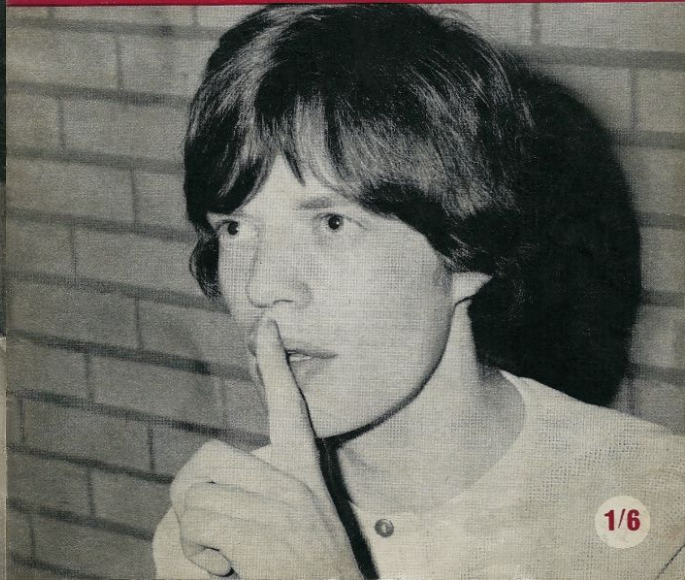




THE ROLLING STONES

No. 3

MONTHLY BOOK 10th AUGUST 1964



THE
ROLLING
STONES
BOOK

THE OFFICIAL ROLLING STONES BOOK
EDITED BY THE STONES FOR THEIR FANS

No. 3 AUGUST 1964

Edited by KEITH RICHARD

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EDITORIAL

Hello!

My turn this month. One thing that I did want to put on the opposite page was a photo of my mate Mick Jagger in a bathing suit. I knew he's got one but he wouldn't let me have it, so I'm afraid, the best thing I could do is put a pic of him on the cover instead.

I'm often asked by other editors for photos of me before I joined the group. But, I have only got one decent one taken when I was rather young, lying on a bearskin rug, and I think I'd better keep that for my own private album!

Thanks everyone for giving us our first No. 1 hit with "It's All Over Now". We got a great kick out of recording it, but it was nothing to the terrific feeling of seeing it top the charts.

Songwriting has become a very big thing in my life and I seem to spend all my spare time working on new ideas. I have written a special feature for this edition, which I hope you will like, telling you all about it.

A list of the dates we'll be playing between August 10th and September 9th is on page 31. Performing on stage is our favourite way of spending an evening. It also gives us—and you—a chance to see each other again.

Yours,

Keith Richard

P.S. Hope you all like the new E.P.



Rolling Stones

NEWS

EUROPE GETS STONED

There's been a big upsurge of interest in the Stones in several European countries recently. They have always been very popular in Sweden ever since their first visit there. Now Holland and France have gone big for the boys and plans are afoot for them to appear at the famous Olympia in Paris.

ONE YEAR CHEW

One American fan recently sent the Stones 365 packets of chewing gum. Laughed Charlie, when he opened the package: "Someone is going to have a very sticky time within the next few days if they try and get through this lot quickly. They'd better not stick any on my drum kit or I'll have them!"

STONES KNOCKED OUT BY KNIGHTS

Stones manager, Eric Easton, is also the agent behind the Barron Knights and both groups are great admirers of each other's work.

The Stones thought that the Knights' latest, "Call Up The Groups" was their best-ever disc and how right they were!

NEW E.P. Out 14th August

Titled, "Five By Five", the new E.P. will be released by Decca on August 14th and the numbers on it are "If You Need Me", "Empty Heart", "Confessin' The Blues", "2120 South Michigan Avenue" and "Round and Around".



Ann and Margaret Hayes are two Stones' fans who travelled all the way from their home in Somerset to see the Stones at the special Fan Club "do" at Alexandra Palace near the end of June.

HAIRCUTS

Quote from Bill Wyman on the subject of hair: "It will be a lot cheaper for American kids if they adopt our long hair styles. The cheapest haircut I saw advertised in the States cost 15s. If I had to choose between a couple of single discs and a haircut, I know which I'd choose!"



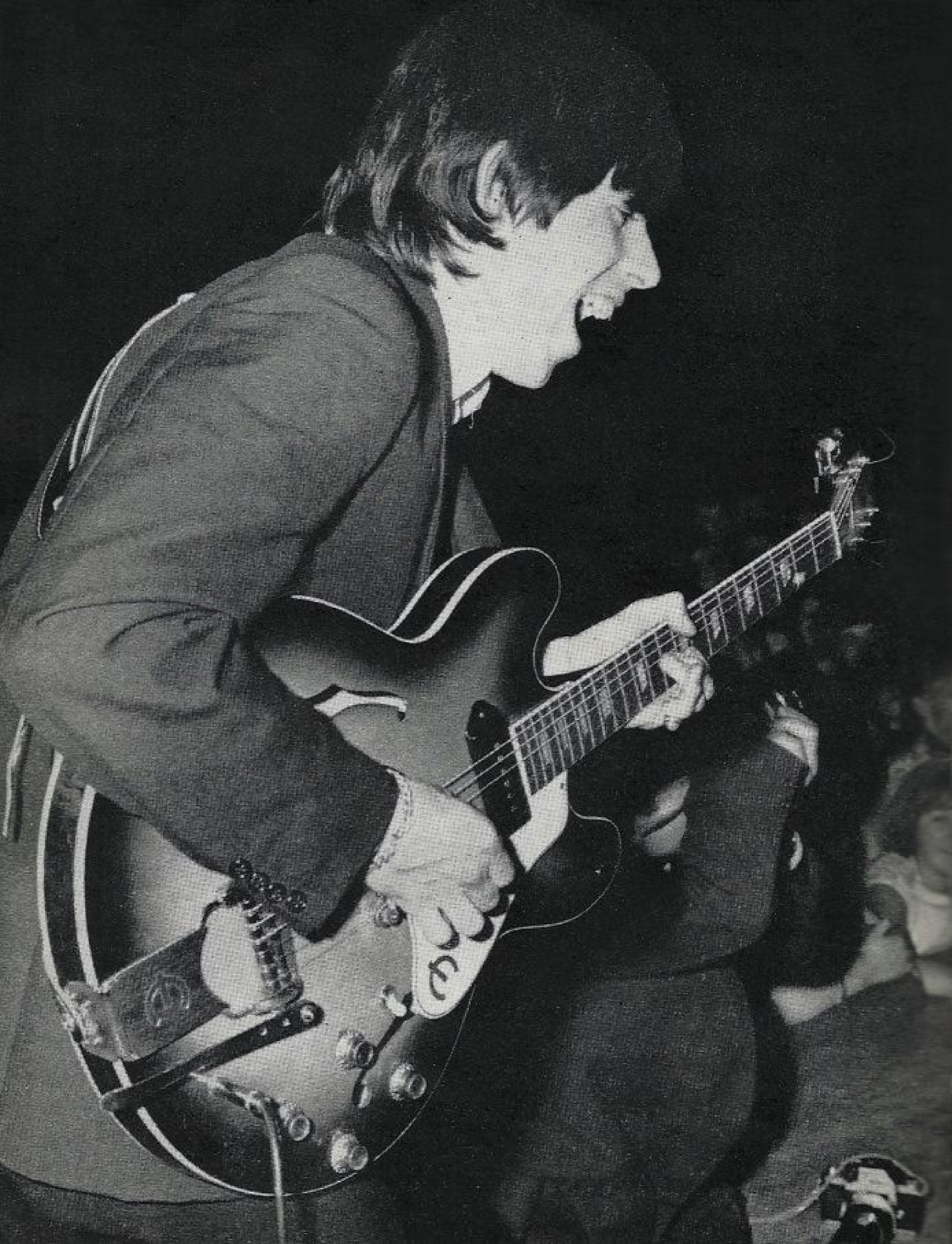
Here is the scene at Alexandra Palace with the Stones in the midst of their usual way-out performance, with every fan making a determined effort to join them on stage.



