



**ROLLING STONES
FROM THE VAULT**



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FROM THE VAULT**

HANPTON
COLISEUM



TOUR '81

(LIVE IN 1981)

Friday 18th
December 1981

By the time the Rolling Stones reached the Coliseum in Hampton, Virginia on 18 December 1981 they were road-tired from what had been the longest, biggest and most successful North American tour in the band's history.

It had all begun at John F. Kennedy Stadium in Philadelphia on 25 September and in total the tour had visited 20 states and Washington DC; they played to 2.2 million people at 50 shows in 28 different cities. On many of the dates they played to more people than had seen them on the entirety of their first US tour 17 years earlier.

The Stones take to the stage on the strains of Duke Ellington's 'Take The A Train' fade-out. Their entry is expertly casual, and their playing almost laconic as they begin their opener, 'Under My Thumb'; Charlie is revealed from behind the revolving drum riser.

Mick arrives last of all, dressed in a mouse-suit to compliment the tour poster designed by Japanese

artist, Kazuhide Yamazaki who also did the set design; fashionably, The Stones were 80s, way before anyone else had got there.

Hampton Coliseum is one of the indoor shows with a much smaller stage set compared with the staging used at the outdoor concerts on the tour. The outdoor set was the largest ever built for a concert, to this point in history.

The stadium set was 64 feet across, with wings 60 feet wide on each side, and a roof anywhere from 20 to 30 feet high. Large, painted scrimm featured Kazuhide Yamazaki artwork and it was estimated that the amount of cloth used in the set would be enough to outfit three clipper ships with full sails.

As Mick later said, 'Most concerts that took place outdoors at the time were played during the day, probably because it was cheaper, I don't know. So we had the bright, bright primary colours... and we had these enormous images of a guitar, a car and a record—on >





WE BUILT A SPECIAL STAGE WITH ENORMOUSLY LONG WALKWAYS THAT WENT ALL THE WAY UP TO THE TOP OF THE ARENA.

MICK JAGGER



Two Pledges 1981

Designed by the Japanese artist Shigeo Fukuda, the poster was ahead of its time in using the color palette that became such a feature of the decade. In 1980 The Jam released "Let's Get American" (Sire) and "Let's Spend the Night Together" (Sire) written by Richards.



Americans idea — which worked very well for afternoon shows.”
 From ‘Under My Thumb’ they go straight into ‘When The Whip Comes Down’ from *Some Girls* on which Mick plays guitar and Keith’s lead guitar is brilliant; a feature of the evening and the tour, he had rarely played better. ‘Let’s Spend The Night Together’ and ‘Shattered’,

the second of two numbers from *Some Girls* follow in quick fire time.
 At the end of August, a month before the tour started, *Tattoo You*, the band’s latest album was released in America. On 12 September it made the Billboard album charts and before the tour even started it was at No.1, which is where it stayed for the rest time >



weeks, and was only dropped the week after the Hampton gig. In all *Tattoo You* spent over a year on the album charts and still holds the record of the band's longest run at the top of the American best seller's list.

The Hampton show, like most every night of the tour featured six songs from *Tattoo You* and the first two on the set list this night are, 'Neighbours' and 'Black Limousine'. 'Neighbours' is the first of many songs to feature Ronnie's excellent

lead guitar, before it's back to Some Girls for a cover of The Temptations, 'Just My Imagination.'

Unusually their set featured two songs the band had not previously recorded, both covers and both were to be included on the album, *Still Life* (American Concert 1981) that was released in June 1982. The first is Eddie Cochran's 'Twenty Flight Rock' that is followed by The Miracles, 'Going To A Go-Go'.

The set features two numbers from *Emotional Rescue* the first >

“WE HAD THE 'TATTOO YOU' ALBUM OUT, SO THERE WERE A LOT OF NEW SONGS.”

MICK JAGGER

New Back Stage Pass

The 1981 tour promoter was the experienced Don Freedman, music mogul and advisor. Bill Graham who is seen in the introduction to the glowing video, works with Don Freedman.

being, 'Let Me Go' on which Keith is stoller and Mick takes a turn around the Coliseum's balcony, all the while continuing to sing, much to the delight of the fans. 'Time is on My Side', 'Beast of Burden' and 'Waiting On A Friend' begin the loud back heart of the set. The latter from Tattoo You features saxophonist, Bobby Keys taking on the Sonny Rollins role from the original album.

Originally when the tour started the only additional musician was ex-Small Faces keyboard player Ian McLagan, but after three dates he was joined by jazz saxophonist Ernie Watts and, from late October, Texan Keys was added to bolster the brass section. This was to be the last tour to feature Ian Stewart on piano; He passed away four years later and the Stones lost their greatest friend.

Then it's 'Let It Bleed' and 'You Can't Always Get What You Want', before Let It Bleed's anthemic number begins Mick asks the crowd if 10,000. "Can you sing? Can you really sing?" They could, and with the Stones over half way through their two hours plus set the band

and the audience had reached an empathy that is something to behold.

Following introductions of the band by Mick he gets the crowd to sing happy birthday to Keith, whose 30th birthday it was that day and then it's time for Keith and a 'Little T&A' from Tattoo You before Mick is back, dressed in American Football gear, for 'Tumbling Dice'.

