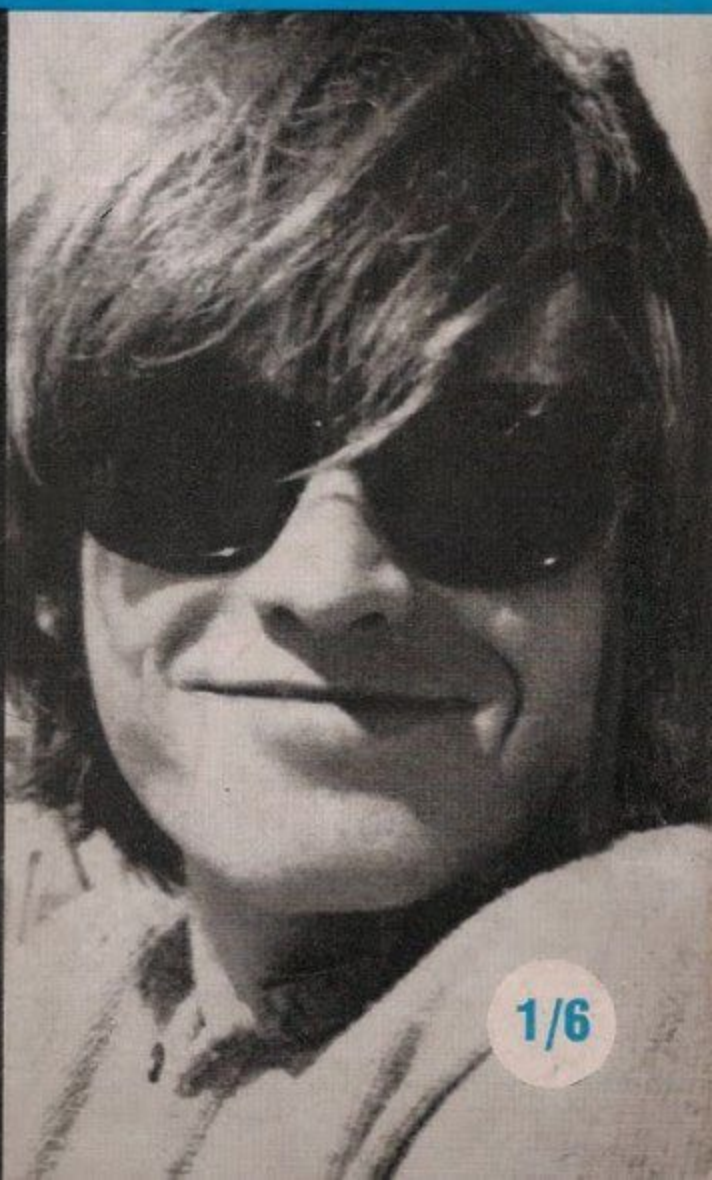


GREAT NEW **THE** COMPETITION
ROLLING STONES No. **12**
MONTHLY **BOOK** 10th MAY 1965



THE **ROLLING STONES** BOOK No. **12**

THE ROLLING STONES BOOK

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

No. 12 MAY, 1965

Edited by BRIAN JONES

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EDITORIAL

Hello!

Travelling around the world all the time like we've been doing for the last year or so has given us a wonderful chance to compare all the different places that we've been to. The amazing thing is that they're not so different! Western Australia's very like California . . . without so many neon lights; and New Zealand is more English than many parts of England!

One really fantastic thing is that there's really no language bar. Not being able to understand what the other person is saying doesn't seem to matter so much when you both appreciate the same sort of music.

The scenes here in Canada and the States are fantastic. It's different from most other countries as the shows usually take place in huge great stadiums—a bit like Wembley Stadium with the roof on!

Many people try to make out that a lot of recording artistes don't care about their fans at all. I can't speak for anyone else, of course, but I can assure you that all the Stones really do appreciate everything that you have done for them. We get tired and fed up at times, naturally—who doesn't?—but, believe me, we don't take anything for granted. We believe that anyone who does is just plain stupid.

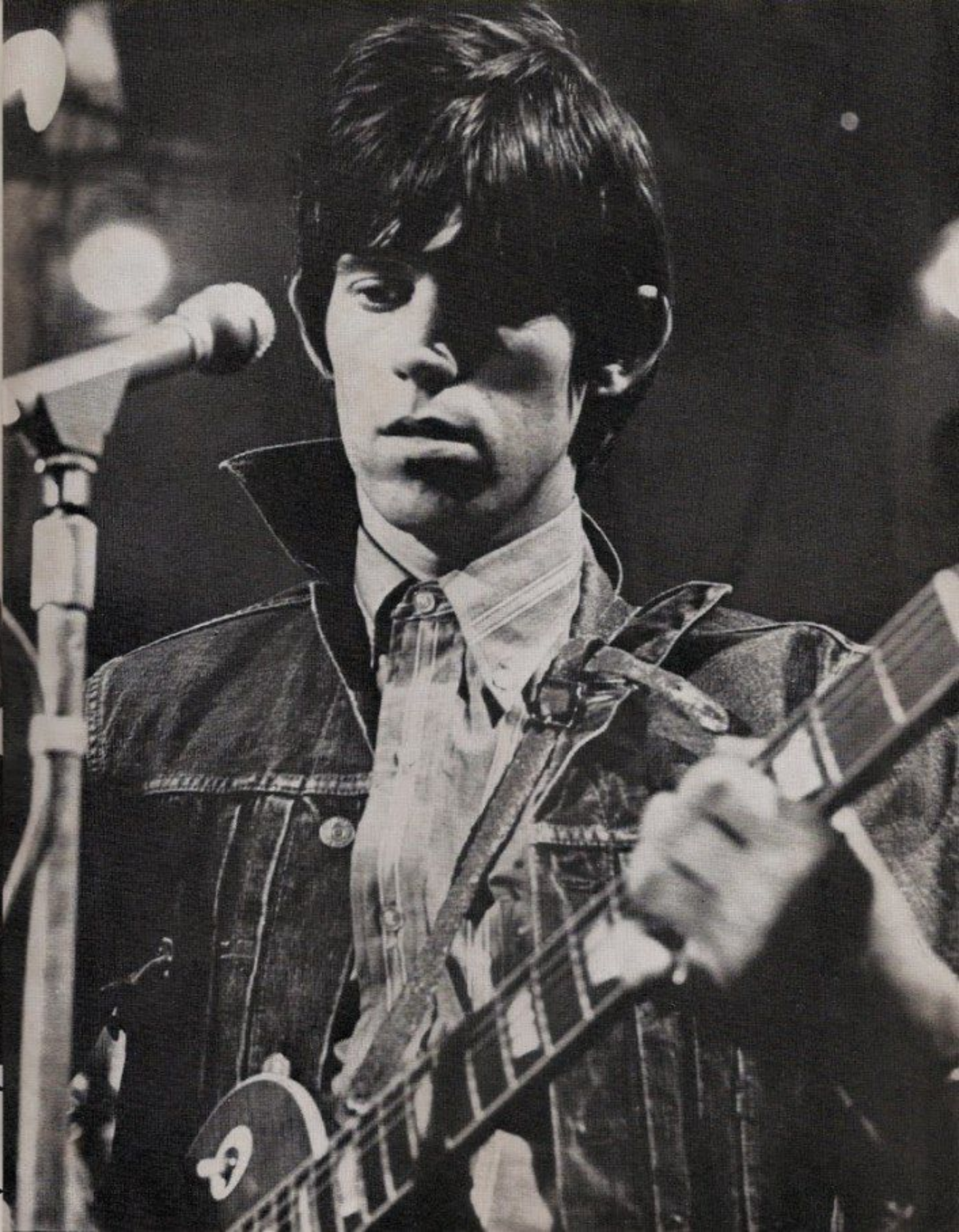
We're going to record several numbers in both Chicago and Hollywood so I hope one of the tracks will be good enough for our next single. Can't give you a release date yet because I don't know it myself.