Three important pop world people. On the left, well-known ex-Luxembourg DJ, Don Wardell; Stones' co-manager, Eric Easton and Mick Jagger, pictured in the Stones' dressing-room between shows.



She was absolutely determined to get Keith's autograph and when the doorman wouldn't allow her backstage she waited until the Stones came on and started their performance, then she dashed past the barriers and gave Keith a big hug. But, . . . she still didn't get his autograph because Keith couldn't play and write at the same time!



FANS WE REMEMBER

Keith Richard:—

"Lots of papers gave the impression that the American kids hated us over there. It just wasn't true. I shall always remember about twenty of them waiting outside our New York Hotel for our autographs. It was a boiling hot day, with the temperature up near the 100 mark, but they just stood there for hours."



Mick Jagger:—



"We were staying in a hotel in Manchester last winter. It was freezing cold outside and I never thought anyone would wait for long. But, some fans arrived about 10.00 p.m. and stayed on and on. When we found they were still there in the morning, we made the Manager let them in to get them thawed out. The poor kids were absolutely frozen stiff."

Bill Wyman:—

"When we returned from the Montreux Festival in Switzerland a girl followed our car from the time we got in it outside the Europa Building, right across the airport, through that long tunnel under the runway and out onto the main road. I still remember her face as she chased us and if I'd had my way I'd have made sure she caught us."



Brian Jones:—



"It's funny the incidents and fans you remember. I don't know why it sticks in my mind, but I remember one little girl who was standing in the middle of the road when we were driving away from a one-night show last Spring. She just stood there and cried her eyes out. I wanted to stop the van and talk to her but the police waved us on."

Charlie Watts:—

"Lots of the fans do very kind things and the kinder they are the less they seem to want to let you know who they are. I received about a dozen birthday cakes while I was in the States. I was really amazed that they had gone to all that trouble. Most of them were home-made and we had a great time eating them. I hope all of you who sent them will read this because I have always wanted to thank you and say that your cakes made my birthday."



BRIAN talks about fans, shows, recording

"Sometimes I feel it's all happened so fast I can't catch my breath. I listen to fans clamouring inside and outside a theatre, and I wonder about it all. In quiet moments, I try to think about this new life. I try to analyse it. But it stays confusing, you know."

"There are so many different aspects to a career like this. But with me, first and foremost, comes stage performances. When I'm on stage that's when I'm REALLY one hundred per cent. alive. As we storm through our numbers, I get more and more excited. I come off stage feeling I've lived a long, long time in the space of just a few minutes."

LIVE FEEL

"We've always felt this way about 'live' performances. When you face a big audience, it's a two-way thing. We give out to the fans, but the fans by their reactions give out to us. It's a joint thing, building up excitement. We NEED this personal contact because we've found that the Stones always do best when urged on by an audience."

"That stems from our early days in clubs. Tiny clubs . . . but they had a tremendous atmosphere. You'd get a packed audience, and you would feel that they were right with you all the way. I'm always AWARE of the audience. I get lost in the music, certainly, but the things the audience do, the way they greet a number, these are tremendously important to me. In fact, they are THE most important thing in the sense of making me feel on top of the world."

WE LIKE SCREAMS

"Those screams. Some performers say they don't like them much. Well, I'm the opposite. I think the screaming and the arm-waving are the most exciting things in my life. That isn't just a glib line to make people happy . . . it is absolutely true."

"So stage performances top my personal list. It was true in America, too. We need to make an impression on audiences before we can expect to sell them our records. But it has to be 'live'. We could have concentrated on television in the States, but it's never the same. I like to FEEL the audience around me. Television doesn't give you that . . ."

"After live audiences, what next? Well, again this revolves round actual contact with the fans—the most important people in our lives. We get a pile of fan-mail, obviously, and sorting through this gives me another really big kick . . . A kick not too far short of doing an actual show."

LETTERS NO DRAG

"You hear some people saying it's a drag having to wade through letters. You won't hear me saying that. You see, there is this enormous warmth given out by fans. They really are keen to know you, to find out more about you. And they love putting on paper what they feel inside."

"Of course, it's not possible to answer every single letter. But often a fan raises a point which is of mutual interest . . . maybe something I hadn't thought of before. Lots of letters are just about getting a snipping of hair, or something."



There's not much I can do about that because nobody would ever recognise me if I cut off all my hair!

"It seems to me that the fans are genuinely warm-hearted. I appreciate this very much. They remember your birthday, for example, and send along little gifts. This is wonderful and somehow makes me want to go on and give something back in return. The only way I can do this is on stage, of course. It's all part of that wonderful atmosphere of being part of something that is a gigantic 'whole'.

PURE EMOTION

"Does this sound disjointed? I suppose it is, because it is so difficult to express something that is essentially an emotion. People who are not involved probably will never understand. Either you have to stand up there on stage, or be in an audience which is really enjoying a show. You can just watch, not really believing in any of it, and you probably think it is all just a lot of noise. Or a lot of rubbish.

"But if you're there, truly involved, it's a marvellous feeling. It all goes back to that two-way bit again. Each side giving something. Then you can go to the dressing-room and look through the fan-mail. It's really all part of the same thing.

