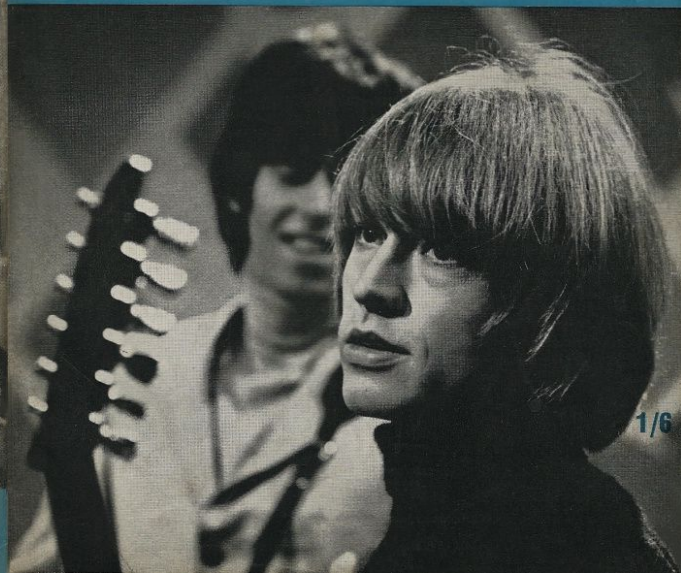




**THE**  
**ROLLING**  
**STONES** **No. 14**  
**MONTHLY BOOK** 10th JULY 1965



**THE ROLLING STONES BOOK No. 14**

# THE ROLLING STONES BOOK

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

No. 14 JULY, 1965

Edited by BILL WYMAN

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## EDITORIAL

Hello!

We have certainly visited some odd places during the past year.

On our last Stateside trip we went into one of those ghost towns you see in the Westerns. It was completely deserted apart from a prospector-type bloke—a white haired old boy who took one look at us and grabbed his shotgun.

"Are you the only person in this town?" we asked.

"Who's asking?" he replied.

"We just want to know"

"Just keep-a-movin' boys" he said, and proceeded to chase us out of town brandishing his shotgun.

You don't believe me? Well it actually happened.

Just to show you how we get around, a few weeks later we were spending three days on a sailing vessel during the middle of our Scandinavian tour. This was just the job for Keith and I, because we would both like to cruise around the world, stopping off at various countries.

I am also very keen on South America and I'd love to visit those thousands of mysterious Pacific Islands.

But that's a long way off, although I did manage to spend a few days in the New Forest in June before our Scottish tour.

What about the rest?

Well Brian is mad on Australia and says he would like to get there driving a truck with a caravan on the back.

Charlie has a leaning toward the States, I suppose, if only because it's there that he finds all his civil war guns and equipment. His collection has grown so fast that he could start a war in his flat.

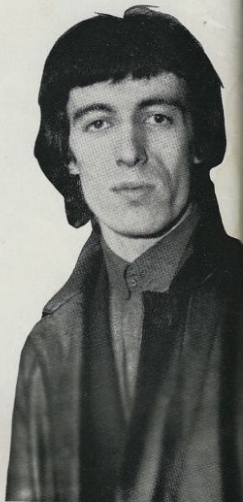
And Mick? He's just happy doing what he's doing at the moment and he's content with good old England.

*Bill Wyman*

P.S. I hope Madeleine Fry of Bristol is reading this issue.

She is the girl who has kept me supplied with packets of chewing gum every week for some time now, and I would like to thank her for all the trouble she has gone to.

By the way, this is NOT a hint for more. On the contrary, I have got enough for months and months ahead.



Mick in action with his maracas



# Rolling Stones

## NEWS

### 'SATISFACTION' RELEASE

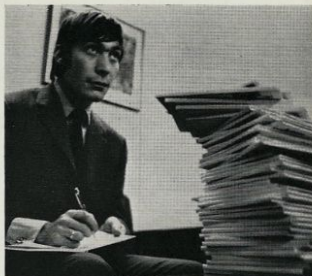
Due to the success of their 'live' E.P. The Stones' next single won't be released until late August. The boys will introduce the new single, which roared up the American Hit Parade to the No. 1 spot in just four short weeks, by appearing on 'Ready Steady Goes Live', 'Thank Your Lucky Stars' and 'Top of the Pops'.

### Stones starting to roll in Japan

Rumiko Hoshika, the pretty 24 year old chief editor of Japan's leading music magazine, "MusicLife", visited England in June to meet all our top recording artists.

She had a long chat with Brian Jones and told him that the Stones' records were just starting to sell in a big way in Japan.

She took a copy of the Stones' paperback and said that she hoped that they would be publishing it in Japan very shortly.



Charlie autographing a pile of "Ode To A Highflying Bird" books in Stockholm.

### JULY DATES

Manager Eric Easton has lined up several new dates for the boys now that the start of their film has been delayed for a further couple of months. On July 16 they will be at the Odeon, Exeter, on July 17 at the Guildhall, Portsmouth, on the 18th at the Gaumont, Brighton,

and on the 25th at Great Yarmouth.

High spot for all London Stones' fans will be a special Palladium show on August 1. There will be two performances at 5.30 and 8 o'clock. Ticket prices are:—7/6, 10/6, 12/6 and 15/-.



Mick, Charlie, Keith and Bill with two fans who ran away from home just to meet them and finally succeeded in doing so when the boys appeared on "Top Of The Pops" at the B.B.C.'s Manchester Studios.



Brian and Bill pictured having a quick "cuppa" in the departure lounge at London Airport.

### AUTUMN TOUR

Here are the tentative venues for the Stones' forthcoming Autumn tour of England:—

September 24 London (theatre not known yet), 25th Gaumont, Southampton; 26th Colston Hall, Bristol; 27th Odeon, Cheltenham; 28th Capitol, Cardiff; 29th Granada, Shrewsbury; 30th Gaumont, Hanley.

