

THE **ROLLING STONES** No. 11

MONTHLY **BOOK** 10th APRIL 1965



THE **ROLLING STONES** BOOK No. 11

THE ROLLING STONES BOOK

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

No. 11 APRIL, 1965

Edited by MICK JAGGER

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EDITORIAL

Hello!

I want to start my third editorial by thanking everyone for giving us such a great reception at every date we played on our last tour. No matter how many other places we may visit all over the world, it's very important to us to keep in touch with everyone at home, which is why we wanted this last tour to be the best yet. And I think it was, don't you?

When Keith and I were writing "The Last Time" in our Hampstead flat before Christmas we were certain that the title wasn't good enough. We must have spent days trying to find something else that fitted better. But, no matter how hard we tried, the only thing that seemed right was "The Last Time", so in the end we decided to call it that.

The recording didn't go smoothly either. As you know we did the session in California—it was all a big secret because we weren't allowed to work in America on that trip. We recorded the backing track alright, but my vocal wasn't good enough so I re-did it on the way back from Australia at the end of our Far Eastern Tour. After all that trouble it's great to find that it's our most successful single so far.

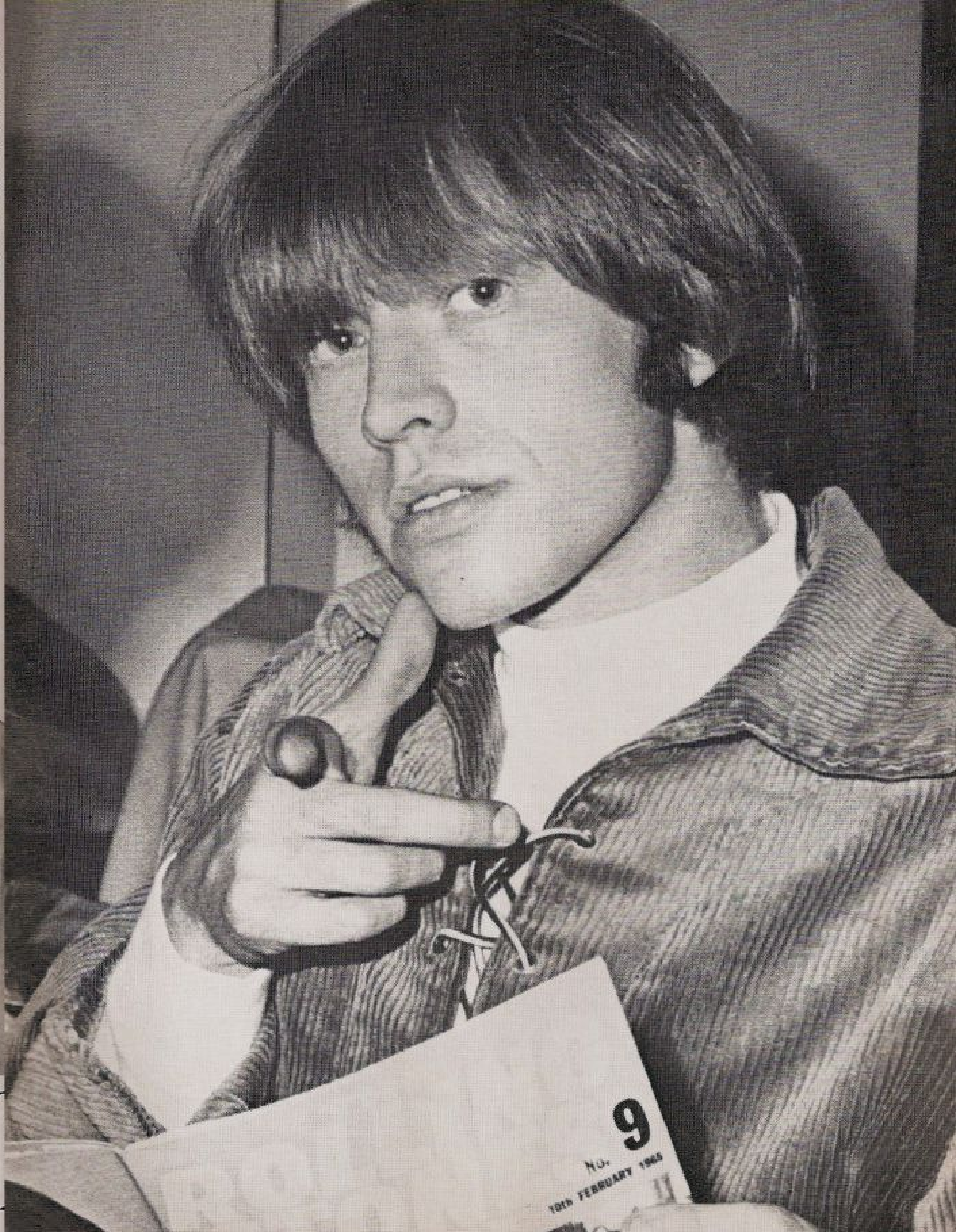
We had a heck of a job choosing the winners of the "Draw A Stone" Competition because so many of the entries were good, but we finally managed to pick on three. Bill got hold of some copies of our American Hit, "Heart Of Stone", and we are going to give these as consolation prizes to the runners up.

Have a good Easter.

Mick Jagger



"What's that camera you're using there?" Brian asks the Rolling Stones Book photographer, who snapped him in the midst of reading the February Issue.



No. 9
10th FEBRUARY 1965

Rolling Stones

NEWS

NEXT BRITISH TOUR

The Stones' Manager, Eric Easton, is busy lining up an Autumn Tour of England. All the Stones are particularly anxious to do at least two British tours every year.

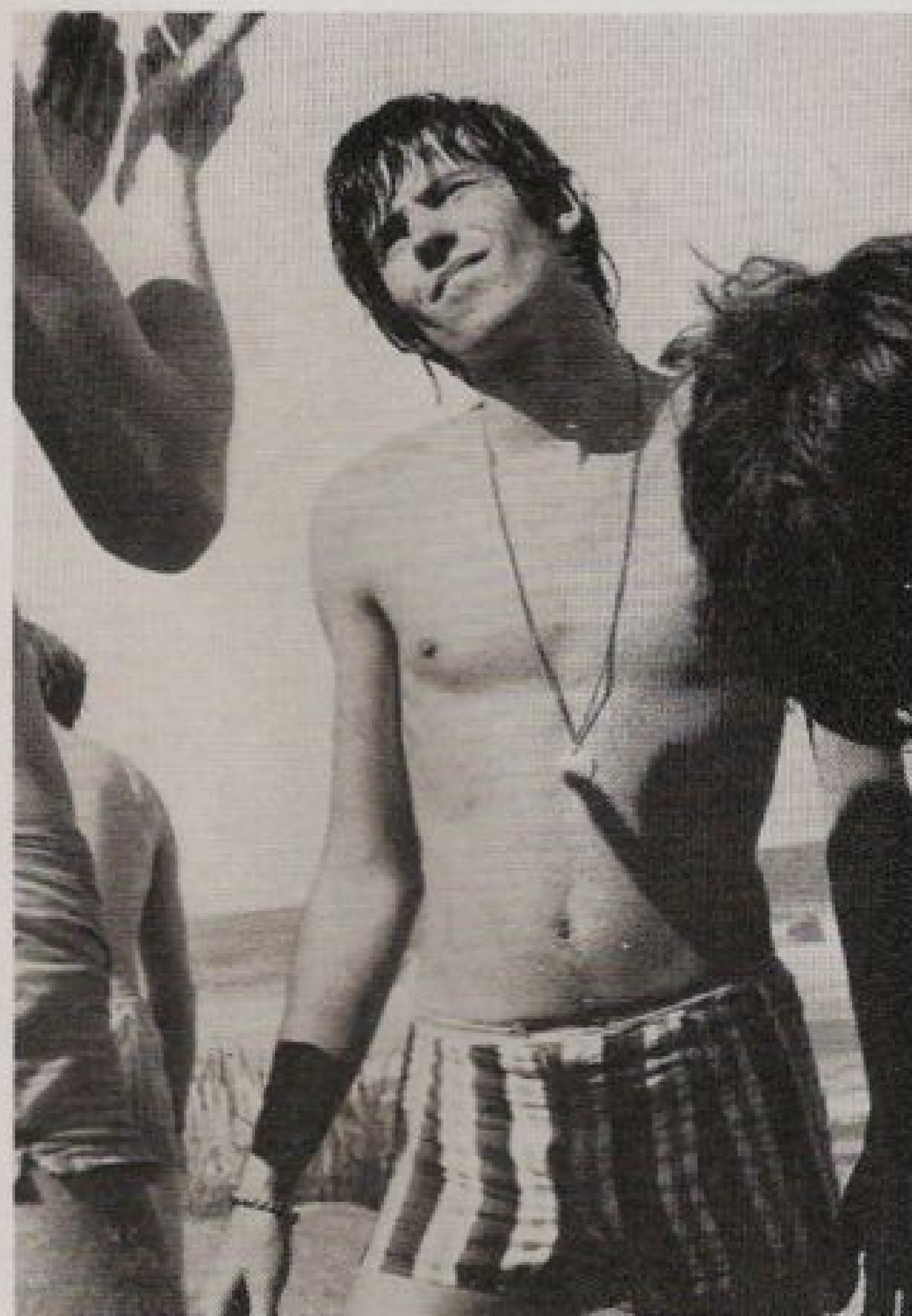
Australian, Harry Miller, who promoted the Stones' last Far Eastern Tour, flew into London on March 27th to discuss details of their next visit to Australia and New Zealand. At the moment this is lined up for January and February, 1966.

