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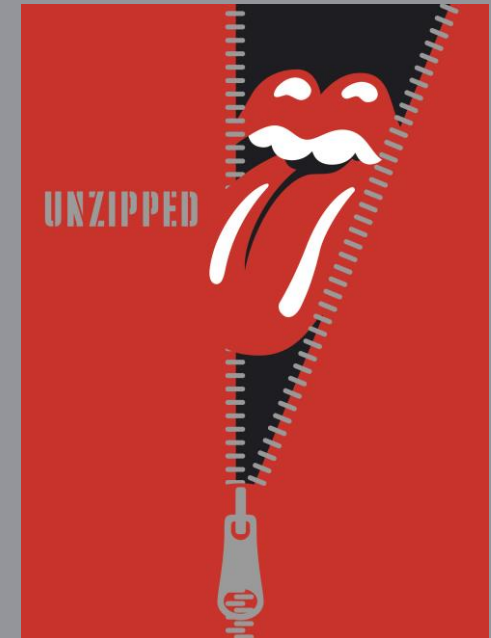


Provisional

The Rolling Stones: Unzipped

The Rolling Stones, essay by Anthony DeCurtis

An intimate and comprehensive presentation tracing the incredible musical career and creative life of The Rolling Stones.



400 illustrations

31.7 x 24.1cm

288pp

ISBN 9780500023853

BIC The arts

Hardback

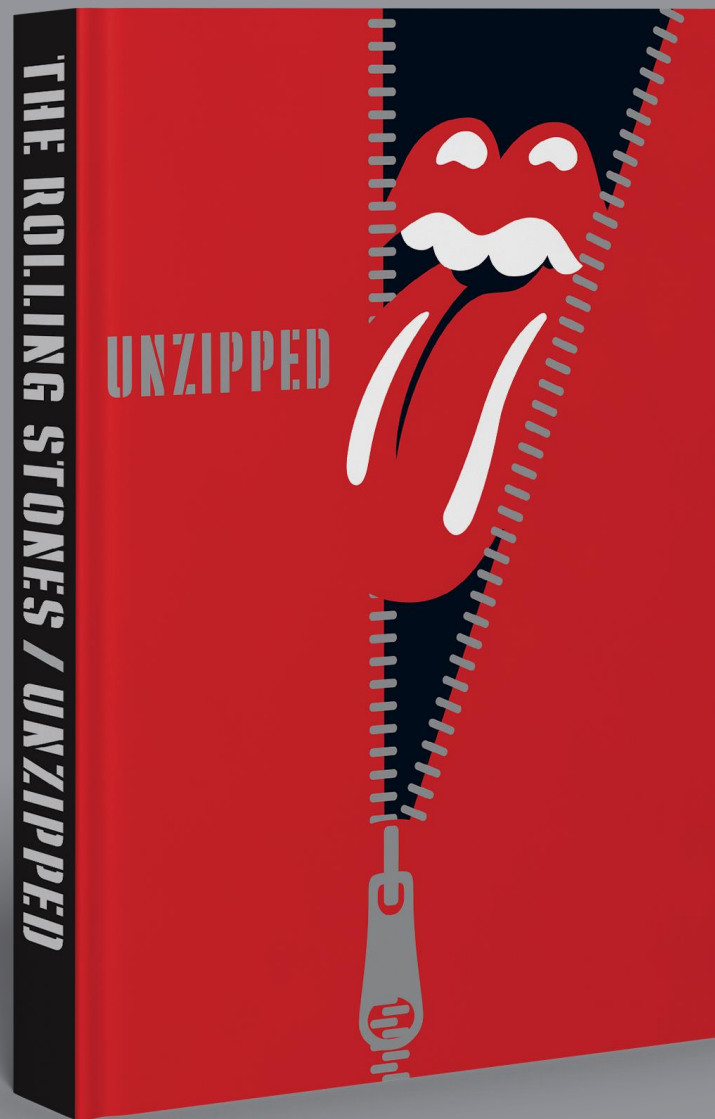
£35

October 2021

A4

Book

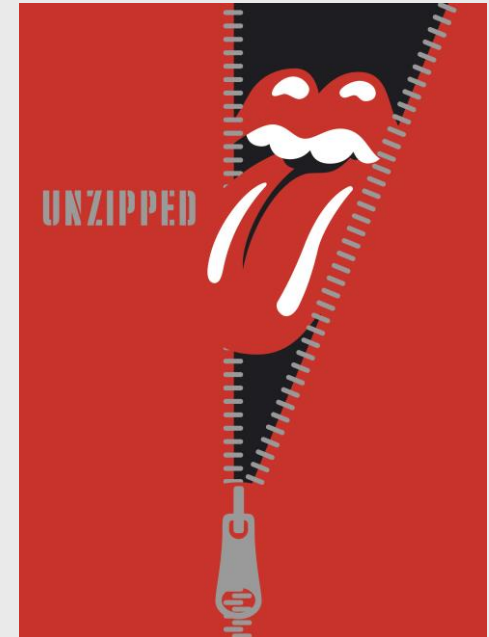
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Key Sales Points

- Accompanies a major exhibition of the same name, which started its tour in October 2020 in the Groninger Museum, the Netherlands, and will be followed in 2021 by Denmark and Germany, and the UK in 2022; dates likely to be confirmed in France, Spain and Italy.
- Showcases specially commissioned photographs of The Rolling Stones' musical instruments, clothing, original album and single artwork, stage designs, lyric sheets and tape boxes.
- Features introductory text by music journalist Anthony DeCurtis and interviews with Mick Jagger, Keith Richards, Ronnie Wood, Charlie Watts, and collaborators Buddy Guy, Martin Scorsese, Shepard Fairey, Don Was, Patrick Woodroffe, Anna Sui and John Varvatos.

Provisional





Mick and Ronnie, Gothenburg,
Sweden, 1 January, 1982
Denis O'Regan

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Keith Richards and Mick Jagger

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“The Stones began by taking the charming irreverence of the Beatles and transforming it into something far more subversive.”

“Like all great fashion icons, Jagger never wants to look like he has before or wear anything he has previously worn. His hair lengths and styles have changed as often as his clothes. So each time you look at him you're engaging a man in motion, which creates anticipation for what you're going to see next.”

Tommy Hilfiger