"Actually meeting fans is obviously just as important to me. True, there are times when it is impossible. You have to go along with police regulations and theatre rules and so on. But to meet just a handful of fans, quietly, and talk about things . . . well, that is fine by me. You see, I honestly feel we're all part of the same business. The business of 'having a ball'.

"I'd hate people to think we've changed just because of success or hit records or publicity. In the old days—not so long ago, actually!—we used to do a show, then have a drink with the 'customers'. It was easy enough to do and it was something I looked forward to.

"Times change. Now we don't have the freedom we would really like. But we don't forget those who helped out in the early days and I still try to meet as many as possible of those who are interested in us nowadays.

"So that's the basis of the way I think now. The vitally important things hinge round audiences and fans. They're the ones who've put us in this position. Even when we were travelling round America, I could never forget that.

RECORDING

"What else is there? Well, obviously there is the recording scene. At first, I don't think any of us were very keen on this because it was all so impartial and sort of aloof. Just shut in there in a studio with nobody helping out on the atmosphere. It was such a change from the days in a small club and we were probably distracted by all that quietness around us.

"So early on, especially, recordings were a bit of a bring-down. I wouldn't even put them in third place in my list of the important parts of the business. We just keep on fooling around on our instruments until we slip into the right sort of mood to cut a record. It's really a deliberate building-up process. You can't just decide: 'Right, we start making a record as from NOW' . . . and do just that.

"I don't think we felt recording was a particularly important thing to us in the very early days. But my views have changed quite a lot since then, I suppose. I realise how important it is to have good sessions because it is a way of getting the Stones' music right the way round the world.

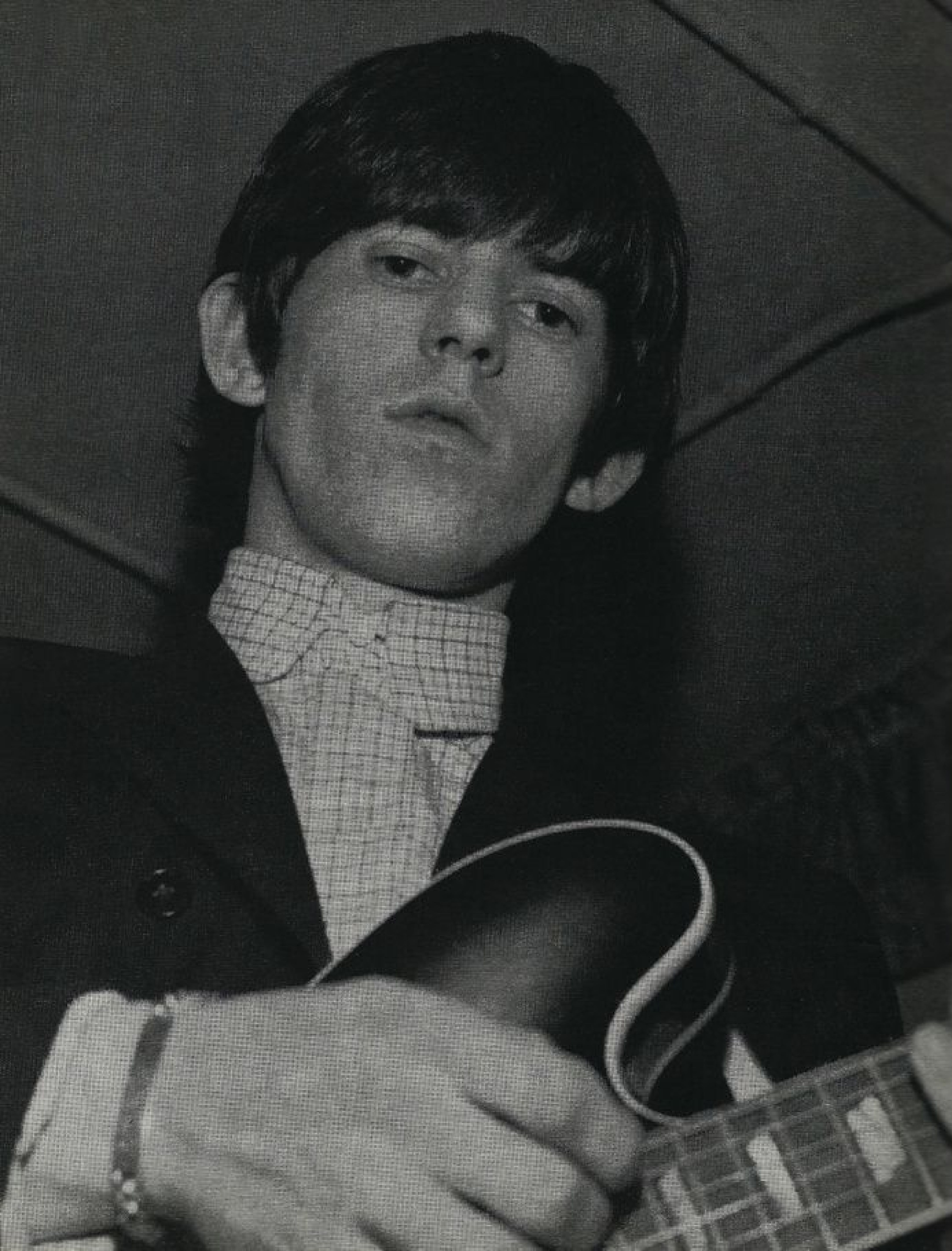
RELAX MORE

"Now I've learned to relax more in a recording studio and I also take it more seriously. But as part of the job it still doesn't appeal to me half as much as doing something which brings me in direct contact with the fans, the enthusiasts.

"Travelling is something else. I'm interested in meeting audiences in different parts of the country but after a while the boredom of actually getting there is a bit much. I enjoy driving but I like to be able to take my time about it. However, I suppose everybody in the business gets fed up with travelling some time or other.

"These, then, are the things about the job, more or less in the order they appeal to me. I get fed up with people who stare as if I were a freak, or something. I get annoyed at people who concentrate more on our hair-styles than on our music. But I suppose that is only to be expected. You can't expect EVERYONE to be a fan.

"But take away that emotional, direct, wonderful contact with the fans and you'd take away the biggest part of my life."



KEITH talks about SONGWRITING

by Keith Richard

Mick and I have been writing songs together for about a year now. We didn't make a lot of fuss about it when we started, we just began working at it, because it was something that we both like doing.

In fact, very few people realised that we did write songs until Gene Pitney recorded "That Girl Belongs to Yesterday". Gene's a big mate of ours and has helped us terrifically by turning that particular number into a big hit.

You never know how things are going to turn out in this business, but being a professional songwriter would suit me fine.

Two other numbers of ours are out now. "As Tears Go By" has been recorded by the new girl singer, Marion Faithful, and our version of "Tell Me" has been released as a single in the States, and I understand it's doing very well over there.

