

## The Cambridge Companion to the Rolling Stones

The Rolling Stones are one of the most influential, prolific, and enduring rock and roll bands in the history of music. This groundbreaking, specifically commissioned collection of essays provides the first dedicated academic overview of the music, career, influences, history, and cultural impact of the Rolling Stones. Shining a light on the many communities and sources of knowledge about the group, this *Companion* brings together essays by musicologists, ethnomusicologists, players, film scholars, and filmmakers into a single volume intended to stimulate fresh thinking about the group as they vault well over the mid-century of their career. Threaded throughout these essays are album- and song-oriented discussions of the landmark recordings of the group and their influence. Exploring new issues about sound, culture, media representation, the influence of world music, fan communities, group personnel, and the importance of their revival post-1989, this collection greatly expands our understanding of their music.

VICTOR COELHO is Professor of Music and Director of the Center for Early Music Studies at Boston University, as well as a lutenist and guitarist. His previous publications include *Instrumentalists and Renaissance Culture, 1420–1600* (with Keith Polk, Cambridge, 2016), *The Cambridge Companion to the Guitar* (2003), and *Performance on Lute, Guitar, and Vihuela* (Cambridge, 1997).

JOHN COVACH is Director of the University of Rochester Institute for Popular Music, Professor of Music in the College Music Department, and Professor of Theory at the Eastman School of Music. He is the principal author of the college textbook *What's That Sound? An Introduction to Rock Music* (2006) and has co-edited *Understanding Rock* (1998), *American Rock and the Classical Tradition* (2000), *Traditions, Institutions, and American Popular Music* (2000), and *Sounding Out Pop* (2010).

## Cambridge Companions to Music

### Topics

**The Cambridge Companion to Ballet**

Edited by Marion Kant

**The Cambridge Companion to Blues and Gospel Music**

Edited by Allan Moore

**The Cambridge Companion to Choral Music**

Edited by André de Quadros

**The Cambridge Companion to the Concerto**

Edited by Simon P. Keefe

**The Cambridge Companion to Conducting**

Edited by José Antonio Bowen

**The Cambridge Companion to Eighteenth-Century Music**

Edited by Anthony R. DelDonna and Pierpaolo Polzonetti

**The Cambridge Companion to Electronic Music**

Edited by Nick Collins and Julio D'Escriván

**The Cambridge Companion to Film Music**

Edited by Mervyn Cooke and Fiona Ford

**The Cambridge Companion to French Music**

Edited by Simon Trezise

**The Cambridge Companion to Grand Opera**

Edited by David Charlton

**The Cambridge Companion to Hip-Hop**

Edited by Justin A. Williams

**The Cambridge Companion to Jazz**

Edited by Mervyn Cooke and David Horn

**The Cambridge Companion to Jewish Music**

Edited by Joshua S. Walden

**The Cambridge Companion to the Lied**

Edited by James Parsons

**The Cambridge Companion to Medieval Music**

Edited by Mark Everist

**The Cambridge Companion to Music in Digital Culture**

Edited by Nicholas Cook, Monique Ingalls and David Trippett

**The Cambridge Companion to the Musical, third edition**

Edited by William Everett and Paul Laird

**The Cambridge Companion to Opera Studies**

Edited by Nicholas Till

**The Cambridge Companion to the Orchestra**

Edited by Colin Lawson

**The Cambridge Companion to Percussion**

Edited by Russell Hartenberger

**The Cambridge Companion to Pop and Rock**

Edited by Simon Frith, Will Straw and John Street

**The Cambridge Companion to Recorded Music**

Edited by Eric Clarke, Nicholas Cook, Daniel Leech-Wilkinson and John Rink

Cambridge University Press  
978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones  
Edited by Victor Coelho, John Covach  
Frontmatter  
[More Information](#)

