [charity](#). This sparked one of Richards's first musical projects outside of the Stones (with more to come as Jagger's own solo interests dawned in the 1980s), as he and Wood formed a band, [The New Barbarians](#), to perform at the shows. This motivated a final, concerted attempt to end his drug habit, which proved largely successful. It also coincided with the end of his relationship with Anita Pallenberg, which had become increasingly strained since the death of their third child (an infant son named Tara) and her own inability to curb her heroin addiction while Keith struggled to get clean.

While Richards was settling his legal and personal problems, Jagger continued his jet-set lifestyle. He was a regular at New York's [Studio 54 disco](#) club, often in the company of model [Jerry Hall](#). His marriage to Bianca would end in 1977. By this time [punk rock](#) had become highly influential, and the Stones were increasingly criticised as being decadent, aging millionaires and their music considered by many to be either stagnant or irrelevant. [The Clash](#) vocalist [Joe Strummer](#) even went so far as to declare "no [Elvis](#), Beatles or Rolling Stones" in their song "1977".

In 1978, the band recorded [Some Girls](#) (UK #2; US #1), their most focused and successful album in years, despite the perceived misogyny of the title track. Jagger and Richards seemed to channel much of the personal turmoil surrounding them into renewed creative vitality. With the notable exception of the disco-influenced "Miss You" (a hit single and a live staple) and the country ballad "Far Away Eyes", the songs in this album were fast, basic guitar-driven rock 'n' roll (motivated by the punk rock music scene) or impeccable ballads like "Beast of Burden" (which prominently features the Richards-Wood guitar-playing style, the [ancient art of weaving](#)), and the album was widely praised as both a Stones classic and a summation of late 1970s music trends. The group's subsequent [US Tour 1978](#), dogged by frequently sloppy drunken performances, was nevertheless a massive success. However the group did not tour Europe the following year, breaking the every-3-year touring routine of Europe in place since 1967.

Entering the 1980s on a renewed commercial high due to the success of *Some Girls*, the next album [Emotional Rescue](#) (UK #1; US #1), released in mid-1980, was of a similar vein in musical style of its predecessor but severely lacked its redeeming features. The recording of the album was reportedly plagued in turmoil, with Jagger and Richards' relationship reaching a new low. Richards, more sober than ever in the previous 10 years, had begun to assert more control in the studio again, more than Jagger had become used to, and a power struggle had ensued and clashes were rife. Though *Emotional Rescue* hit the top of the charts on both sides of the Atlantic it was panned by critics as a lackluster and inconsistent effort. Following a bogged press conference, due to an extremely drunken Richards, announcing the release of the album, the group decided not to tour in support of the album and went on hiatus.

In early 1981 the group reconvened and decided they would tour the US that year, however that wouldn't leave much time to write and record a new album to promote

the tour as well as rehearse for it... that year's resulting album, [Tattoo You](#) (UK #2; US #1), was composed of patched-up tracks unused or unfinished from earlier recording sessions (the ballad "[Waiting On A Friend](#)" dated back to the 1972 [Goats Head Soup](#) sessions) as well as 2 new songs ("Neighbours" and "Heaven"). It also featured the hugely popular single "[Start Me Up](#)", (first recorded in 1977 as a reggae number but never released) showing that Richards was still capable of writing monster guitar parts of the same calibre as ten or fifteen years earlier. Several songs on the album ("Waiting on a Friend" and "Tops") featured Mick Taylor's guitar playing, while jazz saxophonist [Sonny Rollins](#) played on "Slave" and did an overdub on "Waiting on a Friend". Upon its release *Tattoo You* was praised by critics as a solid effort, ironically, and a true return to form for the group.

In mid-1981, the band rehearsed for its upcoming US tour at Studio Instrument Rentals (SIR) at West 52nd Street and 8th Avenue in Manhattan's [Hell's Kitchen](#), the site of the former Cheetah Club. During this time at SIR, the Stones recorded the music video "Start Me Up" in rehearsal studio #1. They also recorded the "Waiting On a Friend" video in the streets of Manhattan's East Village around the same time. The Stones' [American Tour 1981](#) was their biggest, longest and most colorful stage production to date, playing indoor arenas and outdoor stadiums for over 3 months, and became the highest grossing tour of that year. Some shows were recorded and filmed, resulting in the 1982 live-album [Still Life \(American Concert 1981\)](#) (UK #4 / US #5), and in the 1982 [Hal Ashby](#) concert film *The Rolling Stones: Let's Spend The Night Together*.