BILL GETTING BETTER

Bill Wyman saw an eye specialist several times before the Stones flew off to start their Scandinavian tour and he was put on a heavy dose of pills and drops to get rid of the nasty infection that he picked up a few weeks before, which has caused him to wear those dark glasses on all his recent stage appearances.



Here are two jumping dogs who took a liking to a Rolling Stone! That's Brian behind the glasses.



Keith listens to an Australian describe how the sharks attack swimmers just after he's come out of the water in Eastern Australia.

WHAT A NAME

Keith has been very busy songwriting with Mick and they hope to have several songs ready to record during the sessions which have been arranged at the Chess Studios in Chicago on April 10th and in Los Angeles on April 12th and 13th.

Following the success of "The Last Time", sales of which are now almost three-quarters of a million, the boys hope to write the "A" side of their next single and several numbers for their forthcoming L.P.

FAN CLUB INVITATION

The Stones were very happy to accept an invitation from the Secretary of their Danish Fan Club for a special party after their opening night show in Copenhagen.

They also went to see the Ella Fitzgerald/Oscar Petersen concert which was on in Copenhagen at the same time as the Stones.

WHERE THEY'LL BE

APRIL

- 11th N.M.E. Poll Winners Concert at Wembley
- 12th At home
- 13th At home
- 14th Germany
- 15th Germany
- 16th Visiting Paris
- 17th Appearing at the Olympia, Paris
- 18th Appearing at the Olympia, Paris
- 19th Return to England
- 20th At home
- 21st At home
- 22nd Fly to Canada
- 23rd T.B.A. Montreal
- 24th The "Y" Auditorium, Ottawa
- 25th Maple Leaf Gardens, Toronto
- 26th London Gardens, London, Ontario
- 30th The Auditorium, Worcester, Massachusetts

MAY

- 1st The Academy of Music, New York (in afternoon)
- The Convention Hall, Philadelphia



Who said something funny? Mick, in the middle of an interview by Keith Fordyce just did and it caused them both to roar with laughter.

- 2nd The Ed Sullivan Show
- 3rd Day Off
- 4th The Southern College Auditorium, Statesboro, Georgia
- 5th Not fixed yet

- 6th The Municipal Auditorium, Atlanta, Georgia
- 7th Not fixed yet
- 8th The Coliseum, Jacksonville, Florida
- 9th The Aire Crown Theatre, Chicago
- 10th Recording at the Chess Studios, Chicago

BRIAN'S GUEST

Brian didn't end up staying with Mick and Keith when he returned from America. Instead, he rented a green-fronted "oldie worldie" mews cottage in Chelsea.

Former Everley Brothers' guitarist, Joey Paige (sorry we got it wrong before), who is over here promoting his new British release is staying with Brian. The 'A' side "'Cos I'm In Love With You", was written by Bill Wyman and is out on the Fontana Label.

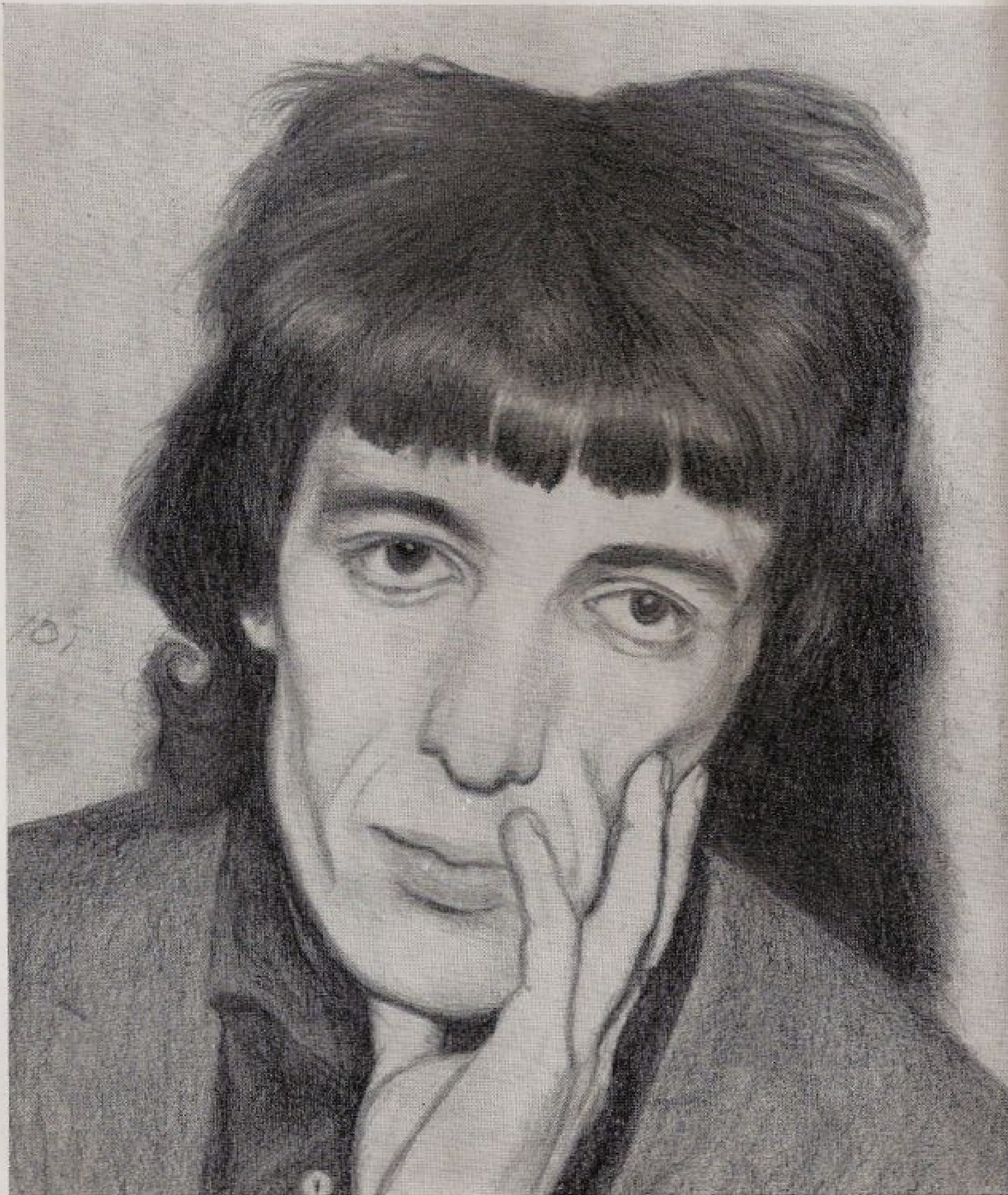


Here is one "posh" hotel that didn't mind Mick eating without a tie on.

'DRAW A STONE' COMPETITION

1st PRIZE

ANN KIRSOP, 372 SHENLEY ROAD, BOREHAM WOOD, HERTS., for this pencil drawing of Bill.