---

**The Cambridge Companion to the Singer-Songwriter**

Edited by Katherine Williams and Justin A. Williams

**The Cambridge Companion to the String Quartet**

Edited by Robin Stowell

**The Cambridge Companion to Twentieth-Century Opera**

Edited by Mervyn Cooke

## Composers

**The Cambridge Companion to Bach**

Edited by John Butt

**The Cambridge Companion to Bartók**

Edited by Amanda Bayley

**The Cambridge Companion to The Beatles**

Edited by Kenneth Womack

**The Cambridge Companion to Beethoven**

Edited by Glenn Stanley

**The Cambridge Companion to Berg**

Edited by Anthony Pople

**The Cambridge Companion to Berlioz**

Edited by Peter Bloom

**The Cambridge Companion to Brahms**

Edited by Michael Musgrave

**The Cambridge Companion to Benjamin Britten**

Edited by Mervyn Cooke

**The Cambridge Companion to Bruckner**

Edited by John Williamson

**The Cambridge Companion to John Cage**

Edited by David Nicholls

**The Cambridge Companion to Chopin**

Edited by Jim Samson

**The Cambridge Companion to Debussy**

Edited by Simon Trezise

**The Cambridge Companion to Elgar**

Edited by Daniel M. Grimley and Julian Rushton

**The Cambridge Companion to Duke Ellington**

Edited by Edward Green

**The Cambridge Companion to Gilbert and Sullivan**

Edited by David Eden and Meinhard Saremba

**The Cambridge Companion to Handel**

Edited by Donald Burrows

**The Cambridge Companion to Haydn**

Edited by Caryl Clark

**The Cambridge Companion to Liszt**

Edited by Kenneth Hamilton

**The Cambridge Companion to Mahler**

Edited by Jeremy Barham

**The Cambridge Companion to Mendelssohn**

Edited by Peter Mercer-Taylor

Cambridge University Press  
978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones  
Edited by Victor Coelho, John Covach  
Frontmatter  
[More Information](#)

---

**The Cambridge Companion to Monteverdi**

Edited by John Whenham and Richard Wistreich

**The Cambridge Companion to Mozart**

Edited by Simon P. Keefe

**The Cambridge Companion to Arvo Pärt**

Edited by Andrew Shenton

**The Cambridge Companion to Ravel**

Edited by Deborah Mawer

**The Cambridge Companion to the Rolling Stones**

Edited by Victor Coelho and John Covach

**The Cambridge Companion to Rossini**

Edited by Emanuele Senici

**The Cambridge Companion to Schoenberg**

Edited by Jennifer Shaw and Joseph Auner

**The Cambridge Companion to Schubert**

Edited by Christopher Gibbs

**The Cambridge Companion to Schumann**

Edited by Beate Perrey

**The Cambridge Companion to Shostakovich**

Edited by Pauline Fairclough and David Fanning

**The Cambridge Companion to Sibelius**

Edited by Daniel M. Grimley

**The Cambridge Companion to Richard Strauss**

Edited by Charles Youmans

**The Cambridge Companion to Michael Tippett**

Edited by Kenneth Gloag and Nicholas Jones

**The Cambridge Companion to Vaughan Williams**

Edited by Alain Frogley and Aiden J. Thomson

**The Cambridge Companion to Verdi**

Edited by Scott L. Balthazar

## **Instruments**

**The Cambridge Companion to Brass Instruments**

Edited by Trevor Herbert and John Wallace

**The Cambridge Companion to the Cello**

Edited by Robin Stowell

**The Cambridge Companion to the Clarinet**

Edited by Colin Lawson

**The Cambridge Companion to the Guitar**

Edited by Victor Coelho

**The Cambridge Companion to the Harpsichord**

Edited by Mark Kroll

**The Cambridge Companion to the Organ**

Edited by Nicholas Thistlethwaite and Geoffrey Webber

**The Cambridge Companion to the Piano**

Edited by David Rowland

**The Cambridge Companion to the Recorder**

Edited by John Mansfield Thomson

Cambridge University Press  
978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones  
Edited by Victor Coelho, John Covach  
Frontmatter  
[More Information](#)

---

**The Cambridge Companion to the Saxophone**

Edited by Richard Ingham

**The Cambridge Companion to Singing**

Edited by John Potter

**The Cambridge Companion to the Violin**

Edited by Robin Stowell

Cambridge University Press  
978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones  
Edited by Victor Coelho , John Covach  
Frontmatter  
[More Information](#)

---

Cambridge University Press  
978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones  
Edited by Victor Coelho, John Covach  
Frontmatter  
[More Information](#)

---

The Cambridge Companion to the  
**ROLLING STONES**

.....