and transforming it into something far more subversive,” wrote Tommy Hilfiger, who took inspiration from the band and who went on to sponsor and provide clothes for their No Security Tour, in 1999. “The Stones radically upped the ante on generational rebellion. Over time, each of the Stones developed a totally individual look. Mick Jagger and Keith Richards, in particular, have triggered a long series of fashion shifts. That’s an important reason why the Stones have lasted as long as they have. Both musically and visually, they see the big picture. When you have that kind of perspective, everything falls into place. They’re smart enough to figure out what their audience wants to see, as well as what they want to hear.”

Early on, Jagger developed an eclectic clothing style. Often, surprisingly, he would adopt a look that today would be termed “norm-core”—everyday, virtually nondescript clothing, like preppy button-down shirts and window-pane or checkered patterns, worn in ultra-hip contexts by a man who was expected by both fans and critics to make daring statements with his clothes. He was making a statement, of course, which was underscoring Oldham’s point about the Stones not being a part of show business. It was an essential element of the Stones’ aesthetic: The clothes were not important in themselves but because Jagger wore them.

As time went on, Jagger grew more adventurous and playful, sometimes looking like a colourful ragbag, sporting seemingly mismatched colours and patterns—yet again conveying the message that he was not bound by any rules. In answer to the essential fashion question, “Are you wearing the clothes or are the clothes wearing you?” Jagger always wore the clothes. He carried off even his most extreme looks—for example, the blue-and-white velour Ossie Clark jumpsuits he wore for the Stones’ 1972 tour, often paired with a denim jacket—through sheer force of personality.

“From the Stones’ earliest days, Jagger realized that what he wore on stage would become cool, and that other people would follow him. The minute they did, he would go on to the next look,” Hilfiger said. “Like all great fashion icons, Jagger never wants to look like he has before or wear anything he has previously worn. His hair lengths and styles have changed as often as his

clothes. So each time you look at him you’re engaging a man in motion, which creates anticipation for what you’re going to see next. It’s exactly that future-forward momentum that has made Jagger such a lasting force on the music and fashion scene.”