We're all looking forward to being back very soon.

Brian Jones.
XX



A thoughtful Keith concentrates on his guitar playing in "The Last Time". Note that very striking blue Denim jacket he's wearing.



Rolling Stones

NEWS

WHERE THEY'LL BE

Here are the remaining venues for the Rolling Stones in America.

- May 10 Recording at the Chess Studios, Chicago.
- 11 Fly to Los Angeles.
- 12 Recording at the R.C.A. Studios, Hollywood.
- 13 Recording at the R.C.A. Studios, Hollywood.
- 14 Civic Auditorium, San Francisco.
- 15 Swing Auditorium, San Bernardino.
- 16 Civic Hall, Long Beach.
- 17 Convention Hall, San Diego.
- 18 Holiday on the West Coast.
- 19 Holiday on the West Coast.
- 20 Recording the "Shindig" Show with Jack Good.
- 21 Civic Auditorium, San Jose.
- 22 Radcliff Convention Hall, Fresno.
- 23 Municipal Hall, Sacramento.
- 24 No venue as yet.



A rare pic of Mick in the saddle. The photo was taken during the Stones' recent Scandinavian tour.

Different Routes Back

The Stones plan to split up at the end of their current Stateside tour and travel back to England by independent routes. A lot depends upon the dates which Eric Easton has lined up during the last week in May and the first in June.

NEW E.P.

A new shortie album is scheduled for release by Decca either at the end of May or mid-June. Two of the titles which are almost certain to be included are "I'm Alright" and "Think I'm Moving On".

THANET PRESS MARGATE



Keith and Brian busy buying an L.P. in a Stockholm record store.

RECORDING DATES

As you can see from the list of Stateside venues on page four, the Stones are spending at least three days recording in the States. Andrew Oldham reports that they find the Chess Studios in Chicago are best for the Stones' more way-out R & B numbers, whilst the R.C.A. Studios in Hollywood are best for producing future single discs.

Scottish Tour

Stones' Manager, Eric Easton, has lined up a four-day Scottish tour for the boys from June 16th to 19th. If their last sortee over the border was anything to go by, the boys are in for a fantastic welcome from their Scottish fans, who go for the long-haired Sassenachs in a big way!

This will be followed by a tour of Germany—more details of this next month.



Keith, Brian and Mick walking across the yard of a riding school in Sweden.



Charlie looks as though he's about to start a 100 yards sprint. Actually, he's busy cutting a patch for his bass drum.

CHARLIE STILL DESIGNING

Charlie has a special room in his Central London flat set aside as a studio where he can paint and draw to his heart's content. Latest design is some notepaper and cards for Bill.

Charlie's also sporting an incredible tie these days, which has bright coloured flowers on it. Mix this with his medium-blue suede coat and the sight is certainly striking, Man!

DEFINITELY DECCA

The Stones have now firmly agreed to re-sign with Decca. There was strong competition from two other recording companies to release their future discs, but they finally decided to stay with Decca, which has been a very lucky company for them.

Sales of Stones' discs have increased considerably in most overseas countries whenever the boys have done a tour there, Decca reports.



Letter from America

Hi!

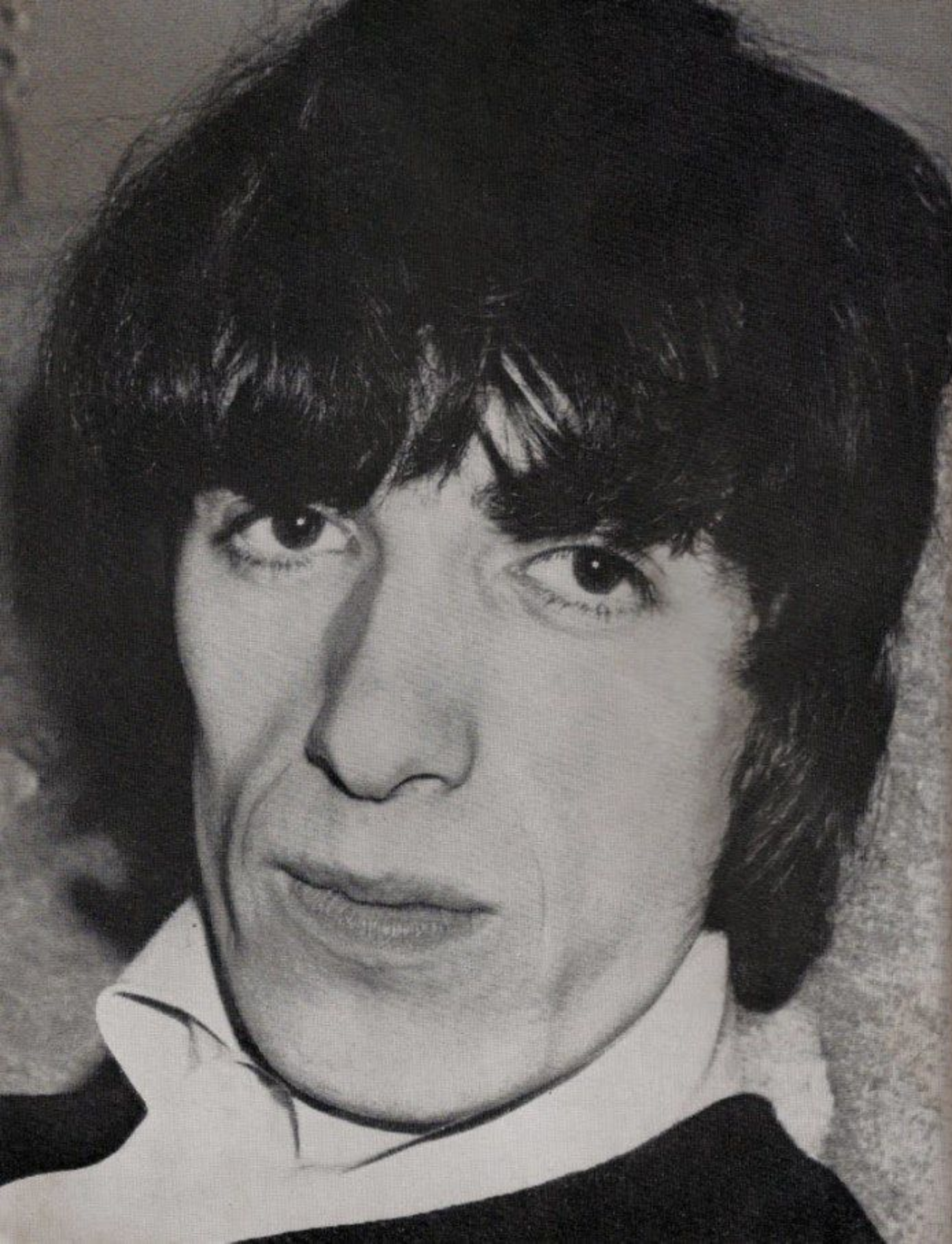
This tour is really great! Every time we go back to the States and Canada the audiences get wilder—and that's saying something after our Spring tour at home. I suppose the really big difference is, that over here, there's usually about four or five times as many people in the audience—you could get two or three Odeons or Gaumonts into one of these American municipal halls or civic centres!


Apart from the shows, tearing in and out of hotels and theatres and all that bit, we've been browsing around the record shops and taking in the night spots whenever we can. They've got hundreds of different record labels in the States, and some of the artistes—people you never hear of back home—are really great. We buy great stacks of discs and then take them back to our hotel to play . . . that's one thing that **MUST** be in every place we stay—a record player! Every so often you get hold of something terrific.


One last thing: some of you were upset by something I said in the March edition about the American R'n'B stars being "Old, black and ugly". Any one who thinks I was out to knock them must be crazy—I've always been one of their biggest admirers. What I was trying to explain was the reason why I thought they would never get a really big following of fans in England. O.K.?


See you all again soon. *Keith*





 (Left) A sleepy-eyed Bill pictured aboard the plane on the way home from their Scandinavian tour.

