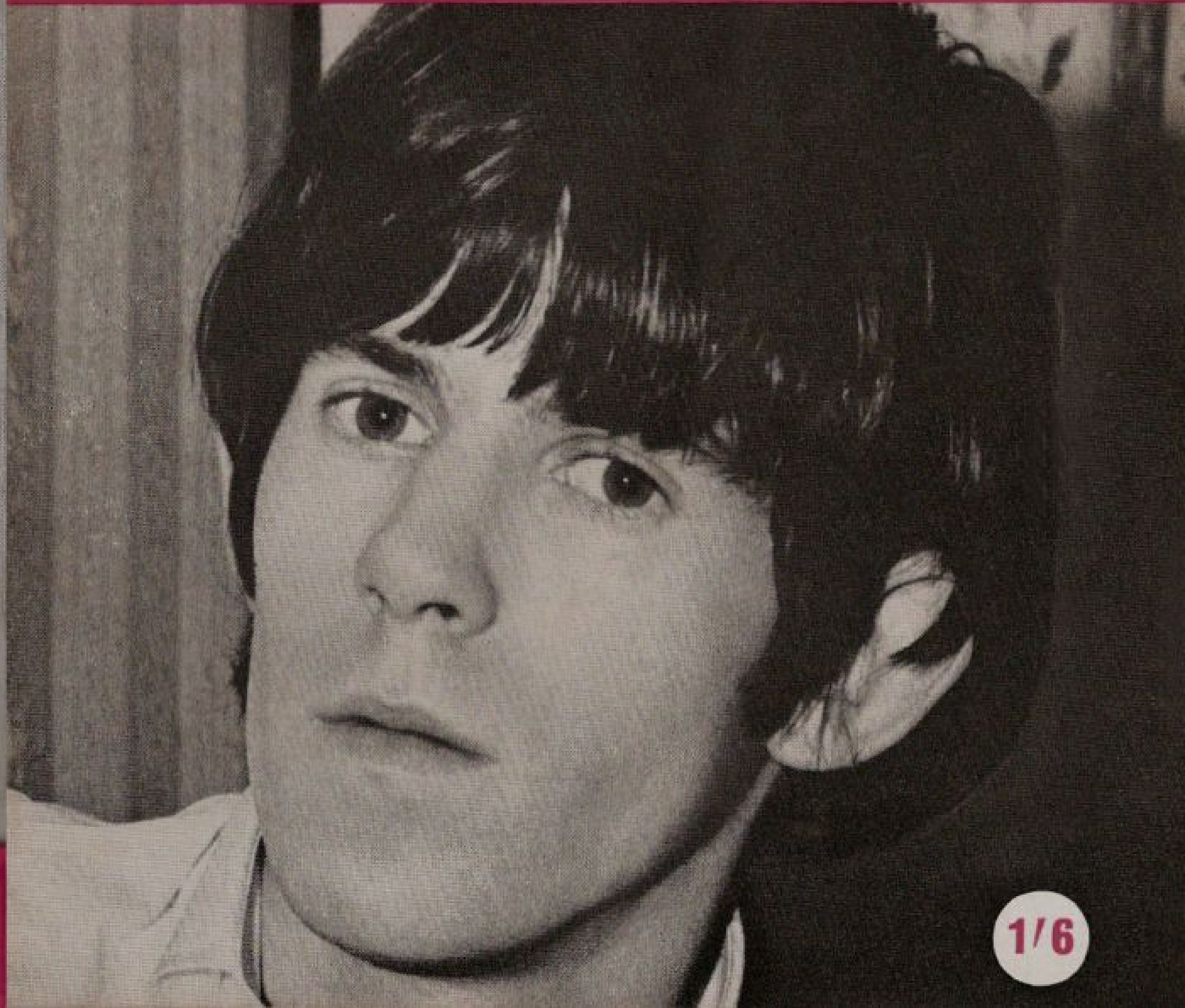


THE **ROLLING STONES** **No. 9**

MONTHLY **BOOK** 10th FEBRUARY 1965



THE **ROLLING STONES** BOOK **No. 9**

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THE
ROLLING
STONES
BOOK

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

No. 9 FEB. 1965

Edited by BILL WYMAN

THE ROLLING STONES BOOK IS PUBLISHED
EVERY MONTH BY BEAT PUBLICATIONS LTD.,
244 EDGWARE ROAD, LONDON, W.2

POSTAL SUBSCRIPTIONS: G.B. £1-1-0 per annual
U.S.A. & CANADA 4 DOLLARS

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EDITORIAL

Hello!

I'm writing this editorial bit on a 'plane which (if you can believe the bloke who's flying it), is just about over the frozen wastes of the North Pole right now.

We're on the first leg of our journey to the Far East for our tour of Australia and New Zealand. We decided that we wouldn't do the whole forty-hour trip in one bash, but break it up, by stopping over for a couple of days in Los Angeles.

I'm looking forward to seeing what Australia and New Zealand look like. You hear all sorts of things about a place, but it's always different when you get there. I'm expecting lots of kangaroos, sheep and wide, open spaces. But, I'll tell you what I find next month.

I've got a whole bundle of letters here which I hope to answer sometime in the next three weeks. Most of you have written to say that you like the new L.P. We're all very happy that you do because we put a lot of work and experimenting into that second album.