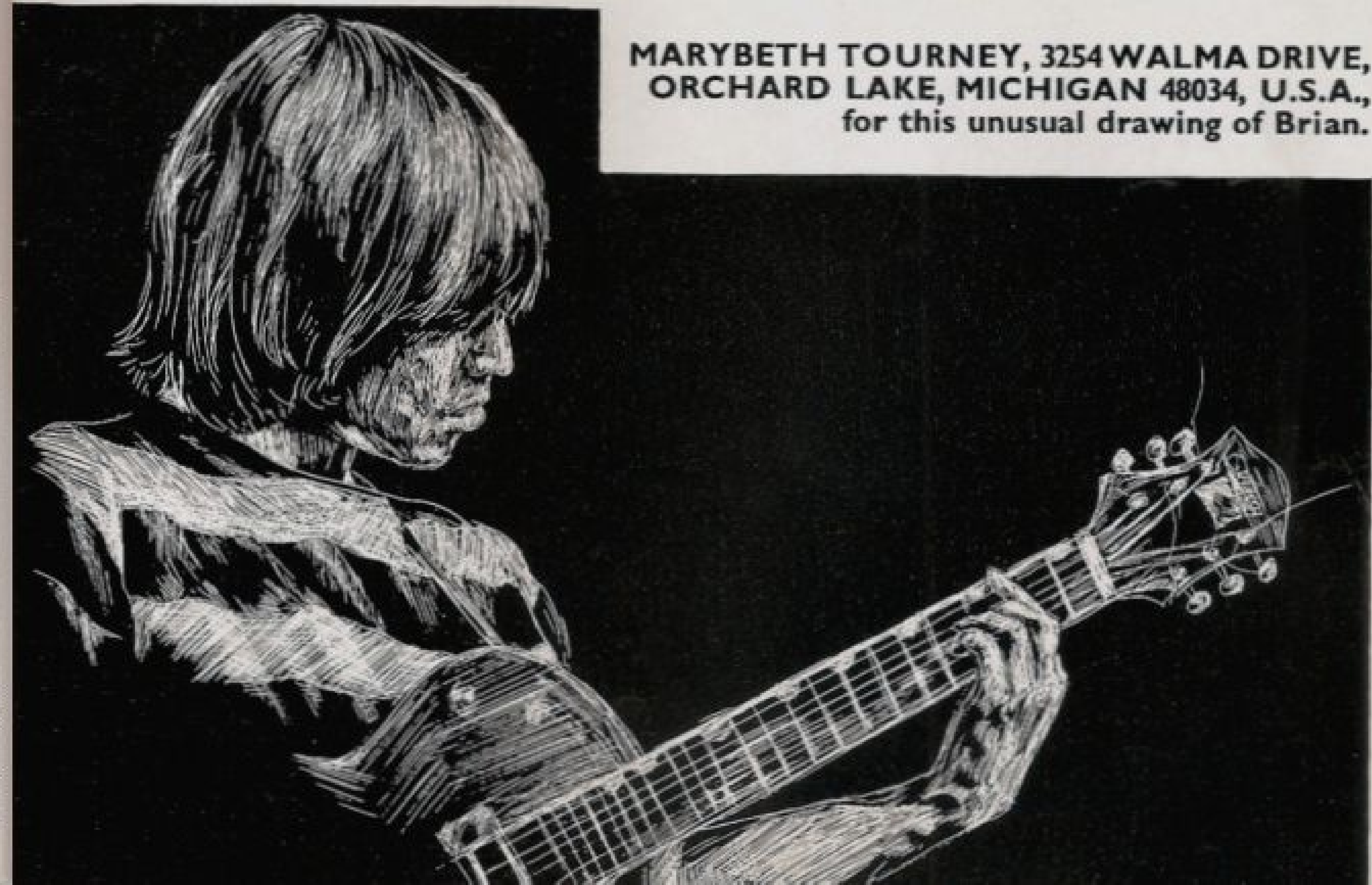
2nd PRIZE

A pencil drawing of MICK by LESLEY EDWARDS, 22 TETLOW GROVE, PATRICROFT, ECCLES, LANCS.



3rd PRIZE

MARYBETH TOURNEY, 3254 WALMA DRIVE, ORCHARD LAKE, MICHIGAN 48034, U.S.A., for this unusual drawing of Brian.



★ Charcoal drawing of Keith by BERNADETTE HEALY, 124 INTVERDEN RD., BALHAM, S.W.12



★ Pencil drawing of Brian by MARY RUSSELL, 15 RAVELSTON PARK, EDINBURGH 4, SCOTLAND

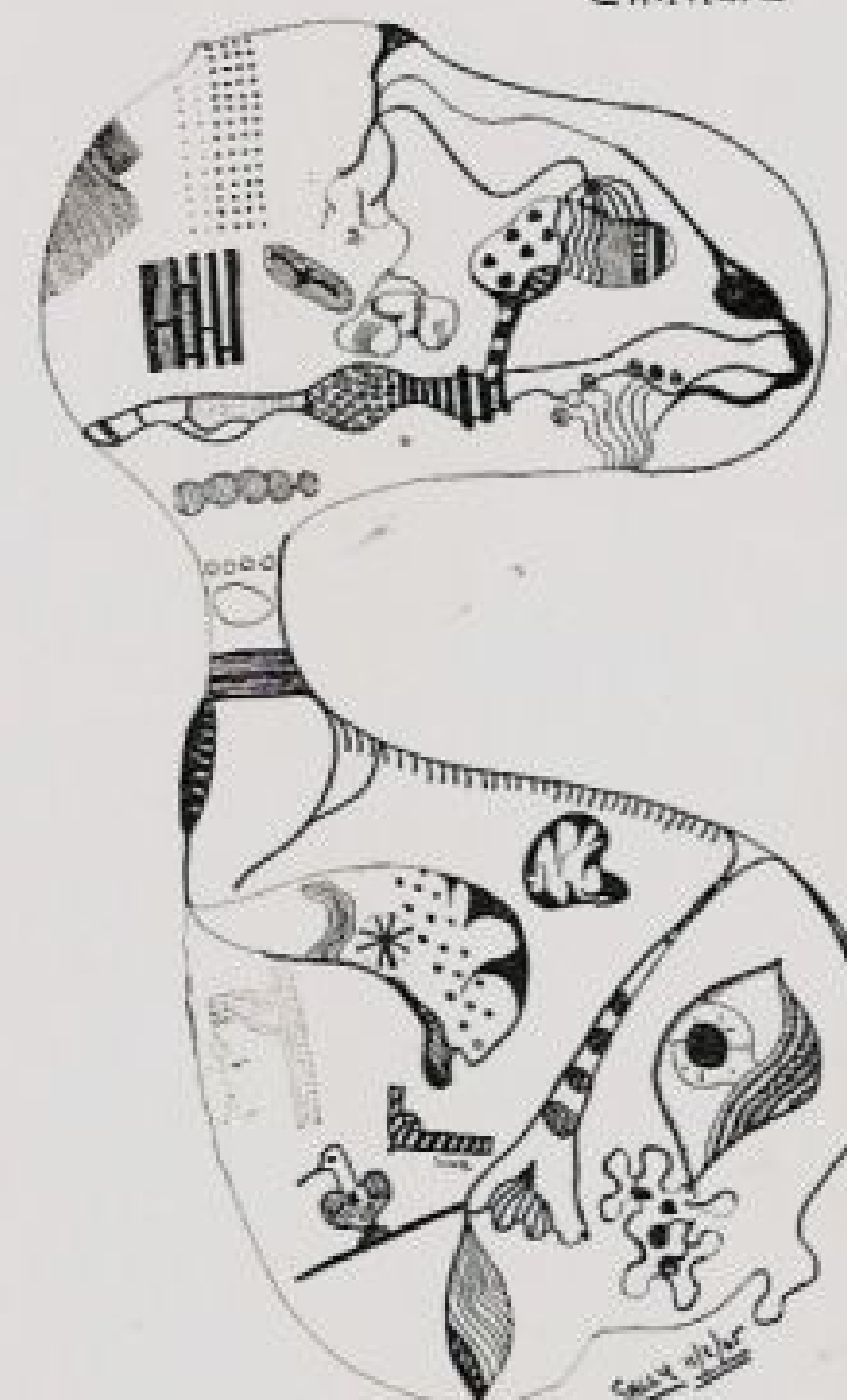


★ Pencil drawing of Charlie by MIMI PEARSON, 22 BROOKSIDE CARAVANS, EASTBURY RD., WATFORD, HERTS.



★ Oddest entry was by SALLY NEAL, DANESMEAD, FOREST GREEN, Nr. DORKING, SURREY.