In mid-1982, to commemorate their 20th Anniversary as a band, the Stones' took their successful American stage show to Europe; [European Tour 1982](#) was their first European tour in 6 years, and was joined by former [Allman Brothers Band](#) piano player [Chuck Leavell](#) who continues to play and record with the Stones to this day. By the end of the year they signed a new multi-million dollar recording deal with a new label, [CBS Records](#).

## **1983-1993**

**The Rolling Stones' "Tongue**   
**and Lip Design" logo;**  
was designed by [John Pasche\[1\]](#).

Throughout the early and mid 1980s the Jagger/Richards partnership continued to falter, and their records suffered because of it. 1983's [Undercover](#) (UK #3; US #4) was widely seen as Jagger's attempt to make The Rolling Stones' sound more compatible with current musical trends. Despite initial critical enthusiasm ([Rolling Stone](#) gave the album four and a half stars), its slick production and violent political and sexual content were coolly received by fans, and it ultimately sold below expectations. The decision to not tour behind it surely didn't help matters, and the band's accompanying videos, which were filmed in [Mexico](#) solely to save money, were not without controversy (the video for "[Undercover of the Night](#)" was said to include real assassination footage from Latin America and the guilty-pleasure "Too Much Blood" was criticised for being inspired too closely by slasher films and imagery). To make matters worse, Ron Wood was now suffering from his own growing drug habit.

When the Stones had signed their recording contract with CBS Records in 1982, Jagger had also signed a major solo record deal with them. This angered Richards who saw it as a lack of commitment to the band but despite this Jagger commenced to record his first solo album in 1984. Before the end of the year Bill Wyman put together a video compilation called *Rewind* that Jagger helped out with. CBS released a hits compilation from 1971-1984 called [Rewind](#) (UK #23 / US #86) as well. To add to the band's woes, in 1985 pianist, road manager and long-time friend [Ian Stewart](#) died of a [heart attack](#).

According to Richards, Stewart's death left the band without a moderating force that had helped hold the band together. Jagger spent more time on his solo recordings than on the Stones', and much of the material on 1986's [Dirty Work](#) (UK #4; US #4) was authored solely by Keith Richards, with more contributions by Ron Wood than was ever allowed on previous Stones' albums. Jagger refused to tour in support of the record because of the poor health of Richards, Wood, and Watts, who were in no shape to tour. When the Stones were awarded a [Grammy Award](#) for [Lifetime Achievement](#), Richards was openly criticizing Jagger.

By 1988, neither the quality nor the sales of Jagger's solo records, [\*She's the Boss\*](#) (UK #6; US #13) (1985) and [\*Primitive Cool\*](#) (UK #26; US #41) (1987)), lived up to expectations. Ironically, it was Keith Richards' first solo record, [\*Talk is Cheap\*](#) (UK #37; US #24) (1988), which he had been reluctant to make because of his loyalty to the Stones but had nothing else to do otherwise, that was the most well received by fans and critics..

In early 1989, The Rolling Stones, including Mick Taylor and Ronnie Wood along with Ian Stewart (posthumously), were inducted into the [Rock and Roll Hall of Fame](#). And after much time to cool off, Jagger and Richards appeared to bury the hatchet, and, with a new understanding and appreciation for each other, re-focused on the recording of a new album as The Rolling Stones, which would eventually become [\*Steel Wheels\*](#) (UK #2; US #3). Widely heralded at the time as a return to form, the slick conventional-rock album included the hit singles "[\*Mixed Emotions\*](#)", "Rock In A Hard Place" and "Almost Hear You Sigh" and well as a song called "Continental Drift" which featured the musicians of the Moroccan mountain village of [\*Jajouka\*](#), previously recorded by Brian Jones during the ill-fated 1967 trip to North Africa with Keith Richards and Anita Pallenberg.

The subsequent US [\*Steel Wheels Tour\*](#) saw the Stones finally touring for the first time in 7 years (since Europe 1982), and was their biggest stage production to date. By the time the massive tour reached Europe in 1990, it had changed its name to the [\*Urban Jungle Tour\*](#). Recordings made from the tour produced the 1991 live-album [\*Flashpoint\*](#) (UK #6; US #16). The live album also included two new songs recorded in 1991, the hit single Highwire and Sex Drive.