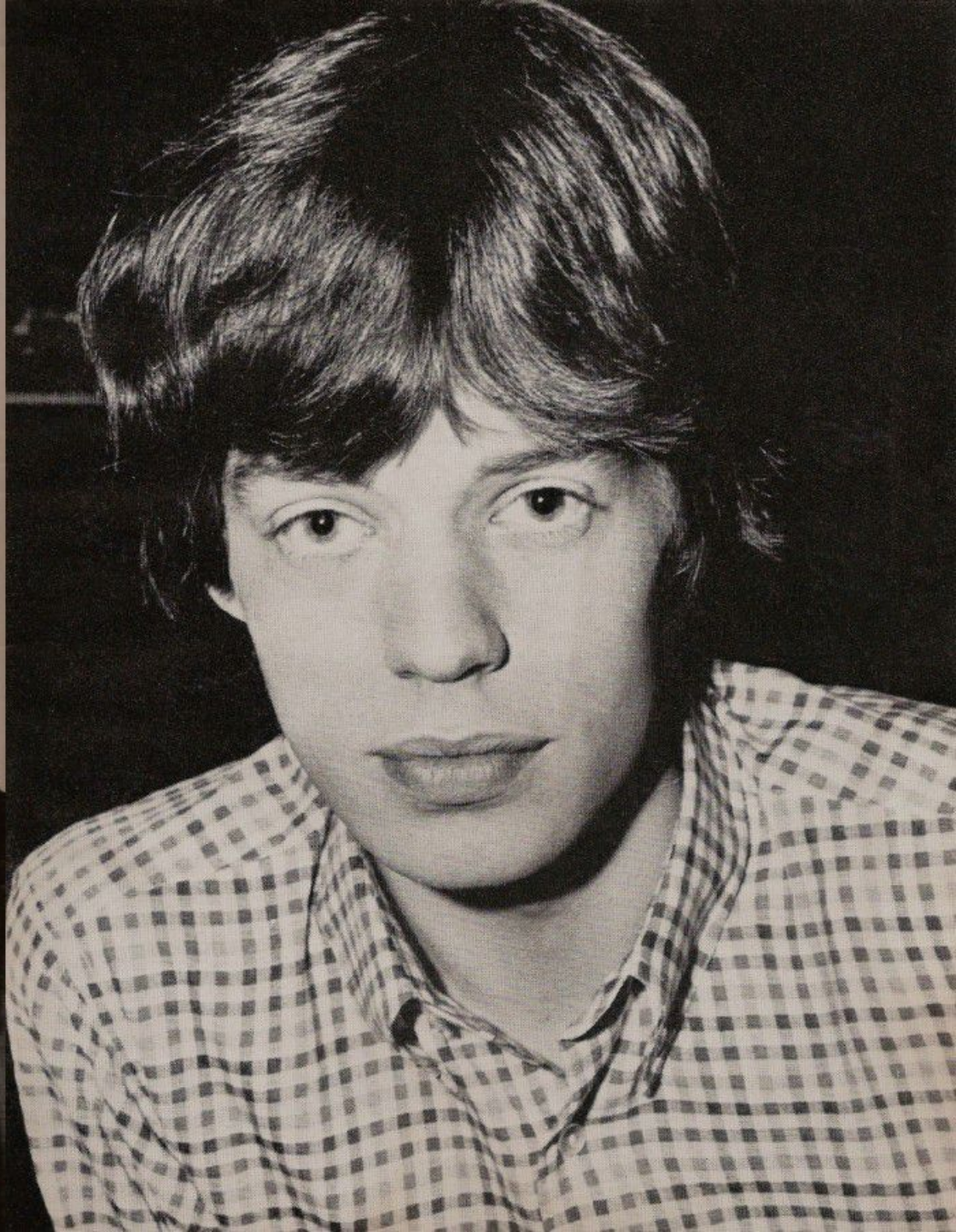
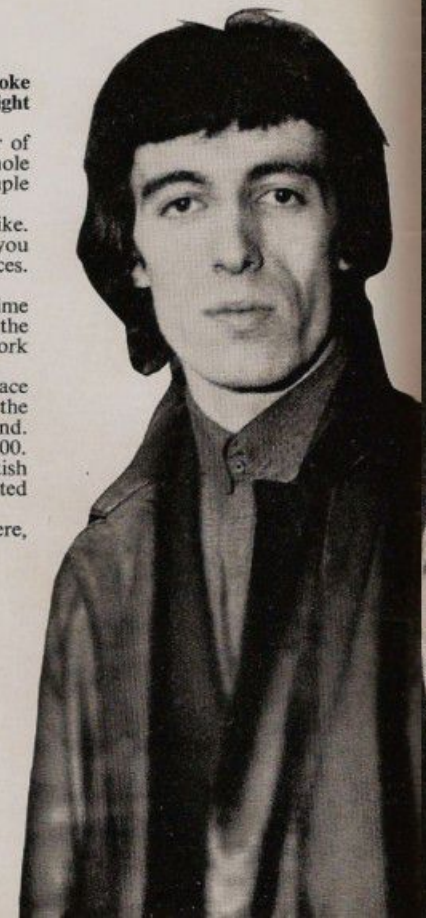
In fact, we've been getting great chart news from all over the place recently. Our new American single, "Heart Of Stone", went in at 78 the first week; moved to 50 the second and was at 31 when we left England. But, what knocks us out is the fact that the "B" side is also in the Top 100.

I'd like to sign off by saying we're looking forward to our next British tour, when I hope we'll be playing in a lot of towns we haven't visited before.

Now, if I can just ease my seat back without waking ol' Charlie here, I'm going to try and get a bit of shut-eye.

So long for now.

Bill Wyman



Rolling Stones

NEWS

DOWN UNDER RIOTS

The Stones have caused major or minor riots almost everywhere they have appeared in Australia and New Zealand. From the moment their plane touched down at Kingsford Smith Airport near Sydney, where they were greeted by 2,000 screaming fans, they have not had a quiet moment to themselves.

A barrage of publicity preceded their arrival, which brought the usual attacks from various quarters. But as Keith says: "Once you've survived a Liverpool or London crowd you can take care of yourself anywhere in the world."!



Most of the Stones like animals. This dog took a big fancy to Bill when they were staying in one hotel and wanted to go with him when the Stones left.

ON THE SAME BILL

The boys are really knocked out by their fellow artistes on their Australian Tour. Roy Orbison is a great buddy of theirs and Australia's pop-singer-artist-goon humour man, Rolf Harris, is also on the supporting bill, with the Nu-Beats, plus a lot of local talent.



Brian pours a few bars of harmonica into the mike.