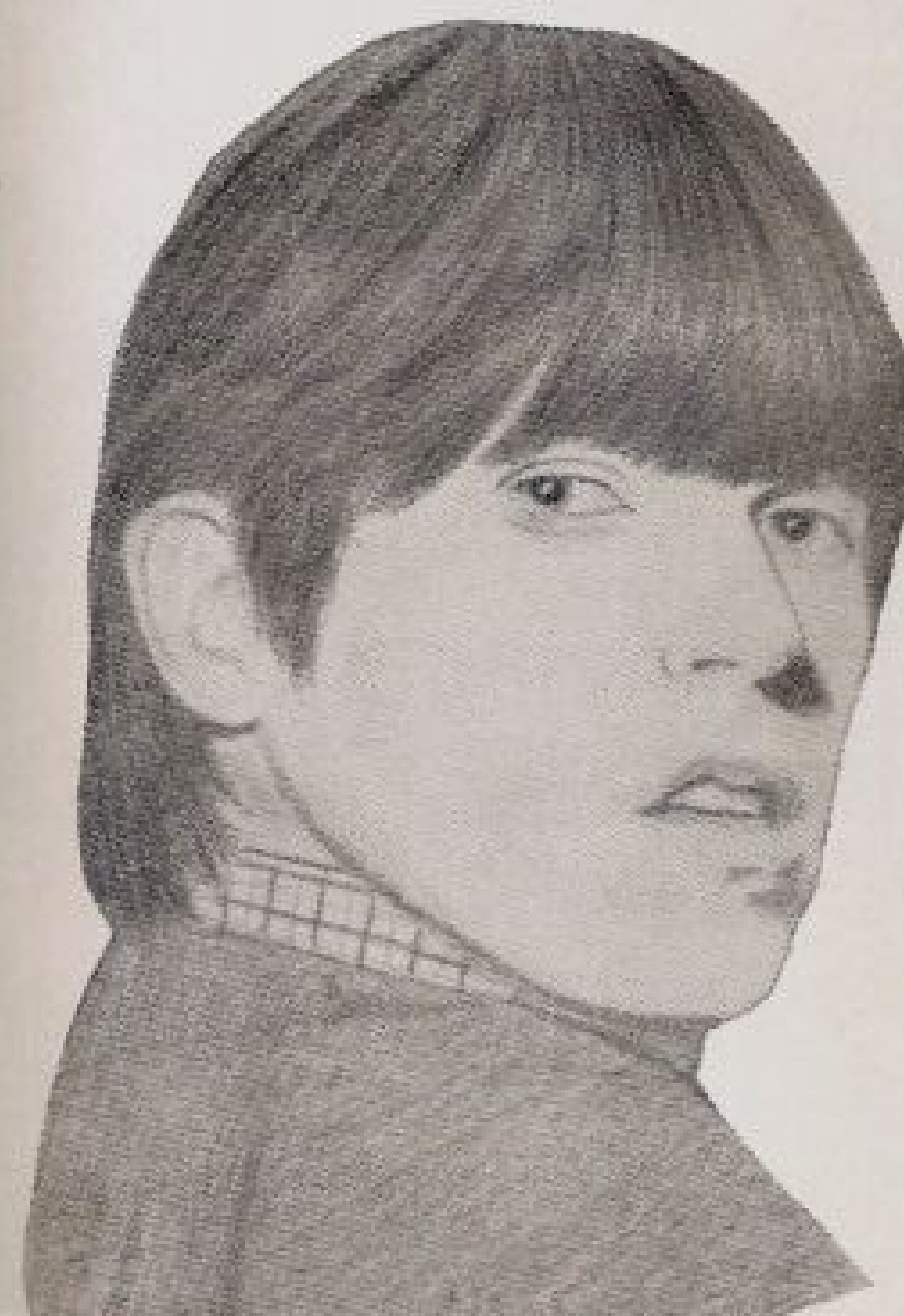
CHARLIE



★ Pencil drawing of all the Stones by CLIFF LAMPERT, 1 LAUREATE CLOSE, NORTH-DOWN PARK ROAD, CLIFTONVILLE, MARGATE, KENT.



★ Just one of the five drawings sent in by SANDRA FOWLER, 37 COOMBE AVENUE, WEYMOUTH, DORSET.



★ Brown crayon drawing of Bill by PETER J. RUSSELL, 133 BELLSDYKE RD., FALKIRK, STIRLINGSHIRE, SCOTLAND.





THE STONES SPRING TOUR

by JOHN EMERY *****

My how The Stones have changed! And anyone who saw the boys on their recent tour will know what I mean. Each Stone has improved his stage appearance and movements tremendously making their act much more polished, but at the same time, far more exciting than ever before.

Now take their stage act. They used to go to bookings with no set programme, playing what they wanted on the spur of the moment. But now, from start to finish, it is well arranged and is a perfection in timing.

Yes, since their first big tour 18 months ago, when they supported the Everly Brothers-Bo Diddley package show, they have never stopped learning. It's as though they have realised that they are no longer residents at Richmond's "Crawdaddy" but are now well and truly world stars.

And they certainly lived up to that reputation on this two-week tour.

But two weeks of playing and travelling couldn't be without its incidents—funny and otherwise.

PANIC STATIONS

There was a tour coach—but The Stones made their way to each venue with road

managers Ian Stewart and Mike Dorsey. It didn't always quite work out this way, however. At Leicester, for example, it was panic stations!

The show was at Huddersfield the night before, and the boys stayed overnight at Manchester. The next morning, after having breakfast, Mick and Keith went on ahead and Brian, Charlie and Bill were supposed to follow in the "group's own car" a Ford Galaxy.

It was only 100 yards up the road, however, when the thing broke down! So they had to hire a chauffeur driven hired car—costing them a bomb as the distance from Manchester to Leicester is a good 90 miles.

WHAT A FAN!

And it was at Leicester that a girl got so carried away that she fell over the top of the upper circle, breaking several of her teeth.

At Rochester, to stop chaos at the stage door, there was a pre-arranged entrance for the boys when they arrived. But when they got there the fellow wouldn't let them in.

"He didn't believe we were in the show" said road manager Ian Stewart. "After arguing with this stubborn bloke for several minutes some of the crowd were catching on."

"They spotted the boys and a gang was rushing toward us. With that Keith lost his temper and pushed him flat on his back so we could get in."

Inside the theatres, too, there were many incidents.

At Manchester the show had to be stopped because six girls rushed on stage at the beginning of The Stones' act.

The curtain was dropped and the stage was cleared before the boys resumed.

Towards the end of the tour something funny happened which showed just how calm and assured Mick has become since The Stones hit it big. As



Three Stones and a friend get ready for the dash from van to stage door when driver, Stu, brings it to a halt.

Charlie was announcing "Little Red Rooster" a girl appeared from "nowhere" and leapt on Mick's back.

He didn't bat an eyelid, but simply hitched her up "piggy-back style" and carried her to the side of the stage, where he put her down.

One of the luckiest fans of all was Linda Phillips, 16, from Romford. When The Stones appeared last September at the Odeon she left a home-made apple pie at the stage door for the boys.

Mike Dorsey wrote to her saying "thanks" on behalf of the group and invited her backstage for the Romford show. She met her idols, had her photograph taken with them, and got all the autographs she wanted.

And she really deserved it. At 8 pm the night before the box-office opened, she started queueing for a ticket. She was joined by other girls numbering about two dozen, but, in time, parents came and took some home, and three were taken to Oldchurch Hospital, Romford, suffering from exposure.

Linda, however, was one of the few girls who stayed and braved the icy weather to assure herself of a ticket.

HOTEL TROUBLE

During the tour The Stones, of course, came up against lots of "stuffiness" at hotels. At Darlington and Manchester they were refused admission to dining rooms for lunch, so they trotted off down the road to the nearest cafe.

On the brighter side, I'll tell you about the "live" recording that was done for possible issue on a long player in the States and an E.P. in this country.

The Stones act was taped at Liverpool and Manchester on consecutive nights and later on at Greenford. The man who organised the operation was Andrew Oldham, but the fellow who did all the technical work was Glyn Johns, a young sound engineer who is experienced in this type of production having recorded, in the past, Lonnie Donegan and Georgie Fame.

"There was a lot of equipment involved", he told me.

"But nothing was damaged and there were no hitches. Everything went very well and the boys are pleased with the result."

The show itself is a very well balanced one and many critics have acclaimed it as the best of its type they have ever seen.

A promising group called The Konrads opened the show with a selection of "pop" numbers including "Baby Please Don't Go" and "Tired Of Waiting".

"HIGH HEEL SNEAKERS"

Then on came The Cruisers to play their latest record "It Ain't Me Baby" to warm things up for Dave Berry, who appeared singing "High Heel Sneakers".

Dave's stage act is very individual and brought screams wherever the show played. He ran through "Memphis Tennessee", his current disc "Little Things" and finished off with "Tiger By The Tail".

To close the first half came The Hollies, who are very popular. They whipped up

excitement with "Here I Go Again" and "Mickey's Monkey" then slowed down with a Peter, Paul and Mary offering "Our Very Last Day".

Then came "That's My Desire" which had the lights dimmed and had the audience listening rather than screaming—until they led into "Yes I Will" and closed their act with a raving version of Chuck Berry's "Too Much Monkey Business".

The Original Checkmates—they used to back Emile Ford—opened the second half and showed that they have developed a very entertaining act of their own.

These boys have a new disc out soon titled "Around" and might well be big before long.

THAT GOLDIE GROUP

Goldie and the Gingerbreads, on their first tour of this country, are one of the very few girl vocal-instrumental outfits in Britain, and went down a bomb on the tour.

Goldie is the vocalist backed by guitar, organ and drums.

They romped through "What'd I Say" "Let's Dance" and "I Can't Stand It" and closed with their hit "Can't You Hear My Heartbeat?"

And this was the point where compere Johnny Ball really showed up well. He teased and tantalised the audience while the boys were behind the curtain getting their equipment organised.

He told jokes he knew they didn't want to hear and

rambled on and on until he announced: "Introducing... Well I've forgotten—but it's in the programme."

Everyone went wild as the curtains parted, showing five Stones pounding out the opening bars of "Everybody Needs Somebody To Love".

What were they wearing?