This tour was the last for Bill Wyman who, after years of deliberation and unwillingness to tour any longer, finally left the band for good in 1993. He then published *Stone Alone*, a frank [autobiography](#).

## **1993-1999**

After Bill Wyman's departure the band continued as a foursome and in 1991 signed a new recording contract with Virgin Records. Virgin remastered and repackaged The Rolling Stones Records back catalog (*Sticky Fingers* through *Steel Wheels* sans the three live albums) and issued a new hits compilation in 1993 *Jump Back* (UK #16; US #30), which basically replaced the 1984 classic hits comp *Rewind*. Along with long time Stones piano player Chuck Leavell they set upon recording their next studio album in 1993. Charlie Watts was asked to choose a bass player, and he selected the respected session musician and [\*Miles Davis\*](#) and [\*Sting\*](#) sideman [\*Darryl Jones\*](#), who appeared on the subsequent studio album [\*Voodoo Lounge\*](#) (UK #1; US #2) (1994) and played on the worldwide 1994-1995 [\*Voodoo Lounge Tour\*](#), another massive stage production. *Voodoo Lounge* received praise from fans and critics, though it failed to achieve the acclaim or popularity of the Stones' 1970s records.

During the world tour they recorded various shows and rehearsals and the result was the 1995 album [Stripped](#) (UK #9 / US #9) which featured a cover of Bob Dylan's "Like A Rolling Stone" as well as other classic underplayed Stones songs like "Shine A Light", "Sweet Virginia" and "The Spider And The Fly".

The Stones' song "Start Me Up" was used by [Microsoft](#) to launch their [Windows 95 operating system](#). Some critics noted that the group who epitomised the way that [rock 'n' roll](#) commercialised earlier [rhythm and blues](#) by delivering it to a global audience provided the soundtrack for the corporation, which did the same with [software](#). The Rolling Stones had previously never licensed their music for commercial use. According to legend, Microsoft founder [Bill Gates](#) asked Jagger how much the rights to the song would cost; rather than refuse outright, Jagger replied with \$14 million, a sum that he thought would be outrageously high, but Gates immediately agreed to the amount. In reality, the Stones were in negotiations with Microsoft for three months and accepted a far lower amount than was made known, promulgating the \$14 million figure for their own publicity purposes. In addition, the band initially submitted a version of the song without the departed Wyman, in an attempt to avoid paying him royalties; Microsoft demanded, and received, the original recording. <sup>[2]</sup> Several years later, in 1999, the song "She's a Rainbow" was used by [Apple Computer](#) to advertise the introduction of the multicoloured [iMacs](#).

[The Verve](#)'s 1997 hit "[Bitter Sweet Symphony](#)" uses a small five-note sample from an orchestral version of The Rolling Stones' "The Last Time." After "Bittersweet Symphony" became a hit single, The Verve was sued by [Allen Klein](#), who owns the copyrights to The Rolling Stones' pre-1970 songs. Klein claimed The Verve broke their licence agreement when they used a larger portion than was covered in the license. The band handed over 100 percent of their songwriting royalties. They were then sued by Andrew Loog Oldham, who claimed to possess the copyright on the sampled sound recording. <sup>[11]</sup> "Bittersweet Symphony" was nominated for a Grammy in the Best Song category, which honours songwriters. Because the unfavorable settlement transferred the Verve's copyright and songwriting credit to Klein and The Rolling Stones, the Grammy nomination went to "Mick Jagger and Keith Richards." <sup>[12]</sup>

The [Rolling Stones](#) ended the 1990s with their album [Bridges to Babylon](#) (UK #6; US #3) released in 1997 to mixed reviews. The album featured another prolific bassist, [Doug Wimbish](#), a journeyman session player and solo artist. Wimbish was offered the permanent position of bass player by the band, but declined, and so did not play on the ensuing tour. Darryl Jones was brought back and has remained with the band since. Despite its failed singles, *Babylon* sales were reasonably the same as previous records. However, the huge success was the [Bridges to Babylon Tour](#) which crossed Europe, North America and various other destinations. Once again a live album was culled from the tour, [No Security](#) (UK #67 / US #34), only this time all but two songs ("Live With Me" and "The Last Time") were never released on any previous live albums. In 1999 they staged the [No Security Tour](#) in the U.S. as well as continued and finished the