Mick and Bill find one reporter's question amusing. Charlie obviously doesn't and Keith's much too busy with his guitar to listen.

AUSTRALIAN PROMOTERS WANT MORE

Not all the British artistes, who have made the long trip to Australia and New Zealand, have succeeded in filling a theatre when they got there. But the promoter of the Stones' Far Eastern Tour, Harry Miller, put on extra concerts in Sydney so that they did five in all. He is also trying to arrange yet another Sydney appearance at the end of the tour before they return to England.

KEITH'S CAR

Adding to the long list of Stones' Automobiles comes Keith with a 2.4 Jaguar. And his choice in colours—metallic blue. Mick and he are still sharing the same flat in North London and between them they must have one of the most comprehensive collections of R & B records ever collected.

HILLBILLY MUSIC

Bill Wyman is hoping to get hold of some discs of a kind of Australian Hillbilly music which he has heard about, and Charlie is certain to be out searching for any old guns in good condition that he can find.

WHERE THEY'LL BE

The Stones are scheduled to begin their next British Tour at the Regal, Edmonton on March 5th, followed by :—

March	6th	Liverpool
	7th	Manchester
	9th	Sunderland
	10th	Huddersfield
	11th	Sheffield
	12th	Rugby
	13th	Rochester
	14th	Portsmouth
	15th	Guildford
	16th	Greenford
	17th	Chelmsford
	18th	Romford.

On the bill with the Stones will be the Righteous Brothers, Wayne Fontana and The Mindbenders, The Checkmates, The Poets and possibly Julie Rogers.

They fly to Scandinavia on March 14th and the starting date for their American Tour will probably be April 25th.



Mick, Brian, Charlie and Keith pictured in the recording studio working on their new single 'The Last Time' which will be released on February 26th.



ROLLING STONES Pen Pals

(Addresses are in England unless otherwise stated)

- Marion Jackson** (age 13) 45 Gomshall Avenue, Wallington, Surrey, wants p.p. anywhere.
Jan Holi (age 19) Sosnowiec, ul. Lisia 1., Poland, wants p.p. in England.
Susan Whatsize (age 18) 10 Meadow Gardens, Leicester, wants p.p. in America, Canada, Australia.
Irene Currie (age 16) 112 Whitehill Road, Hamilton, Lanarkshire, Scotland, wants p.p. in London.
Gale Heisler (age 15) 1832 4th High Street, S.W., Minot, North Dakota 58701, U.S.A., wants p.p. in England.
Janice Edwards (age 15) 73 Waycross Road, Cranham, Essex, wants p.p. in Germany or America.
David Wigg (age 16) 60 The Tideway, Rochester, Kent, wants p.p. anywhere.
Celeste Halpern (age 14) 1117 Napoli Drive, Pacific Palisades, California 90212, U.S.A., wants p.p. in England.
Jocelyn Gardner (age 16) Calleywell, Aldington, Nr. Ashford, Kent, wants p.p. in Norway, New Zealand or California.
Derek Coleman (age 15) 7 Rhodes Avenue, Westville, Natal, S. Africa, wants p.p. in England.
Frances Sharp (age 15) 8 Dickerage Road, Kingston-on-Thames, Surrey, wants p.p. in Canada, Sweden or Germany.
Walter Corelli (age 19) Via Case Bruciate 2/M, Perugia, Italy, wants p.p. in England.
Linda Perry (age 16) 1122 Portland Avenue, Rochester, New York 14621, U.S.A., wants p.p. in England.
Ann Carter (age 15) 3 The Garth, Cottingham, Yorks., wants p.p. in America or France.
John Ling (age 13) 7 The Pightle, Haverhill, Suffolk, wants p.p. in Sweden or America.
Sue Henderson (age 13) 265 Birch Lane, Webster, New York 14581, U.S.A., wants p.p. in Liverpool or London.
Robert Beveridge (age 18) 18 Morris Crescent, Blantyre, Lanarkshire, Scotland, wants p.p. in America or Holland.
Julia Kendall (age 16) 37F St Aubyn Street, Devonport, Plymouth, Devon, wants p.p. anywhere.
Alun Hussell (age 17) 2 Hill Terrace, Aberavon, Port Talbot, Glamorgan, S. Wales, want p.p. in America or Canada.
Sue Chua, 34 Jalan Kenajuan, MacPherson Homes, Singapore 13, wants p.p. in England.
Valerie Thompson (age 16) Kirklea, Strines, Nr. Stockport, Cheshire, wants p.p. in Norway, Sweden and Germany.

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highflying
Bird.

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Distributed by Transworld Publishers Ltd.
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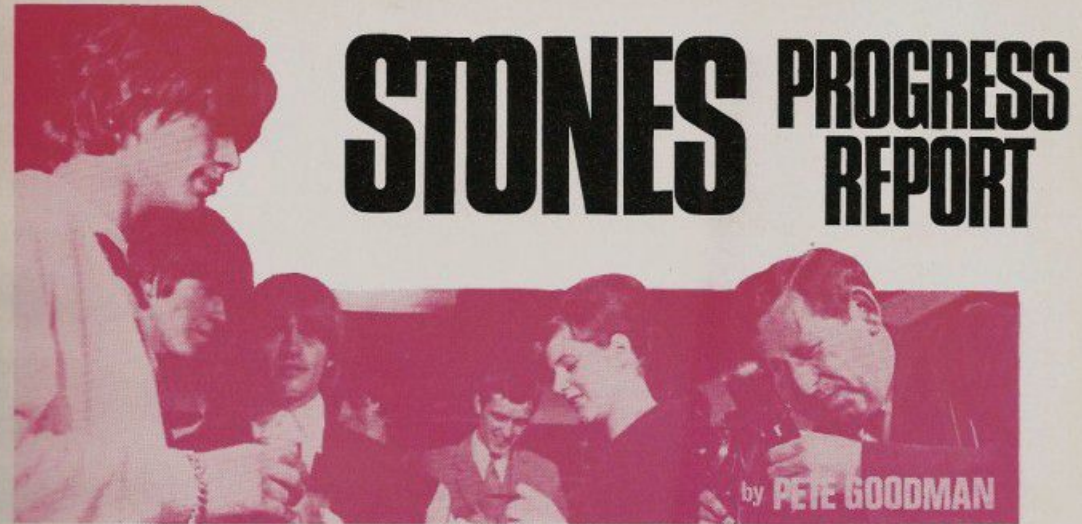
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THE ROLLING STONES' BOOK
(Paperback)

244 Edgware Rd., London, W.2, England



With the triumphant success of their second British LP, and the growing trail of hit singles and EP's, it's time, we reckoned, for a Progress Report on the fantastic Rolling Stones. A pertinent look at the way their soul-searing music has developed since the days when they were pinning all their hopes on their debut release "Come On", which was just a medium-sized seller.