Charlie could normally be seen in a polo neck sweater underneath his inevitable suit; Brian looked very smart in his gingham check shirts with a TIE, and hipster trousers; Keith often wore a button-down shirt and corduroy jacket and casual trousers; Mick's favourite outfit was a camel-hair jacket with a crew-neck sweater underneath, and slacks.

Bill wore a casual jacket,

Mick waits for his cue from the "Ready, Steady, Go" director, while Bill and Keith tune up their guitars.





tab-shirt, and slacks, and dark glasses. Not for effect but because of an eye infection that has been troubling him recently.

The boys second number was one from their new L.P., "Pain In My Heart" then they ran into Chuck Berry's "Down The Road Apiece". Mick started to move with the catchy rhythm, encouraging the girls to go wild.

On "Time Is On My Side" Mick was supported vocally by Bill and Keith—and there was normally a slight hush in the house for this song.

Next number on the list was a well-known show-stopper for them—the Bo Diddley song "I'm Alright", Keith starting on his own and later being joined by Bill, Charlie, Brian and Mick on maraccas as the sound built up to a crescendo with Keith answering Mick on the microphone.

"Little Red Rooster" followed and featured Mick on the harmonica. This, in particular, proved very popular.

Hand-clapping started at the beginning of the next number "Route 66" in which Mick and Keith really let themselves go.

"The Last Time" was their final number, but the act was closed—as it opened—to the chords of "Everybody Needs Somebody To Love".

The curtains were drawn... so farewell to the boys, who, after a few days' rest, had to leave for their trip to Sweden.

Then it was back to London for them and a week off. After that—North America—"By popular demand".

END

ROLLING STONES Pen Pals

(Addresses are in England unless otherwise stated)

- Merry Hall** (age 13) 2925 Trudy Drive, Beverly Hills, California, U.S.A., wants p.p. anywhere in London.
- Jackie Reade** (age 16) Marlborough House, Windsor Girls School, Hamm, B.F.P.O. 20, wants p.p. in America.
- David Anderson** (age 15) 7 Bentley Street, Donnybrook, W. Australia, wants p.p. anywhere.
- Margaret Breen** (age 17) 10 Ladycross Road, Hythe, Hampshire, wants p.p. in London.
- Fran Dorfman** (age 14) 1206 North Amalfi Drive, Pacific Palisades, California, U.S.A., wants p.p. anywhere.
- Valerie Kemp**, 6 Gilchrist Avenue, Herne Bay, Kent, wants p.p. anywhere.
- Robena Knox** (age 13) 7 Salloon, Ballinamallard, Co. Fermanagh, Northern Ireland, wants p.p. anywhere.
- Carol Swettra** (age 17) 78 Cascade Terrace, Walpole, Massachusetts 02081, U.S.A., wants p.p. in England, Germany, Japan or Canada.
- Christine O'Byrne** (age 16) Balmoral House, Windsor Girls School, Hamm, B.F.P.O. 20, wants p.p. in America.
- Alletta Roza** (age 15) 100 Church Road, Zillmere, Brisbane, Queensland, Australia, wants p.p. in England.
- Sandra New** (age 12) 369 Seven Sisters Road, South Tottenham, London, N.15, wants p.p. in Norway, Holland or Italy.
- Bursac Dragan** (age 17) Nazorova 2, Zagreb, Yugoslavia, wants p.p. in England.
- Carol Davenport** (age 15) 38 Redditch Road, Stoke Heath, Bromsgrove, Worcs., wants p.p. in Texas or Near East.
- John Mullen** (age 16) 137 Rhymer Street, Glasgow, N.1, Scotland, wants p.p. anywhere.
- Nola Hair** (age 16) 16 Hopgood Street, Melville Heights, Western Australia, wants p.p. in England or America.
- Janet Coles** (age 15) 61 High Street, Topsham, Devon, wants p.p. in America, Italy or Australia.
- Hudur Eiriksdottir** (age 17) Langholtsveg 40, Reykjavik, Iceland, wants p.p. in London.
- Jennifer & Carol Bartram** (ages 17 & 15) 22 Fernlands Close, Chertsey, Surrey, want p.ps. anywhere.
- Patti Luna** (age 13) 909 South 4th Street, Montebello, California 90670, U.S.A., wants p.p. in England.
- Dawn Hendrick** (age 20) 2 Ellesmere Grove, Wallasey, Cheshire, wants p.p. in America.
- Sue Lucas** (age 16) 20 Norfolk Road, West Harnham, Salisbury, Wilts., wants p.p. in South Africa, Texas, U.S.A., Sweden or Australia.

- Tony Verguson** (age 14) 115 Devonshire Hill Lane, London, N.17, wants p.p. in Denmark.
- Sue Abrahams** (age 18) 25 Patterdale, Robert Street, Hampstead Road, London, N.W.1, wants p.p. in England.
- Sherry Wilson** (age 18) 3399 Pine Ridge Drive, Jackson, Michigan, U.S.A., wants p.p. in England.
- Christine Britton** (age 17) "Woodside", Wrantage, Nr. Taunton, Somerset, wants p.p. in Norway, Sweden or Germany.
- Robert Woods** (age 17) 11 Clint Way, Medina, W.A., Australia, wants p.p. in England.
- Elayne Christie** (age 13) 200 High Street, Newburgh, Fife, Scotland, wants p.p. in America or Australia.
- Heinz Meyer** (age 16) 27 Hamburg-Harburg, Germania, Anzengruberstr 1, wants p.p. in England.
- Herbie Kane**, 98 Farmhill Road, Thorpe Edge, Bradford 2, Yorkshire, wants p.p. in America or Australia.
- Myrna Renkert** (age 16) 89 Old North Hill, Rochester, New York 14617, U.S.A., wants p.p. in England.
- John Hickman** (age 13) 185 Brickhouse Lane, Hilltop, West Bromwich, Staffs., wants p.p. in Singapore, Denmark or America.
- Linda Spink** (age 14) 132 Cressex Road, High Wycombe, Buckinghamshire, wants p.p. in England or America.
- Brian Moore** (age 14) 130 Oldfield Park, Westbury, Wilts., wants p.p. anywhere.
- Jan Holbrook** (President of Stones' Fan Club in Baltimore), 4946 Brookwood Road, Baltimore 25, Maryland, U.S.A., wants p.p. in England.
- Susan Ravenscroft** (age 16) 21 Wat Tyler Close, Rugeley, Staffs., wants p.p. in London or America.

THE STONES' PAPERBACK

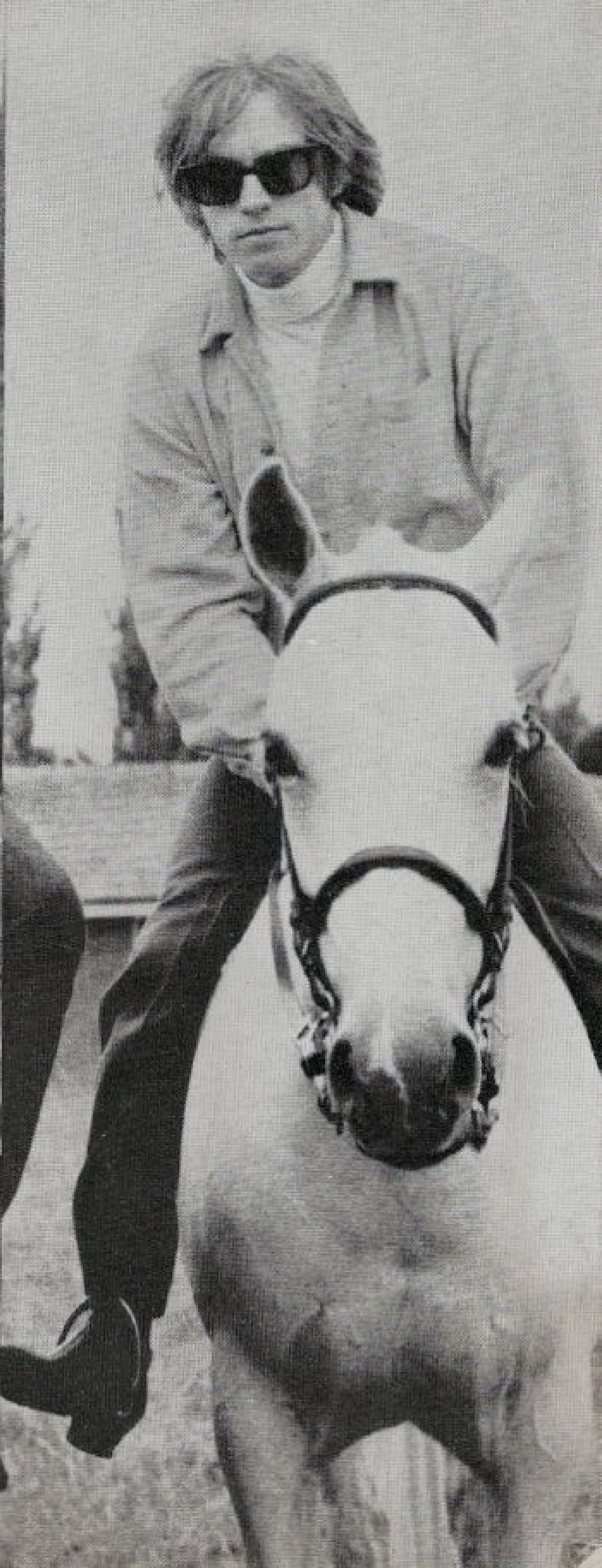
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PROFILE ON IAN STEWART

Let's say hello to Ian Stewart, who doesn't actually stand on stage with the Rolling Stones but is nevertheless a very important part of the Stone-y image. Ian, a near six-footer, is part of the department called "road management".