October 1st ABC, Chester; 2nd ABC, Wigan; 3rd Odeon, Manchester; 4th Gaumont, Bradford; 5th ABC, Carlisle; 6th Odeon, Glasgow; 7th City Hall, Newcastle; 8th ABC, Stockton-on-Tees; 9th Odeon, Leeds; 10th Empire, Liverpool; 11th Odeon, Sheffield; 13th De Montfort Hall, Leicester; 14th Odeon, Birmingham; 15th ABC, Cambridge; 16th Odeon, Southend; 17th Granada, Tooting (London).

### NEXT STATESIDE TRIP

The Rolling Stones are now reckoned to be the hottest group in the United States following the fantastic success of "Satisfaction". Eric Easton has been besieged with offers from American promoters who now realise only too well the great attraction of the boys. Eric says, however, that they won't be starting another U.S. tour until they have completed their British series of one-nighters in the Autumn. American airport guards have been warned that October 29th will probably be the day that The Rolling Stones will fly into the States for their Stateside tour.

### DANISH CLUB

We did not include the Danish Club in the list of official Rolling Stones overseas fan clubs we printed last month. The address is: Preben Schultz

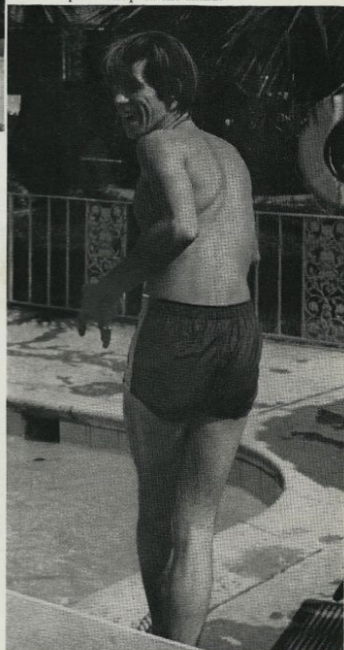
H.C. Ø Rstedvej  
52A, 11, Copenhagen 5.

There is also a branch secretary:

P. E. R. Otto Christensen  
Bagger, Ersvæl, 10  
Frederiksværk.

### KARATE EXPERTS

Stones' Road Manager, Mike Dorsey, has been teaching the Stones the basic rudiments of Karate—a form of attacking Judo which comes from Japan. All the boys now state that they can break various thicknesses of wood and stone with one quick chop of the hand.



Keith just about to dive into a swimming pool on their last Stateside trip.

Next page: (right) Keith and Mick laughing at London Airport's newest porter Charlie Watts.





# Write a STONE POEM

# Competition Winners

## 1st PRIZE

Big, strong, hair long,  
Mod gear, voices clear,  
Girls dream, some scream,  
Autographs, blocked paths,  
Torn clothes, squashed toes,  
One night stands, talented hands,  
Strumming guitars, fast cars,  
No moans, love The Stones.

Miss Julie Byers,  
Flat 2,  
5 Eversfield Place,  
St. Leonards O/s,  
Sussex

## 2nd PRIZE

Brenda Packwood, P.O. Box 6511, Johannesburg, South Africa

Cadged pints of bitter in a bar; raised to the lips by weary hand,  
A raw cold room, the lack of food, the dreaming of a promised land.  
A long hard tramp from place to place across the city's contemptuous face.  
But nothing daunted, still there burned the spark of hope, that soon had turned  
To steady flame and roaring blaze that lit, shall now remain always!  
What're you do, where're you be; at work, at play, or in your homes  
Raise high your glass to R & B and toast the kings: The Rolling Stones.

## 3rd PRIZE

Patti, 43 Grange Park Road, Blackley, MANCHESTER 9

"Good evening I'm the comper for tonight's fantastic show,  
So just sit down and hold your tongues, or else you'll have to go,  
Here, who threw that ice cream, its trickling down my throat,  
Hey you! swinging on the lamp, stop acting like a goat,  
You standing on the grand piano, I dare you to come here,  
If you'd take your foot out of my face I'd thump you round the ear,  
There's only one thing for it, before you break my bones,  
I'll have to introduce the boys, the fabulous ROLLING STONES."

## Here are just a few of the many other excellent entries

'Twas sixty three we heard it first,  
Then far and wide, the sound did burst,  
The magic spread from town to town,  
And parents, then, began to frown.  
But, drumming, humming boys,  
Remember this, we love your noise,  
And don't care if they make this fuss,  
Just save your talent all for us.

Lots of love to the Stones,  
Krysia Post,  
17 Vale Gdns., Woodford Green, Essex.

A PORTRAIT  
A sweatshirt, a suede jacket,  
Hip-line pants, nice and tight.  
Sexiness singing into a mike,  
Dancing across a stage.  
A soul-searing feeling for blues; wailing  
Into a harmonica, shaking  
Four maracas. A live wire of  
Unleashed energy.

Lorraine Hom,  
41 Poplar Street, W. Hamp., NY, U.S.A.

### THE STONES

Charlie boy the drumming one,  
Sports suits an' locks that's not very long.  
Ole Billy Wy' the Cavalier  
Always chewing, 'as a mop of black 'air.  
With harp wailing 'n guitar twanging,  
Is pale Mr. Jones with golden thatch swaying.  
The youngest, dear ole Keef tall 'n dark,  
He pens songs, 'n calls himself Nanker for a lark.  
A wiry frame 'n unruly brown locks,  
Belongs to laggar boy, who digs Hungarian goulash  
'n yellor socks.  
Linda Gandy,  
130 New River Cresc., London N.13.

A silence falls, the time is here,  
The curtains part and they appear,  
Five young lads without a care,  
Guitars and drums and flowing hair.  
The singer now begins to shake,  
Writhing like a rattlesnake,  
Wailing blues, full of soul,  
The STONES have now begun to roll.  
Miss Vivienne Werrett,  
23 Bath St., Nelson, Lancashire.

He stands on stage far to the right,  
Holds his guitar like a shining knight,  
When he is on CAMERA, he's never shy,  
He's Keith Richard, quite a guy!  
It's fascinating to watch him play,  
Especially when he gets carried away,  
The Rolling Stones, long they may live,  
I thank them for the joy they give.

Miss Jackie Wittal,  
6808 Northcliffe Ave., Cleveland, Ohio 44109, U.S.A.