 (Above) The strong features of Charlie pictured on "Ready, Steady, Go" before the boys left for their Stateside tour.

 (Below) Keith and Brian enjoy a rare spot of Spring sunshine.





Ian Stewart talks about

THE STONE AGE

to Pete Goodman

Any road manager gets a close look at what really goes on back-stage—but Ian is even closer than most... because he's known the boys since the earliest days. In fact, he used to play with the group on organ, piano or maracas.

And this **SIXTH** Rolling Stone has been talking about his job, about his memories. Like to listen in? Yes—then here's the first of a two-part story of how the Stone-rolling Saga has affected their road manager.

Ian, a very competent musician, says his main job now is looking after the equipment. Really, his is a jack-of-all-trades occupation but travelling with all the Stones' costly equipment is the main part. He's also a trouble-shooter, but more of that later. Sometimes he is responsible for hotel bookings and general organisation... "though it depends on whether Mike Dorsey or I have the most time".

How did it all start? Says Ian: "Oh, Brian Jones put an advertisement in the *Jazz News*, saying he wanted to start a rhythm and blues group. There was just Brian and myself and one or two others—honestly, off-hand I can't remember their names. We didn't actually do any shows—it was all rehearsals. At that time, we didn't even think of a name for the group. The Rolling Stones was the first official name we ever had... that was after Mick had shown up. Both Brian and I had known Mick vaguely—he was singing his way round the circuit of tiny little clubs."

But those rehearsals got more and more efficient. The first **REAL** jobs were as an interval group at a club in Ealing, where Alexis Korner's group was the



A typical early dressing room scene with Keith, Charlie and Andrew Oldham gagging around, whilst Mick is busy with some serious conversation with a reporter behind.

main attraction. Nobody earned much money. And the rehearsals went on... mostly at a public house called the Bricklayers' Arms, in Soho. It's been pulled down as a pub now—but one day, Ian thinks, they'll put a plaque outside... "The Rolling Stones started rolling here".

The boys, with sundry "hangers-on", were given a room at the pub to practise their rhythm 'n' blues. There's a difference of opinion about the friendliness of the landlord. The Stones say he was very helpful... Ian says: "Don't

know where that idea started. I can assure you there were some lovely slanging sessions with him about the noise we kicked up."

CHUCK BERRY FAN

"The noise? Well, it was all American material. Like Jimmy Reed and Howlin' Wolf. By the time Keith joined in... well, it was a bit of a mix-up. He was a lot more keen on Chuck Berry. More on a rock 'n' roll kick. Funny thing was that we never had a drummer. Some blokes tried to join in with us, but mostly they didn't have a clue."



"And—I take full credit for getting Charlie Watts to join us eventually. Some of the Stones wanted to bring in a chap with another group. But this bloke wasn't so keen on joining... whereas I knew that Charlie liked the stuff we were trying to do and was quite prepared to come in with us.

"So there was a huge big row. I kept on saying that we'd got to have a good drummer otherwise we'd never get anywhere. In the end, Charlie came in. No, I'm not kidding—I take the credit for that.

"Bill, of course, was the last to join. Let's be honest, he wasn't completely sold on the group in the early days. He was a rocker all right... went for the up-tempo stuff like from Jerry Lee Lewis. And I suppose being married he didn't really want to take any risks about whether we'd succeed or not. Still, he came in—and after a long, long time it looked as if we were set up. Only trouble was whether anybody would ever actually pay us to work."

Which led to further complications for Ian Stewart...

◀ Charlie busy repairing a broken drum skin in Copenhagen.

ONLY PHONE

Ian was the only member of the group on the phone. And that was his extension number at I.C.I., where he was working during the day. At least HE had some money coming in... often had to subsidise the boys out of his earnings. But the Stones' enthusiasm nearly got him the sack...

"What happened was that *Jazz News* printed a story about various R and B groups—and put in their telephone numbers so promoters could contact them. And there was my office number, complete with extension number. Eventually, of course, the I.C.I. people got to know I was bandying their number around in the jazz scene so there was another almighty row. It was useful, though... 'cos I got the telephone call from Gorgio Gomelsky which I passed on to Mick asking if we'd be interested in taking up a resident job at the Station Hotel in Richmond."

There wasn't much travelling in those days. Just a few jobs a week in the London area. It's history, of course, how Andrew Oldham and Eric Easton made the trek to Richmond and signed up the boys. And how it came

to the time to make the first record...

Says Ian: "I wasn't on the 'A' side of that disc. Honestly, I just didn't like 'Come On'. I had mixed feelings about staying with the group anyway. I didn't really know which way they were going, musically. I DID play on the 'B' side, on piano. But they didn't put a mike on the piano so you can hardly hear me. I find if I put the record on full-volume at home and then run into the bathroom I can just about make out my contribution on piano."

PIANO TROUBLE

"Trouble was that I didn't know anything about the pop group scene. It was all a mystery to me. I was told pop groups didn't have pianos. Then there were other problems. Many of the halls we played didn't even have a piano. If they did have one, chances were that it'd be useless. Actually most of the stages were too small to have a piano on, anyway. So it wasn't a matter of ME deciding whether I was going to leave the group or not. Most of the time I just couldn't be fitted in.

Continued on page 19

WRITE A STONE POEM Competition

Readers are invited to compose a poem, not more than eight lines in length, on any subject connected with the Stones... their music, clothes, etc. The prizes will be:

1st-£25 • 2nd-£10 • 3rd-£5

Entries on a postcard (if possible) to: WRITE A POEM COMPETITION, The Rolling Stones Book, 244 Edgware Rd., London W.2, England, to arrive not later than 20th June, 1965

RESULTS WILL BE ANNOUNCED IN No. 14 on sale 10th July



"How am I going to get through this lot?" Brian must be thinking as he lies on a big pile of fan mail at his flat.

Keith and Andy go boating in a rubber tyre in an Australian swimming pool.



ROLLING STONES Pen Pals

(Addresses are in England unless otherwise stated)

- Madeline Coca** (aged 14) 312 Maple Street, Rochester 11, New York 14611, U.S.A., wants p.p. anywhere.
- Valerie Skelton** (aged 14) 28 Lizard Lane, Marsden, South Shields, Co. Durham, wants p.p. anywhere.
- Claude Cordier** (aged 15) 220 1d. Voltaire, Paris Xle, France, wants p.p. in London.
- R. P. McWilliam** (aged 19) 5 Linkway, Edgcombe Park, Crowthorne, Berkshire, wants p.p. in France.
- Joan Kleinmaus** (aged 16) 1691 Westwood Drive, Concord, California 94521, U.S.A., wants p.p. in England.
- Kim Traylor** (aged 15) 3 Royston Mains Avenue, Edinburgh 5, Scotland, wants p.p. in America, Australia or Sweden.
- Randi Scotland** (aged 17) 3321 Neptune Avenue, Oceanside, New York, U.S.A., wants p.p. in Kent or Liverpool, England.
- Nadine Howard** (aged 12) 74 Kenyon Way, Little Hulton, Walkden, Lancs., wants p.p. in America or Canada.
- Erik Larsen** (aged 16) Østre Sandmarksvej 13, Køge, Denmark, wants p.p. in Warwickshire or anywhere in England.
- Pat O'Hanlon** (aged 15) 35 Roseveare Road, Grove Park, London, S.E.12, wants p.p. in England.
- Toby Burton**, 3344 Poplar Street, Oceanside, New York, U.S.A., wants p.p. in Wales, Ireland or London.
- Sally Hembrough** (aged 18) 224a North Street, Ashton Gate, Bristol 3, wants p.p. in America, New Zealand, Australia or Italy.
- Eva Almryd** (aged 15) Annebergsgatan 12B, Malmo S, Sweden, wants p.p. in England.
- Lesley Monk** (aged 15) 21 Fairerd, Glenfield, Leicester, wants p.p. anywhere.
- Elaine Aschettino** (aged 16) 320 Maple Street, Rochester, New York 14611, U.S.A., wants p.p. anywhere.
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- Els Meppelder** (aged 18) Jan Luykenlaan 52, Den Haag, Holland, wants p.p. in London.
- Barbara Morris** (aged 14) 46 Swinbrook Road, North Kensington, London, W.10, wants p.p. anywhere.
- Bonnie Bleier** (aged 13) 213 Dickinson Road, W. Webster, New York 14581, U.S.A., wants p.p. anywhere.