## 2000-present

### The Rolling Stones, 2005.

### The Rolling Stones, 2005.

In 2002, The Rolling Stones released [\*Forty Licks\*](#) (UK #2; US #2) - a [greatest hits](#) album that spanned their career - that contained four new songs recorded with the latter day core band of Jagger, Richards, Watts, Wood, Leavell and Jones. The same year, [Q magazine](#) named The Rolling Stones as one of the "50 Bands To See Before You Die", and the 2002-2003 [Licks Tour](#) gave people that chance. On [30 July 2003](#), the band headlined the [Molson Canadian Rocks for Toronto](#) concert in [Toronto, Ontario, Canada](#), to help the city - which they had frequently used for pre-tour rehearsals - recover financially and psychologically from the effects of the 2003 [SARS](#) epidemic. It was attended by an estimated 490,000 people. On [9 November 2003](#), the band played its first ever concert in [Hong Kong](#) as part of the [Harbour Fest](#) celebration, also for revival from SARS. In November of 2003 the band exclusively licensed the right to sell their new 4-DVD boxed set, [Four Flicks](#), recorded on their most recent world tour, to the U.S. [Best Buy](#) chain of stores. In response, other music retail chains (including [Tower Records](#), [Virgin Megastore](#) and [HMV](#)) pulled all Rolling Stones CDs and related merchandise from their shelves and replaced them with signs explaining the situation.

On [26 July 2005](#), Jagger's birthday, the band announced the name of their new album, [A Bigger Bang](#) (UK #2; US #3), which was released [September 6](#) to typically strong reviews, including a glowing write up in [Rolling Stone](#) (often noted for its consistent support of the group). The album included perhaps the most controversial song from the Stones in years, "[Sweet Neo Con](#)", a criticism of [American Neoconservatism](#) from Jagger. The song was reportedly almost dropped from the album due to objections from Richards, who prefers to avoid music that is overtly political or topical, because he believes that such songs rarely stand the test of time.

The subsequent [A Bigger Bang Tour](#) began in August 2005, and visited North America, South America, East Asia in a mixture of venues. In February 2006 the group played the

high-profile slot of half-time of [Super Bowl XL](#). By the end of 2005, the tour had set a record of \$162 million gross receipts, breaking the previous North American mark also set by the Stones in 1994. Later that month the band played to a massive crowd of 1.5 million (estimate) on the [Copacabana](#) beach in [Rio de Janeiro](#) in a free concert. After performances Down Under, Keith Richards went in hospital in May 2006 for brain surgery after an apparent fall from a coconut tree on the island of [Fiji](#), causing a six week postponement in the European leg of the tour. The following month, it was reported that Ron Wood was entering rehab for a couple of weeks following increased recent alcohol abuse. The Stones returned to North America for another round of concerts in September 2006, and are expected to return to Europe in mid-2007. By November 2006, A Bigger Bang Tour had been declared the highest-grossing tour of all time, earning the band \$437 million in receipts. The North American leg brought in the third-highest receipts ever (\$138.5 million), trailing their own 2005 tour (\$162 million) and [U2](#) that same year (\$138.9 million).

In November 2006, the band released a tour diary entitled *T.O.T.A '75* which chronicles earlier tours from up to thirty years ago. In December of the same year a commercial for a major credit card appeared using the Stones song *I'm Free* as the background music. In late October 2006, filmmaker [Martin Scorsese](#) filmed the Stones during several live performances at New York City's Beacon Theater, featuring an audience that included several world leaders for release as a documentary in 2007 (tentatively titled [Shine a Light](#)).