EDITED BY

**Victor Coelho**  
*Boston University*

**John Covach**  
*University of Rochester, New York*



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press  
978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones  
Edited by Victor Coelho, John Covach  
Frontmatter  
[More Information](#)

## CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom  
One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India  
79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9781107030268](http://www.cambridge.org/9781107030268)  
DOI: 10.1017/9781139343336

© Cambridge University Press 2019

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2019

Printed in the United Kingdom by TJ International Ltd, Padstow, Cornwall

*A catalogue record for this publication is available from the British Library.*

*Library of Congress Cataloging-in-Publication Data*

Names: Coelho, Victor. | Covach, John Rudolph.

Title: The Cambridge companion to the Rolling Stones / edited by Victor Coelho, John Covach.

Description: Cambridge, United Kingdom ; New York, NY : Cambridge University Press, 2019. | Includes bibliographical references and index.

Identifiers: LCCN 2019000406 | ISBN 9781107030268 (hardback : alk. paper)  
| ISBN 9781107651111 (pbk. : alk. paper)

Subjects: LCSH: Rolling Stones. | Rock musicians—England. | Rock music—History and criticism.

Classification: LCC ML421.R64 C25 2019 | DDC 782.42166092/2—dc23

LC record available at <https://lcn.loc.gov/2019000406>

ISBN 978-1-107-03026-8 Hardback

ISBN 978-1-107-65111-1 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.



Cambridge University Press  
978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones  
Edited by Victor Coelho , John Covach  
Frontmatter  
[More Information](#)

---

For Arjun and Susie

Cambridge University Press

978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones

Edited by Victor Coelho, John Covach

Frontmatter

[More Information](#)

---

## Contents

<i>List of Illustrations</i>	page xiii
<i>List of Tables</i>	xv
<i>Notes on Contributors</i>	xvi
<i>Preface</i>	xix
<i>List of Abbreviations</i>	xxii

### Part I Albums, Songs, Players, and the Core Repertory of the Rolling Stones

1 The Rolling Stones: Albums and Singles, 1963–1974 <i>John Covach</i>	3
2 Guitar Slingers and Hired Guns: The Musicians of the Rolling Stones <i>Bill Janovitz</i>	18
3 The Rolling Stones in 1968: In Defense of Lingering Psychedelia <i>John Covach</i>	40
4 Exile, America, and the Theater of the Rolling Stones, 1968–1972 <i>Victor Coelho</i>	57
5 Post <i>Exile</i> : The Rolling Stones in a Disco-Punk World, 1975–1983 <i>Paul Harris</i>	75

### Part II Sound, Roots, and Brian Jones

6 The Rolling Stones' Sound: At the Crossroads of Roots and Technology <i>Ralph Maier</i>	101
7 Driving Stones Country in Five Songs <i>Daniel Beller-McKenna</i>	121
8 A “Gust of Fresh Air”: Brian Jones, Assemblage, and World Music <i>Brita Renée Heimarck</i>	142

### Part III Stones on Film, Revival, and Fans

9 Shine a Light: The Rolling Stones on Film <i>Michael Brendan Baker</i>	165
---	-----

*xii Contents*

10	Second Life and the Dynamics of Revival: The Stones after 1989	
	<i>Victor Coelho</i>	184
	Postlude: Being a Rolling Stones Fan is Not a Choice But a State of Mind	
	<i>Philippe “Philfan” Puicouyoul</i>	194
	<i>Bibliography</i>	206
	<i>Index of Songs, Albums, and Visual Media Cited in the Text</i>	214
	<i>General Index</i>	219