For designer John Varvatos, “Brian was really the style standout in the Stones in the ’60s. He was the most flamboyant of them all.” Brian Jones tended towards Edwardian suits subverted with extravagant ’60s touches, the vintage style calling attention to his lustrous mane of blond hair. He looked like a modern-day Beau Brummel. Charlie Watts, on the other hand, opted for an impeccable, classic look, the bespoke style of an English banker or businessman. Watts, said Hilfiger, “is a gentleman, courageously dressing up and wearing Savile Row suits amid the chaos, anarchy and ever-shifting trends of rock ‘n’ roll. His look relates back to classics like Charlie Parker, Duke Ellington and Muddy Waters—the gentlemen of jazz and blues.” Although he had his own fits of flamboyance, Bill Wyman tended to keep it simple—lots of shirts buttoned up to the collar, stylish suits, plenty of black and white. Since he joined the Stones in 1975, Ron Wood has defined a look as something like Keith Richards’ zanier younger brother. Skinny and with movements like a marionette, Wood favours leather, and bright colours often contrasted with black. “Ronnie represents the exuberance and flash of the Stones,” said Anna Sui. Hilfiger thinks of Wood as an “eternal lad”, who “adds spice to the Stones’ collective look with his bold combinations.... His favourite accessory is a cigarette dangling out of his mouth or stuck on the end of his guitar—a look that defines his genial swagger. He’s as gracious and friendly as he looks.”

Keith Richards, too, developed into a style icon. Initially, he left the androgyny to Jagger and fashioned a tough masculine style for himself in contrast. That was another manifestation of the Jagger/Richards collaboration as a kind of couple—Jagger louche, slithery and seductive, Richards dark and menacing. It was a definition of the lead singer/guitarist partnership that would evolve into the two men dubbing themselves the Glimmer Twins, a nod to the bisexual glam style that would become fashionable



Mick and Keith, Fort Collins, Colorado, Tour of the Americas '75
Christopher Sykes

in the '70s, and which Jagger, in particular, helped spark. The Jagger/Richards dynamic would prove massively influential; virtually every band since has worked a variation on the essential theme those two men established.

By the end of the '60s, Richards grew his hair long and chopped it up so that it stuck out every which way. It looked as if he had just got out of bed, not bothered to glance into a mirror, and somehow still managed to look perfect. That haystack hairdo became hugely influential for decades of rockers, from Rod Stewart to Ryan Adams and beyond. For someone who genuinely doesn't care about fashion, Richards transformed into a master of details and accessories—a skull ring, shark-tooth earrings, leather bracelets, Kohl around his eyes, a dyed shock of hair, shirts opened to the waist, chains around his neck, beads braided into his hair, scarves everywhere. If Jagger grew into a figure of cosmopolitan sophistication, endlessly dancing to his own beat, Richards became something like a dissipated aristocrat, a colonial English land baron gone native, a piratical outcast of the islands—a notion that resonates nicely with his role as Captain Jack Teague in the *Pirates of the Caribbean* films. “It was Keith—along with Jimi Hendrix—who established the bandit or pirate look,” Hilfiger said. “It’s about freedom, baby,” Richards explained about that aspect of his style. “Open the cage, let the tigers out. Somebody’s gotta do the naughty work. It’s not so much about destroying the establishment. It’s to prevent them from destroying you.”

Through the decades, the Stones have turned to a range of designers—from Giorgio di Sant’Angelo to Alexander McQueen and, of course, L’Wren Scott—to help with their stage looks. But the band has taken care never to be exclusively associated with one designer or one look or style. The goal has always been to experiment and change, and to have the band’s outward appearance be a reflection of where they are creatively at any particular moment. As Richards said, “It’s about freedom, baby.”

In fashion as in all other regards, Jagger has always kept one discerning eye focused on each new twist and turn of the ever-evolving cultural scene, while Richards has become a symbol of rock ‘n’ roll purism, the keeper of

lies dripping off ya mouth like did
 lies, lies in any step you walk
 lies whisper sweetly in my ear
 lies lies hang, get out of here
 why? why you have to be so cruel
 lies upon lies isn't such a fool
 Lies, lies in my paper books
 lies in my history books
 lies, like they teach in class
 lies, lies, catch on very fast
 Fine, fine, open ya wicked tongue
 lies, lies, trying to spoil my fun
 (do you think i'm dumb?)