First point to note: The way the boys have increased their range, their versatility. Said Brian Jones: "When it all started happening for us, we were biased. Bigoted, if you like. We thought that all sorts of music outside our own field were just a load of rubbish. Guess you could say we were musically narrow-minded. Now we're much more prepared to experiment with different sounds and different sorts of songs."

And they've proved that point on their records. Like on "Little Red Rooster", if you like. Or on some of their own "originals", which have strayed quite a long way from the songs they originally touted round small clubs in the London area.

Mick Jagger admitted: "Mixing with so many of the pop groups and singers has widened our range of acceptance. We still like what we like, of course . . . but we don't go round running down everything else. You can call it our musical maturity, I suppose."

Their recording manager, Andrew Oldham, has similar views. He says: "Take that second LP—well, I suppose you know it was recorded in three different studios. The RCA and Chess





Studios in America and good old Regent Sound in London. You get different atmospheres, different approaches to recording. This has been good for the Stones. It's all helped make them more versatile—and more relaxed, incidentally, in the studios...."

You can pick out the differences in atmosphere on that new LP. Listen to "Everybody Needs Somebody to Love", recorded in the Hollywood RCA studios. Then pick out "Under the Boardwalk", which is a London product... the track which took longest to record. And whip back, then, to "Down The Road Apiece", a Chess production. The Stones, now, can make the most of "local" conditions, even if they are thousands of miles apart.

Andrew thinks, too, that the Stones have developed their talents on their respective instruments. I checked with people outside the Stone organization. One top session man, "veteran" drummer on a hundred hit discs, put it more strongly. "Charlie Watts, for instance, is now three times the drummer he was a year or so back. He's become more relaxed, more driving. And Keith Richard is now thoroughly accomplished. Before, I used to think of him as a hit-or-miss guitarist. Now he's built up an instinctive 'feel' for what is right or wrong. Sure, you'd expect people like the Stones to improve with experience... but there's talent there we didn't really expect."

Enter Bill Wyman who says: "Travelling has helped us a lot. You see different countries and you pick up information. It's not a matter of consciously setting out to learn about other kinds of music... but it just rubs off on you. When it all started, I never thought I'd mix, socially, with the 'greats' that we'd all admired."

WORKING ON IDEAS

And the Stones just ain't content to let their progress remain at a standstill. I happen to know they are working on ideas for numbers for later release that nobody—but **NOBODY**—would have thought possible just a year or so back. Now they're big stars, they realise they can bring their own individuality to bear on some really way-out selections for a rhythm 'n' blues group. Confidence, you see. And confidence wasn't a strong point of the Stones at the turn of 1963-64....

Their Progress Report shows, also, vast improvements in the way they tackle speaking lines. Where, at one time, you'd get a non-committal grunt in reply to a question... now you get a sensibly-phrased reply. Always assuming the question is **WORTH** answering, of course. For the Stones still won't gladly accept nit-wits.

This builds well, then, towards their film debut. Security—of bank balance and personality—has enabled them to give full rein to their own characteristics. See 'em fooling around among themselves and you'd think you'd stumbled upon a new group of Marx brothers. This is why the film producers are badgering them day after day to take the plunge into movies....





THE STARS TELL YOU

about Brian

Born in Cheltenham, Gloucestershire, on February 28, 1944, of musically-inclined parents: Brian Jones. Which puts him neatly under the sign of Pisces—from February 19 to March 20. The sign of “crossed fishes.” Which makes Rolling Stone Brian a somewhat complex, two-sided sort of character.

Outlets in Music

It's a fair rule that Pisces people find outlets in music, or painting, or even poetry. And temperamentally, Brian is true to form—his moods range from the depths of despair to the height of happiness. Yes, he's moody . . . but those moods of blackness are usually kept well hidden.

Physically, Pisces folk are not the toughest. Brian, of course, was taken ill in America . . . result of sheer strain which harder characters manage to take in their stride. Another point here: Pisceans very often have Brian's type of slim physique, along with a dreamy look, expressive eyes and the sort of graceful approach which makes 'em good dancers. Brian is a dab hand on the dance-floor . . . he's much better at it than he'll ever admit.

Brian has a deep understanding of other people's problems. He likes to know what makes others “tick” . . . and this is another typical Pisces' trait. It's a matter, really, of absorbing the feelings and emotions of other people—and that's why so many Piscean folk end up in show business, or nursing, or welfare work. But, as with Brian, there has to be encouragement. Except, of course, in those early Stone-struggling days, he's the type who'll be easily side-tracked from his purpose.

Big problem for those under Brian's birth-sign is staving off feelings of pessimism. It can relate to the world in general, for Pisceans usually believe they know how to put things right even if they don't have the power to do anything about it. Or it can relate to those minor knocks in life which others can simply shrug off.