Which is the greatest group around,  
The one with the soul and bluesy sound,  
From Pain In My Heart to Route Sixty Six,  
With Mick on harp and Charlie on "stix",  
And Brian and Keith both on guitars,  
And Bill with his chunky, deep, bass, bars,  
Of course it is the only ones,  
The fabulous, fantastic ROLLING STONES.  
M. T. Brunt,  
21 Stoneyhurst Ave., Burnley, Lancs.

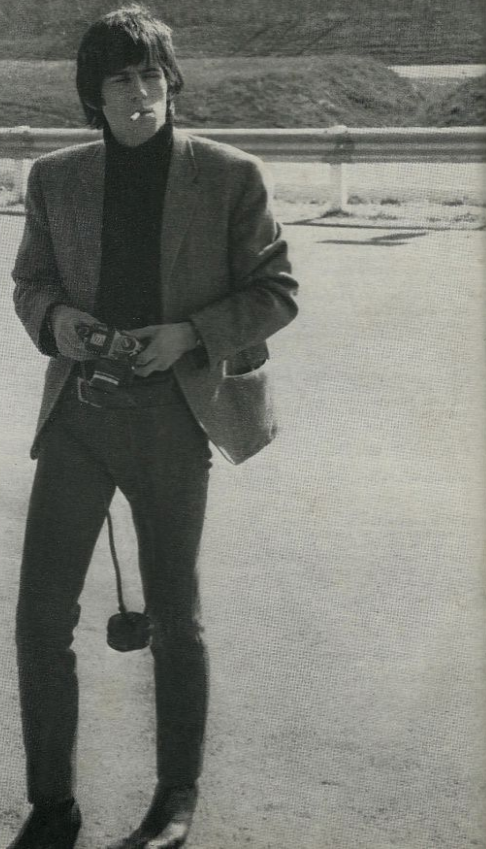
### FACTS ABOUT THE STONES

Charlie's the one who writes the books,  
Bill's the one with smashing looks.  
Brian's the one who wears a tie,  
Keith's the one for whom I'd die,  
Mick's the one who can really dance,  
And sends his fans in many a trance.  
Now lets thank the heavens above,  
Who sent these five for us to love.  
Miss S. J. Chilver (age 15),  
27 Rosehill Terrace, Brighton, Sussex.



(Addresses are in England unless otherwise stated)

Gloria Green (19) 97 Stamford Street, Waterloo, London, S.W.1,  
wants p.p. anywhere.  
Kovacevic Miljenko (18) Kukuljevicova 17, Zagreb, Yugoslavia,  
wants p.p. anywhere.  
Levana Bensusan (20) 104 Elgin Avenue, London, W.9, wants p.p.  
anywhere.  
Linda Doran (18) 118 Oak Street, Lynbrook, New York 11563,  
U.S.A., wants p.p. in England.  
Barbara Anderson (15) 212 Abbs Cross Lane, Hornchurch, Essex  
wants p.p. in America.  
Anne Mitchell (13) 5 Rodney Street, Bendigo, Victoria, Australia,  
wants p.p. in England.  
Linda Holland (15) 18 Mayfield Road, Hasbury, Halesowen, Birm-  
ingham, would like p.p. anywhere.  
Patricia Hoagland (18) 75 Strawberry Hill Avenue, East Norwalk,  
Connecticut, U.S.A., wants p.p. in England.  
Ann Thomas (16) 347 Whitestone Road, Croydon, Surrey, would  
like p.p. in Germany, Holland or Sweden.  
Maria de Benedictus (17) Via Ezio 19, Roma, Italy, would like a  
p.p. anywhere.  
David Eyre (18) 58 Bould Street, Johnsonville, Wellington, New  
Zealand, would like p.p. in England.  
Jan Wood (16) 77a Church Street, Croydon, Surrey, would like  
p.p. in Germany, Holland or Sweden.  
Clarrie Sceceter, 37 Irma Drive, Oceasides, New York, U.S.A.,  
wants p.p. in England.  
Mary Fountaine, 3 Bardwell Road, Oxford, wants p.p. anywhere.  
Hans Ronde (17) Engvej 9, Hong, Denmark, wants p.p. in England,  
Australia or South Africa.  
Pamela Belgrave (15) Cranborne Chase School, Wardour Castle,  
Tisbury, Wilt., wants p.p. anywhere.  
Gudrun Haraldsdottir (13) Sudurgutu 2, Keflavik, Iceland, wants  
p.p. in London.  
Lesley Cox (17) 498 Howlands, Welwyn Garden City, Herts., wants  
p.p. anywhere.  
Alaine Aschettino (14) 320 Maple Street, Rochester, New York  
14611, U.S.A., wants p.p. anywhere.  
Irene Hill-McInerney (14) 29 Ramstead Heights, Seacroft, Leeds 14,  
wants p.p. anywhere.  
Lynnette March (14) 32 Brooks Street, Telarah, Maitland, New  
South Wales, Australia, wants p.p. in France, Germany, or Sweden.  
Jacqueline Badger (16) 22 Barnes Court, Lofting Road, Ilington,  
London, N.1, wants p.p. in France or Sweden.  
Kerstin Huggammar (15) Box 276, Vikarby, Sweden, wants p.p.  
anywhere.  
Lynn Ratcliff (15) 1 Hayfield Place, off Florin Street, Salford 6, Lancs.,  
wants p.p. anywhere.  
Maria Troy (16) 114 Toorak Road, Rivervale, Western Australia,  
wants p.p. anywhere.  
Primrose Vant (16) 64 Anson Road, Hill Top, West Bromwich,  
Staffs., wants p.p. anywhere.  
Debra Mitchell (18) 15 Berkely Street, Norwalk, Connecticut,  
U.S.A., wants p.p. in England.  
Pauline Sharp (16) 62 Clockmill Road, Pelsall, Walsall, Staffs., wants  
p.p. in America or France.  
Tricia Anderson (16) 40 Alexander Street, Footscray, Victoria,  
Australia, wants p.p. in British Isles, America or Canada.  
Delness McCluskey (14) 49 Friar's Place, Littleport, Cambs., wants  
p.p. anywhere.  
Marie Mervine (17) 4018 Taylor Avenue, Drexe Hill, Pennsylvania  
19026, U.S.A., wants p.p. in England.  
Janice Cunneen (12) 9 Cotswold Close, Barnehurst, Bexleyheath,  
Kent, wants p.p. anywhere.  
Sandra Walker (16) 107 Armadale Road, Rivervale, Western  
Australia, wants p.p. in England.  
Maureen Murray (15) 27 Westbourne Road, Winton, Eccles, Lancs.,  
wants p.p. anywhere.



