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<https://www.forbes.com/sites/davidchiu/2020/10/09/no-rolling-stones-tour-this-year-no-problem-thanks-to-3-latest-releases-to-give-fans-satisfaction/#cdae65a3de02>

## No Rolling Stones Tour This Year? No Problem, Thanks To 3 Latest Releases To Give Fans Satisfaction



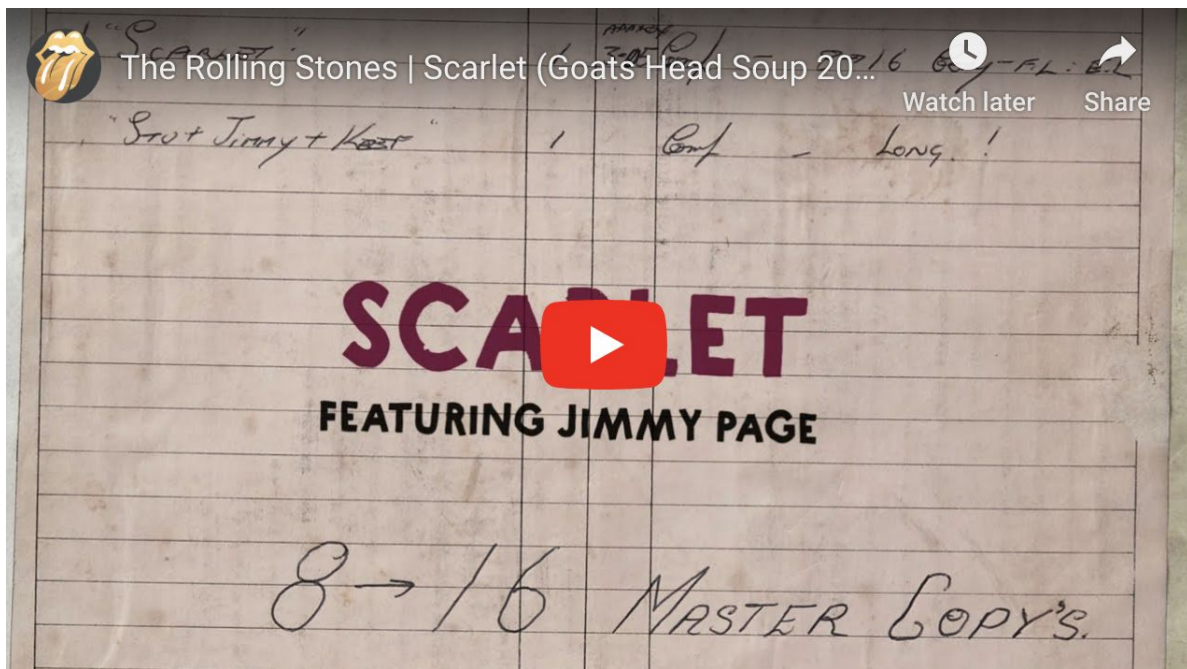
NETHERLANDS - OCTOBER 13: ROTTERDAM Photo of ROLLING STONES, L-R: Charlie Watts, Mick Jagger, ... [+]

Had it been somewhat normal times, the Rolling Stones would've performed dates this year as part of their *No Filter* tour of North America. But even the unstoppable 'World's Greatest Rock and Roll Band' became sidelined due to the pandemic, resulting in the tour being postponed (Fortunately it didn't stop them from putting out a new song, the very appropriately titled "[Living in a](#)

Ghost Town”). At least fans, however, can find solace in a couple of recent Stones-related releases to keep them satisfied for now.



Just last month, the Rolling Stones reissued their 1973 album ***Goats Head Soup***—which at the time of its original release was met with a mixed reaction; critics have often said that this record [ended](#) the band's brilliant album run that began with 1968's *Beggars Banquet* and followed by *Let It Bleed*, *Sticky Fingers* and *Exile on Main St.* While it may not be the strongest of efforts compared to its aforementioned predecessors, there are still plenty to relish from *Goats Head Soup*, including the lean and mean “Dancing With Mr. D”; the soulful ballad “Coming Down”; the blues-laden “Hide Your Love”; and the lush and melancholic “Winter.” Forgotten amid the talk of it being a disappointment, *Goats Head Soup* yielded two of the Stones' best-known songs: the gritty, horn-powered rocker “Doo Doo Doo Doo Doo (Heartbreaker),” and the tender ballad “Angie,” which became the Stones' seventh number one *Billboard* hit. *Goats Head Soup* concludes with the rollicking “Star Star,” highlighted by its raunchy lyrics and references to John Wayne and Steve McQueen. This new reissue is augmented by a second disc of outtakes and demos from the sessions as well as three previously unreleased tracks.