- Ann Noble** (aged 17) 17 Norton Road, Cabus, Garstang, Nr. Preston, Lancs., wants p.p. in America, Australia and Holland.
- Velga Murnieks** (aged 14) Holdsworth Road, Bendigo, Victoria, Australia, wants p.p. in London or surrounding counties.
- Sylvia Pontin** (aged 17) Teign Lawn, Exeter Road, Teignmouth, Devon, wants p.p. anywhere.
- Susan Voll** (aged 16) 112-21 Atlantic Avenue, Richmond Hill, New York, U.S.A., wants p.p. anywhere in the British Isles.
- Sherry Willson** (aged 16) 51 Palmerston Road, East Sheen, London, S.W.14, wants p.p. anywhere.
- Giorgio Galletti**, Via Lamarmora 17, Firenze, Italy, would like a p.p. in England or America.
- Anjela Gwyther** (aged 15) 42 Haroldston Close, Merlins Bridge, Haverfordwest, Pembrokeshire, S. Wales, wants p.p. in Sweden, Australia or France.
- Susan Bailey** (aged 15) 10 Carlos Road, Artarmon, Sydney, Australia, wants p.p. in England, America or Canada.
- John Burrows** (aged 17) 112 Tynedale Crescent, Great Barr, Birmingham 22A, wants p.p. in America.
- Joann Davis** (aged 13) 315 Potereo Avenue, San Francisco, California 94103, U.S.A., wants p.p. in Australia.
- Richard Heywood** (aged 14) 11 Wakefield Gate, King Cross, Halifax, Yorkshire, wants p.p. in America or Australia.
- Abbie Lieb** (aged 15) 4507 Grenoel Road, Greensboro, North Carolina, U.S.A., wants p.p. anywhere.

The STONES Own Paperback



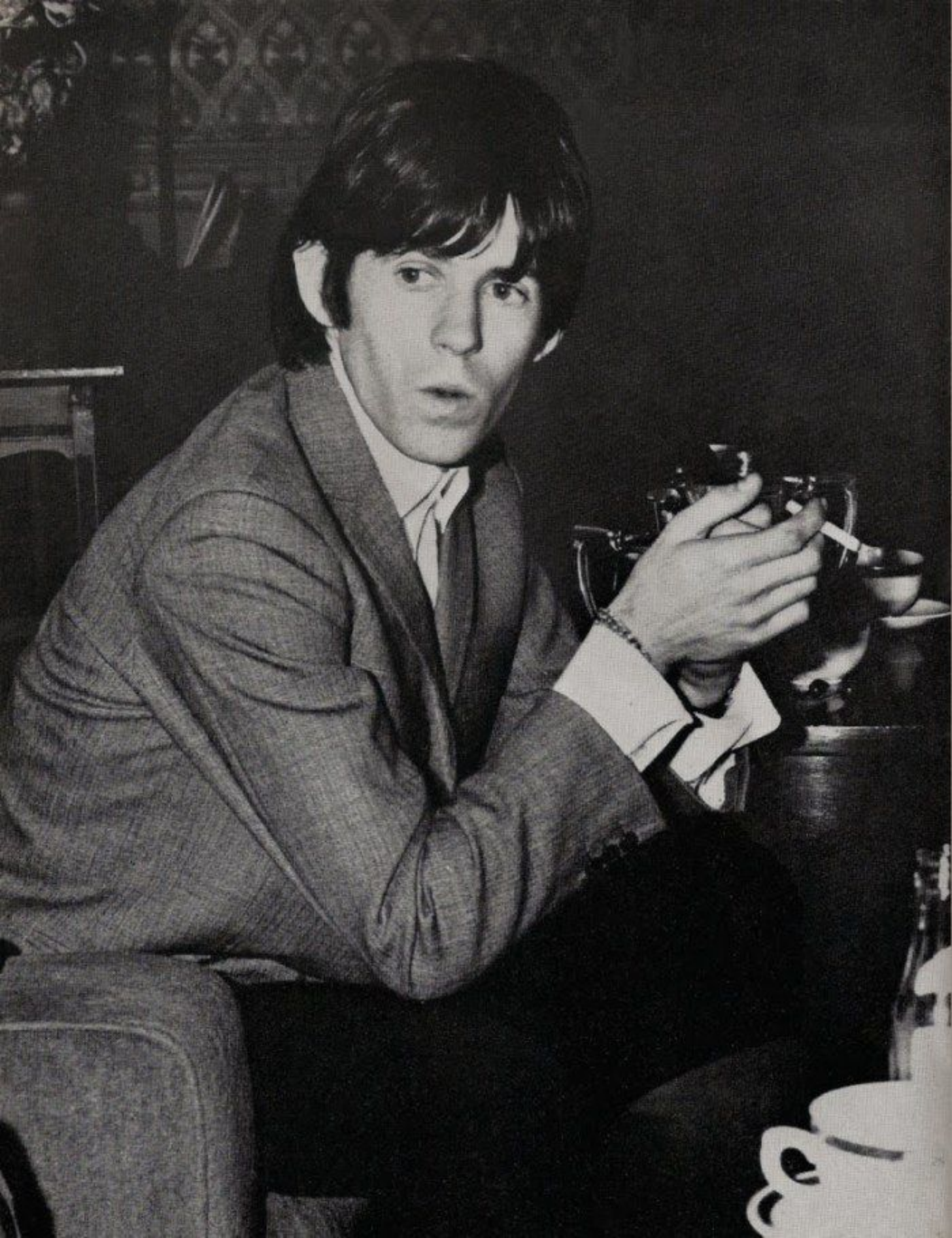
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(Paperback)

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





Continued from page 13

"Another thing was my personal image. I must be the most unphotogenic bloke in the world. If there's a camera around, I run a mile. I mean to say, that's NO GOOD at all for a member of a group going all out for pop popularity, is it?"

Ian noted, too, that the group was griffing up on the Liverpool-type material. Things like "Poison Ivy" were coming into the repertoire. "I didn't like it much. Still, it was a laugh going round with them so I stuck it out. You see, we were involved in two different scenes. Like the dates at Eel Pie Island . . . I was happy doing the rhythm 'n' blues material there. Then we'd nip off to some cruddy ballroom and it all *had* to be a bit more poppy."

WORKING DAY AND NIGHT

"Another thing: right up to the time of the big tour with Bo Diddley, I was still working with I.C.I. That meant working all day, then crashing off for a date through the night. I was getting about two hours sleep a night—no kidding. So eventually, whether there was a piano at the hall or not, I didn't play. I'd rush out and get something to eat and then snatch a couple of hours kip in the van. You see, I'd bought the van. That took all my pennies. So there wasn't anything left for amplifiers for me, or microphones. Result was that I felt I was wasting my time anyway on piano, with no amplification. You couldn't hear me anyway. . . ."

Part of Ian's job now is this "trouble-shooting". "It takes a special technique driving through a couple of thousand fans without causing trouble. Even in the earlier days, we were getting riots. You'd ring the manager of a ballroom and say there'd be a riot. He'd do nothing, just say 'Oh, yeah, we've had pop groups here before.' Result would be a riot, of course.

They just wouldn't lay on anything extra in the way of safety precautions."

TORN TO PIECES

"Like at Birkenhead on a first visit there. The boys did just two numbers then had to run for their lives. Honestly, it can be very frightening. They'd have been torn to pieces. At one place, Fans were fainting like flies. They'd let in too many . . . just to make a wee fortune on the date. It's ridiculous. It's fantastic there wasn't more serious trouble. It happened that way the first time at Glasgow, too. Still, I'll go back to that question a bit later on. . . ."