## Ian Stewart talks about

# THE STONE AGE

to Pete Goodman

*Continued from the previous issue*

"Mick, though, is purely and simply a wanderer. And a talker. He'll catch on to anybody in sight and start chatting 'em up . . . mostly about music, but he doesn't mind trying his hand at any subject under the sun.

"Trouble with Mick is that you can never find him when you want him. He just slopes off and sits in somebody else's dressing-room, or gets involved with the stage-hands or something. Yes, he's a talker all right. Many's the important message he didn't get—simple because nobody knew where on earth he was.

"Then that leaves only Charlie. As everybody knows he's no great talker. He never wastes words. Sure, he's always polite and friendly, but he doesn't start off all that many chats.

"But though Charlie is quiet, he's quite used to looking after himself. He can't stand people who are openly rude or aggressive about the Stones. Maybe he won't thank me for telling you, but I've seen him take on a bod about a foot taller than he is—just because of something the bloke said. Sometimes you get the impression that Charlie is right out

of things. But he isn't. It's just that he'd rather look on and listen than try to dominate the whole scene."

### TERRIBLE HABIT

Backstage at theatres or ballrooms: well, there can't be many things that go wrong. Or are there? Says Ian: "The boys have a terrible habit of arriving on the side of a stage just thirty seconds before they're due on.

"There's nothing intentional about it—it's just that they leave things till the last minute. You can see 'em scurrying through the passageway, nipping into the wings . . . and still deciding what numbers they are going to play. In a way, it's a modern miracle, this. They're never EXACTLY late. They just put the fear into everyone connected with the show by the way they drag it out to the last possible second.

"And that, friends, is the reason there are so many kittens hanging around backstage! No, seriously, it all stems from the early morning periods. Those boys are terrible in the mornings. They just won't get out of bed. They really can be very rude indeed . . . many the morning it's just developed into a slanging match. On tour, you often

have to make an early start. I've found the only way to cope is to start trying to get them up about an hour earlier than I need. But the trouble is that the boys are really ANTI-everything in the early hours.

### COLD WATER TREATMENT

"I've gone in and literally torn the bedclothes off them. They just roll over and go back to sleep. And I've crept up on them and poured cold water over their heads . . . not all of them. Though they're not much different in this respect. They roar and rant when they get the cold-water treatment. But the fact is that I've got a job to do and that's it. I'd only get into HOT water if I didn't do anything about it and just let them sleep on.

"Even so, and despite the efforts these days from Mike Dorsey, the boys often miss planes and trains. It's their own fault. They shouldn't hang around in their beds.

*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.**  
36-38 Westbourne Grove, London, W.2  
(7/6 inc. Postage & Packing)





## brian jones

## TALKING

"As I've said before, I'm always very keen on establishing personal contact with all of you who are really responsible for the Rolling Stones' success. I've always got a big kick out of meeting and talking with people... and reading all the letters sent to me. In fact, one of the few regrets I have is that we get very little time nowadays to answer all the inquiries that come in.

But I have noticed, too, that many of the questions are about the same subjects. The same things seem to interest the majority of the fans. So here's a chance for me to answer them right here and now. Really it's an opportunity of killing quite a few "birds" with just one Stone—if you'll pardon the expression! But please remember—these are just MY opinions expressed here.

Lots of people ask me about travelling and touring. Most of our travelling is for work—and you do hear a lot of musicians and singers saying that they get fed-up to the teeth with constant touring.

Well, I'll say straight off that I love touring. Seeing different countries and meeting different people fascinates me. I liked it when we were just touring Britain. Now the world is included in the date-book, it's even better...

One of the nicest countries, I think, is Australia. It's pleasant, fresh, and there's plenty of space. Really, it's a strange mixture between the modern and the undeveloped. We had a lot of fun touring there and it was very good to get different theories on music from the fans "down under". I also thought Hong Kong was very interesting. There's plenty to see there and they've got some very strange characters indeed kicking around.

And Japan. Well, that's a different world altogether. It really is strange. You read about all these places in geography books at school and they're just names on the map. I don't suppose it ever really sinks in until you GO to different countries.

Of course, music tends to be common ground these days. That's why we're so lucky. How many

people get paid to go to so many different countries just to do the one thing they really like doing?

I haven't mentioned America yet. I'd always wanted to visit the States. It wasn't so much the country itself that fascinated me... it was the knowledge that so many great musicians I'd always idolised were there. Great blues men that I'd only heard on records... that was the interesting bit.

But I find now that I am getting used to America. The sudden change of tempo and the size of the place doesn't worry me any more. I'm specially keen on New York, for instance. I can find my way round now. Where to go to hear top musicians; where to get a good meal; where to buy new clothes and records. A place like New York can be a bit frightening first time you go there. But now I've got a lot of friends there and it's O.K.

I must be honest here—London frightened me at first. You hear so much about the bad side of it and the weird characters hanging around—and it takes time to get used to the speed of it all. But if I wanted to be in the centre of things I simply had to find my way round places like Soho. Soon it all becomes a part of one's life. One feels settled. And that's how it is happening in New York. I now know my way around Greenwich Village, in New York, the characters to meet and the places to go.

But people are always asking if I still like Britain. Of course, I do. A great country. I've got my own favourite places here to get away from it all, as they say. I love popping off to Devon, or Cornwall, or the Channel Islands and having a quick holiday. What do I do with my time off? Well, if I really am away from it all, I like to go horse-riding, or swimming... preferably with the others in the group.

Becoming what you might call a "world traveller" leads people to ask if my attitude has changed. This is a difficult question, really. Actually it is one better answered by anybody other than me. I think one's attitude is bound to change to some extent if you travel. I don't mean so much on a personal level.