## Illustrations

- |     |   |               |
|-----|---|---------------|
| 1.1 | The Rolling Stones in Paris, 1964 (Charlie Watts is absent from the photo). Courtesy HIP/Art Resource, NY.  | <i>page 4</i> |
| 2.1 | Mick Jagger with Billy Preston, Plaza Monumental, Barcelona, 1976. Album/Francesc Fàbregas/Art Resource, NY.  | 33            |
| 3.1 | The Rolling Stones, 1967. Courtesy HIP/Art Resource, NY.  | 48            |
| 4.1 | Poster for the 1972 “Exile on Main St” American tour. Grybowski Collection, Library and Archives, Rock and Roll Hall of Fame Museum.  | 61            |
| 4.2 | Author in front of the 24-track Helios console inside the Rolling Stones Mobile studio, 2016. National Music Centre, Calgary, Alberta (photo by Tom Knowles).   | 64            |
| 4.3 | Cover of <i>Life</i> magazine (July 14, 1972) published during the 1972 tour. Grybowski Collection, Library and Archives, Rock and Roll Hall of Fame Museum.  | 72            |
| 5.1 | Atlantic Records promotional photo of the Rolling Stones (1978). Jeff Gold Collection, Library and Archives, Rock and Roll Hall of Fame Museum.   | 76            |
| 5.2 | African-American protestors of <i>Some Girls</i> outside Warner Communications, New York City, 1978. Jeff Gold Collection, Library and Archives, Rock and Roll Hall of Fame and Museum.                 | 86            |
| 6.1 | Publicity shot with Mick Jagger for Godard’s <i>Sympathy for the Devil</i> [ <i>One Plus One</i> ], 1970. Jeff Gold Collection, Library and Archives, Rock and Roll Hall of Fame and Museum.            | 108           |
| 7.1 | Mick Jagger and Dolly Parton following her performance at the Bottom Line, New York, May 14, 1977. Jeff Gold Collection, Library and Archives, Rock and Roll Hall of Fame and Museum.                   | 134           |
| 8.1 | Brian Jones playing sitar on <i>Ready Steady Go</i> , 1966. Jan Olofsson/Redferns/Getty Images.   | 151           |
| 8.2 | Rolling Stones concert at the Berlin Waldbühne, September 15, 1965. From l–r: Bill Wyman, Brian Jones, Mick Jagger. Photo: Alexander Enger, Preußischer Kulturbesitz; bpk Bildagentur/Art Resource, NY. | 152           |

*xiv List of Illustrations*

- |      |   |     |
|------|---|-----|
| 8.3  | Inter-Office Memo from Andy Wickham to Mo Ostin, December 19, 1969. Mo Ostin Collection, Library and Archives, Rock and Roll Hall of Fame and Museum.                                   | 156 |
| 9.1  | Invoice for the rental of camera and recorder used by Whitehead for the filming of <i>Charlie Is My Darling</i> . Courtesy of Peter Whitehead.  | 169 |
| 10.1 | Hasbro “Rolling Stones Trivial Pursuit” (c. 2010). Photo by author.   | 186 |
| P.1  | Rolling Stones concert at the Berlin Waldbühne: audience in front of the stage, September 15, 1965. Photo: Alexander Enger, Preußischer Kulturbesitz; bpk Bildagentur/Art Resource, NY. | 194 |

## Tables

1.1	Rolling Stones singles, 1963–65.	<i>page</i> 7
1.2	Early Jagger/Richards songs.	8
1.3	Rolling Stones album projects, 1964–68.	9
1.4	Versions on the first four album projects (original artists).	10
1.5	Rolling Stones singles, 1966–67.	11
1.6	Rolling Stones singles, 1968–74.	13
1.7	Rolling Stones albums, 1968–74.	13

## Notes on Contributors

**Michael Brendan Baker** is Professor of Film Studies in the Faculty of Humanities & Social Sciences at Sheridan College in Ontario, Canada. He specializes in documentary film and video, music and the moving image, and film history. He is author of numerous book chapters and journal articles on a range of subjects including documentary, popular music and film, and new media.