Of all people involved, Ian has been able to observe the Stones at close range during all the days from poverty to stardom. So he's always being asked: "Have they changed much?" He thinks long about this subject before saying anything. Finally. . . .

"Some people say they find them unfriendly and flashy. I suppose they can be when they feel like it. But I don't think there's been much change at all. Certainly if there's any unpleasantness, they can give every bit as good as they get. Maybe if I hadn't met them for a couple of years, instead of seeing them all the time, perhaps I'd feel differently."

NO ORDERING AROUND

"As far as working with them is concerned, well I know exactly what has got to be done. So it's a perfectly simple arrangement. If it was an ordinary employer-employee relationship, then I'd be working for the office and they'd tell me what to do. I wouldn't like that. I've seen some groups ordering around their road managers. It just wouldn't suit me.

"I've never had a row with them as a group. With certain individuals, yes. But it soon blows over.

"One thing is that they never do anything without taking the trouble to get everybody in on it. I suppose Charlie doesn't really have much to say. Usually it's Mick and Keith, along with Andy and Eric, who work out all the little schemes, but the others are always brought right in all the time. Nobody can take liberties with them. You think they're being all quiet and playing it cool . . . but they're keeping tabs on everything that's happening.

"The hardest part for me is doing this bodyguard bit. You've got to be a bit tough sometimes. . . . I suppose you get hardened to it after a time. As far as the boys are concerned, you've got to realize that they do have to work very hard. They wouldn't be human if sometimes they didn't crack a little. They're kind of on show all the time."

Next month, we'll hear from Ian Stewart how the Stones react backstage. And there'll be a few barbs aimed at helping you fans understand some of the problems. Plus a few enlightening facts about what the Stones are REALLY like when the spotlight is off them. Including: how to get a Rolling Stone out of bed for an early morning call!

If you have been unable to obtain a copy of Charlie's book

Ode to a
highflying
Bird.

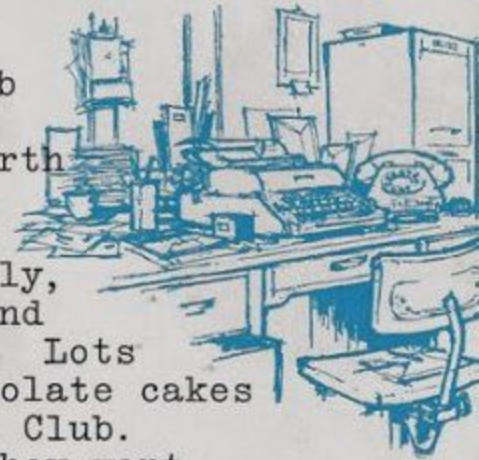
YOU CAN GET IT DIRECT from:
BEAT PUBLICATIONS LTD.
244 Edgware Rd, London, W.2.
(7/6 inc. Postage & Packing)



THE OFFICIAL ROLLING STONES FAN CLUB

Hi there!

Things were quite mad at the Fan Club right up to the time the boys flew off to Canada at the start of their North American tour. The Stones kept coming in for three main reasons. Firstly to read mail and open presents; secondly, to sign autographs and write replies and thirdly . . . to eat their apple pies! Lots of fans have been making pies and chocolate cakes for them and sending them into the Fan Club. And now, every time the boys come up they want to know where their apple pies and cakes are, so I want all you cooks to know you haven't been wasting your time! But, please don't send any more while they are away, otherwise they'll be mouldy by the time they get round to eating them!



The boys have been sending lots of cards from the towns and cities they've been visiting on their Stateside tour. I love getting post from them and they always manage to think up some unusual remarks to stick on the back. They even remembered my birthday on May 4th. Thanks, boys.

The new glossy, real photos of the Stones are now ready. They measure 10" x 8" and you can either order a group shot of all the boys or individual poses of each one as you wish. The price is 3/- each. Don't forget to let me know which Stone you would like to autograph your picture. Each of the boys signed several hundred before he went away so you won't have to wait until they come back.

Lots of luck and don't forget to put your order in for the Stones' new E.P. as soon as you hear the release date.

Yours,

Annabelle Smith

1, Little Argyll Street, London, W.1. Secretary: ANNABELLE SMITH



RD DISC ON THE STONES SPECIAL 180,000 advance for Stones EP ongr
anks tones THE STONES' STORY TH RO S
OLLING STONES STONES ALMOST THERE Stones

We'd left the Stones glowing with pride at having at least "nibbled" at the popularity polls organised by the New Musical Express. Just a few months' progress and they were already being boosted in the same company as the high-riding Beatles and Dave Clark Five.

Chapter Thirty-four

Mick gets angry about being called a "copyist".

And in moved the copyists. As we hinted earlier, this business of copying made the five Stone-rollers hopping mad. I sat in on a late-night session of chat and Cokes with them. They'd been reading an article in which the writer stressed that the Stones weren't exactly original because there were other "hairy and scruffy" groups already operating in different parts of the country... hinting that the Beatles had set the whole thing off.

Mick Jagger was particularly infuriated. He said: "If this is part of the business of becoming famous, I'm not struck on it. We've based our own music on fairly obscure American artists. Not to copy them... but simply to draw from them an approach and a few ideas on material.

"We've not copied anybody in Britain. After all, we've not spent our evenings rushing around seeing all the touring package shows—because we don't like the usual run of pop music. These other groups who are trying to ape us are cutting their own throats. They see pictures of us, know that we've had a couple of records

Nobody can play those maracas like our Mick. Pity he's hiding Keith's face, though.

[Continued from previous issue going... so they think they can climb on the same band-wagon."

Brian Jones had a minor vocal explosion, too. "It's O.K. saying we shouldn't complain. It's O.K. saying that the Shadows had lots of copyists over their little dance steps and so on—lots of guitarists wearing heavy glasses like Hank Marvin. But where do they think it'll get them?

"The whole point is that we didn't grow our hair long just to be different or as a gimmick. We let it get long simply because that's the way we like it. These other people who let their hair get long deliberately just to be a bit like us... well, they're just being stupid. Defeats the whole purpose. Personally, I feel dead sorry for people who can't find something different for themselves."