Dozen Songs Finished

At the moment, we've got about a dozen songs sort of half finished. Most of them are intended for our next L.P. but we've got a lot of work to do on them yet and it gets more and more difficult to find time every week. Sometimes, we can finish a song in ten minutes, but others hang around for months on end.

I usually write the music with a title in mind, then Mick adds the words. I can't write a note of music, of course, but then neither could most of the best songwriters of the last fifty years. I don't find any difficulty as I've got a very good memory and can easily complete a song after I've been keeping the bits in my head for several weeks.

Good Idea

If I suddenly get what I think is a good idea, I do sometimes put it on tape but not very often. Mick's just the same—how he remembers words which he first thought of a month or so back, I just don't know.

Every songwriter has a number of songs which he wished he'd written. All of Dionne Warwick's stuff—in fact, anything by Burt Bacharach and Hal David. Those two are really brilliant. Their ideas are so original.

The great thing about songwriting is that despite the thousands and thousands of songs which have been written there are still so many melodies yet to be discovered. But, one thing I still have not been able to do—that's write a number good enough for the Stones



to use as an "A" side in England. Most of the numbers that Mick and I write are pretty complicated whilst the Stones need relatively simple ones with very few chord changes in them. But, it does sound crazy saying that we can't write stuff for the Stones when we're part of them.

Big Ambition

Of course, my big ambition is to have lots of hits but, also, I would like to have our songs recorded by lots of different artistes. I'd love to see what someone like Dionne Warwick would do with some of our numbers. No, that's daft, ANYTHING she did with them would please me. I like the music business so much that if I didn't make it with song writing I think I'd have a bash at being a record producer aiming at selling my discs in both the British and American markets. Trouble in this country is that practically every British artiste is established in his or her own style and it gets more and more difficult to create anything new. In the States, on the other hand, they are forever experimenting and getting new sounds. Often nowadays, the Americans only put a rhythm section on records but it comes out sounding like a full orchestra. It's fantastic!

Being a record producer is a tough job but I think I could handle it. Andrew Oldham takes our sessions now, but all of the Stones have a say in what goes on and it's terrific experience. Really I wouldn't like to do the whole job on my own, I'd rather have someone working with me, like Mick for example. I don't think that any one person can possibly get all the ideas.

In a Rut

In my opinion, many record producers are in a rut. There are so many new sounds floating around just waiting to be discovered, and only people like Phil Spector and Andrew Oldham, are brave enough to experiment with them. I'd like to try and get a variation on the American group sound, with the singers sounding like part of the orchestration. The 4 Seasons, who are very big in the States, are one of the best examples of this.

I don't think that there's any other form of recording I'd like to tackle, simply because you can't express yourself if you have to keep to a style that has been fixed already.

Apart from songwriting and record-producing, the only other ambition I've got is to buy a huge house on a small tropical island where it's always about 100°. I'd just sit in the sun all day and have some servants (including Mick Jagger) looking after me! That would be my idea of heaven!"



Mick Jagger, who introduced the use of Latin-American maracas to British R. & B. Groups.

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Keith Richard

.... STONES' GEAR

DURING their stay in America the Stones purchased loads of new clothes, which we are going to tell you about this month. But before we do, let's take a look at some of the gear worn by Charlie, who is often said to be the best dressed Stone.

MODERN IDEAS

Charlie has some pretty modern ideas as far as clothes are concerned, and is the only member of the Stones who wears suits. He likes them American styled, single breasted, with one or two buttons. One particular favourite of his is made from a light-weight, almost silky material in light grey. The jacket is very plain with narrow revers, two buttons, and slightly tapered sleeves. The trousers are plain straight cut, with no turn-ups.

His shirts are usually quiet and plain coloured. Although sometimes, he does splash out on a multi-coloured check, with the usual tab throat. He doesn't often wear those high "Giraffe" neck collars.

LOTS OF JACKETS

Charlie seems to have a different jacket for every occasion. Once he was never seen without a light brown, camel hair, jacket, single breasted and slightly fitted. Now he goes for all sorts. He doesn't seem to fancy leather and suede half as much as the others, but he does like overcoats.

He did a lot of shopping in America, and bought loads of shirts. The States certainly seemed to have brightened him up shirt wise. One particularly striking design is made in colourful Paisley material, quite different from the usual run. He also bought a double-breasted, two-button jacket, and—naturally for Charlie, gun-mad like he is, two antique pistols, both over a hundred years old.

WAISTCOATS FOR BILL

Bill put waistcoats as the number one item on his shopping list. He bought three, one black corduroy with eight buttons, and another brown with black edging, also with eight buttons. A blue blazer-style jacket, with turnback

cuffs, and a white zip-up heavy cardigan, were also added to Bill's wardrobe. But he did not buy any trousers as he has them all tailor made in Penge.

LIGHTWEIGHTS FOR BRIAN

Brian kept his shopping to the West Coast, as he wasn't keen on the New York Stores. He bought three light-weight summer jackets: One in a very striking, dark-grey and white, single-breasted design, which he has been wearing a lot since his return; two waistcoats, one dark and one coloured, and a tee-shirt made from large navy and white striped "stringey" looking material.