I mean one's attitude to other things. You are bound to get a broader outlook when you see so many different things and get to know so many different people.

And it's the same if you get a bit of success. You can still treat your old friends the same way, obviously, but you're bound to start appreciating new things. You wouldn't be human if you didn't.

Now what about my tastes in music? It's rather flattering, really, to be asked my views about all sorts of music, especially when there was a time not so long ago when nobody could care less about US! Still, about pop music generally... well it's certainly not so vibrant at present. There is plenty happening though; plenty of variety and a lot of competition for those people who are doing well right now. I think we may be going towards the American idea of things. That is to say, towards more sales of LP's. People there buy more LP's OR singles... one or the other. LP sales do seem to be going up in Britain and this is an important trend.

Some people seem surprised by my own personal tastes in music. They seem to think that because you play one particular kind of style that that is all you are interested in. Personally, I like pop music in general—that's a pretty wide field I know. And there is a lot that I just don't like at all. But I can't knock the straight pops because so much of it appeals to me, whether it is Rolling Stone style or not.

Of course, I like the American coloured music scene a lot. That's where the original inspiration came from and I'm even keener now that I've got to know so many of the top American blues stars. I don't suppose it's possible to get to know EVERYTHING about this kind of music... but I'm interested enough to have a darned good try! I've brought back a stack of records from the States, mostly by unknowns as far as Britain is concerned—and they're seldom off my record-player.

But I also like classical music, particularly the compositions of Bach and Handel. Does that surprise you? I don't listen to it all the time, of course, but it makes a very pleasant change. I'm also very keen on organ and harpsichord music. Some people are afraid of admitting to this sort of thing because they think it makes them look "square". Well, I disagree. I think it's quite possible for someone to like all sorts of music. If you just shut off one kind, you could be missing out on a lot of pleasure.

Since we've done top television shows in America and in Britain, this has become another question I'm always being asked: What is the main difference between the two? Well, this is a very involved prob-

lem. I think the best way of answering it is to say that in America there is a wide variety of shows and they are all either very good... or very bad. There doesn't seem to be a middle-of-the-road approach. But in Britain you don't get such extremes, really. Most of the shows here seem to be just "average", neither absolutely rotten nor positively brilliant.

Oh, yes—I'm also very keen on science fiction. I've read a lot and one day would like to try and write a SF book for myself. One of my troubles, I admit, is that one of whipping up enough confidence in myself. But one day I'll do it.

Musical instruments? I studied piano and clarinet at college and I also learned to read music. I still can but not really fast enough to cope with complicated sessions, but I'll speed up one day. I taught myself to play harmonica and guitar—so I'm a mixture of self-taught and taught. But the bits I did learn often come in useful, so there was no waste of time at college.

Now for the Stone's sound. I really don't think anyone could really imitate it. Not completely. We want to go on and on for years and that means making variations and different approaches in style. But people DO try to copy. They don't find it easy because of the time and effort that went into us in those early days.

A funny thing, though. Last year, I lost almost all interest in guitar. It just didn't mean anything to me any more. I told everybody that I got more satisfaction from playing harmonica. It was hard to understand, but that's how it was. Then, just a couple of months ago, I regained my interest in guitar. And now I can't leave it alone—I play, even for my own enjoyment, every chance I get.

And about the Stones. On stage, we are really all individuals. We just don't work out a format, a routine. Some groups go in for highly-rehearsed movements. But not us. Each show comes through differently, simply because we don't discuss how any one of us is going to behave. If we got highly organised over movements, or announcements, or anything, we think it would spoil everything.

Well, I think that answers most of the usual questions I get. There IS the subject of our first film. Talks have gone on and on, but the main thing is that the subject has to be exactly right and we have to have the right producer and director to get us across. But I can hint that things really are on the move now. With just a little bit of luck, the film should be in the cinemas by Christmas or early in 1966... and I can tell you that we're all looking forward to it very much. Especially me!







## THE OFFICIAL ROLLING STONES FAN CLUB

Hi there!

The World-Wide Stones Club certainly keeps us bang up to date.

The day that "Satisfaction" topped the U.S. charts, we received a telegram from Mary, Beth, Becky and Lucia in Dallas, Texas, that read: "Congratulations for the number one song from the number one group."

Many congratulations, too, Mick on your 21st birthday.

I wish you could have been in London on June 26 so that I could have given you a personal birthday hug; and I could also have done with your help in sorting through the thousands of letters and cards, and the hundreds of presents, that arrived for you.

The boys have been spending more and more time at the fan club offices between tours recently sorting through their letters. This is great because I don't have to go to the trouble of forwarding all the mail, cards and presents on to them.

There's a special board-room where all five of them can sit in comfort and read the mail, but when they do come up they always seem to prefer my office. It's spick and span when they arrive, but when they have gone it's a mass of envelopes, stamps, letters, wrapping paper, paper and more paper.

So the next time they come in I'm going to tack up a notice where they can all see it saying "Please Use The Waste Paper Baskets".

The new membership cards, you'll be glad to know, are now ready, and will be sent out to you all as quick as possible.

Helen, who has been dealing with our overseas mail, has now left us to take a job in Majorca. The girl who has taken her place and will be dealing with all the foreign mail in future is Susan Wheeler.

Yours,

*Annabelle Smith*







ND... LIFE WITH THE... ROLLING STONES SPECIAL 180,000 advance for Stones EP ongr...  
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**THE STONES' STORY**  
 ...ing up to the...  
**ROLLING STONES STONES ALMOST THERE**  
 Stones...

[Continued from the previous issue]

**T**he headline said, simply: "Would You Let Your Daughter Go With A Rolling Stone?" ... posing it as a question but giving the impression that it could only be answered with a loud "No" by every parent in sight. It angered the boys; infuriated the management. It almost suggested the boys were dangerous, lepers, or plain undesirable.

But they didn't have time to argue overmuch. For America was looming up fast. There was a one-day flying visit to be guests at a magazine publicity reception, but the important thing was the first-ever tour arranged there.

Now there've been headlines galore about this three-week trip which started from June 3, 1964. Many of them were "knocking" ... and the truth is that a lot of things did go wrong. But there's been so much utter rubbish spouted and it's about time somebody tried to put the record straight.