I can't see any thunderstorms
 why, why, why was you ever born
 why, why you think me such a fool
 lies upon lies upon lies what's the hell wrong
 with you

school

Lies upon lies upon lies etc.
 lies, lies you dirty Tangled
 lies, lies, why do you think me such a fool
 why do you think me such a fool
 lies upon lies upon lies
 why
 lies, lies, lies
 3 4
 why, why, why
 why

Oosh the nights i spent waiting on the sun
 Like a cigarette you blow away my love
 God, wonder why you do things to me
 Cause i'm worried, and i found out anyway
 You gonna find myself a woman someday
 But then i'm worried, i just can't
 find a way.

Yeah i'm a hard working man, but didi ards
 you worry
 I got all my money baby and i brought it all on home
 Didn't i boy.
 But the sweet things sweet things you promised me
 Seemed to go up in smoke like a dream
 like a dream
 But i'm worried - i found out on my way
 I got to find myself a woman someday
 And i'm worried, but i just can't
 find a way.

Searching for my girl
 Cause i just can't sleep
 Cause i'm worried, and i found out anyway
 You gonna find myself a woman someday
 But then i'm worried, i just can't
 find a way.

Hey NEGRO
 Hey nigra / hey now
 How ya body, ~~att~~ more south
 Hey nigra / what's ya name
 Ever for shake ya body
 Shake ya body
 Hey Nigra /
 Hey now
 How ya body /
 Shake it down
 What ya come from
 What your school
 Take me lady
 Wig down
 Take me lady
 To you heart tan
 How ya body
 Hey nigra
 Simon baby
 Let's go
 She's not my girl
 She's not my girl

Hey nigra / hey now
 How ya body /
 Shake it down
 Hey nigra - by yourself
 Are you solo
 Can we get a date
 Hey nigra / hey now
 How ya body /
 Shake it down

"Sympathy for the Devil" (1968)

"Sympathy" was Mick's baby, and he brought in the studio. It was acoustic; very Dylan-esque. Great lyrics and everything like that. In the studio, you know, you cut it and you say, 'Yeah, that's good. You know, let's take a break.' And somewhere in the break I'd picked up a bass and Charlie had started to play a samba. And we played the same song but with a totally different air and in another musical spot. Mick walks in and, 'Mmm, yeah.' When Mick starts to dance, you know that there's something good going on. And so the song sort of built itself up, and that was interesting. A song can start off one way and end up in a totally different way. There's no one perception of a song. It depends on the lyrics, of course, but I think great songs really can be bent to do pretty much anything you want them to do."

KEITH

"I wrote that on my Gibson, and it was very slow—more like a Bob Dylan tune. When we got in the studio it seemed to be alright, but it wasn't very exciting. Keith or Charlie or both of them decided, 'Well, you know, let's make it faster.' Keith started to play the bass instead of Bill, and it became a samba. That's what happens. You've got a good song, but it needs arranging and recording. It goes through a process of becoming the thing that people think of as the song, but it's not really the song at all. It's not the song you wrote in your kitchen, it's something else."

MICK

Opposite Top: Mick Jagger
 Lyric book, *Some Girls*, 1977
 Collection of the Rolling
 Stones Archive

Opposite Bottom: Mick Jagger
 Lyric book, *Black and Blue*, 1975
 Collection of the Rolling
 Stones Archive

"Jumpin' Jack Flash" (1968)

"Flash" is almost a replay of "Street Fighting Man"—back to the cassette machine and working that out. Mick and I actually pulled that one together. He was at Redlands, my house down in the country. We'd been up all night, and sort of flaked out early in the morning. Just as we crashed Mick hears this 'plonk-plonk' sound, which I was familiar with. And Mick says, 'What the fuck's that?' That's Jack the gardener. We call him Jumpin' Jack because of that sound of his boots: plonk-plonk. So, yeah, Jumpin' Jack...flash. Yeah, awake again, I did the same thing with the cassette machine that Charlie and I did on 'Street Fighting Man'. The only reason I ever stopped recording that way was because, the year later, they upgraded the cassette machines, up-teched them so that you couldn't overload the microphone anymore. The whole point of me doing it was, like, to smash the microphone so that it couldn't react. But they put what they call a governor on it, so you couldn't over-record. And that was that."