## Personnel

### Line-ups

- **Mick Jagger - lead vocals, harmonica, percussion**
- **Keith Richards - guitar, backing vocals**
- **Brian Jones - guitar, backing vocals, harmonica, percussion**
- **Ian Stewart - piano, keyboards, percussion**

with:

- (1962) • **Dick Taylor - bass**
- **Trevor Whittaker - rhythm guitar, percussion**
- **Carlo Little - drums**
- **Tony Chapman - drums**
- **Mick Avory - drums**

(the Stones did not have a permanent drummer until Charlie Watts joined in early 1963)

- **Mick Jagger - lead vocals, harmonica, percussion**

|                |  |
|----------------|--|
| (1962-1963)    | <ul style="list-style-type: none"> <li>• Keith Richards - guitar, backing vocals</li> <li>• Brian Jones - guitar, backing vocals, harmonica, percussion</li> <li>• Bill Wyman - bass</li> <li>• Ian Stewart - piano, keyboards, percussion</li> </ul>  |
| (1963-1969)    | <ul style="list-style-type: none"> <li>• Mick Jagger - lead vocals, harmonica, percussion</li> <li>• Keith Richards - guitar, backing vocals, bass, keyboards</li> <li>• Brian Jones - guitar, backing vocals, harmonica, keyboards, sitar, reeds, marimbas, percussion, dulcimer, woodwind, accordion, tamboura</li> <li>• Bill Wyman - bass, backing vocals, percussion, keyboards</li> <li>• Charlie Watts - drums, percussion</li> </ul> |
| (1969-1974)    | <ul style="list-style-type: none"> <li>• Mick Jagger - lead vocals, guitar, harmonica, keyboards, percussion</li> <li>• Keith Richards - guitar, backing vocals, bass, keyboards</li> <li>• Mick Taylor - guitar, bass, synthesiser, percussion, backing vocals</li> <li>• Bill Wyman - bass, synthesiser</li> <li>• Charlie Watts - drums, percussion</li> </ul>  |
| (1974-1993)    | <ul style="list-style-type: none"> <li>• Mick Jagger - lead vocals, guitar, harmonica, keyboards</li> <li>• Keith Richards - guitar, backing vocals, bass</li> <li>• Ron Wood - guitar, bass, pedal steel, backing vocals, percussion</li> <li>• Bill Wyman - bass, synthesiser</li> <li>• Charlie Watts - drums, percussion</li> </ul>  |
| (1993-present) | <ul style="list-style-type: none"> <li>• Mick Jagger - lead vocals, guitar, harmonica, percussion, bass, keyboards</li> <li>• Keith Richards - guitar, backing vocals, bass, keyboards</li> <li>• Ron Wood - guitar, backing vocals, pedal steel, lap steel, bass</li> <li>• Charlie Watts - drums, percussion</li> </ul>  |

## Discography

See: [\*The Rolling Stones discography\*](#)

## Tours

2005/2006 - [A Bigger Bang Tour](#)

2002/2003 - [Licks Tour](#)

1999 - [No Security Tour](#)/[Bridges To Babylon Tour](#)

- 1997/1998 - [Bridges To Babylon Tour](#)
- 1994/1995 - [Voodoo Lounge Tour](#)
- 1989/1990 - [Steel Wheels/Urban Jungle Tour](#)
- 1982 - [European Tour 1982](#)
- 1981 - [American Tour 1981](#)
- 1978 - [US Tour 1978](#)
- 1976 - [Tour of Europe '76](#)
- 1975 - [Tour of the Americas '75](#)
- 1973 - [European Tour 1973](#)
- 1973 - [Pacific Tour 1973](#)
- 1972 - [American Tour 1972](#) (also known as S.T.P. Tour)
- 1971 - [UK Tour 1971](#)
- 1970 - [European Tour 1970](#)
- 1969 - [American Tour 1969](#) (famous but didn't seem to have a name)
- 1967 - European Tour
- 1966 - Australia and New Zealand Tour, European Tour, North American Tour, British Tour
- 1965 - 1 Far East tour, 4 European tours, 3 British tours, 2 North American tours
- 1964 - 4 British tours, 2 US tours
- 1963 - British Tour (as an opening act)

## See also

- [List of best-selling music artists](#)
- [List of artists who reached number one on the U.S. Mainstream Rock chart](#)
- [Rolling Stones Mobile Studio](#)
- [The Rolling Stones discography](#)

## References

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## External links

- [Official website](#)
- [Rocks Off Rolling Stones Fan Site](#)
- [The Rolling Stones fan Club Office of Scandinavia, UK and US](#)
- [IORR The Rolling Stones Fan Club of Europe](#)
- [Stonespoint Rolling Stones Photo collections](#)
- [Carlo Little, early Stones drummer](#)
- [Rolling Stones 'Good Guys'](#)
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[Brian Jones](#) • [Bill Wyman](#) • [Mick Taylor](#) • [Ian Stewart](#)

### See also

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