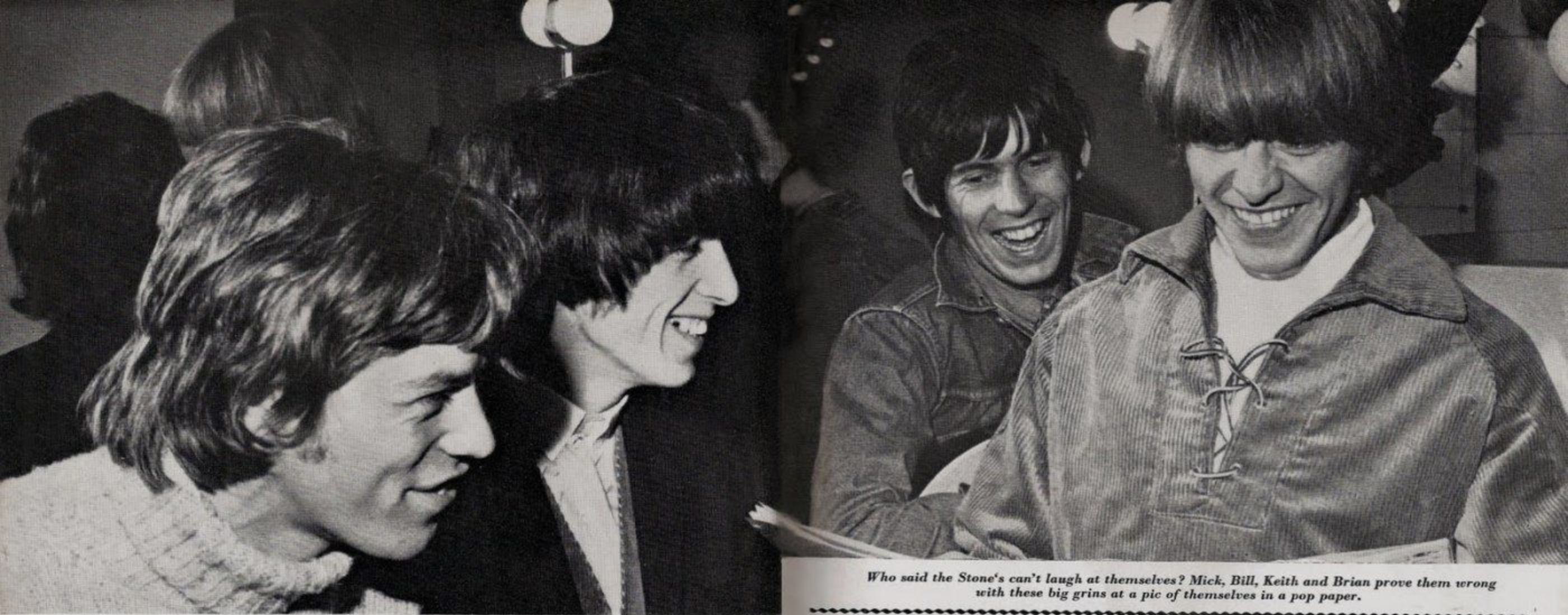
And Charlie chimed in, momentarily, with: "Personally, I feel like thumping them..." It was quite a violent meeting. And the bit that hurt the boys most was the theory that it was THEM who copied other groups. They'd made a fetish of their desire to go their own original way... whether it proved commercial or not.

Chapter Thirty-five

The Stones find money and hostility.

Despite the two single successes, and the EP, the Stones were only just starting to feel any financial benefit. Record royalties take a while to arrive. Sometimes months go by before a hit-maker's bank balance feels the benefit. But they were doing more and more well-paid jobs on the one-nighter circuit.

And they were finding out another of the hazards of fame. When they were totally unknown, they found they could wander round London attracting little attention. Sure the hair was long; sure the clothes were hardly immaculate. But they sort of blended into the overall



Who said the Stone's can't laugh at themselves? Mick, Bill, Keith and Brian prove them wrong with these big grins at a pic of themselves in a pop paper.

picture of London life. Nobody insulted them. Nobody yelled at them.

But when their picture started appearing in the papers, daily ones as well as the trade publications, the Stones had to face open hostility. I walked with them in Soho, heard the coarse insults. I noted the hard stares from City businessmen—who, the boys decided, didn't look so hot in their tilted bowler hats, striped trousers . . . toting the inevitable tightly furled umbrella.

Brian felt very strongly about these criticisms. He said: "The older ones are the ones who should set the example. Haven't they ever heard of tolerance?"

Said Keith: "People seem to think that because we've got long hair it's all right to have a go at us. Still, we've got the satisfaction of

knowing that we're earning the money. It's only a matter of snobbery. So long as we just grin back and don't get drawn into arguments, it won't do us any harm."

They developed, in fact, a stony-faced stare. They learned to switch it on as if someone had pressed a button controlling the facial expressions of all five Stones. In extreme cases of insult, they learned to put on a rolling-eyed, squashed-nose expression calculated to strike terror into the hearts of argumentative bartenders or head waiters.

Chapter Thirty-six

Business cares and finding a follow-up disc.

Eric Easton, on the business side, and Andrew Oldham on the "rush-round-and-tell-the-world"

side, were making sure the Stones weren't pushed too far, too fast. Said Eric, in a contemplative mood when for a moment his telephone wasn't ringing: "These boys are so different that it would be a shame to wreck their chances by too much exposure. They're building the right way. No number one hit early on—that's often a mistake, surprisingly enough, because it's so darned hard to live up to."

But the Stones did have one problem. That was finding a suitable follow-up disc to the Beatle song "I Wanna Be Your Man". They played through stacks of little-known American records. Quite a few numbers looked good enough, but the boys were looking for something that had them all absolutely enthusiastic about its chances. Andrew Oldham was highly involved in all this searching . . . he'd moved into a flat with Mick and Keith and was collabor-

ating on their song-writing efforts in his spare time.

The actual choice for the follow-up was, of course, "Not Fade Away", which had previously been associated with Buddy Holly and the Crickets . . . a group which was "O.K." with the Stones. It was a track on an LP. First time it was played there wasn't much reaction. But afterwards, the melody stuck in Keith's mind and he toyed through the song again on his twelve-string guitar.

Andrew first saw its potential. The boys agreed right away . . . with sundry sighs of relief. It had been a long and dragging search. There was too much at stake to run any risk of making the wrong decision.

They immediately arranged a session. This was in the Regent Sound Studio in Denmark Street . . . alias "Tin Pan Alley". And they had a

very welcome visitor . . . a new friend of Andrew Oldham. This was Phil Spector, the way-out individualist who'd made his name, but fast, as the recording manager for the Ronettes and the Crystals. Remember, the Stones had toured with the Ronettes and been filled with pro-Phil propaganda.

Phil had long hair, too. A short man, given to wearing the most way-out clothes . . . clothes that made some of the Stone creations look as sober as a Savile Row suiting. The Stones respected his opinions. They admired his tremendous knowledge of the music scene and peppered him with questions about the situation in America.

In fact, there was more chat than usual before the boys actually got started on the recording session. Andrew was in charge, but he knew there was no point acting the sergeant-major. He said: "You can't TELL the Stones to record. You just hang on until they get in the mood!"

Chapter Thirty-seven

Phil Spector helps to sort things out.

This was one way-out session in every possible way. "Not Fade Away" settled down right from the start, but the rehearsals were confusing because too many different ideas were being kicked in. No taping for the first hour—mainly because the boys were taking the song too fast to fit in with the lyrics. Phil agreed with Andrew that it should be slowed down. Weight of opinion against Messrs. Mick and Keith and Brian (principally), they slowed it down . . . did a "take" and the whole thing turned out fine. Their sound was aided and abetted by some maraca-whacking by Mr. Spector himself.

Phil took up another half-hour by impressing on the boys how big he felt they'd be if they cared to visit the States. "We got nothing like you boys," he said with a look of wonderment. "You'd have a ball if you cared to come back to my country."

Previously, world travel hadn't seemed very important to the Stones. They were happy enough just working in their own country and they hadn't yet got even remotely bored with all the travelling and the panics of one-nighters. But they did admit that there were many things they'd like to do in the States. Like spend hours listening to some of their own favourites. Stars they'd heard only on records.

Suddenly Charlie remembered that the boys, in the midst of all the chatter and the hastily-swigged liquid refreshment, had actually forgotten about the "B" side. One of the boys wondered if it would be all right, just as a gimmick, to leave the other side blank. They felt they'd done enough work for the evening. But, as I was saying, the Stones didn't particularly like being disciplined in the recording studio. Or anywhere else, for that matter.

The "B" side turned out to be "Little By Little" and it was written in a great hurry by Phil Spector in collaboration with Mick Jagger. It really was a composition in sprint time. A basic idea was kicked around there and then—the boys working out their own guitar figures. And the lyrics were still being completed at the time the first few takes were put in the can.

The appearance of Phil Spector there was enough to start some more tongues wagging. This time, the critics said he'd been officially called in to help the session along . . . to put in his experience to help get a fuller sound going. Maybe this was understandable, but it was also completely untrue.