KEITH

"Gimme Shelter" (1969)

"Writing it was easy. I was in Robert Fraser's apartment and there was a storm brewing up, just one of those summer London storms. I'm sitting there with a guitar by the window, and lightning flashes and thunder, and there it is. Suddenly I hear, 'A storm is threaten'ing my very life today.' And 'Gimme Shelter' came. Writing songs is catching the moment; it's just things that happen and you grab it. I mean, I've probably missed a million of them, but I'm happy enough to grab the ones I can, where it suddenly all makes sense in a moment and you can't wait to finish it because you know how it should go and you're tripping over yourself trying to get it right. They're inspirations, I guess. You don't know where they come from. But I've always felt happy knowing that, now and again, I get struck by musical lightning, you know? Let the storms keep coming."

KEITH

STYLE

“THE IMAGES YOU PROJECT ARE REALLY IMPORTANT. MUSICIANS ALWAYS LIKE TO TALK THAT IT’S ONLY ABOUT THE MUSIC. IT ISN’T, OF COURSE. IT’S ABOUT WHAT YOU WEAR, WHAT YOU LOOK LIKE, WHAT YOUR ATTITUDES ARE—ALL OF THESE THINGS.”

MICK

Bill, Brian, Keith, Mick and Charlie, Victoria Station, London, October 11, 1964
Mark and Colleen Hayward/Getty





"I was very excited about going on the [1969] tour, and bought new shirts and everything. I went to one of those Western costume shops in L.A. and I found these long scarves, and that Uncle Sam hat with the stars and stripes on it. In London,

I found the omega T-shirt, and went absolutely mad. I bought two of them just in case one of them got lost."

Mick

Above: Mick, Madison Square Garden, New York, 28 November, 1969
Michael Ochs Archives/Getty

Opposite: Mick Jagger, Omega T-shirt and cape, 1969
Cape designed by Ossie Clark (British, 1942–1996)
Collection of the Rolling Stones Archive
Mick wore this outfit on the band's 1969 Tour of America, which included performances at Altamont and Madison Square Garden.

"One night I was at Mick's house in London. I was designing the costumes for this 1969 tour. The principal costume I made for him was half black and half red, with one black streamer and one red streamer. The way Mick worked with me, he'd phone and say, 'Come on over tonight and let's do costumes.' He'd put on a tape of the music that would be played on the tour and he'd dance around and say, 'I'd like to do this and that', and we kind of evolved our costume ideas together."

Ossie Clark



MARTIN SCORSESE

The Rolling Stones on film

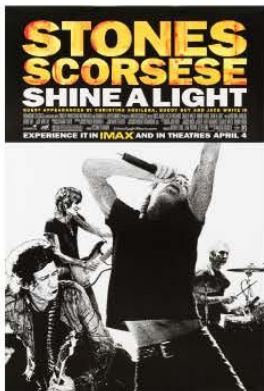
Rock music is at the core of moviemaking for me. Music and images—I hear the music and I see the images. It has always been that way. Of course, it was also extremely important to the generation I belonged to, because it was the music we defined ourselves with. It was populist and dangerous, and it was meant to be dangerous. It was directly connected to the world in which I grew up, and it became a soundtrack for my life. So making movies about music and musicians, movies purely driven by music and structured like music, was very natural for me.

The Rolling Stones music was part of me, it's that simple. When I was young my relationship with their music was very personal. I felt like they were speaking to me directly. I had only heard their music, I had never seen them live until around 1970—but their music really cut deep. It was layered and complex, it was ironic, sometimes sarcastic, brutal, honest, and, most of all for me, accepting of the dark side of human nature—so very rich and so evocative of the past, and so haunting at times. Deeply rooted in the blues. In a sense, their songs were like movies, they were films. And when I started to make my own films, their music played such an important part of it—in the creation and the imagery, the visualization of the film, the behaviour of the actors. In *Mean Streets*, we used a couple of songs by the Stones, and over the years I got to know them a bit, saw them many times on stage. At some point, we started talking about working together, and finally did when we made *Shine a Light*.