Marriage or romance? Ah well, Brian has yet to prove, or disprove, the usual Piscean characteristics. But the general rule for this “fishy” group is that romance and marriage are all-important. Marriage

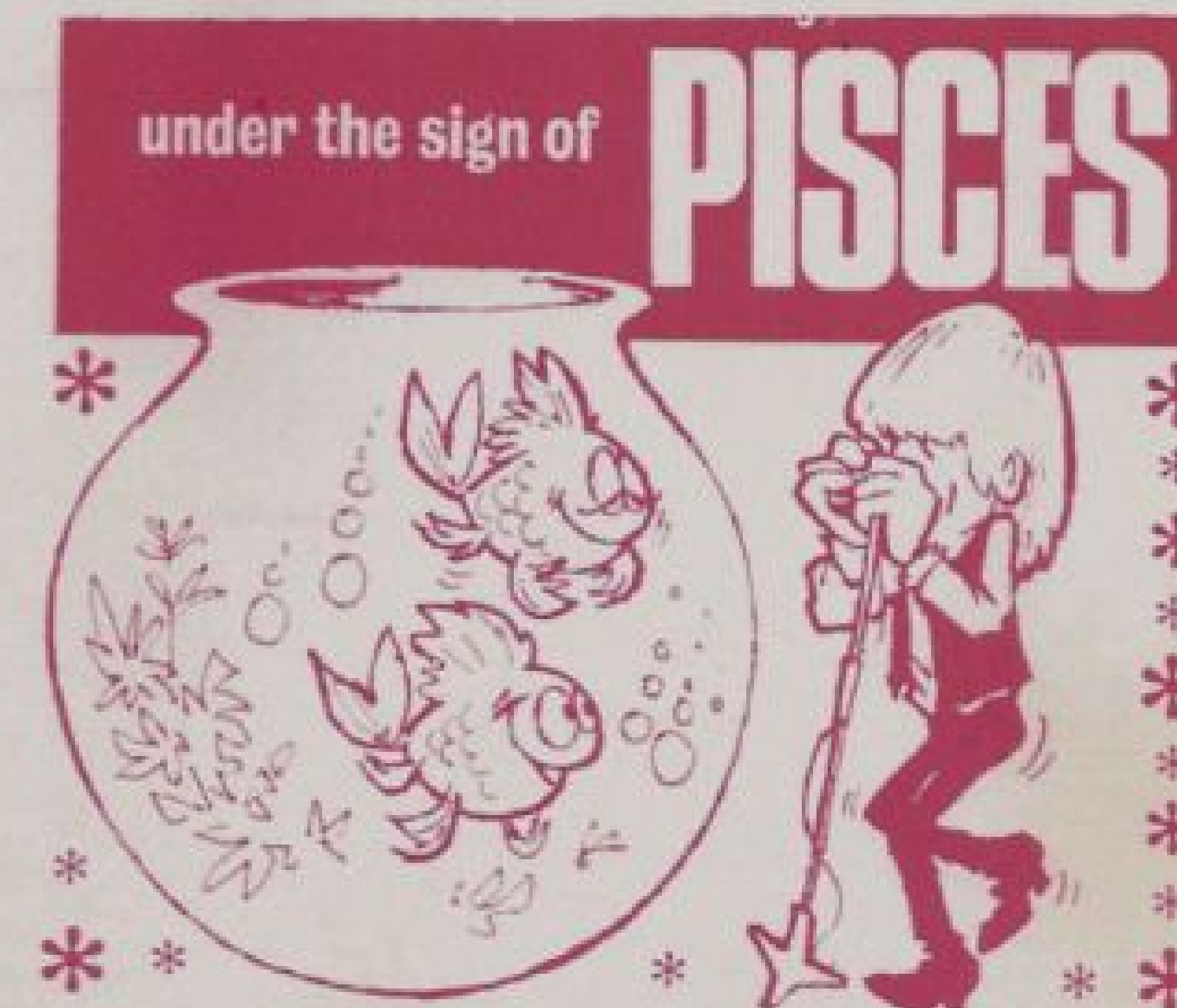
means, to a Piscean, a developed privacy—and Brian certainly likes to have his spells right away from the publicity glare. He'll make, for sure, a considerate and loving husband. He'll try to live up to all his dreamy ideas about romance . . . and make sure his home stays a haven away from all the hurly-burly of show business.

As an immediate thing, Brian can look forward this year to continued good luck. His income will grow and grow, though he'll probably be plagued with do-gooders trying to tell him how to spend it, or invest it. But he can also expect that life will become suddenly more serious for him. People will try to interpret what Brian's future will be in the music business—they'll be wrong, mostly, but it could lead to confusion . . . specially among his fans and friends.

Because of Brian's specialist job in show business, ONE aspect of the Piscean prospects for the year certainly goes for a Burton. His fellows under the same sign will develop very strong travel urges—but Brian, of course, has already put in so many thousands of miles that he's probably sick to death of rushing all over the world!

Brian JONES

BORN: February 28th, 1944





"Something To Think About"

*Do you wonder why The Stones are wild
Or don't you even care,
Have you been one to criticise
Their manner or their hair,
Have you thought the things you say
Could hurt them quite a lot?
Or do you shake your head and say
"Human they are not"?*

*Perhaps they don't live up to your standards
Of how someone should be
But who are you to be the judge
They're people too you see
They too have a right to live
Any way they choose
It's their life, it's their hair
They don't tell you what to do.*

*They don't ask people to accept them
For the way they wear their hair
It's their music that really counts
And this they want to share
So until you know what's in their minds
Please don't criticise
When they are hurt their fans are hurt
More than you realise.*

*We fans love them very much
We care not how they act
Their music has brought us much happiness
And we're grateful to them for that
Why they are the way they are
You'll never understand
'Cause they belong to no-one else
Just to us— Their FANS*

Rininger

◀ *Keith and Andrew listen to a playback of a number the Stones have just recorded for their third L.P.*

DRAW A STONE COMPETITION

So many readers have sent in drawings of the Stones to the Fan Club that Annabelle has asked me to run a special competition for all the budding artists and painters amongst our fans. The prizes will be:

1st — £25
2nd — £10
3rd — £5

AND your drawing or painting will be reproduced in the Rolling Stones' Book. SEND your entry which can be in ink, pencil, crayon, oils or any other method of putting the Stones' faces on paper to:—

DRAW A STONE COMPETITION,
The Rolling Stones' Book,
244 Edgware Road, London, W.2,
England.

to arrive

not later than 20th March, 1965.