Which means that he copes with: travelling problems, equipment handling, trouble-shooting, fans, queries, hotel accommodation, panics, etc. etc.

And these mixed duties, some of them shared and some of them occasionally shelved, suit Ian Stewart just fine. And that despite the fact that in the early days, Ian, "Stu" or "Stew", played organ, piano and maraccas WITH the Stones. I remember watching him in action with the Stones back in the early days in clubs—or in the Station Hotel, at Richmond, where it all started happening for the boys.

It was in the autumn of 1963 that Stew left the group, leaving them to carry on as five, instead of six. He'd been with them in the days before Charlie Watts or Bill Wyman had been enrolled. The days before the all-out mobbing started—the days when the Stones were struggling to be recognized.

Stew doesn't talk about WHY he left the group. "There were one or two things . . . that's all," he says. But he makes it clear he prefers the quieter life. Being pointed at in the street doesn't appeal. His hair remains a neatly-barbered shape. He used to have a full-flowing beard, but that has now vanished.

But, of course, Stew DOES turn out, musically, on some of the Stones' recording sessions. He played organ on the E.P. "Five By Five", operating on a Hammond organ in the Chess Studios in Chicago. And there were piano and organ phrases from him on the first L.P. This entitles him to a percentage of the royalties—and he's permanently surprised at the way a few farthings here and there add up on sales as gigantic as those of the Stones.

LIKES JAZZ & R n B

Ian lives, with friends, in a bungalow at Epsom, on the London-Dorking road. His enthusiasm for listening to music is obvious. Stacks of L.P's of jazz and R and B . . . high-volumed record-playing equipment. Good thing, obviously, that the bungalow stands in its own grounds—no complaints from neighbours. It's a retreat for Ian, somewhere he can go miles away from the furore that follows the Stones all over Britain.

The part-time Rolling Stone talks amiably and happily about the way the Stones shot to the top. "They've not really changed," he says. "They've stuck by what they wanted to do. Now, of course, they can afford to live it up if they want to. But I don't mind being left behind. I figure I'm close enough to all the fan worship and the noise when I'm actually out working . . ."

FAVOURS UNKNOWN

Naturally, Stew collects work on records of organists—but his favourites are mostly characters virtually unknown to the fans. He believes firmly in the organ



Stu spends a lot of time on the phone making sure that transport for their equipment between theatres is all lined up.

as an instrument of the future. He still has one, a Vox, in his bungalow, but says he gets little time to play it. When he listens to records, he tends to hear more of the piano or organ than the average listener. "You get attuned to listening for different things," he says.

Stew, owner of a Jaguar, is as close as anyone to the Stones. He's shared, from the background, their most successful moments. And, of all people, he appreciates the way they have had to fight to reach their present starry position in the business.

So this, then, is Ian Stewart. Part of the road-managing section of the Stone set-up. We'll be talking to him direct, in future issues of "The Stones Monthly", so that he can tell you all about his job, back-stage. A job that is vitally important in keeping the Stones' machine running smoothly.

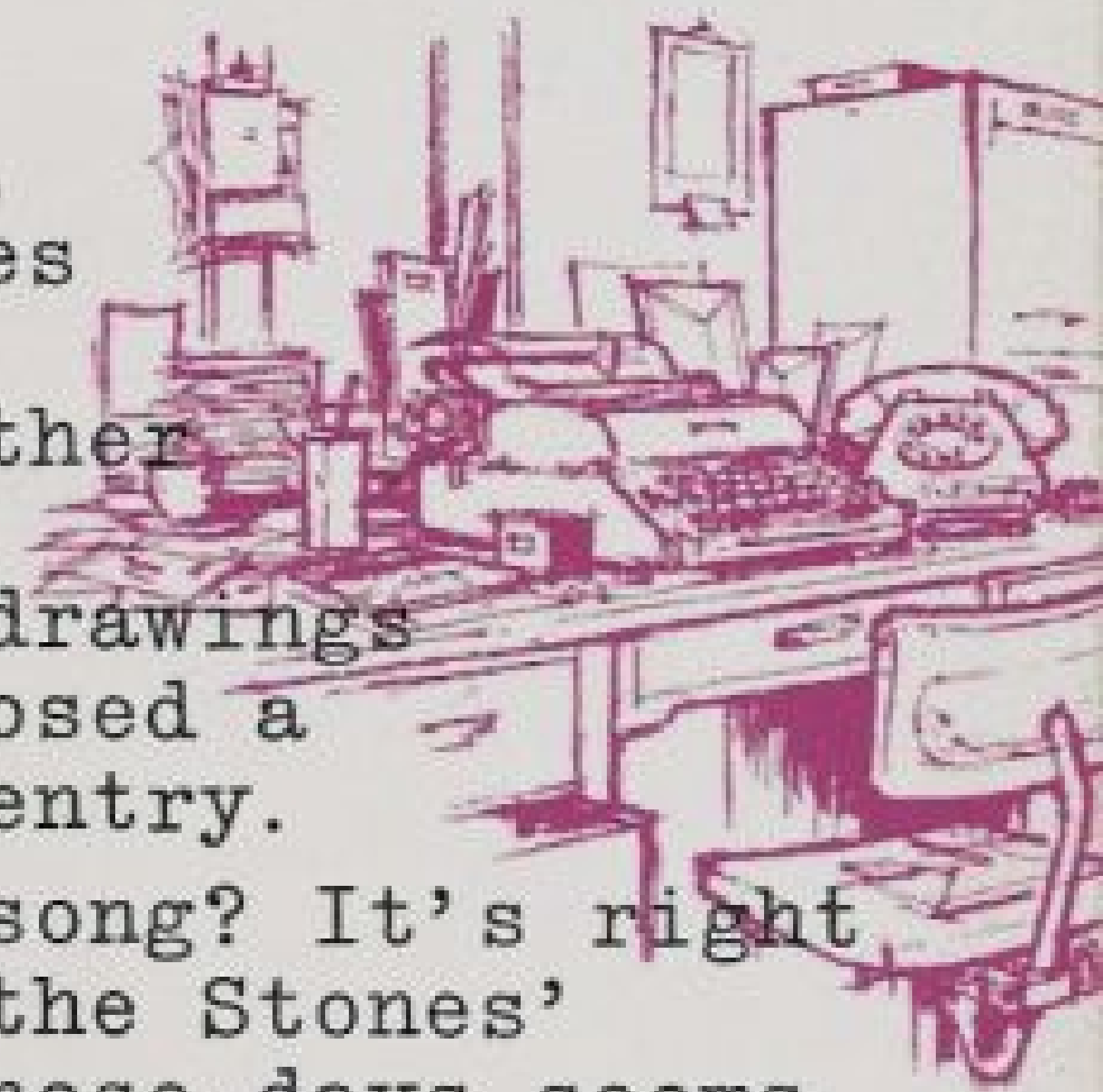
PETE GOODMAN



THE OFFICIAL ROLLING STONES FAN CLUB

Hi there!

As Editor Mick has already mentioned, the boys have chosen the winning entries in the "Draw A Stone" Competition. They're reproduced in this issue, together with several of the near winners. I'm sorry but we cannot return any of the drawings and paintings, unless the senders enclosed a stamped addressed envelope with their entry.



Isn't "The Last Time" a wonderful song? It's right at the top of my own personal list of the Stones' numbers. Every new one from the boys these days seems to be better than anything they've done before. Hurry up and release their next single, Decca!

Easter Eggs have started arriving already. We got one yesterday which seemed to be very heavy. Then we realised why; it was an egg-shaped stone which the sender had painted to look like a chocolate egg. I don't know how you manage to think up these things!

The Stones are really international these days. Just look at all the places they've been to since my last newsletter: France, Sweden, Denmark . . . and now they're off to America and Canada again on April 16th. I hope that as many of you as possible will go to London Airport to give them a great send off for their third North American tour.