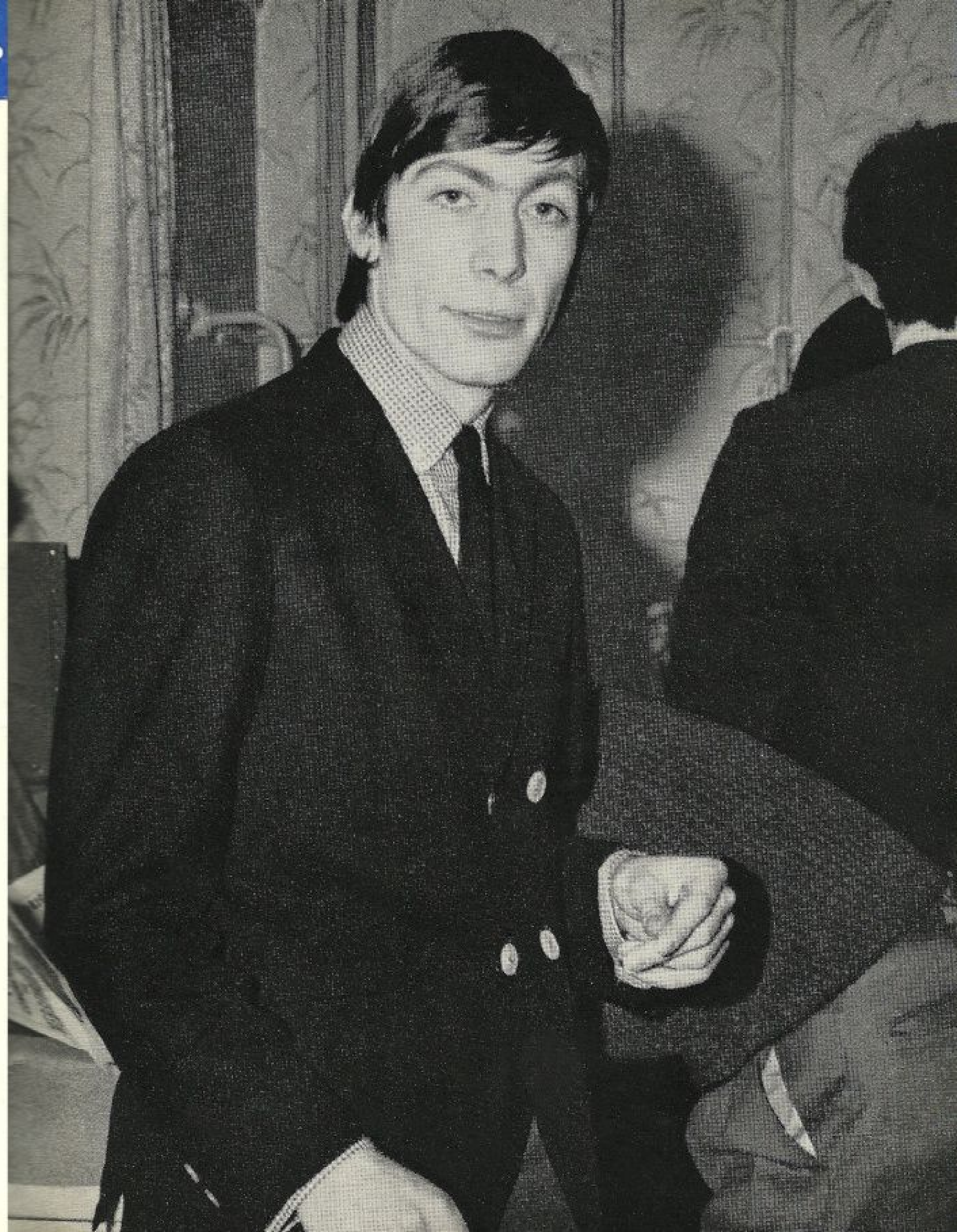
TEE SHIRTS FOR MICK

Mick went for summer jackets—two in light blue, denim-cotton, single-breasted, with deep back vents, and a fawn one, very American in its styling. Mick found lots of tee-shirts in various colours and designs to add to his already enormous collection.

LEVIS FOR KEITH

Keith's shopping-list consisted of a couple of pair of levis, and some short sleeved tee-shirts, plus a couple of American style sweat-shirts—but very little else. He was a bit disappointed that they did not have much suede and leather on sale, but it's a bit too hot during the summer months for the American kids to wear anything very heavy.

On the whole the Stones found that clothes were cheaper in the States, but a lot of the fashions are similar to our own, although shoes and boots cost nearly double our prices.





THE OFFICIAL ROLLING STONES FAN CLUB

Hi there!

The postal strike gave us quite a problem here at the Fan Club, but I am sure anyone who had their application forms or letters held up understood what was going on.

The boys have asked me to thank all the people who have sent them presents recently. Charlie, of course, got a terrific pile for his birthday and he still hasn't taken the last few away, but he's coming up to the Fan Club office to do that in the next couple of days.

One group of fans sent a parcel containing a bottle of Elderberry Wine, some Turkish Delight and some toffee—all home-made. The Stones had a marvellous time going through that lot and I can truthfully say they tasted wonderful because the boys gave me some! There was a note enclosed with the parcel telling the Stones that the senders were proving that they would make good wives for them!

Oooh! I mustn't forget to pass on a special message from Mick thanking you for all the things you sent him for his birthday on 26th July. He asked me to say he's very grateful to you for helping him to celebrate.

The Fan Club keeps growing at a tremendous rate. I did a count-up at the end of July and the grand total came to 8,126, and the applications continue to pour in with every post.

Don't forget that we love to hear from members, particularly if they have some news or item about the Stones to tell us. There is just one thing though, could you always enclose A STAMPED ADDRESSED ENVELOPE if you want a reply to your letter. Otherwise, it makes it very difficult for us to keep up with the post.

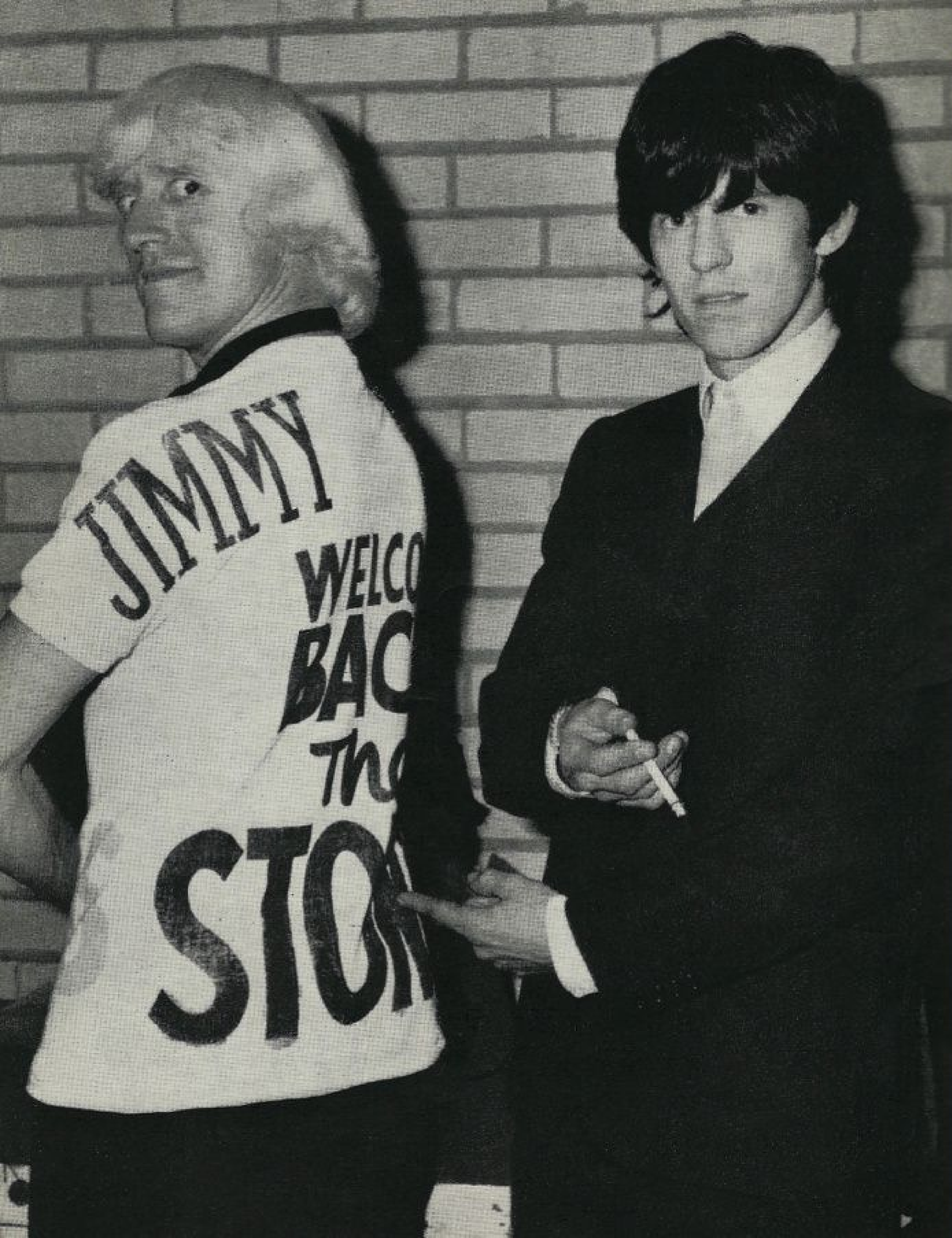
We are all looking forward to the great tour that has been lined-up for the Autumn. The boys are appearing in a terrific number of places and I hope every member will get to see them at some point.