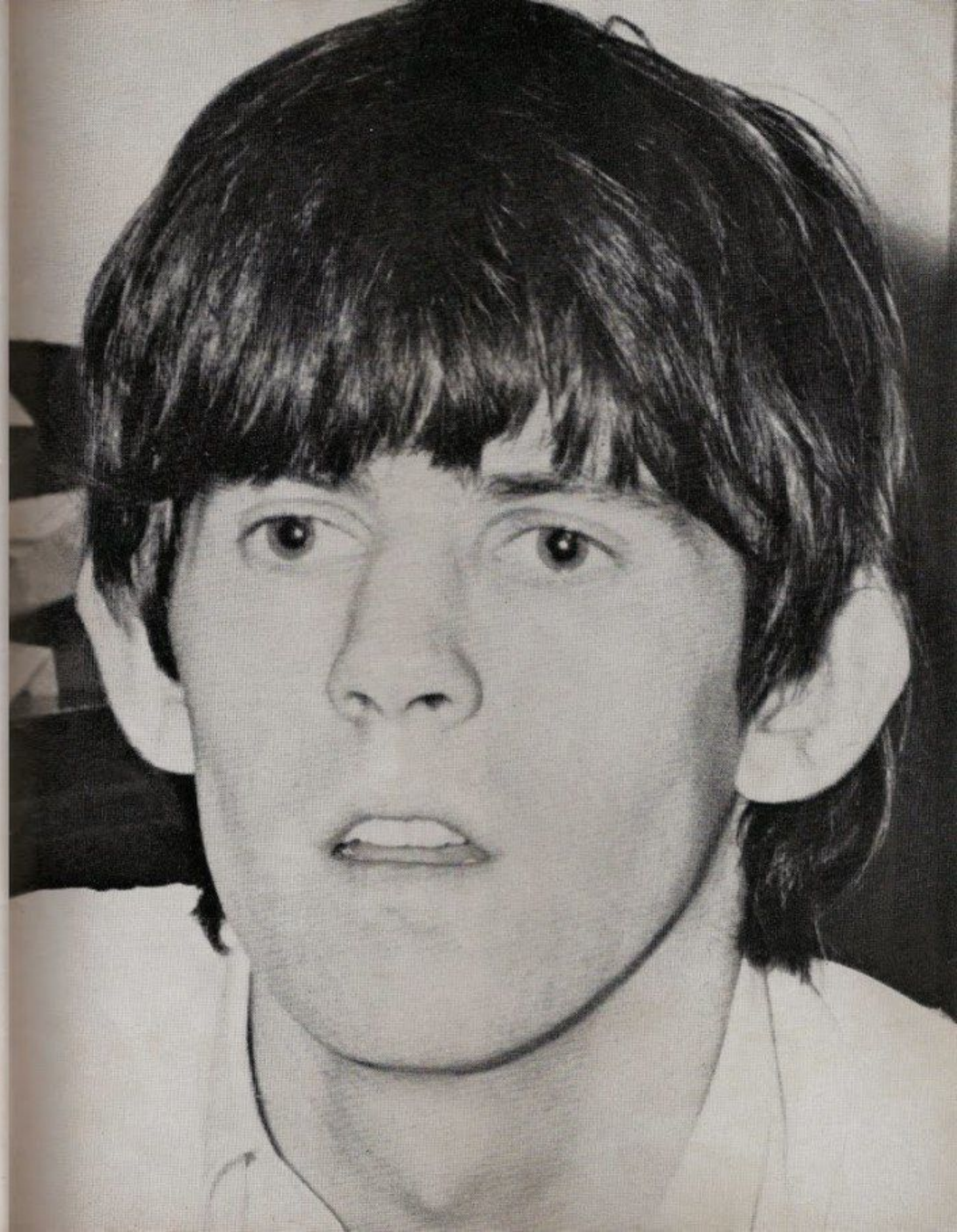
Chapter Thirty-eight

They think about recording in America.

Eric Easton had handled the "I Wanna Be Your Man" session and those for the EP. For the rest, it was the intuitive recording technique of Andrew Oldham. He admitted, cheerfully, that he didn't know much about the actual technicalities, but he said that he was sure he knew exactly what the disc-buyers were looking for. To be honest, Phil Spector himself positively insisted on being in the background. "I'm here just as a visitor," he said. "Maybe I'll kick in an idea like anybody else. But it isn't my session."

What did happen, though, was that Phil jet-planned back to the States and immediately spread the word about the Stones. He also left them with a few thoughts about getting themselves improved equipment. He said: "I think it could be that American studios will suit the Stones' sound much better than the ones here in London." That was something else soon to be proved completely true.

Next Month: Why the Stones felt that just about everybody in show business was offering them UNwanted advice.





ANSWERED THIS MONTH BY BRIAN

GOT AUTOGRAPH

Dear "Stones",

I've always known you appreciate your fans but I never knew how much until a few weeks ago. You see last October I wrote Mick and Keith a letter, asking for the Stones' autographs. Well, not only did I get your autographs, but also a very nice letter from Keith. I was quite amazed (and thrilled!) to think that Keith took the trouble to write to someone he doesn't even know, when all I asked for were your autographs. I'm sure that many Stones fans must also have had actual letters from you wonderful boys and I should just like to say one thing — THANK YOU!

Much love, Susan Tunmer.

WHO ARE NANKER & PHELGE?

Dear "Stones",

I thought I'd just drop a line to you . . . could you put me right on one thing, if I'm wrong? That is . . . Mick, are you "Phelge" and Keith, are you "Nanker"? Also, why do you sometimes use Jagger, Richard(s) and then at other times use Nanker, Phelge for your compositions? Any reason? Please tell me, I'm dying with curiosity!!! Also, I rate "Blue Turns to Grey" as one of your best compositions . . . If it's plugged a bit more it's sure to hit high in the charts.

A word to Brian . . . thanks a lot for coming out of "Lord John" in Carnaby Street and chatting to me . . . I really did appreciate it. I had tons of things I wanted to ask you about America and Australia but I was so overcome by suddenly spotting you it all flew out of my head! I'll try'n keep it all in there next time! Thanks again for your letter . . . I really appreciate that, too.

So relieved that you're O.K. after your electric shocks. It must've been terrible. So long for now, lots of love,

Clare.

Brian answers: Mick used to be Phelge and Keith Nanker. But nowadays they both write under their own names. Whenever a song has Nanker Phelge as the writers now it means that all the Stones had a hand in writing it.

ROMFORD PERFORMANCE

Dear Brian,

I'm very sorry that I couldn't send you an Easter Egg, but my mum said that it was a waste of money (Cheek!!) and that I should save it to buy something sensible!

I think both your performances at Romford were great! Especially the one in March when I was lucky to be near the front. The boy behind me was very kind to pick me up every time you looked near to me.

Your record "The Last Time" is the greatest yet! (It must be because my mother likes it!)

All my love, For ever and ever,
Gillian Gladwin.

PALLADIUM OFFER

Dear "Stones",

I've just read that you have had an offer to appear on the Palladium. How about that, then?

Not so long ago they were saying that you would never be on that show because you were "too scruffy". (They must be mad.) Times certainly do change, don't they?

I don't know if you want to be on the Palladium or not, but if you do I hope you get another chance very soon.

Love Judith.

Brian answers: It doesn't really matter to us where we appear Judith. We're interested in the audience—not the place.

156 REPLIES

1117 Napoli Drive,
Pacific Palisades,
Calif. 90272, U.S.A.

Dear Whoever,

My name is Celeste Halpern (I've known that for years now) and my name was in the February issue of the Stones Book (Brian's great in '68!) (?). Anyway, I wish you'd publish something to all the 156 people who so kindly wrote that I just can't be penpals with half of England! I chose a few of the first, but the letters are still coming. I've figured out that if I sent a postcard to everyone else who I can't write to it would cost me EXACTLY (precision's my motto) \$15.95 . . . the price of about three Stone performances by the way!

I'm really very sorry I can't write to them all, their letters were very nice and all. So I'm hoping and prayin' you'll help me out, 'cos I'd hate to have all those people think nasty thoughts 'bout me.

Give my love to the Stones; every non-Stone fan round where I live really digs their music, but that's as far as it goes. C'est la vie . . . (what culture?).

Anyway, I hope you'll help me out.

Love,

Celeste Halpern.

Brian answers: I'm printing your full name and address Celeste so that anyone who hasn't got a reply knows why!