DISCUSSING SHINE A LIGHT (2008) AND EARLIER STONES CONCERT FILMS: ROLLIN' BINZER'S LADIES AND GENTLEMEN: THE ROLLING STONES (1973) AND HAL ASHBY'S LET'S SPEND THE NIGHT TOGETHER (1962)

The approach on *Shine a Light* was literally to shoot it as vividly and completely as I could, to get into the very drama of the music and, primarily, the drama of just being them, just being Mick and Keith and Charlie and Ronnie. All of them are extremely compelling on camera. The idea was to capture the beauty, the camaraderie, the joy of making music live, before an audience. I had to capture that excitement and that extraordinary power.

The earlier concert films reflect different eras; where the Stones were at different periods of their career. Just as *Shine a Light* reflects a much later period, each picture had a different approach. The Binzer film was shot in small arenas, while the Ashby picture was shot in two big venues. *Shine a Light* is shot in the Beacon Theatre. I wanted a small, intimate sense of the Stones on stage. It's bigger than the Binzer film but much smaller than what they are used to playing now. *Let's Spend the Night Together* really looks great and you really get a sense of the arena and their relationship to the audience. It's interesting and fascinating for me to view them and see them during different periods in their history, to see how they change: the looks, the moves, the way they approach the music.



Among Martin Scorsese's many works of cinema are a string of concert films and documentaries about his most enduring rock 'n' roll heroes: the Band (1978's *The Last Waltz*), Bob Dylan (2005's *No Direction Home*), George Harrison (2011's *Living in the Material World*) and the Rolling Stones (2008's *Shine a Light*).



Stills from *Ladies and Gentlemen: The Rolling Stones* (1973)
Courtesy of Eagle Rock Entertainment

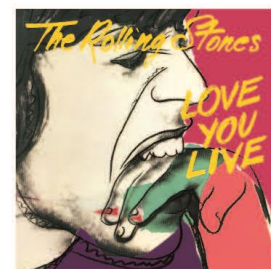


"Mick arrived 20 minutes late, in a really good mood. I was photographing the Stones. Then everybody started arriving: Ron Wood and Earl McGrath and Keith Richards, who I think is just the most adorable person. I love him."

Andy Warhol

"Andy was brilliant at being commercial, and he didn't mind what you changed—not that we changed much."

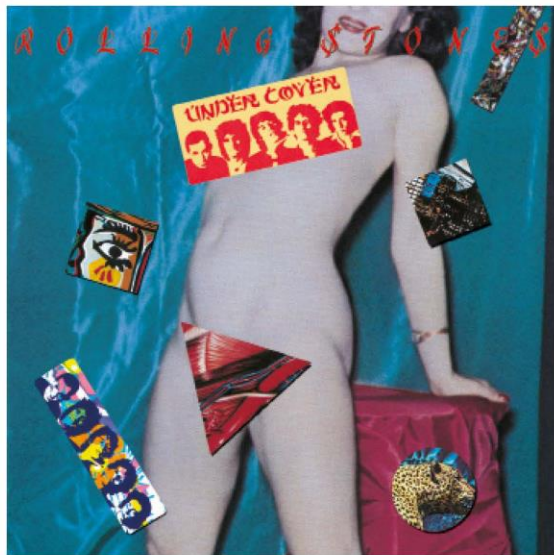
Charlie



Top: *Love You Live* cover mockup, 1977
Andy Warhol, concept and artwork
Collection of the Rolling Stones Archive

Bottom: *Love You Live* album cover, 1977
Andy Warhol, concept and artwork

Opposite: Andy Warhol and Mick attend *Love You Live* party at Trax, New York, 1977
Bob Gruen



"This image came from my collection of 3D stereo slides depicting strippers and burlesque dancers from the '50s and '60s. I had acquired the majority of these slides when I discovered them at a secondhand camera dealer!"
 Hubert Kretzschmar

Top: *Undercover*, 1983
 Peter Corriaton, concept and art direction
 Hubert Kretzschmar, cover art and illustration
 Rolling Stones Records
 Collection of the Rolling Stones Archive

Bottom: *Undercover* cover photograph, c.1955
 Photographer unknown
 Collection of the Rolling Stones Archive

Opposite: *Bridges to Babylon* sketchbook, 1997
 Stefan Sagmeister (Austrian, b. 1962)
 Courtesy of Stefan Sagmeister