Results will be announced in No. 11, on sale 10th April, 1965.





STUDY IN EXPRESSIONS. Left: Keith's expression seems to say, "I think we're going to have to do that one again." Above: Mick could be answering, "I didn't like the darn song in the first place." Whilst below: Bill adds, "Blimey, what a horrible noise!"

Hi there!

So many of you have sent in drawings and paintings of the Stones that I thought it would be a good idea to run another competition which will be open to all readers of the Rolling Stones' Book. Full details of how to enter are on Page 15.



The Stones seem to be flying off to some far distant place every other month now. But, they always keep in touch by phoning us up--sometimes in the middle of the night when they don't realise the times are different--and they're always sending cards from wherever they're staying.

Before they left, they told me that they were knocked out with the reaction to their new album. Last month I said that I thought it was fabulous and that I'd like to know which tracks you liked best. Well, so far, your letters make 'Under The Boardwalk' (my own personal favourite) the most popular track, with 'Time Is On My Side' a close runner-up.

Presents and cards are already turning up for Brian's birthday on February 28th. The oddest one we've had so far is a tiger's paw. I'm saving them all up to give to Brian when they get back.

By the way, don't forget to book up early for the Stones' Spring Tour. The boys told me that they will be putting lots of new numbers in the show, which they haven't done before, plus many of your old favourites. If there is any particular number you'd like them to do on tour, drop me a line and let me know.

See you in Issue No. 10.

Yours,

Annabelle Smith

SO, as we were saying last month, there were the Beatles, hitting headlines all over the country. And the Stones, finally linked up with Andrew Oldham and Eric Easton, ready and willing to have a go at giving the South of England a chance to garner some of the pop-group fame.

Chapter Twenty-one

Andrew and Eric discuss their presentation.

Discussions started between the boys and the management. Andrew, one-time Beatle publicity man, knew how the Liverpudlians had been presented to the disc-buying public. And it was agreed that there was a big difference between the Beatles and the Stones. If anything, the Stones were way, way ahead of their time. They were also characters in their own right... in fact, pop music couldn't boast more than a handful of such way-out individuals.

Eric Easton insisted that everything be done in a tidy and businesslike manner. The boys—and Andrew, come to that!—didn't know what it was all about, but they were happy enough that somebody older was prepared to talk about percentages and panics and publicity and pennies.

A debut disc—that was the main topic of conversation. It turned out from a casual aside from Mick Jagger that the boys had actually been recording at a London studio not far from Broadcasting House. And the tapes of their work were still there. Eric shrewdly decided that that just wouldn't do.

He explained: "Funny things can happen in

this business. Suppose we get you a big-hit record release and everybody starts hollering for your services. I'm not promising that WILL happen, but we'll do our best. Right. If there are people with rights to your earlier tapes, they can put them out on sale. They might be—probably will be—inferior to your own work today. And there'd be a big outcry. We've got to clear up any backlog here and now."

The boys nodded. Eric wrote the cheque. And then insisted on Mick and the boys kicking it at least half the £90-odd it took to get full rights to those earlier tapes. The boys didn't have any spare money, of course, but it was to be deducted from their earnings. Eric said: "I don't want to sound like a schoolmaster over this, but I honestly believe it's important that everyone learns right at the outset that they have got to pay for things they want."

The Stones agreed. And Brian says now: "We really felt we were, at last, with somebody who understood us, understood the business—and was really going to get something done for us. Remember, we weren't used to talking to businessmen—all we got during our days struggling round the clubs was a load of hangers-on who knew next to nothing about show business."

Chapter Twenty-two

How to go about recording their first disc?

So they all got down to getting a first record released. There were two ways of going about it. One was to badger the big disc companies, using the usual brand of high-pressure salesmanship. There was a drawback to this: the company would probably want to have a complete say in what the Stones should record... and in the sort of sound they should create.



A wary Charlie waits for a reporter's next question while Mick, as usual, takes it all in his stride.

The alternative was snapped up. Form their own company, spend a lot of time thinking out the best sort of material to release, get it on tape . . . and then sell the tape direct to one of the companies. So Impact Sound was created. That way the more stereotyped sort of recording manager was kept out of the picture—and the Stones were free to re-create the “noise” that was packing in crowds down at the Station Hotel in Richmond.

It took the best part of three days of constant chat to produce possible disc ideas . . .

Olympic Sound was picked as the studio and on a balmy evening in mid-May, 1963, the SIX Stones—remember Ian Stewart was with them in those days on piano and organ—and Andrew and Eric all turned up for a session. There was also recording engineer Roger Savage who doesn't remember it being a “balmy” evening but has distinct recollections of it being a pretty barmy session!

Certainly it was all a bit slipshod. Understand-

able, really, because Andrew was in charge of the session and he didn't have much technical knowledge of recording techniques. He knew what he wanted; but didn't know the EXACT terms for it. He also had a sensitive knowledge of what the fans would want. “Come On”, as all Stone-historians will remember, was the main item of the session.

Chapter Twenty-three **Troubles in recording “Come On”.**

There were more troubles than anybody could have imagined. Where things went wrong was in the old matter of atmosphere. The Stones were just great if there was an audience in front of them, yelling encouragement, hand-clapping energy into their performance. But those Olympic Studios were pretty dead. The boys were nervous—and Andrew was virtually sweating it out in a state of anticipation in the controls department.

The vitality was missing. The spontaneity. The punch. Andrew twiddled knobs enthusiastically enough but they all felt that this wasn't the best available Stone sound. And as it turns out the Decca authorities, final choice by Eric for releasing the first Stone record, felt the same way. The Decca solution was to get the boys into their own studio, up at West Hampstead, London, and get their own technical staff involved in the production.