I will shortly be sending every member new biographical information about the Stones. There were a whole host of personal details that we left out on the last sheet like sizes of shoes, gloves, shirts, etc. It may take me a bit of time to collect all the facts but as soon as it is ready it will be mailed to you.

That's all for this month. See you in Issue No. 4.

Yours,

Annabelle Smith



⦿ The Discovery of the STONES ⦿

[Continued from previous issue]

By PETER JONES

Let's hear from Andrew again. "People seem to believe that I must have a very big collection of anecdotes about the boys . . . about how they do mad things in the recording studio. It's just not so. They're professionals and they're just about seeped in the spirit of the music they like to play. Which, of course, is rhythm 'n' blues.

Characters

"Mind if I just go on talking about them — talking at random? I mean, take Charlie Watts. Now this character has developed his technique wonderfully to suit recordings. People seem to think all you got to do in the studios is to reproduce the sound a group gets on stage. But you just can't get away with that. The drumming technique for a start is very much different. In the studios, you have to be more subtle, and use less cymbal technique and less hi-hat work.

"You're looking all the time for something different. So Charlie might have tambourines resting on his snare drums. Or even use empty Coke bottles for different effects. The great thing is to allow them to be more MUSICAL than they are on stage. After all, it's just the sound that carries through on a record — nobody is getting a slow look at the blokes as they perform.

"Want to hear Charlie at his best? Then listen to the 'King Bee' track on the L.P. You know, he has a £60 overcoat — he's mad about clothes and spends a fortune on them. Well,

he brings it along to the studio and drapes it round the bass drum, just so he can get exactly the right sound for recordings.

"Then there's Bill Wyman. On stage, he uses a very expensive bass guitar and it looks worth every penny he had to pay for it. But in the studios, where there's nobody watching, he uses a home-made bass. He made it himself — and, as far as he's concerned, it suits the recording scene much better.

"You don't make rules with the Stones. You just try things out and see if they work.

"Look, obviously this works — apart from the sales of the records. We make our records now at Regent Sound, in Denmark Street. Now this was originally a demo-disc centre. But the Stones started going there and people heard the masters we produced. So now everybody is going there. The Bachelors, other groups — oh, lots of people. You know what happens? Now it's difficult to get the Stones a booking there!

"We don't go mad in the studios. We just do a lot of talking. There'll be tea sent for just about every quarter-of-an-hour in the session. Charlie keeps on eating apple pies — he seems to concentrate better after a good helping.

"But we all talk. We all decide on the different ways a number CAN be treated and we try not to get too heated if we think we're arguing against each other. Essentially, it's a team job, this. I listen to what the others say and if they're surely right, I just change my mind. I'll only argue if I find that I still believe I'm the one who's right . . . even if it makes it look as if I think I'm the only one in step!

Commercial and Pleasure

"We all get there and we all feel that it really is a matter of pleasure. Of course, there IS a

← Maddest D.J. of them all, Jimmy Savile, had this tee-shirt specially made to welcome the Stones back from America.



commercial side to it. But the boys like playing and they like experimenting. So it is an enjoyable session first of all. We go all out for the casual atmosphere. You can't work if there are any undercurrents going on. Not if there's a sort of strain and stress going on. So we simply have to mix in — and work together to get things done. Otherwise you can betcha bottom dollar that it'll be a lousy record.

"O.K. so I'm only twenty. I'm not saying that I'm an expert on sound production or recording techniques. In fact, I'll come right out in the open and say I know nothing about it. But it doesn't matter — not if you've got the 'feel' for the artists you are recording. At Regent Sound, we've got a great engineer named Bill — we only know him as 'Bill'. He's the one who actually twiddles the knobs and copes with the balance matters.

"I don't care what people say: technical knowledge isn't necessary for a recording

manager. It's simply a matter of knowing what the performers are capable of producing and going for it 100 per cent. After all, what does make a good record? I say it's a combination of star, song, sound, arrangement, balance, everything.

"So you go out and ask the fans why they like a particular record. Some will give one reason; others have different ideas. But it all adds up to the first sixteen bars. If they are right, and if they're commercial, then you're probably on a hit. The fans don't analyse. They know instinctively if a disc is going to be a big hit or whether it isn't.

"Now the main thing for me is keeping in touch with the sort of noises and songs that those fans want. It doesn't mean that, for instance, the Stones have to lower their standards in any way. But the first sixteen bars are all-important. It's no good having a record

with a lousy opening but a brilliant finish. Most of the fans'll never get that far, anyway.

"So if that needle starts flickering on the control panel, I don't worry about it. I only worry if the Stones are sounding like the Stones — and if they're producing the right sort of sounds to sell records. That's the best way to sum it all up. It's a matter of 'feel', not a matter of technique. At least, that's the way it is with me."