For a start, the tour itself. Obviously it was a risk. For one thing, the Stones had built a lot of their musical production on the American type and style. It was a bit like taking coals to Newcastle. And, even more important, the boys had never had a hit record on the other side of the Atlantic.

Certainly, as time to leave came round, "Not Fade Away" started showing in the American Top Hundred. But it wasn't a smash hit. They didn't really look like dominating anything to the extent that the Beatles had before them.

So the Stones didn't go without a lot of heart-searching. They knew it could all turn out to be a disaster which could set them right back in popularity ... even in Britain.

But Eric Easton explained why they'd decided to go: "To get the biggest impact, the Stones need to make personal appearances. They need an audience ... the audience becomes part of the show, in a sense. I'm convinced the boys are going to be a lasting attraction because of this sense of performing ability. So ... they have to operate the other way round. Make appearances and from them sell records. It's a bigger business bet, too. You get too many so called stars, who make a big record then haven't the foggiest idea how to project themselves on stage."

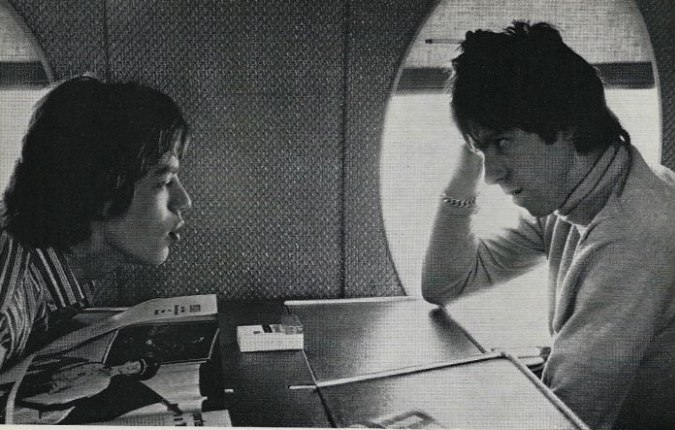
#### Chapter Forty-four Short on confidence

The boys were, honestly, reluctant even to cross the channel to the Continent. They were surprisingly short on confidence about their own abilities. They felt they belonged in small, intimate clubs where they could whip up a storm in front of audiences who knew exactly what to expect.

Just a bang-up-to-date note on this "personal appearance" idea. It still holds good. The Stones positively insist on undertaking at least one major tour of Britain each year ... but the Beatles seem almost to have cut out touring so they can concentrate on records, films and television shows. In Scotland, for

Left (top) Sunday morning in an American hotel.

(bottom) The Stones posed for this picture which was taken by their road manager Mike Dorsey on the roof of the same hotel.



instance, the Stones became really big only after they'd toured there. Now they can go back any time, they've proved they always put on a worthwhile show.

About America, then. It isn't just ONE predictable country where music is concerned. There is the Eastern sea-board, which includes New York, where fans and record companies are quick to pick up new trends. There is California where they generally create their own trends and go their own way... often copied by other countries. And there is the vast mid-West region, where anything goes as long as it is well-known.

And the boys just weren't known in this region. A big hit record would have helped. But as it was, a lot of the massive arenas were half-empty. The fans who did turn up were knocked out, but there wasn't time, on one-nighters, to build up a big word-of-mouth support for the boys.

This is where all the talk of failure came in. Perhaps the boys should have been booked more in the hip, "with-it" areas. But it was not their fault that their first visit was not a raving success.

America was new to them. Interesting point was that before they left, they were full of chat about characters like Chuck Berry, Howlin' Wolf and other American R and B stars. They met up with these "greats" on their own territory in the States and talked to them in manner akin to awe and respect.

Of course, all that has changed now. It's not a matter of the big American star and the trainee British group, as it were. The Stones are now met by Americans on equal terms. The Stones, too, are stars. And that goes for artists in different spheres of musical activity, like Burt Bacharach, who spent a lot of time with the Stones on engagements recently in Britain.

And while on this subject, at the time of writing, the Stones' single "Satisfaction" is there up in the topmost regions of the American

Top Hundred. Easily the boys' biggest success. So it looks very much as if Eric Easton's theories about personal appearances has turned out exactly as he predicted. The boys have had three American trips now and each one has "converted" thousands more U.S. fans.

Andrew Oldham telephoned from America early on in that first tour and chatted his way through about £30 worth of phone bill. He said: "One of the big problems is getting these Americans to even bother to listen. They haven't seen long hair like the Stones' before, so they talk only about that. Every time the boys try to get the subject round to music, they are ignored."

"And another problem is that these auditoriums are so big you have to have a completely varied bill to get enough people in... to attract them. As you know, the Stones need an audience just like them who can join in the atmosphere and make the whole thing swing."

"If they had a hit record, it might be a bit different. But right now, they're caught up in a typically show-biz scene that they just don't like. The Stones are realists and they live for their music. All this phoney chat that goes on among acts and actors and actresses—well, they just have to send it up to stop themselves from going mad. It's nobody's fault. It's just that this first trip is proving very difficult to handle. Give the boys a real teenage audience here, or anywhere else in the world, and they'll go a storm."

## Chapter Forty-five

### One place where they went down well

Well, in places like San Bernardino, they got precisely that type of audience. Bags of screams, howls, hand-clapping, foot-stomping. And the Stones went down wonderfully well. There could have been no complaints from anybody, not even the police—despite them having to threaten to stop the show unless the fans stopped charging the stage.

Certainly record sales started moving ahead. The boys went through Texas... one of the areas where they were little known. They had a few days off and spent their time off swimming and sun-bathing round a plush hotel pool. As ever, they drew astonished gazes from the other guests, but the boys also won new admirers by their quick repartee and their so-English efforts to fit in the American scene.



Left: (top) Mick and Keith pictured on the plane that took them from London to Manchester for "Top Of The Pops"

(bottom) The boys in action on one of the many open air dates that they played on their last Stateside trip.