But the Stones didn't dig. They hated the big-studio “feel” of it all—the cold, formality of the whole evening. And they felt sure they COULD, given time, acclimatise themselves to their own sessions and get things swinging in their own good time. It was Eric Easton who told them they didn't have much time. “We need a record out quickly”, he said adamantly. “We've got publicity ideas going—and there are umpteen groups trying already to follow in the path of the Beatles. We just can't waste any more time.”

The publicity he was talking about was stemming largely from “believers” in the

Stones who'd started writing to the trade papers. There were letters in “Disc” and “The Record Mirror” and a couple of pictures of lads who appeared to be hairier than the Beatles but without the Liverpoolian approach.

So, as the Stones started tackling more and more club dates in the London area, the tape of “Come On”, revised and adapted several times, went back to Decca. It's worth noting here that Decca had actually turned down the Beatles and were now, slightly red-faced in SOME executive cases, looking for a group to rival the foursome from the North.

Chapter Twenty-four **The reviewers don't know what to make of their first release.**

Out came the disc. The reviewers seemed slightly baffled by it all. They recognised it as being rather way-out, and they'd heard about the way the group looked, but nobody actually said it would be a roaring great hit. This obvious lack of faith now gets a few chuckles from the Stones! But, in fairness, nobody could blame the

A pic taken at the same time as the Stones' new L.P. cover in Andrew Loog Oldham's office high above London's Regents Park.





critics. If they'd had a chance to see the Stones in personal-appearance shows, it'd probably have been a different story. But it WAS true that all the "live magic" just didn't make the transformation to disc.

But the disc business is a funny business. You can have all the talent in the world but few of the papers will write about you UNLESS you make an appearance in the Top Fifty, or Top Thirty, charts. Even if you've got no talent at all, a place in those charts will get you publicity stories, pictures—suddenly all the world seems to want to know the most intimate details about you.

Andrew Oldham strove hard for publicity. Then came the big opportunity. In at Number Fifty in one of the charts came the Rolling Stones. That placing doesn't mean you've sold a lot of records . . . it really just means that a lot of others are selling LESS.

And the Stones' fans, urged on by personal pleas by the boys themselves, bought enough copies in the South of England to get the disc rated. The interviews started. And the Stones, ever honest, were quoted as saying they didn't really like the record and that they'd do much better next time out!

A place in the Top Fifty also leads to increased interest from disc-jockeys. So the Stones' name, and their record, started to force itself upon the wider British public. Sales went up. The disc didn't ever reach the dizzy heights, but it did stay for a long time around the Twenty mark in the charts. And the Stones, at long last, were finding it possible to eat at least two reasonable meals a day, and buy accessories like guitar strings—and occasionally have the odd convivial evening in a local pub if they weren't actually working.

They were still pioneers, as it happened, And they were determined that their next record would more adequately reflect their own tastes in music. They felt their confidence growing as the stories appeared about them, as the telephone rang with requests for picture sessions. And, meanwhile, Eric Easton started looking for the bigger jobs, the more lucrative bookings.

Says Eric: "There were obvious difficulties. Everybody was Beatle-mad about this time and it was tricky persuading people in the business that the Stones certainly weren't trying to copy

John, Paul, George and Ringo. But one day the big break-through came. On a wave of Stone-enthusiasm in the Southern half of England—I suspect most people wondered just what sort of lads they were—an agent asked me if the Stones would go on tour with the Everly Brothers. I reckoned they needed experience of playing theatres, so I agreed. But the boys weren't knocked out by the Everlys . . . what shattered them was that their old idol, Bo Diddley, had been booked for the same tour. Though perhaps I shouldn't say it even now, I think the boys would have worked that tour for nothing—just to be with, and see, Bo Diddley."

The Stones were well down the bill, of course. They'd only had one record behind them. But it was a start. A respectable start. "A step in the right direction," said Brian Jones.

Next Month: How the Stones became the most controversial group in the business.

BRIAN'S PUZZLE

This is a letter that Brian Jones sent to their manager, Eric Easton, after they landed in Australia.

Dear Eric,

We left Los Angeles at 8.0 p.m. on Tuesday, January 19. It is now 6 a.m. on Thursday, January 21. You are currently enjoying Wednesday, January 20, your time now being 10.0 p.m.

It has, as I understand it, always been our policy to work together in a spirit of harmony and understanding—so, WHERE IS OUR WEDNESDAY? Your yesterday is our yesterday but, while you sit back in your far-off country and are contented to enjoy your today (Wednesday, January 20), we sit here and ponder our strange transit from Tuesday to Thursday.

I trust you will rectify this matter as early as possible and won't steal another day from us.

Sincerely,

BRIAN.

When you fly from Los Angeles to Australia you lose a day on crossing the International Date Line. But, when you return, you gain a day. If, for example, the Stones left Australia on a Tuesday it would still be Tuesday when they arrived in Los Angeles a day later!



STONES

POST

ANSWERED THIS MONTH BY BILL

CAN I BORROW KEITH

I wondered if it would be possible for me to borrow KEITH for a few days—I could collect him when you next appear in Birmingham. I promise I wouldn't mishandle him, and I would keep a plentiful supply of Coke just for him.

I have seen two of your live performances and I was really knocked out—you're the greatest and to me you always will be. Here's hoping you will oblige by lending me KEITH.

Loving you forever,
Pat Humpage,
115 Brookvale Park Road,
Erdington,
Birmingham, 23.

STONES PAPERBACK

Dear Stones,

I have just finished reading "Our Own Story" by the Rolling Stones, and must send my congratulations to you all and Pete Goodman for writing it. At last here are the true facts about the boys' lives and careers which we Stones fans have been waiting for. It's just great! great! great!

Fondest love ('specially Mick), Carol Betts.

UNDER THE BOARDWALK

I just want to say how great, fabulous, marvellous your new L.P. is. I bought it the day it came out and I am always playing it. I love your version of "Under the Boardwalk." I think it is great. My mum likes your L.P. and especially "Under the Boardwalk." She likes Mick's singing, so do I, he has a lovely voice. I also like "Time is on my Side", I hoped you would release it. I hope for your sake it goes into the "Top Twenty"! Please wish Brian from me a "happy 21st birthday". Don't ever change your style, will you Stones!!