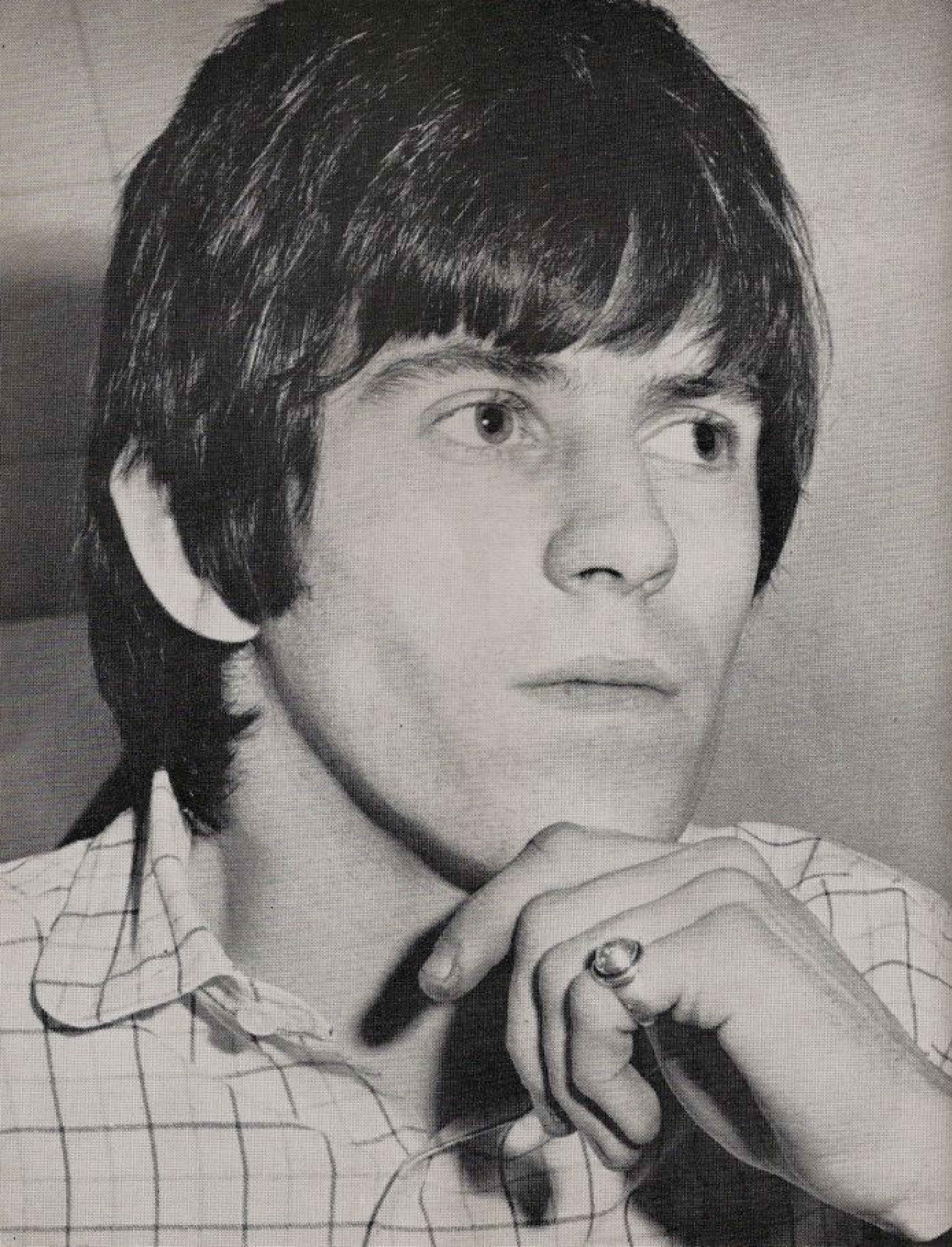
When you are renewing your subscriptions don't forget to send me your old card so that I can replace it with a new one.

We've had a lot of metal badges made of the Stones and will be sending each Fan Club Member one with the next newsletter. We've also got some new photos of the boys coming up and I will give you more details of these in the next issue.

Lots of luck.

Yours

Annabelle Smith



ER DISC... WITH THE **THE STONES SPECIAL** 180,000 advance for Stones EP
anks
stones
ROLLING STONES STONES ALMOST THERE Stone

THE STONES' STORY

[Continued from previous issue]

Those Rolling Stones have had several crisis-points in their meteoric career as a top group. Stones generally re-act to problems with what's best described as "stone-faced calm" . . . well, on the outside, at any rate. But when they had to start out on ballroom dates, they even let outside people in on the fact that they were dead worried.

Chapter Thirty

They face the problem of winning over a "different" audience.

The problem was this. They'd built their name in little intimate clubs. They were billed outside, drew in a following—fans who knew exactly what they were getting. They'd also ventured into theatres, on a bill with Bo Diddley and the Everly Brothers; and later, as stars in their own right, with the Ronettes.

But dance-halls were different. The big halls tended to get a regular crowd of revellers. On the so-called "big name" nights, they'd turn up like clock-work, whether it was a vocal group, a trad band, or even a strict-tempo orchestra. The Stones realised their approach to music, to life even, was so way-out that these dancing "find-yourself-a-partner" enthusiasts wouldn't have much of a clue as to what was going.

Also there was the problem of the crowds being in a position literally to breathe down the necks of the Stones on stage. That's apart from the older dance-fans who'd probably hover ominously in the background snorting derision and dismay.

Actually, the worrying was the worst part.

True, the Stones ran into a lot of difficulties once they started the dance-halls. Like the insults. "What are you—a boy or a girl?" roared one slightly inebriated Irishman as Mick wandered through a dance-hall bar for a drink. Mick's reply, on that occasion, just can't be printed.

They had a go at Bill, too. Early on, he held his own against the knockers by saying: "I've just picked up a hundred quid for that show. What's YOUR excuse for the state of YOUR hair!" But the insults went on. True, some of the fans gathered round the bandstands threw tokens of affection. But others often threw pennies—and that action was not to be regarded as a compliment. Brian ponderously picked up some copper coins one evening, inspected them, put them in his pocket. And made it quite clear that he was saddened by the fact they hadn't thrown half-crowns.

Remember this—the Stones were still comparatively new to this business of being in the public eye. Andrew Oldham was knocking himself out trying to ensure their image was decidedly different, but the boys themselves were much more used to, and happy with, being surrounded by a mere handful of fans in intimate, sweat-stained, clubs. So they DID get drawn into arguments which quite frankly didn't do them any good—and gave a sadistic sort of satisfaction to the people who insulted them.

Chapter Thirty-one

Opposition to their music and appearance.

Of course, this sort of thing had happened before. Artists like Frank Sinatra, Elvis Presley, the Beatles even—sufficiently different from the



A jubilant Mick and Andrew Oldham discuss their latest chart-climbing record in late 1963.

usual run of things to draw attention to themselves both as people and as performers. It takes courage to pursue a way-out course. The Stones had that in plenty, as they'd shown during the years when they'd really struggled to make enough money to keep them in hot pies and packets of chips.

They also met opposition from ballroom managers during those days of 1963. They, too, were a conservative lot mostly, who had never before employed groups looking like the Stones. Or, for that matter, playing like the Stones. Confidential reports went back to head-offices; some complaints reached Eric Easton's office. Letters pouring forth scorn started: "Dear Mr. Editor, I really Must Complain . . ."

And, just to round off a nice little atmosphere of anti-Stone feelings, there were some of the opposition groups. Count the Beatles out of this, for a start, but the others were apparently "appalled" at the Stones' approach to the group scene. Maybe they were simply guessing, and

worrying, that the Stones were destined to become very big . . . anyway, the line of attack was: "We've spent fortunes on dark mohair suits and hair-cuts, and we're up to our eyebrows in debts—and here comes these geysers who look awful and don't seem to care a damn."

The Stones talked it all over. Decided they could easily have a "diabolical go back", as Mick said. But all they did was content themselves with stressing that they were not a gimmick-group, that they were simply behaving as themselves—and reckoning that that made them much more honest than some of the toffed-up groups who were making a way in the charts.

"I Wanna Be Your Man" was, of course, a big hit. Much bigger than "Come On"—and it gave the Stones added status because it had been written by Paul McCartney and John Lennon. Hit records draw the crowds: it's then up to the group itself to put on a show good enough to match their recording-studio sounds.

There was no working out of dance-steps, or

routines, with the Stones. Generally, it was true to say they turned up for a date, chatted up the fans, wandered on stage in their "street" clothes—and only really decided what they were going to play at the very last moment. Some people suggested this casual approach was just to hide attacks of nerves—but it's surely more true to say it was to retain a fully spontaneous atmosphere.

Chapter Thirty-two

The Stones learn to control an audience.

But without the carefully rehearsed excitement of other groups, the Stones were, towards Christmas of 1963, really finding out about showmanship. They'd start a show dead "cold" but virtually every audience, in every venue, ended up raving along with the long-hairs from London. Mick, for instance, could raise the roof with just a shrug of a shoulder, a sudden toss of the head. At first, he didn't even know what was causing the screams and the

roars. Later, he learned exactly how to control the mood of an audience. So basically, the spotlight was on him . . .