*A shot of that now-famous "Not Fade Away" session at the Regent Sound Studios in London with Andy, Brian, Mick, Keith, Gene Pitney and Phil Spector.*

There was the now-famous television programme where Dean Martin had a few snide remarks to make about the boys. They did their best to hit back at him, but to be honest they just didn't think it worth going too far in this so-chichi show-biz scene.

And there were times when the Stones would cheerfully have just packed up and returned to Britain—to the fans who knew them best. But they had contracts to fulfil and they wanted desperately to believe the theory that personal appearances in America, before ANY kind of audience, would eventually help them get across their musical message through vast record sales.

So they grinned and bore it. Said Mick: "There's nothing else we can do. But if only we could have teen audiences like in San Bernardino every night . . . just like being at home 'cept the screams comes out in deep South accents!"

But the highlight was at the Chess recording studios in Chicago. Bill recalls: "We spent a couple of days there and were knocked out by the speed with which things were done. Willie Dixon called in to see us and talked about the scene. So did Buddy Guy. We felt we were taking part in a little bit of history there—after all, those studios were used by Muddy Waters as well as Chuck Berry and Bo Diddley. We knew pretty well what numbers we wanted to get in the can . . . like 'It's All Over Now' . . . and the atmosphere was so marvellous that we got through them in double-quick time.

"Then, on the second day, both Chuck and Muddy came in to see us. Fantastic."

#### **Chapter Forty-six**

#### **Charlie celebrates his 21st**

The boys were also rather shattered by the long distances they had to go from engagement

to engagement. Some dates were arranged at the last moment, like a ballroom "stint" which was another near-disaster simply because the locals didn't know anything much about the Stones. Charlie celebrated his 21st birthday in America—which gave the boys a chance to celebrate in their old style, but mostly they had to be on permanent call for photographers, reporters, interviewers—and local radio station personalities.

And through it all, hundreds of thousands of words were churned out about the boys, mostly concerned with their appearance as opposed to their particular musical talents. All a bit heart-breaking and annoying, but as it happens it has paid off. Now the Stones are a very big attraction in the States and pull in huge audiences at the right sort of venues.

But if some of the big names of the "straight" side of the business were attacking them, people like Chuck Berry were spreading the word. He said he thought they had very real ability in

the R and B field and he was sure that they'd stay at the top for a long, long time. Chuck was particularly interested in the inventive way they worked out their arrangements and in the spirit they got into their work. A few words of genuine praise from a character like Chuck made up for all the other bickering.

So the tour pushed on. Back home, fans were waiting for the chance to welcome the boys back to London towards the end of June. They'd been well kept up-to-date on the American happenings and they seemed determined to assure the Stones that they hadn't lost an ounce of popularity in Britain.

In fact, a major popularity poll was held while the Stones were in the States. And the results, whipped across the Atlantic, brought a whole heap of joy to the Stones' camp. Even to Andrew Oldham himself.

*Next Month: What those poll figures revealed about the Stones' career.*

*Keith and Brian wait for the director to cue them on "Top of the Pops".*





## STATESIDE SESSIONS

by Kevin Swift

That first session at Olympic Sound Studios, which produced "Come On" lasted just three hours. This is how Andrew Oldham remembers it, "None of us knew a thing about recording. The entire thing was a new mysterious experience for everyone. I had a strange idea that the electric guitars should be plugged straight into the studio walls. When we finished the session I thought we had made our record, but Roger Savage, Olympic's Sound Engineer turned to me and said, "O.K. now what about mixing?" I looked at him and said, "What's mixing?"

Despite Andrew's self-confessed ignorance, that session produced a record which was unlike anything the record buyers had heard before—the refreshing sound of the Stones. But soon the age of the "poor imitation" came to pass, literally thousands of groups sprang up, some with long hair, some with Mick Jagger movements, some with John Lennon voices. The way to stand out in the sick scene was to develop, this is what the Stones did although there was no question of trying to keep one ahead of the copyists. Let's face it they were years ahead of these groups before they started. With each recording the boys progressed toward an even fuller understanding of their sound and the ways in which they could reproduce it authentically on disc. Now they are masters of the recording studio, they know exactly what they want and are not satisfied until they get it.

Remember "The Last Time"? The boys had already recorded it but decided that the vocal wasn't good enough. So, Mick stopped off at the R.C.A. studios Hollywood on the way home from their Australian tour and did it again. Luckily, he was "going that way" but I am sure he wouldn't have hesitated to fly round the world if it had meant a better recording. Why do the boys prefer to record at R.C.A.? Mick explains, "Mainly because of a bloke called Dave Hassanger. He's the Sound Engineer there and he knows exactly what we're trying to do, he doesn't mess about getting exact settings on the dials, he sort of plays it by ear, just experiments and always comes up with the results we want."

Left: (top) Keith and Andy discuss the last issue of *The Rolling Stones Book* while Bill stays deep in his "Get Out Of My Sky" paperback. (bottom) Bill, Mick, Keith and Brian on "Top Of The Pops".

Last time the Stones paid Dave a visit was May 12th when they recorded their latest single, "I Can't Get No Satisfaction" and several tracks for a new L.P.

The story of "Satisfaction" began at least a month before the boys left for America. Mick and Keith came up with the new number and the Stones made a demo. down at Regent Sound. Next stop was Pye records where Andrew had decided he might get a different approach for the new disc. He got a different approach alright. "We got a great Searchers sound," he told me, "Pye's engineers are conditioned to produce their sound, so that's what we got, great for the Searchers but no good for the Stones. The obvious thing to do was to save our new number for the States."

So, while the "Got Live If You Want It" E.P. was getting set to race up this Island's charts, the Stones set off for the States.

On May 10th the famous five snatched a day out of their tour to do a few tracks at the Chess Studios, Chicago. Titles were, "Have Mercy", "That's How Strong My Love Is", "Try Me", and, wait for it . . . "The Under-Assistant West Coast Promotin' Manager". This is a Nanker and Phelge composition, which means all the Stones had a hand in writing it, but the title is obviously a creation of Andrew Oldham's wicked publicity man's mind. Let's face it if you were a disc-jockey, could you pass that one by without playing it?