Emotional Rescoe's 'She's So Cold' and 'Hang Fire' from Tattoo You follow in short order before an extended 'Miss You'; it is the last song of the set from Some Girls and it includes some great sax from Ernie Watts. 'Horny Toad Wars' and 'Brown Sugar' sound as fresh as the day they were recorded, full of the sexy vibe that makes these two tunes quintessential. Keith's intro on 'Brown Sugar' is what makes the band so perfect; full of rhythmic attack and the kind of swagger that makes Keith so revered; Bobby Keys recreates his trademark sax solo from the original.

Ahead of the tour, in early August, 'Start Me Up' had come out as a single and gone to No.2 in the

- > 1. THUMB
2. WHIP



Hampton Rds, Va.

Dec. 19, 1981

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USA (during October and November, and No.7 in the UK, and it is the penultimate number of the main set. On the original track the drum sound was created using mixer Bob Clearmountain's famed reverb that involved recording the drum tracks with a microphone placed next to the speaker in the bathroom of the Power Station recording studio in New York City, it's Clearmountain who mixed the sound for this release.

The last song of the main set is, 'Jumpin' Jack Flash', as good a closing number as there has ever been; if Keith had scaled the heights on 'Brown Sugar' he takes them to a whole new level here. With Mick having stripped off his top he jumps, he struts and poses there is no greater front man in the whole huge history of rock. As he is hoisted on a mechanical lift above the crowd Ronnie and Keith look like their lives depend on it.

And then there is Charlie, both he and Bill Wyman are rock steady and Charlie gives a master class in rock drumming. When timing is everything he doesn't miss a beat and you'll probably never see, and hear, a better example of what makes Charlie the best.

The whole show was filmed and broadcast on "The World's Greatest Rock 'n' Roll Party," on pay-per-view and in closed circuit cinemas throughout the USA; it was the first use of pay-per-view for a music event. It's the reason that >

this show exists in the quality it does and it pays tribute to the Stones on what was their last American tour until 1989.

And then it's the encore. With Mick draped in his Union Jack Stones and Stripes cope the band surge into 'Satisfaction'. A minute later with Keith riffing and hundreds of coloured balloons showering down from the roof, a fan charges on stage. Keith swerves, the fan comes back for a second pass and in an instant Keith whips off his Fender and smacks the guy round the head with it. Fan stumbles, security escort him from the stage and Keith comes on as though nothing

unfoward has happened. Despite the attack the Telecaster stays in tune.

According to Keith, "Security was a bit slow, and I saw some guy heading straight for Mick, I saw nobody between him and Mick; I have no idea what this guy is going to do. All I know is that he's trying to get his hands on Mick, and this I have to prevent, and I do have a weapon in my hands. The damn thing stayed in tune, and this is the greatest advertisement for Fender that I can give you."

And it's all over. One of the great Rolling Stones performances in a career full of great gigs. This is a band that simply has to rock and roll and they do throughout the two plus hours of the show. If you know someone who claims not to understand what all the fuss is about, then put this in the player and put the sound up to 11. They will.

The Rolling Stones are rock and roll royalty and we should all pay homage.

Richard Hovers

Year Spender

Another reason of the surge interest by the band was to get "them" considered to sponsor the tour, and before our sponsorship because the name "John" had to be added to get their name on Rolling Stones tickets and for the privilege of having the tongue logo incorporated into their logo.



THE ROLLING STONES



AMERICAN TOUR '71

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STAFF - 2.00 PM
BAND - 4.00 PM
STAFF - 2.00 PM
BAND - 4.00 PM



DATE: ACT BOOK # 575

DATE: SAT: Dec: 19th 1981

START TIME: 2:00 PM

END TIME: STAFF - 2:00 PM BAND - 4:00 PM

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STAFF - 2.00 PM
BAND - 4.00 PM
STAFF - 2.00 PM
BAND - 4.00 PM

THE DANN THING STAYED
IN TUNE, AND THIS IS THE
GREATEST ADVERTISEMENT
FOR FENDER THAT I CAN
GIVE YOU.

NEITH BOWARDS

The Four Book

Every one of the four was
produced with military precision
by the band's crew, not to say
the band's make-up and hair for
the night.



The Rolling Stones

Mick Jagger: Vocals, Guitar
Keith Richards: Guitar, Vocals
Charlie Watts: Drums
Bill Wyman: Bass Guitar
Ronnie Wood: Guitar

1981 Directed by: Ian McEwan
Executive Producers: Steve Smith, Steve Daly,
John Ross, Alan Trafford

Executive Producers: Steve Smith, Steve Daly,
John Ross, Alan Trafford

Andrew Video Productions, Phil Elwell
Production: Simon Pearson

Orchestral Production

Andrew Video Productions, Phil Elwell
Audio Mix: Bob Clearmountain

For Eagle Rock Entertainment

Legal & Compliance: Rebecca Bradshaw,
Simon Pearson
Production Coordinators: Claire Higgins,
Mark Powell, Paul Dutton
Production Manager: Paula Hillyer
Supervising Producer: Louise Brown
Executive Producers: Geoff Kempson, Terry Wood

Photographs: Ed Hewitt, Frank White
Photo Agency:
Haworths & Rowlands, 100 Cannon St
James Hinchey
Design by Studio Five