But Brian, too, learned the tricks of the trade. His was a "stop-go" technique in a sense. He'd apparently go into a trance, staring straight ahead . . . then, wham!, he'd tear into action again. Keith's animation during guitar breaks; Bill's upright, impassive, stance; Charlie's devoted attitude to his drumming — each complemented the other. And because they weren't hidden by a basic uniform of mohair, each stood out clearly. Each became a character. Each, as it happens, built up an enormous fan-following.

By the end of 1963, the Stones had hardly been out of the charts for something like twenty weeks. They still hadn't had a number one hit, but there's a lot to be said for making progress slowly in pop music. It's easier to get a number one and then slump than it is to keep building towards a summit.

Important thing was the way other stars were talking about the boys. Like Gene Pitney,

Pic taken of Andrew and Keith about to launch themselves into an Australian friend's pool in a rubber tyre.



one of the most talented young all-rounders in the business. The Ronettes, also. These were the sort of talents who demanded top originality in their own work . . . and were quick to pal up with the Stones. Gene has said: "Boy, when I first met those Stones, I didn't know whether to say 'Hi'—or bark!" But he recognised their talent—and was knocked out when they talked to him about some of his little-known musical colleagues from the States.

They'd actually met at a rehearsal of "Thank Your Lucky Stars"—Gene and the Stones kicked around some of each others' songs. Andrew Oldham had long been an admirer of the Pitney vocal touch—and in fact handled his publicity on this particular tour. As he said at the time: "Before long, I reckon these two acts are going to be of real value to each other. Dunno how, right now. But I've got a feeling that they'll work closely together sometime, somehow."

Andrew wasn't, admittedly, too sure about anything around this time. Things were happening to him so fast, he wasn't too sure that he wasn't losing touch. He'd tripped quickly over to the Continent for a few weeks—he says: "To try and sort out in my own mind exactly what I wanted to do in the future."

To cut a long story short, anyway, his prediction about Gene and the Stones working together did come true. In a somewhat unpredictable way.

Chapter Thirty-three

Mick and Keith write a song for Gene Pitney.

For Gene recorded a song, "That Girl Belongs To Yesterday", which had been written by Mick Jagger and Keith Richard, with finishing touches applied by Andrew Oldham. A hit, of course. A major step-forward in Gene's own career . . . he recorded it with a massive orchestra of British musicians and was knocked out when the critics both sides of the Atlantic gave it their approval.

Beatles, Bo Diddley, Gene Pitney . . . quite a fan-club for the Stones. Many more to come, of course.

So . . . things went well. Except that the Stones remained their own toughest critics—in a musical sense, of course. They were glad their singles had done so well. But they also felt they

were capable of better things. So when it came to working out titles for their first E.P., they were determined to pick more standard type of numbers.

Already in the can by Christmas, the disc comprised "You'd Better Move On", "Poison Ivy", "Money", "Bye Bye Johnnie". These had been featured by other British groups, but the Stones felt they could get much nearer to the real R and B approach on them. In fact, SOME of the earlier versions had made them very unhappy indeed.

By the time the E.P. actually came out, in January 1964, the boys' popularity was established. So much so, the E.P. crashed straight into the single charts—a very rare happening.

There were long, private, confidential, chats around this time. Nobody could dispute that the Beatles were the most popular group in the country, but the Stones had to find out exactly what their own ambition, as a unit, was to be. Go all out for full domination? Or refuse to do all the usual things and rely on building up a more solid following for their own kind of way-out rhythm 'n' blues?

Actually this was more difficult to decide than one would think at first sight.

The boys were absolutely determined not to lose their way, musically. The music they'd always loved was to remain number one in their minds. Other groups could do comedy numbers, or use funny "props", or do impersonations . . . the Stones decided to stick to their own policy. This was true pioneering. They'd rely on what they knew best to raise the excitement level of audiences.

That they were doing the right thing was proved in a major popularity poll. The New Musical Express ratings, with thousands of readers taking part, showed the Stones SIXTH in the British vocal group section, putting them ahead already of some well-known groups, including Dave Clark. And they were FIFTH in the small-group section. Nothing startling, perhaps, but good enough to show them they were on the right road. After all, they'd been on the recording scene for only a few months.

It also showed other groups that the Stones' attitude to music was well-worth copying. Which infuriated the boys.

Next Month: What the boys thought about the copyists, the imitators, the "apes".





STONES

POST

ANSWERED THIS MONTH BY MICK

TAKEN MY No. 10

Dear Brian,

I'm in a raging temper just now, I just have to tell you why, seeing as you were really the cause of it.

I've just bought No. 10 issue of your monthly and I went into a trance gazing at a pic of you on my knee during a history lesson.

Our History teacher caught me and has confiscated it so I'm feeling very sad and deprived.

I hope you sympathise,

All my love,

Lynda Wardle,

83, Colman Avenue,

South Shields, Co. Durham.

ALL THE FIGURES

I don't know if you are interested or not, but on your latest hit (and I do mean HIT), between the five of you, there are fifty-nine No's, twenty-eight 'The Last Time's', and the record turns one hundred and sixty three and a half times. This is a piece of quite useless information, but it was fun listening to it.

May I duly congratulate you on your third No. 1, and say that the back of it is fantastic.

With my fondest wishes to 'Keef', Brian, Charlie, and Bill, and ALL my love to Mick.

your greatest fan,

Miss Yvonne Langridge,

28, Whistler Gardens,

Edware, Middlesex.

P.S. I think the "Draw A Stone Competition", is a marvellous idea.

MAKES HER CRY

Dear Stones,

I've read that you like to make each new record completely different from the one before and you certainly have succeeded in this aim. Really, musician-wise you are THE most fantastic bunch! The variety you give us! This latest one is a marvellous, driving, pounding, shattering record—all the adjectives, which critics far more capable and knowledgeable than I am, have already applied to it, and although perhaps not quite so distinctively "Stone-type" as former records, it thoroughly deserves that top spot and here's hoping it stays there for a long, long time. My very personal crit? I love it of course. Do you know, it makes me just want to sit down and cry whenever I hear it—I don't know why except that I think the words are so sad.

Evelyn McLennan,

160, Bon-Accord Street,

Aberdeen.

UPSET ASHTRAY ONTO MICK

I thought I would write to you and say how much I enjoyed your show here in Sheffield last Thursday. In spite of all the screaming I had such a good seat that I was able to hear most of your performance and I was thrilled with it! It was lovely when Charlie introduced "Little Red Rooster" and I really enjoyed it. It was the best night of the year, you don't know how happy I was and then to crown it all I met you all in person after the show. (We went to the first house.) I just couldn't believe I was really meeting you in person and I am very sorry that I knocked the ashtray onto you, I hope it didn't spoil your lovely suit but I was in such a dream you see. I am glad I met all of you and now I can really keep on defending you, you were not scruffy and impolite and I love all your haircuts so please don't change them. I must be one of your oldest fans, I am 21. I don't care, its about time people listened to you before criticising, anyway, I thank you from the bottom of my heart for talking to me and please please thank the others for me and give them all my love. Most people are envious of me and I don't blame them, there will never be any group half as good as you or half as nice and kind and considerate. I hope you will come here again and you can bet I will be in that audience no matter what the ticket costs.

Please could you send me Charlie's book, "Ode to a Highflying Bird" I am enclosing the money. I can't buy it anywhere round here. Thanks.

Lesley Bradshaw,

24, Wadsworth Road,

High Green, Nr. Sheffield.

Mick answers:—

Glad you enjoyed the show, and don't worry about knocking a bit of ash onto me, I do it all the time. A copy of Charlie's book will be sent to you.

THE PARENTS VIEW

Dear Stones,

I love you all so much that I had to sit down and write a poem about you, so here goes and I hope you like it.

"Long haired, scruffy," so they say,

"Need a bath they do,"

They my friends are stupid words,

They are the parents view.

Just because they wear their hair long,

Just because they wear jeans,

"Dirty layabouts" they get called

"Immoral" can be heard through the screams.

Only adults would dare to suggest

That the Stones are scruffy, unclean,

No teenage girl in her right mind

Agrees with what written here you've seen.

So pay no heed to what they say

To the Stones we will be true,

Let them say what they like—it don't worry,

Well, its only a parents view!

lots of luv, specially Micky

Lyn.





Keith demonstrates how to hang your coat up without taking it off, helped on by Brian and Mick.

If you have been unable to obtain a copy of Charlie's book from your local newsagent or book-seller—

*Ode to a
highflying
Bird.*

**YOU CAN GET IT
DIRECT from**

BEAT PUBLICATIONS LTD.,
244, Edgware Rd., London, W.2.

*Just send a Postal Order for 7/6
(Including Postage & Packing)*

The ROLLING STONES Book No. 12

will be published on MAY 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.*