WINNER OF COMPETITION

Dear Editor,

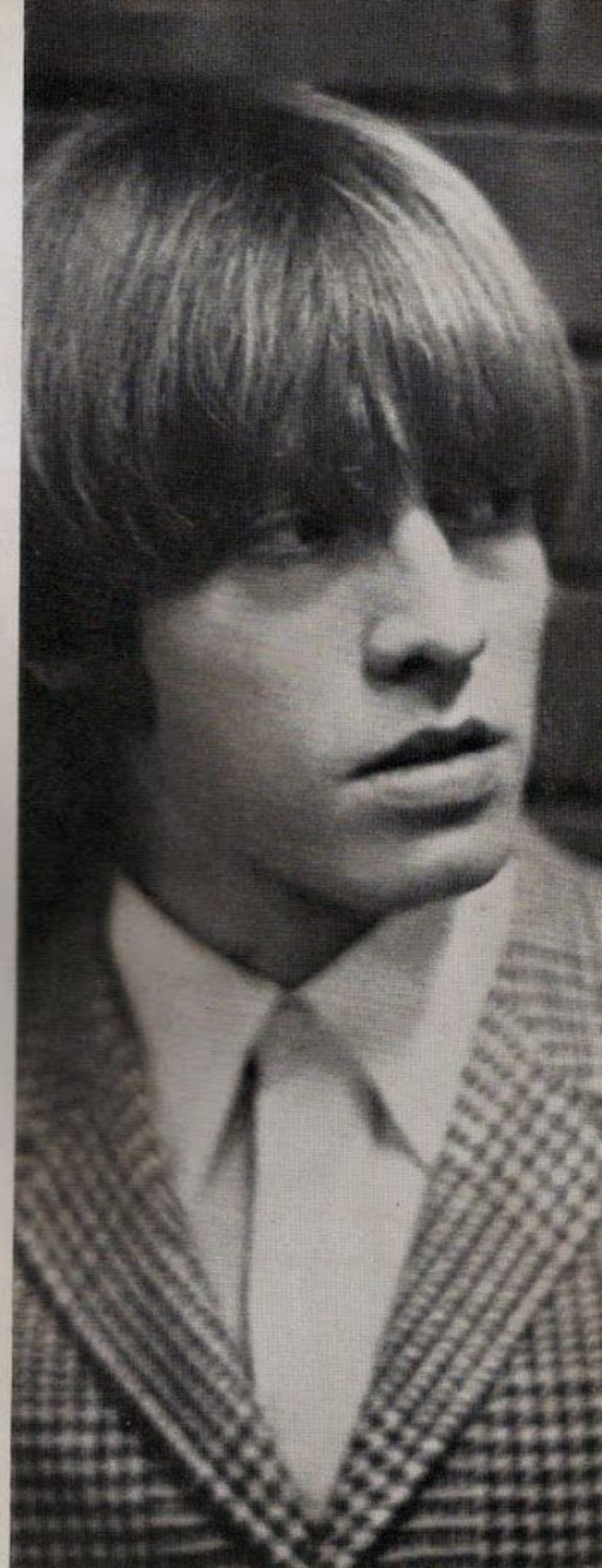
First of all I must say, how glad I was to win the "Draw a Stone" competition, I can truly say that it was a real surprise, I never thought I would win. I received the money yesterday morning and was, of course, very thankful for that, too.

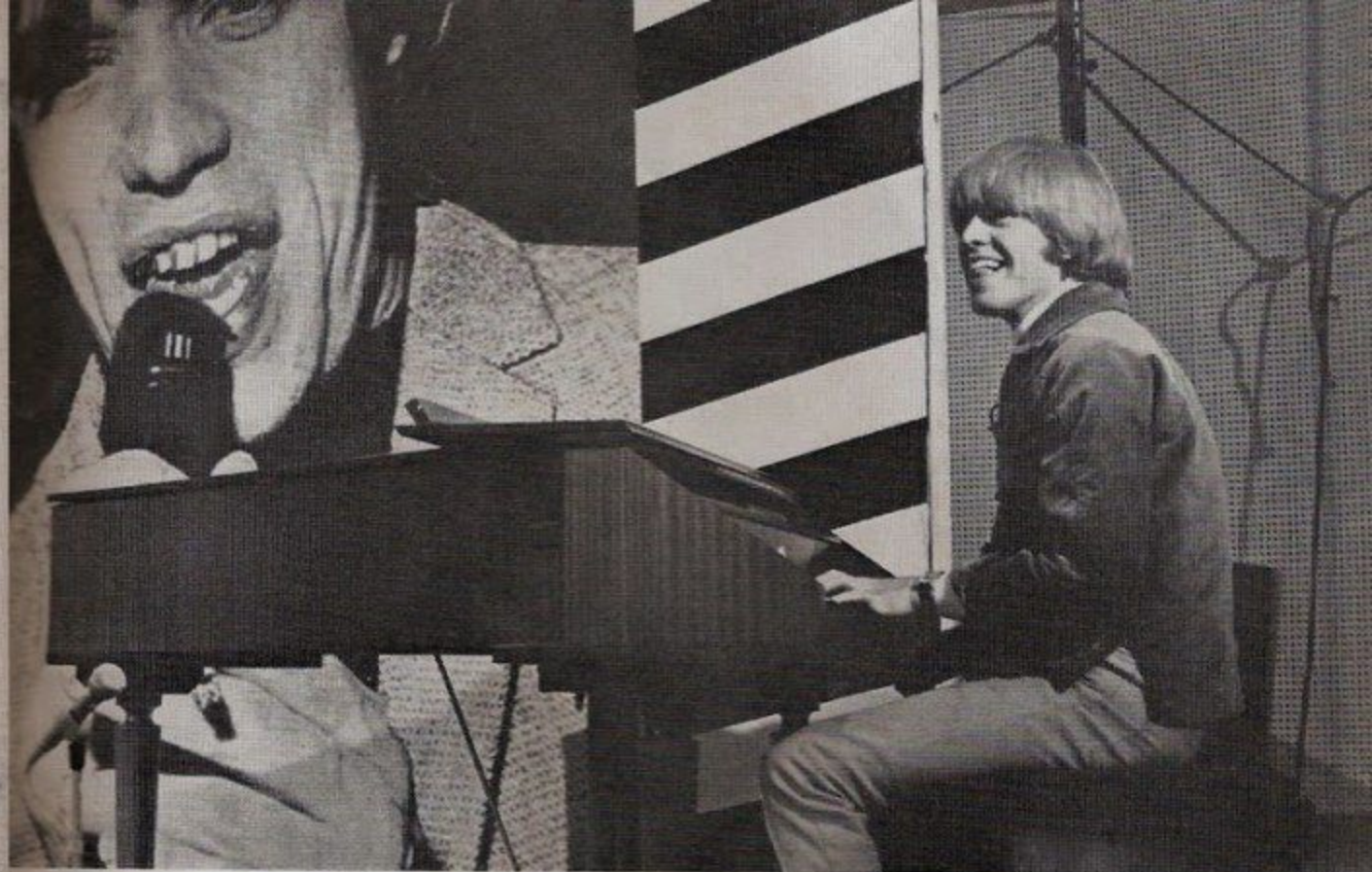
Just as a matter of interest, I wondered if the Stones had seen my picture.

Once again, thank you very much indeed for the £25.

Yours sincerely,
Ann R. Kirsop.

Brian answers: Yes, of course we've seen it, Ann. Very good it was, too. You deserved to win.





Brian becomes a keyboard player for a short while during a rehearsal for "Ready, Steady, Go".

The **ROLLING STONES** Book No. 13

will be published on **JUNE 10th**

*Don't forget to order your copy **NOW***

Well, here's that pic of Mick in a bathing suit that you've all been asking for. The photo was taken on an Australian beach and shows Mick busy covering himself with sun tan lotion to save him from getting burnt under that hot Australian sun.