Of those three, the most notable one is the slinky and passionate number “Scarlet,” featuring Led Zeppelin's Jimmy Page on guitar, while the other two—the rocking “All the Rage” and the funky swinging and raucous “Crisis Cross”—beg the question of why were they buried in the vaults in the first place. In addition to featuring the original album and bonus tracks, the four-disc deluxe version includes a rare 1973 concert recording, *Brussels*

*Affair*. Not that this newly deluxe treatment of *Goats Head Soup* needed the bells and whistles to show what a good, if not perfect, album it is—but it certainly doesn't hurt either.



Left to right: Ron Wood, Mick Jagger, Charlie Watts, Keith Richards and Bill Wyman of the Rolling ...  
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Flash forward 16 years after the release of *Goats Heat Soup*, and the Stones were still a commanding force by the time they embarked on the *Steel Wheels* tour. That period represented a sort of a comeback for the group: it was their first tour since 1982 and followed the personal reconciliation between Mick Jagger and Keith Richards. It has now been documented on *Steels Wheels Live*, the latest archival concert installment from the band. Originally recorded in December 1989 in Atlantic City New Jersey, the show may be familiar to fans as it was later [televised on FOX](#) several months later and utilized some 3-D effects. By this time, the Stones were a revitalized touring machine and it shows on this particular live spectacle of a performance—whose setlist drew from the then-new *Steel Wheels* album (“Mixed Emotions,” “Sad Sad Sad,” “Rock and a Hard Place,” “Can't Be Seen”) with the usual favorites (“(I Can't Get No) Satisfaction,” “Sympathy for the Devil,” “Gimme Shelter,” “Tumbling Dice” and many others). The nearly

three-hour performance also included some special guests such as Guns N' Roses members Axl Rose and Izzy Stradlin on the deep cut "Salt of the Earth" from *Beggars Banquet*; Eric Clapton on "Little Red Rooster"; and the late blues legend John Lee Hooker on "Boogie Chillen." The *Steel Wheels* tour was also notable in that it marked the last one with original bassist Bill Wyman before he left the band in 1993. As documented on this exciting 2-CD/1-DVD set, the Stones remained a viable live outfit that continues to this day.



With a history like theirs, the Rolling Stones have been well represented in films such as *Gimme Shelter* and *Shine a Light*. Now their longtime and versatile guitarist Ronnie Wood takes his own turn in the cinematic spotlight with a new documentary, ***Somebody Up There Likes Me***, directed by Mike Figgis (*Leaving Las Vegas*). Previously screened at film festivals the documentary has been released Friday on DVD and Blu-ray disc.

Long regarded as a latter-day member of the Stones (although he's been with them officially for over 40 years now), Wood has been a part of British rock and roll history going back to his time with the Jeff Beck Group and later the Faces in the late 1960s.



Ronnie Wood, who is the subject of a new documentary 'Somebody Up There Likes Me,' directed by Mike ... [+]

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Unlike most conventional music documentaries, *Somebody Up There Likes Me* feels more like an intimate sit-down conversation between Wood and Figgis without the intrusive jump cuts, narration or talking heads (interviews are limited to Wood's Rolling Stone band mates Mick Jagger, Keith Richards and Charlie Watts; former Faces cohort Rod Stewart; singer Imelda May; artist Damien Hirst; and Wood's wife Sally). Luck has certainly been on his

Wood's side throughout his life and career, especially his arrival to the Stones after the abrupt departure of the band's previous guitarist Mick Taylor in 1974 (the chemistry between Wood and Richards has long gone down into legend). Featuring archival performance footage of Wood's bands mixed with his own recent solo performances, the documentary features not only the guitarist candidly talking about his music and career but also his substance addictions and health issues. And it isn't only rock and roll for Wood in his life: he's also an accomplished visual artist (his portrait of Eric Clapton adorns the cover of the latter's 1988 acclaimed boxed set *Crossroads*). Like his brother-in-arms Richards, Wood is a true survivor who acknowledges how fortunate he's been after nearly 60 years in music and personal ups-and-downs (hence the documentary title). He aptly quotes baseball great Yogi Berra in summing up his philosophy: "If you come to a fork in the road, take it." *Somebody Up There Likes Me* offers an intimate and nuanced portrait of a rock and roll renaissance man.