Lots and Lots of Love, Diane Pearson.

P.S. You are all the greatest.

WHAT DID HE MEAN

Please could you tell me why Mick said, "no-one was kicking the bucket, providing he manages to keep Keith and Charlie apart"? Also could you tell me who sings "good times bad times", on the flip side of "It's All Over Now". I sent you a Xmas card which probably arrived on January 4th as I sent it off a bit late.

Loads of Love, Sue.

P.S. I love all of you, 'specially Brian.

Bill answers:—

That's just a little joke of Mick's. He does the vocal on "It's All Over Now" as well. OK?

NEW L.P.

I've just bought your new L.P. and I've been playing it non-stop for about six hours now. I just can't take it off the player. It's fantastic—the best you've ever done (and that's saying something). "Down Home Girl", "Time is on My Side", "Grown up Wrong" and "I can't be satisfied", are already my favourites. A truly marvellous effort on the part of you five geniuses and well worth waiting for—Thank you.

Why, though, is "Off the Hook" on "No. 2", I have that twice now (same with "Little by Little"). Couldn't we have "I'm Alright", "Pretty Thing" or another number you feature in your stage act.

A devoted Rolling Stones fan forever,
Mandy.

P.S. Why doesn't someone turn the lights on before your L.P. sleeve photos are taken? We could see you much better then.

KEITH'S DRAWING

I don't know if this is the correct address but I just want to say that I adore your Stones books. I especially liked the pics Keith drew in No. 8. Could he do some more sometime?

Also I agree with Gillian Waldron's letter in that issue. I'm sure readers would love to see their Stone drawings published.

Love to all,
Miss Julia Lynn.

Bill answers:—

See this month's competition then, Julia.

FAN FROM CZECHOSLOVAKIA

In the begin of my letter I'll wish you and to rest Stones many new successes in this year.

I'm a boy from Czechoslovakia and am a lead-guitarist in a vocal-group which consist of lead-guitarist, rythm-guitarist, bass-guitarist and drummer. I'm seventeen and am studying at secondary school in Ostrava.

I have known your group long time already from programmes of Radio Luxembourg. But I got more informations about you and your group after reading several of my friends' newspapers which they got from their pen-pals of your country.

We should like to play any of your tunes but we haven't the words for that. I should be glad if you would send me any.

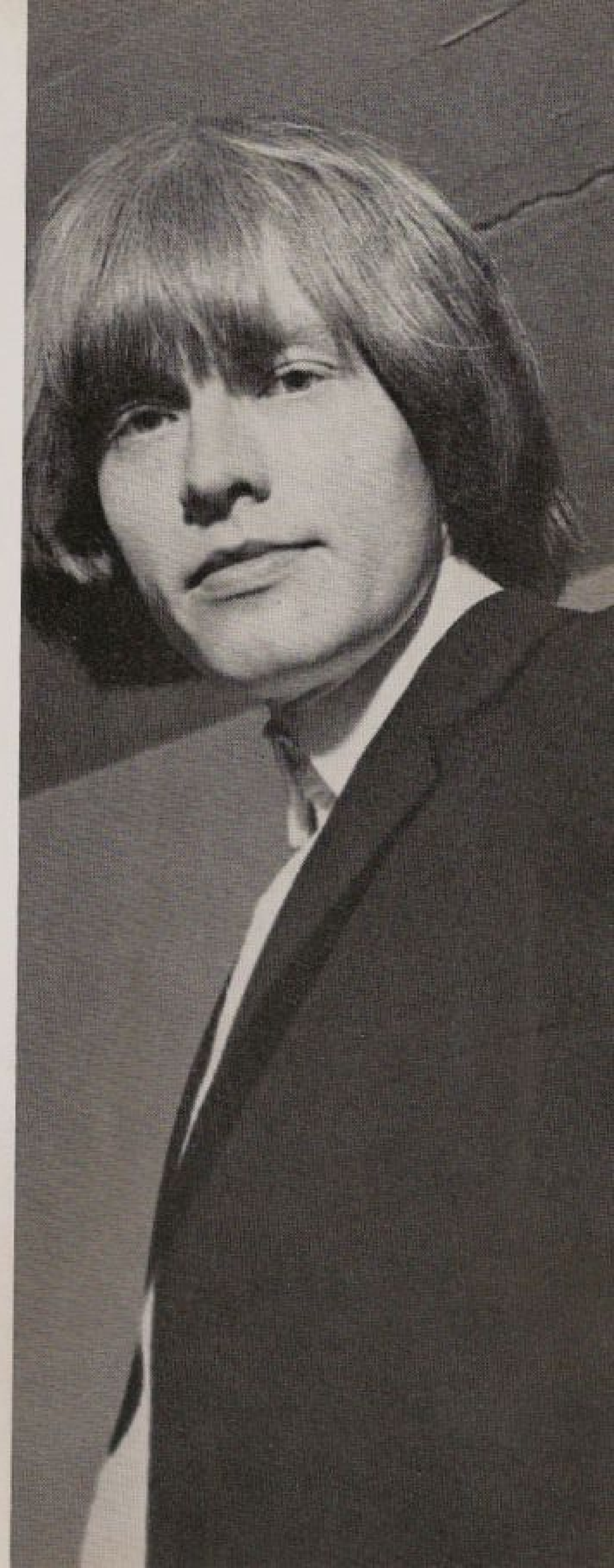
Excuse my mistakes which are caused my not-yet good English.

Your friend,

John,

My address:

Jan (John) Hasnik
Leninova 7
Český Těšín
ČSSR





Charlie gets down to signing a steady stream of autograph books.

The **ROLLING STONES** Book
No. 10 Edited by CHARLIE WATTS

will be published on **MARCH 10th**

*Don't forget to save all your copies of the Rolling Stones Books so that you
will build up a complete record of the Stones' careers.*