**Daniel Beller-McKenna** is Associate Professor at the University of New Hampshire where he teaches courses in American popular music and the Western classical tradition. In addition to scholarship on Brahms, current projects include studies of Townes van Zandt and Johnny Paycheck, and an active avocation as a pedal steel guitarist.

**Victor Coelho** is Professor of Music and Director of the Center for Early Music Studies at Boston University. His publications include *Instrumentalists and Renaissance Culture, 1420–1600* (with Keith Polk, Cambridge), *The Cambridge Companion to the Guitar*, and *Performance for Lute, Guitar, and Vihuela* (Cambridge). As a lutenist he co-directs the group Il Furioso and records with Toccata Classics. As a guitarist he leads the Rooster Band, which for ten years toured with the Chicago bluesman, Lou Pride. [people.bu.edu/blues/](http://people.bu.edu/blues/)

**John Covach** is Director of the University of Rochester Institute for Popular Music, Professor of Music in the College Music Department, and Professor of Theory at the Eastman School of Music. He has published on popular music, twelve-tone music, and the philosophy and aesthetics of music. He is the principal author of the college textbook *What's That Sound? An Introduction to Rock Music* (2006) and has co-edited *Understanding Rock* (1998), *American Rock and the Classical Tradition* (2000), *Traditions, Institutions, and American Popular Music* (2000), and *Sounding Out Pop* (2010).

**Paul Harris** toured Canada as a guitarist in the late 1980s with the Calgary roots-rock band, the Burners, prior to studying historical musicology at the University of Calgary (MA) and the University of North Carolina at Chapel Hill (Ph.D.). Since 2008, he has taught at the University of Puget Sound.

**Brita Renée Heimarck** is Associate Professor of Music at Boston University. She has authored two books, *Balinese Discourses on Music and Modernization* (2003) and *Gender Wayang Music of Bapak I Wayan Loceng from Sukawati, Bali* (2015). She is currently working on an edited volume entitled *Yogic Traditions and Sacred Sound Practices in the United States*.

**Bill Janovitz** has appeared and published widely as a specialist on the Rolling Stones and is the author of *Exile on Main Street* for the 33½ series and *Rocks Off: 50 Tracks that Tell the Story of the Rolling Stones* (2013). He is also a singer, guitarist, and songwriter in the band Buffalo Tom.



*xvii Notes on Contributors*

**Ralph Maier** is on the faculty at the Mount Royal University Conservatory of Music, and at the University of Calgary where he teaches classical guitar, chamber music, and a wide range of musicology classes from Renaissance Print Culture to 1970s Progressive Rock. Recent projects include the recording, engineering and production of his most recent CD, *Variations*, with performances on vihuela, baroque guitar, romantic guitar, classical guitar, and electric guitars.

**Philippe “Philfan” Puicouyoul** is a French filmmaker at the Centre Pompidou in Paris. His work deals principally with fans, audiences, and the culture of music, and he has produced films dealing with the French punk scene (*Le brune et moi*, 1981) and fans of the Rolling Stones (*Vers l'Olympe: être fan des Rolling Stones*, 2008). He is the author of *Pop Fiction* (1991), about being a fan at rock shows.

Cambridge University Press

978-1-107-03026-8 — The Cambridge Companion to the Rolling Stones

Edited by Victor Coelho, John Covach

Frontmatter

[More Information](#)

---

## Preface

The long and durable musical career of the Rolling Stones continues to span almost the entire history of rock and roll. Making their recording début in 1963 with their single “Come On,” a Chuck Berry cover, the Stones were catalysts in the important British blues revival of the early 1960s, and along with the Beatles, Animals, Who, Kinks, and Yardbirds spearheaded the British pop music invasion of the 1960s. Appearing first on widely watched nationally televised variety shows, followed by regular tours, the group has now played more than 2,100 shows, reaching some 45 million fans.<sup>1</sup> For over 50 years, and with a body of music amounting to over 400 songs, they have sustained an impact that has been musically influential, culturally powerful, and economically crucial to the development of virtually all aspects of the massive rock music industry. Adapting to and in many cases anticipating new (or retro) trends in popular music during their long career – rock, folk, psychedelic, funk, punk, reggae, disco, and others – the Stones nevertheless remained true to the fundamental stylistic roots and sound of rock and roll: R&B, country, and most of all, the blues, to which their indebtedness is reverential. Their amalgamation of these styles into an individual, highly distinctive, roots- and riff-based sound, along with their trademark subversive attitude (no less influential than their music), skillfully mediated the commercial and poetic boundaries of popular music. As a result, the Stones are both a barometer of rock aesthetics and a guide to its culture over the last half-century.