Next date in the "Get 'em on tape quick" story was the 12th. The Stones ambled into R.C.A. studios at 10 a.m. and settled down to record 6 more numbers. Because of their relaxed approach to recording, the boys can work solidly for hours without tiring, this is how it was with the R.C.A. session. 2 p.m. came round, 6 p.m., 9 p.m., then 10 p.m. and only at 11.0 did that element of tiredness creep in. The guitars were laid down for a while and the Stones took a break. Once they started again there were no more hitches and the hours and the tape flew round together.

By 2.15 a.m. the boys were sitting around chatting about the six tracks they had managed to get through, one of these was "Satisfaction".

After a few hours sleep, Dave and Andrew came back to the studio and got down to the job of mixing the tracks which had been "laid" the night before. This went on until 1.0 p.m. when the Stones arrived to do some re-recording.

At 9.0 p.m. Charlie, Bill and Brian were able to leave, they were no longer needed, but Keith and Mick stayed on to add the vocal flesh to the skeleton of instrumental tracks.

Early next morning it was a rather hoarse pair of Stones that left the R.C.A. studios but at least they had the knowledge that they had put the finishing touches to "Satisfaction" and a very satisfactory list of other tracks.





# STONES

## POST

### WHAT ABOUT CHARLIE?

20 Stamfordham Drive  
Allerton,  
Liverpool L9,  
Lancs.

Dear "Stones",

I would just like to say how thrilled I am to be on your great new E.P. I was at the Liverpool performance and what a performance! I shall never forget it as long as I live. Mick's voice really knocked me out and I mean that. Unfortunately I didn't hear what Charlie had to say because I was flat out. Sorry Charlie. I did not do it on purpose.

Once again, thanks for the terrific show and good luck with your film. "The greatest film there ever will be." I can just see Mick as Fred Astaire 2nd.

Love to you all,  
Vicky

P.S. Just want to apologise for that girl who threw a peanut or something and got Mick in the eye. Sorry Mick.

### ORDINARY FLUFF

Maurcen Murray,  
91 Lime Grove,  
Methil,  
Fife,  
Scotland

Dear Stone-of-the-Month,

Re last months Stones Monthly there was a pic of Mick with a fab polo on. I noticed that it had little bits of fluff on it, just the way my woollen jumpers go. This puts the Stones-fans one up on the Stone-knockers, who are always saying that the Stones are just one big gimmick, when you are really just ordinary blokes with ordinary everyday things happening to you. Like the fluff, it happens to everyone's woolies, Mick no exception. I hope you get my point.

I was also very struck on the things which Mick had to say about the way in which your fans are treated at your concerts by the bouncers etc. It shows that he is worried about us, and I'm sure that all fans who have been knocked about at concerts will be glad that you are all concerned about us.

I will be at your next Edin. Concert in Nov., sitting as near the front as I can get. So please shout KRACK-LEPOK (or words to that effect) just for me (don't be selfish).

A stone-daft-kracklepok fan.

Bill answers: You certainly work a long way ahead. Still it's nice to know we've sold one seat for certain in November.

### USHER HALL PERFORMANCE

26 Alnwickhill Rd,  
Edinburgh 9.

Dear fantastic "Stones",

I thought I must congratulate you on your fab performance at the Usher Hall, Edinburgh on Wednesday 16th it was terrific in fact I cannot find words to describe it.

Tell BRIAN that he was stupendous when he played the tambourine, it sent me in a whirl.

All my love,  
Jane

### QUESTIONS FROM SWEDEN

Dear "Stones",

When you were here in Sweden, our disc-jockey Klas Burling made some interviews with you. When he was talking with Charlie, Keith and Bill were playing in the background. Keith said later in his interview that the song was called "San Francisco Baby Blues". Can you tell us who has been recording that song? Why don't you record it yourselves? We are sure it will be a great one.

Another question:

Can Brian play piano?

Yours forever,  
Christina Brattlof and Ulla Thulin.

### MET STONES IN SYDNEY

32 Carnegie Cres.,  
Narrabundah Heights,  
Canberra. A.C.T.,  
AUSTRALIA

Dear "Stones",

I enjoy reading your marvellous book every month. I'm so glad you enjoyed your Australian tour. It makes me feel so happy. I had the wonderful pleasure of meeting you all in the Chevron-Hilton Hotel in Sydney, the day you arrived here. I will never forget how friendly you were to me and just what a charming group of boys you are. I would like to say a very big thank you to you all for posing with me to have photos taken, they all turned out very well and I hope you can see them one day. We travelled 200 miles to see you and it was worth it.

Your concert was a smash hit and your records are all very successful now! Despite the two press conferences that day Brian and Keith were always happy and laughing, Charlie was very friendly, Mick was as adorable as ever and Bill was ever so nice, the whole time. I know I will never meet another group of boys as fine and dedicated as you, the Stones, are.

On behalf of all other Stones fans (and there are millions of them) I would like to thank you all for making us so happy and we wish you all the very best for the future.

Love and best wishes,  
Pam Steele

Bill answers: And thanks very much for your letter Pam. We always like to hear from people everywhere —and not just to tell us we're great!





*Above: It's a nail-biting moment as Mick, Brian and Keith waited for Andrew who was on the phone to tell them the latest chart position of "Satisfaction" in the States.*

## The **ROLLING STONES** Book

No. 15 will be published on August 10th

### SUBSCRIPTIONS AND BACK COPIES

If you are not able to obtain your copy of The Rolling Stones Book from your local newsagent you can have it sent direct to you each month.

One year's subscription (British Isles only) £14s.  
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Six monthly subscription: half these amounts.  
Single copies of The Rolling Stones—particularly of the current issue—can also be obtained by sending a crossed 2/- postal order for each copy required to Beat Publications Ltd., 36-38 Westbourne Grove, Paddington, London, W.2.

Note: Nos. 1, 2, 3, and 9 are, unfortunately, now out of print.

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If you have been unable to get your copy of the Stones' Paperback from your local newsagent you can obtain it direct from us by sending a Postal Order for 5/6d. (incl. p and p) to:



THE ROLLING STONES' BOOK  
(Paperback)

36-38 Westbourne Grove, London W.2

*Left: He may not say much—but brother can he speak to those drums!*