Youngest Hit-Maker

Andrew Oldham must certainly be the youngest hit-making recording manager in the business. It's a side of the business that interested him in the earlier days when he was a publicity man looking for likely talent to manage under his own banner. He says: "Being in the studios on a successful session really stimulates me. You go away feeling great. People who don't know about it just call it all



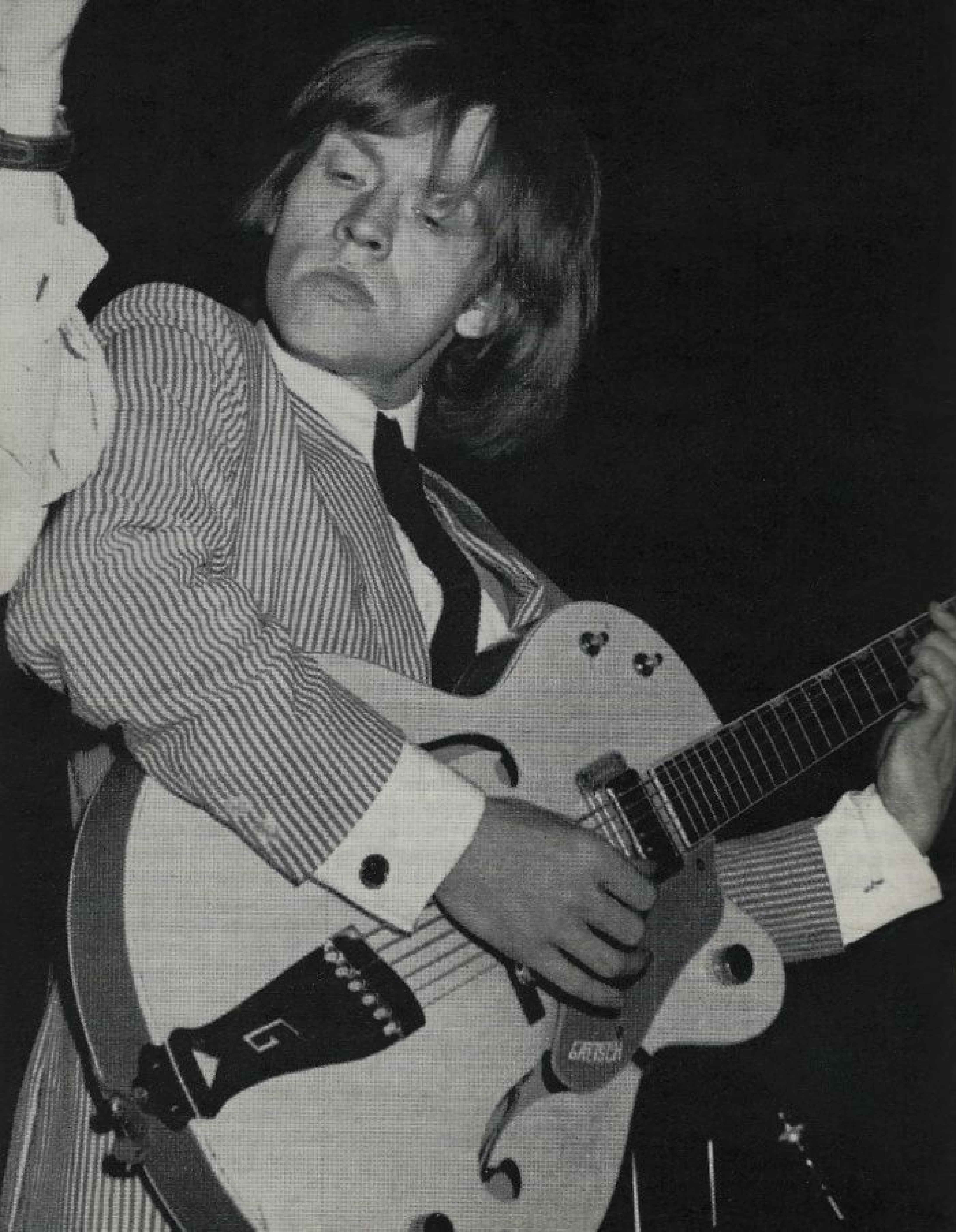
a lot of noise. But it really isn't. It isn't just a question of bang, bang, bang — that's another record in the bag.

"I don't suppose you ever learn all there is to learn. You go around and meet the other recording men and you hear of the things they're trying for and you realise one thing: that the business changes literally day by day. We don't like having crowds of people round the studios when the Stones are working. Just a few friends. That way you can eliminate the distractions.

"But even that handful of friends feel somehow stimulated when a 'take' goes exactly right. It is artistic stimulation . . . and I haven't got much time for people who don't see it that way."

As far as Andrew is concerned, the Stones will always be his number one "deal" in the studios because he started with them. And he's got plenty of plans for the future.

THE END





STONES MUSIC COLLECTOR

Dear STONES,

Ever since I saw you on your with Bo Diddley and Little Richard in November '63, I have been collecting tracks of STONE music on tape. I now have quite a good collection, and I sometimes wonder if there are many fans with more.

At present the collection reads as follows—

Come on	Don't lie to me
I wanna be your man	Mona (I need you baby)
You'd better move on	Stoned
Poison Ivy	Walking the dog.
Pretty things	Money
Bye, bye Johnny	Honest I do.
I wanna be loved	Now I've got a witness
Roll over Beethoven	I'm a king bee
Little by little	Carol
Not fade away	Tell me
Hi-heeled sneakers	Can I get a witness
Route 66	You can make it if you try
Move*	Cops and robbers
Beautiful Delilah	Down in the bottom
I just want to make love to you	Confessing the blues
Good times, bad times	Down the road a piece
	It's all over now

* I am not sure of the title of this track but it begins—
I want you baby from time to time
But you just don't listen now baby of mine,
I'm moving on.

I think nearly all STONE music is very good R & B and I hope it will not be ruined by phoney material.

Yours hoping "It's all over now" will please all
Stone fans,
Sally Hooker,
Chatham, Kent.

P.S. What please, is Brian playing on "It's all over now"? It looks like an electric mandolin!

WINNING STONE

A very funny thing happened to me last Saturday. You see I work in a Betting Office at weekends, and on this particular day I heard one of the other clerks say the name of one of the horses running in the next race, it's name was "Indian Stone", and of course being an ardent fan of your five most fabulous employers, I backed it, and it won! Believe me, it was the first time I'd ever had a winning or even placed horse. Oh, I do love them Stones,

Sincerely,
Sue Hallums,
London, N.W.6.

Annabelle answers:—

Congratulations Sue. By the way has anyone else had any similar experiences.

PEN PALS

I have had thousands of requests from American teenagers wishing for English pen pals, preferably those who are members of the Rolling Stones Fan Club in this country, I don't wish to disappoint them if I can possibly help it, as these teenagers are staunch supporters of the Stones, so I am turning to you for help. Maybe if some of your members sent a stamped addressed envelope for a pen pal, to me at the above address I could give them the names and addresses without any delay. I would be deeply grateful for your support.