Given their long career and vast musical production, the group has received prolonged attention through some excellent journalism, detailed reference works chronicling their tours, recordings, and gear, studies of specific albums, biographies, and key autobiographies by Bill Wyman, Keith Richards, Ron Wood, Marianne Faithfull, and Andrew Loog Oldham, all of this supplemented by extensive concert footage, interviews, film documentaries, and a – literally – weighty amount of large-format, glossy, but occasionally valuable books in the “coffee table” genre. The sum total of this body of work is massive, often guideless, of variable quality, and unfortunately fragmented among many fields, industries, and specialists. *The Cambridge Companion to the Rolling Stones* was conceived to “desilo” the field and shine a light on the various communities of knowledge about the Rolling Stones. It brings musicologists, ethnomusicologists, players, Stones scholars, film scholars, and filmmakers into a single volume intended to stimulate fresh thinking about the group as they vault well over

xx Preface

the mid-century of their career. It further broadens the approach to their music by considering new issues about sound, culture, media representation, the influence of world music, fan communities, group personnel, and the importance of their revival, post-1989. In addition, threaded throughout these essays are album- and song-oriented discussions of the landmark recordings of the group and their influences.

The present collection is cast in three parts. In Part I, “Albums, Songs, Players, and the Core Repertory of the Rolling Stones,” John Covach traces the rapid evolution of the Stones through their recordings up to 1974, with particular emphasis on their early stylistic development and singles. Bill Janovitz looks at the relationship between the original composition of the band and the critical changes that take place musically through successive personnel changes and the eventual enlargement of the band’s sound in the 1970s. In a further study, Covach revises the notion that the Stones’ 1967 album *Their Satanic Majesties Request* is the end of the group’s “Psychedelic” phase and shows instead traits of Psychedelia continuing in and influencing *Beggars Banquet*. Victor Coelho accepts the notion of the four albums from *Beggars* to *Exile* as the “core repertory” but places the texts and musical styles of these releases within the larger poetic and political dimension of exile, one that allows many vernacular, rural, and gospel styles to enter their sphere as another vocabulary. Paul Harris’ essay follows the group from their “exilic” period to their unsure position in the mid- to late-seventies, in which a new urban sound is cultivated under the influences of punk, post-punk, and club culture.

Part II, “Sound, Roots, and Brian Jones,” begins with Ralph Maier, who, drawing on gear, recording, and studio equipment, contributes an important study of the Stones’ *sound*, an often neglected but critical topic whether discussing recorded or live performance. The deep influence of country – and of country records, players, and techniques – on the Stones is analyzed by Daniel Beller McKenna in his essay that draws on case studies of five songs and their roots backgrounds. Finally, ethnomusicologist Brita Heimarck takes a fresh approach to the influence of Brian Jones, perhaps the most mythologized and misunderstood member of the Rolling Stones, using Deleuze’s theory of *assemblage* to explain his unusually wide influences and culturally diverse musical interests.

Finally, Part III, “Stones on Film, Revival, and Fans,” begins with film scholar Michael Baker’s study of the Stones as represented on film within the context of the “rockumentary” genre, from Whitehead to Scorsese. Coelho’s essay on “Second Life” examines how the Stones at the end of the 1980s, corroded internally, marginalized by rap, and seemingly left with only their past history, triumphantly revived themselves, and in the process curated a lasting history of the band – on their own terms. Modern

*xxi Preface*

culture is full of “shrines” to the Rolling Stones – websites, fanzines, and a flourishing market for relics (bootlegs, outtakes, videos, and the like), which cry out for attention within the study of identity formation and the rituals of audiences. Filmmaker Philippe Puicouyoul’s “fan memoir” that closes the volume gives us a close view of the global Stones fan community, and is a fitting conclusion underlining the main element common to those of us who listen to, play, study, and write about the Stones: we are all, in the end, fans.

