

MISS YOU & SHATTERED

Ah...to be young again... Courtesy of the Rolling Stones' classic albums re-issuers, Jaap Hoeksma was 14 again the other night and finally saw the band live in action 1978!

When Humphrey contacted me saying he'd bagged us some tickets for a screening of the 1978 Fort Worth gig as part of the new *Some Girls* reissue, my first reaction was 'oh yessss' as I had never seen a proper recording of a 1978 live show – ever! Sure enough back in the day snippets of the tour on piss poor quality video seeped through to our fellow European Stones collectors of a more connected kind but due to the PAL/NIC AM incompatibility issue, we had to put up with images of a grainy, wavy or stripy kind with the band basking in an either overly blue, red or orange flood of light.

For me, as a young teenager, following the band's on the road progress through American and European pop & rock magazines remembering whilst listening to bootlegs like *All Rights Reserved*, *Out On Bail* and *Satisfaction Guaranteed* and not being able to actually see what the show looked like, was pretty much some kind of torture. Particularly as this was without doubt a truly magical time and a Summer I'll never forget. Who could ever forget the stellar issue of Rolling Stone magazine with Mick & Keith live '78..... photoshopped beautifully on the cover and an article called "*Shattered*" within its pages? Not me.....

UP A GEAR

I had started to find my feet as a Stones fan two years' earlier exploring the band's '60s' catalogue as well as the *Black & Blue* album with the '75/'76 touring output in the music mags – again, no crystal clear video footage available; feel the frustration!

At that time the band was of course only restarting after Mick Taylor's departure, roping in Ronnie Wood - at first merely on loan from the Faces. By 1978, Woody now fully committed, the band had upped a gear and despite Keith Richards' brush with the Canadian constabulary the previous year, the band was in full swing with Mick Jagger at the controls.

Their Paris recording sessions for the new album were notoriously

noted for their legendary length whilst notching up an impressive record company bill. But the band worked hard...very hard. The Stones produced enough material for at least two albums plus a vast amount of very passable demos & outtakes that would at some stage lead a life of its own as the classic *Claudine* bootleg double LP.

As expectations were reaching fever pitch, by April 1978 the first sounds from the pending album finally hit the airwaves and come May *Miss You* hit the charts as the first single. Not sure what to make of it at first as it seemed quite a challenge to defend the Stones doing 'Disco' to my secondary school mates who'd already very much latched onto Thin Lizzy and AC/DC But as Spring turned to Summer, *Miss You* became a sure-fire hit, quite happily played parallel to *A Whole Lotta Rosie* and all was well.

CLASSIC CROSSING

When the *Some Girls* album had finished for the fifth time on my Dad's top of the range turn table (he was out for the day) I had understood the Stones' concept. This album is classic as it crosses most music in 10 songs. There's Soul, Disco, Punk, Rock and Country - and some early Rap, as Mick explained in the opening gambit of last night's film. And he's of course spot-on as all these streams of music were equally active around that time, harbouring harmoniously in the world's charts. The Stones' message became clear as the US tour ensued: the music comes first!

With what was later labelled as Glam Rock, the Stones had been sticking on the sparkles since 1972 where their live appearance was concerned, culminating in the all-out, cross-gender costumes & make-ups, pyrotechnics & lights fantastic with gadgets galore including a blow-up cock on the '75/'76 touring party which gave bands like Aerosmith a tad more confidence to continue.

Not this time around though. Taking a leaf out of the Punk-splash's leaflet, the band decided to go back to basics, not dress up too much and churn out some honest, proper playing. Maybe it was the trying out new guitarists whilst looking for Ronnie or subsequently Ronnie & Keith getting it together for the first time... weaving their guitar pickings ... or simply the joy of the band playing Toronto's El Mocambo staging two small club nights since a long time.... but the Stones were stripping down seriously. Most interestingly, whilst hitting an exact note with the then-current

musical climate on various levels.

BEFORE THE FLOOD

And so, with these fond memories of *Miss You & Shattered*, my evening of sheer bliss started out. Recalling Humphrey's message, I thought it was some sort of press event as I made my way to the Odeon Covent Garden in central London. As it turned out, no red carpet, flashing lights, free drinks and canapés but a free-for-all screening of a Rock film at £12 a pop. Unusual for a premier West End film venue apart from the Prince Charles cinema but hey, I still get to see my 1978 Rolling Stones concert after all this time and that, exactly that...is a great result!

The theatre is filling with an unexpected large number of what must be hard-core Stones fans and what looks like their offspring, maybe a couple of grand children thrown in... Humphrey and I are bang in the middle of the middle row – result again! After the ads, lights out; ladies and gentlemen...Let the show begin, memories flooding in!

REISSUE RELEASE

On the big screen Mick Jagger is grinning ear-to-ear whilst reminiscing one of his most-heyday moments in Rolling Stones history, introducing the film which will soon have a DVD release to accompany the reissue of the *Some Girls* album with bonus tracks et al - like they did with *Exile On Main St* not that long ago.

Getting Mick to get to the point, particularly in the first few minutes of the Paul Sexton interview, is hard-viewing but the singer loosens up towards the middle part and the end with some true insight into the album's conception and tour to follow. And as the flick folds out, turns it all back, kicks in and delivers more than expected, I leave the theatre a more than happy 47-year-old, going on 14....quite happily!