Yours Sincerely,
(Miss) Pat Cree
36 Gainsborough Crescent,
Gateshead 9
Co. Durham

Keith asks:—

Anyone who wants a Pen Pal on the other side of the Atlantic write to Pat.

MRS. RICHARD

As this letter has as much chance of being published as I have of becoming Mrs. Keith Richard, I don't really know why I'm writing it, but it gives me great satisfaction to think that perhaps it may be looked at by HIM, and I am very, very proud to be a member of the fan club.

All I really want to say is (to cut it very short) that the STONES are the greatest R & B group and their mag. is fab, fab, fab.

Lots and lots of love,
Carolyn Richmond
Hampstead, N.W.3

Keith answers:—

Well, I know you're not Mrs. Richard, but I don't see why your letter shouldn't be published. Thank you for all the nice things you wrote about HIM.

NOTTINGHAM FAN

I have insisted that all my friends buy your new disc to ensure you get to the top.

When you came to the Albert Hall, Nottingham, I was round the back, and I saw three of you come out—Boy, did I scream! I could not speak for days after!

Both my American pen pals think you are fabulous—to use a cliché—they saw you in person at Carnegie Hall. They said you were all great! Of course you were!

Yours forever (if you want me)
Susan Cholerton
Lenton, Nottingham.

Aged 14, so you see, I'm too young to know any better!

Keith answers:—

Thanks for your help with "It's All Over Now" Susan. Of course you can call him Mick—anything is better than Mr. Jagger. Come to think of it, I don't think I've heard anyone call him that!!!





AUTUMN TOUR DATES

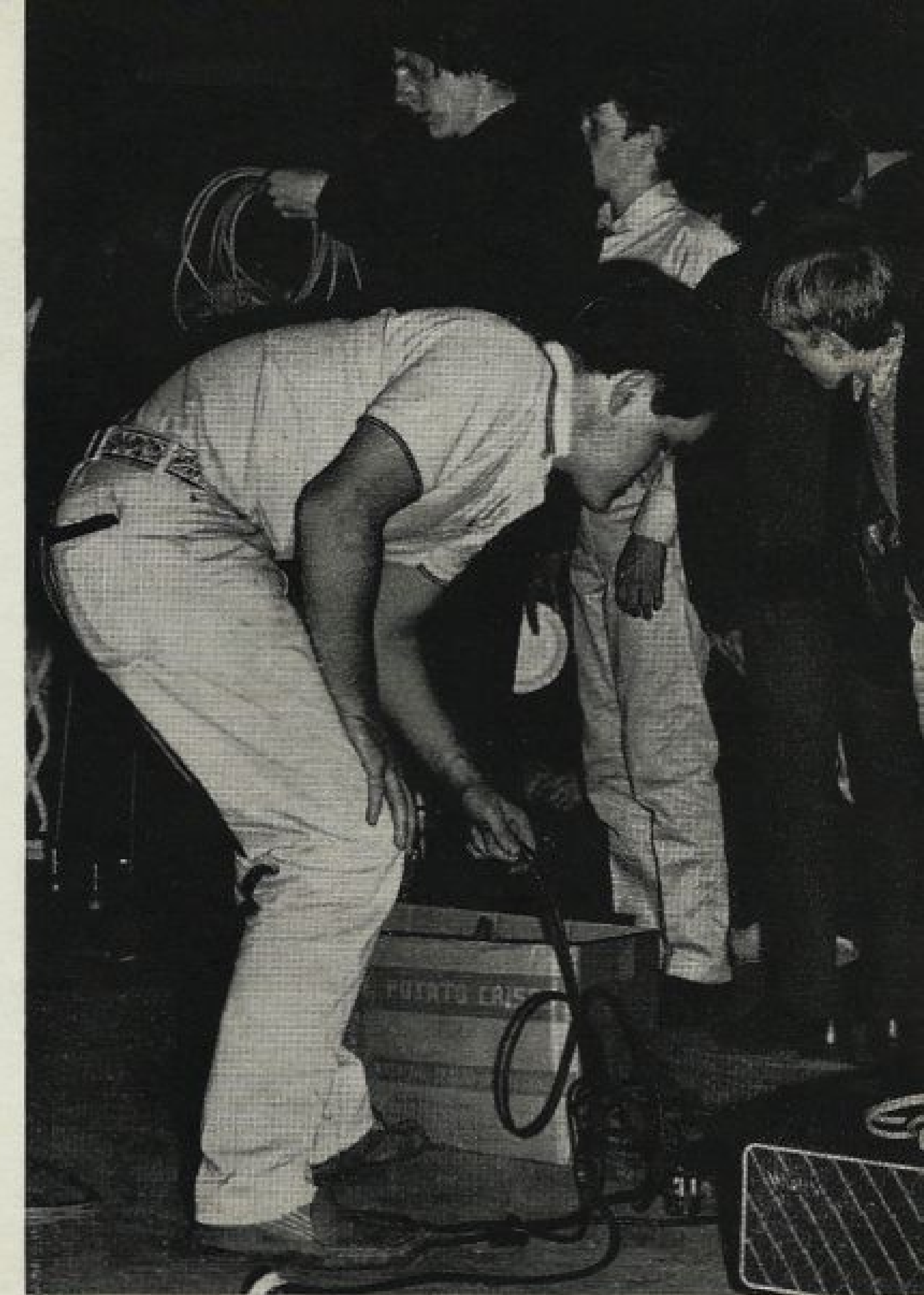
AUGUST:—

- 13th Palace Ballroom, Douglas,
Isle of Man.
- 14th Wimbledon Palais.
- 18th New Theatre Ballroom, Guernsey.
- 19th New Theatre Ballroom, Guernsey.
- 20th New Theatre Ballroom, Guernsey.
- 21st Springfield Hall, St. Helier, Jersey.
- 22nd Springfield Hall, St. Helier, Jersey.
- 23rd Gaumont, Bournemouth.
- 24th Gaumont, Weymouth.
- 25th Odeon, Weston-super-Mare.
- 26th A.B.C., Exeter.
- 27th A.B.C., Plymouth.
- 28th Gaumont, Taunton.
- 29th Town Hall, Torquay.
- 30th Gaumont, Bournemouth.

SEPTEMBER:—

- 5th Finsbury Park.
- 6th Odeon, Leicester.
- 8th Odeon, Colchester.
- 9th Odeon, Luton.

Fans gather round as Stones road managers Ian Stewart and 'Spike' Palmer, get things ready for the big moment.



The **ROLLING STONES** Book No. 4

will be published on **SEPTEMBER 10th**
Don't forget to order your copy NOW!