We express gratitude here to a number of people who have contributed everything from crucial information and deep conversations about the Stones’ music to small, but valuable pieces of knowledge, in particular: Peter Deacon, Tom Knowles, Kenton McDonald, Dave Morton, Larry Finn, Thomas Peattie, Marcie Cohen, Jason McCool, John Kmetz, David Campbell, Peter Whitehead, the Rev. Robert Hill, and David Dolata; and for granting many requests to visit the Rolling Stones Mobile Studio, Andrew Mosker, President and CEO of the National Music Centre in Calgary, Alberta, where the mobile resides. We also thank Vicky Cooper, former Commissioning Editor at Cambridge University Press, for helping us conceive of this *Companion*.

In addition, we acknowledge the digital repositories and archives that made their collections available and kindly assisted with the images used and cited in this book, in particular Art Resource of New York, Getty Images, the Howard Gotlieb Archive at Boston University, and the Library and Archives of the Rock and Roll Hall of Fame in Cleveland.

Finally, we thank Eilidh Burrett and Lisa Sinclair at Cambridge University Press, and the copy-editor Andrew Dawes, for their careful work on the manuscript, and of course Kate Brett, Publisher, Music and Theatre at the Press for her excellent suggestions, encouragement, and, above all, patience.

VC AND JC  
*Boston and Rochester*

## Note

- 1 Cited in the official program booklet for the Rolling Stones traveling exhibit, *Exhibitionism: The Rolling Stones* (n.p. [2016]).

## Abbreviations

<i>According</i>	Dora Loewenstein and Philip Dodd, eds., <i>According to the Rolling Stones</i> . London, 2003.
DaltonFTY	David Dalton, ed. <i>The Rolling Stones: The First Twenty Years</i> . New York, 1981.
DaltonRS	David Dalton, ed. <i>Rolling Stones</i> . New York and London, 1972.
<i>Faithfull</i>	Marianne Faithfull (with David Dalton), <i>Faithfull: An Autobiography</i> . New York, 1994.
JanovitzEMS	Bill Janovitz, <i>Exile on Main Street</i> . New York, 2005.
JanovitzRO	Bill Janovitz, <i>Rocks Off</i> . New York, 2013.
Karnbach & Bernson	James Karnbach and Carol Bernson, <i>It's Only Rock 'n' Roll: The Ultimate Guide to the Rolling Stones</i> . New York, 1997.
<i>Life</i>	Keith Richards (with James Fox), <i>Life</i> . New York, 2010.
Margotin & Guesdon	Philippe Margotin and Jean-Michel Guesdon, <i>The Rolling Stones – All the Songs: The Story Behind Every Track</i> . New York, 2016.
MM	<i>Melody Maker</i> .
Rock Hall	Library and Archives, Rock and Roll Hall of Fame Museum.
RSCRS	Martin Elliott, <i>The Rolling Stones – Complete Recording Sessions 1962–2012: 50th Anniversary Edition</i> . London, 2012.
RSG	Andy Babiuk and Greg Prevost, <i>Rolling Stones Gear</i> . Milwaukee, 2013.
RSt	<i>Rolling Stone</i> (magazine).
Trynka	Paul Trynka, <i>Brian Jones: The Making of the Rolling Stones</i> . New York, 2014.
WennerMJR	Jann Wenner, “Mick Jagger Remembers,” <i>Rolling Stone</i> (December 14, 1995): <a href="https://www.rollingstone.com/music/music-news/mick-jagger-remembers-92946">https://www.rollingstone.com/music/music-news/mick-jagger-remembers-92946</a> .
WymanRWTS	Bill Wyman, <i>Rolling with the Stones</i> . New York, 2002.
WymanSA	Bill Wyman, <i>Stone Alone: The Story of a Rock 'n' Roll Band</i> . New York, 1990.