PERFECT PLAY GROUND

On this tour the Stones chose to play a mixture of smaller and larger venues. The Fort Worth gig '78 was an auditorium gig – a small-ish venue, very much looking like the Brixton Academy; intimate, yet not a club. It proves to be a perfect play ground for the Greatest Rock 'N' Roll Band in the World.

And what a set list - how does a '50s, '60's, '70s musical cross-section

grab you for starters? The Stones open full-throttle with **Let It Rock** and it sets the place on fire. "*In the heat of the day down in mobile Alabama. Working on the rail road with a steel driving hammer*" - killer lyrics for a killer song rattling like a freight train. The Stones find a perfect balance of Rock 'N' Roll rawness in this rare event of a cover song opening their gig.

The band looks and sounds in great shape from the start as this show is just before the final week of the tour. The front row audience is skirting the stage waist-high which adds to the concert's intimacy as is the mostly close-up filming of the band, which splendidly catches many a unique interaction between the band members or an off-guard sole moment...mostly in Bill Wyman's case.

The set is interspersed with another Chuck Berry Rock 'n' Roll classic. **Sweet Little Sixteen** has Mick drooling over "*tight dresses and taaaaam-pex*" - classic stuff! It's actually these songs that bring the *Some Girls* message right home: nothing but the music - and the variety of it, the delivery of it ... with a very unique Stones gloss. How they did...how they do it...it's pretty amazing!

As with the *Some Girls* album it all sounds refreshingly ramshackle, yet is executed to perfection, with musical boundaries blurred. Is it Punk, Rock, Blues, Soul? OK, Mick's got his tongue firmly in cheek on the pure Country track **Faraway Eyes**, with Ronnie sitting down on pedal steel guitar and guest fiddler Doug Kershaw ("This is where you play," says Mick as he misses his turn) but the whole show ticks over pretty nicely right up to the home stretch of the classic hard-rockers **Brown Sugar** and **Jumpin' Jack Flash** where Mick cools down the public with a few buckets of water before signing off.

In-between, we get treated to a rather eclectic mix of tunes present & past. Exile's **All Down the Line** makes an appearance, not rocking too hot on Keith 'n' Ron's slide/rhythm solo combo just yet but **Tumblin' Dice** still proves to be a better tune without bells on. **Honky Tonk Women** starts off lazy & moody before Mick kicks in with killer lyrics: "*I laaaayed a di-vor-cee...*" -you know the drill!

A bit of a surprise track is **Star Star** – without the blown up penis but with Ronnie & Mick sharing the mike. I guess it fits in beautifully with the 'bang-bang- bang'- punchy style of the whole show. **Love In Vain** is an absolute surprise forming a little oasis in this whirlpool of Punk/Rock 'n' Soul and **Happy** sees the Glimmer Twins strutting their stuff & sharing the

mike like the brothers they ought to be.

WHIP YER FACE

The highlight of the gig without a doubt is the outing of no less than seven *Some Girls* tracks back-to-back (*Lies* is omitted from the film), kicking off in an in-yer-face fashion with ***When The Whip Comes Down*** before slipping into the sweet Soul sounds of ta-dam,ta-ta-ta-ta, ta-dam....it's of course ***Beast Of Burden***. A true classic often overshadowed by the regular hits. It's a bit like the following ***Miss You***, setting a scene, a platform for Mick & the boys to chill out and play around with. Such a truly great tune!

Another Soulful moment comes next as ***Just My Imagination (Running Away With Me)*** continues the mood- pattern: "Ev'ry nite....I hope 'n' pray...." Again a classic cover the Stones made their own! Then it's time for ***Shattered***. In the August 2011 opening interview to the film with Mick, the singer reflects how this song was a bit of a tour de force in terms of timing & interaction between the band members. And the good news is...they pull it off expertly.

Mick lists it as a bit of a Rap song and he delivers the words beautifully against the pumping riffs that push the song along. ***Respectable*** sounds confident, snarly, sarc-y and angry and so much better at its time than later on as a blast from the past. With the "easiest lay on the white house lawn" mention, a killer lyric yet again!

HIT WOODY

And so the show closes. Throughout proceedings Charlie looks pretty happy, Bill looks kinda moody-mysterious and Ronnie looks like he's trying, really trying hard, whilst Mick keeps hitting him around the head and Keith is then putting his arm around him all buddy-buddy. Might explain the subsequent sojourn of the two into the New Barbarians.... Ian Stewart is reassuringly tending the ivories with Ian McLagan supporting keyboard duty. Keith looks on great form with great new teeth and Mick is sporting all the picture-promised trimmings: red cap, plastic trousers, 'Destroy' T-shirt, white shoes & yellow jacket.....with all the front, vitriol, attitude, humour, wit & sarcasm and pure showmanship anyone can muster. Ladies and Gentlemen....this is the Rolling Stones....the greatest shown on earth!

THE SET LIST

Let It Rock

All Down The Line
Honky Tonk Women
Star Star
When The Whip Comes Down
Beast Of Burden
Miss You
Just My Imagination (Running Away With Me)
Shattered
Respectable
Far Away Eyes
Love In Vain
Tumbling Dice
Happy
Sweet Little Sixteen
Brown Sugar
Jumpin' Jack Flash