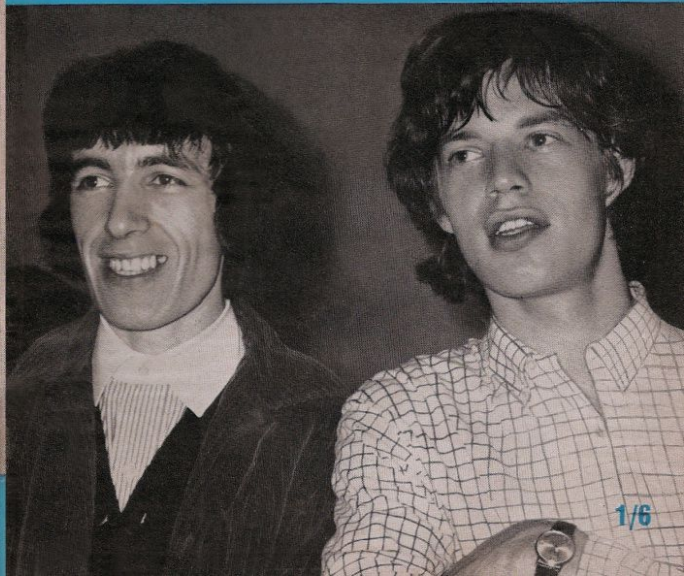




THE **ROLLING STONES** BOOK No. 18

THE  
**ROLLING STONES**  
No. 18  
MONTHLY **BOOK** 10th NOVEMBER 1965



1/6



# THE ROLLING STONES BOOK

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

No. 18 NOVEMBER, 1965

Edited by BRIAN JONES

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## EDITORIAL

Hello!

We've just started our latest tour of America, and it's definitely the most extensive one we've done so far. By the time we arrive at our last date at The Arena, Los Angeles, I guess we'll have played before a good half-million people.

The audiences have been great so far, but mind you they chuck things too! We didn't half suffer during our British tour. At one date, Mick got hit just below the left eye by a coin or something and had to wear a plaster over it from then on; Keith was knocked out (literally) for five minutes at Manchester and was carried off. He was back on stage after treatment, but still hasn't a clue what hit him.

Charlie and I also copped it—but Bill managed to escape. Don't worry, we plan to get him in the dressing room with coke bottles! Seriously, we're getting a bit worried because the spotlights on stage don't allow us to see the audience as clearly as they can see us—which means that anything that is thrown catches us completely by surprise, and this could prove dangerous.

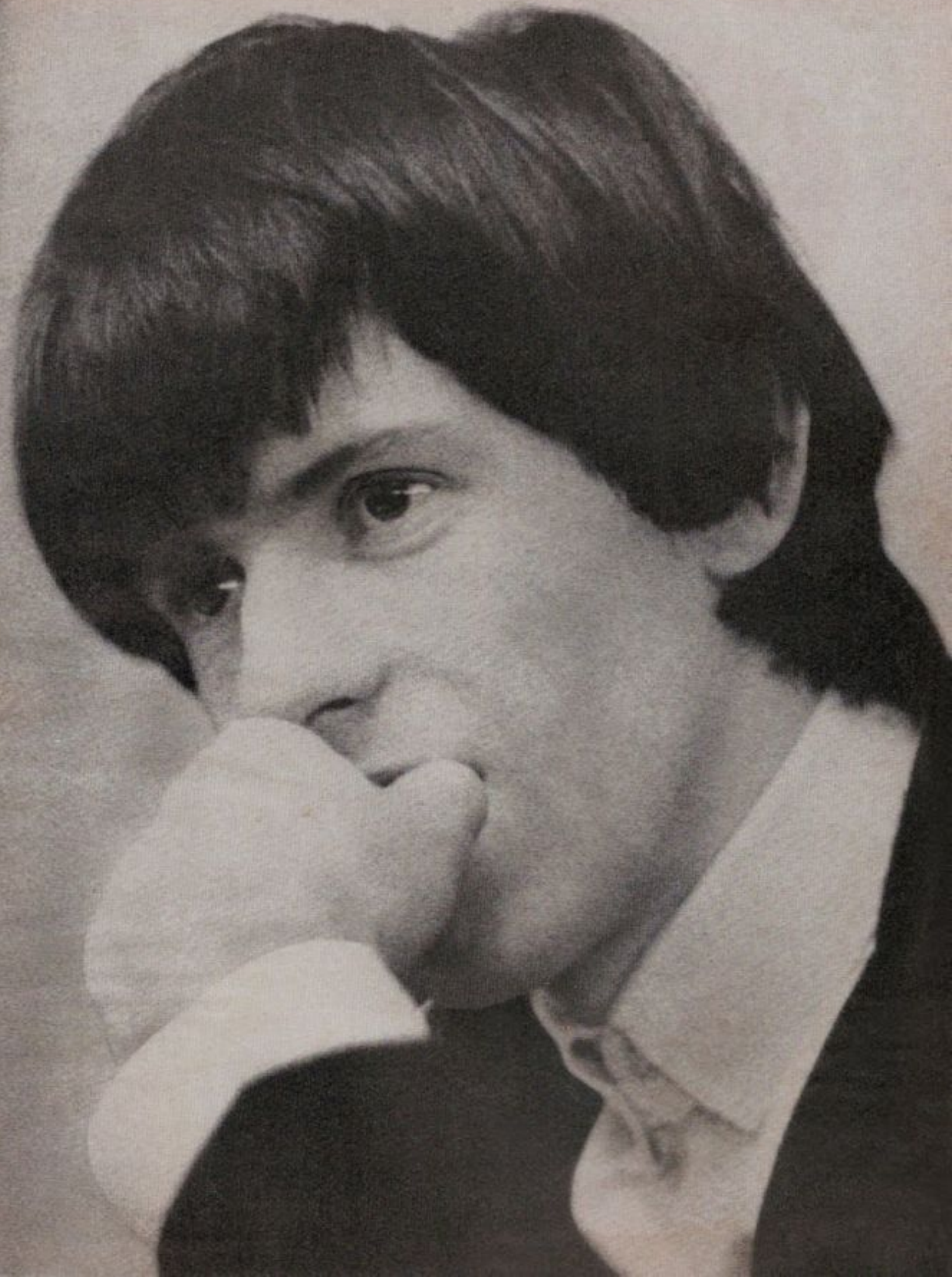
Anyway, back to where we are at the moment. It's been much better here in the States than ever before, because of the big success of "Satisfaction" and also the recent impact of "Get Off Of My Cloud" which has reached number one. How's that for perfect timing?

All the newspapers and magazines, "Time" and "Life" for example, are all really interested in us, as people. When we first came here we were treated as sort of "freaks" not to be taken too seriously, but with the help of the fans over here we've made them change their way of thinking.

Brian Jones.  
XX



Keith in a thoughtful mood





# Rolling Stones

## NEWS

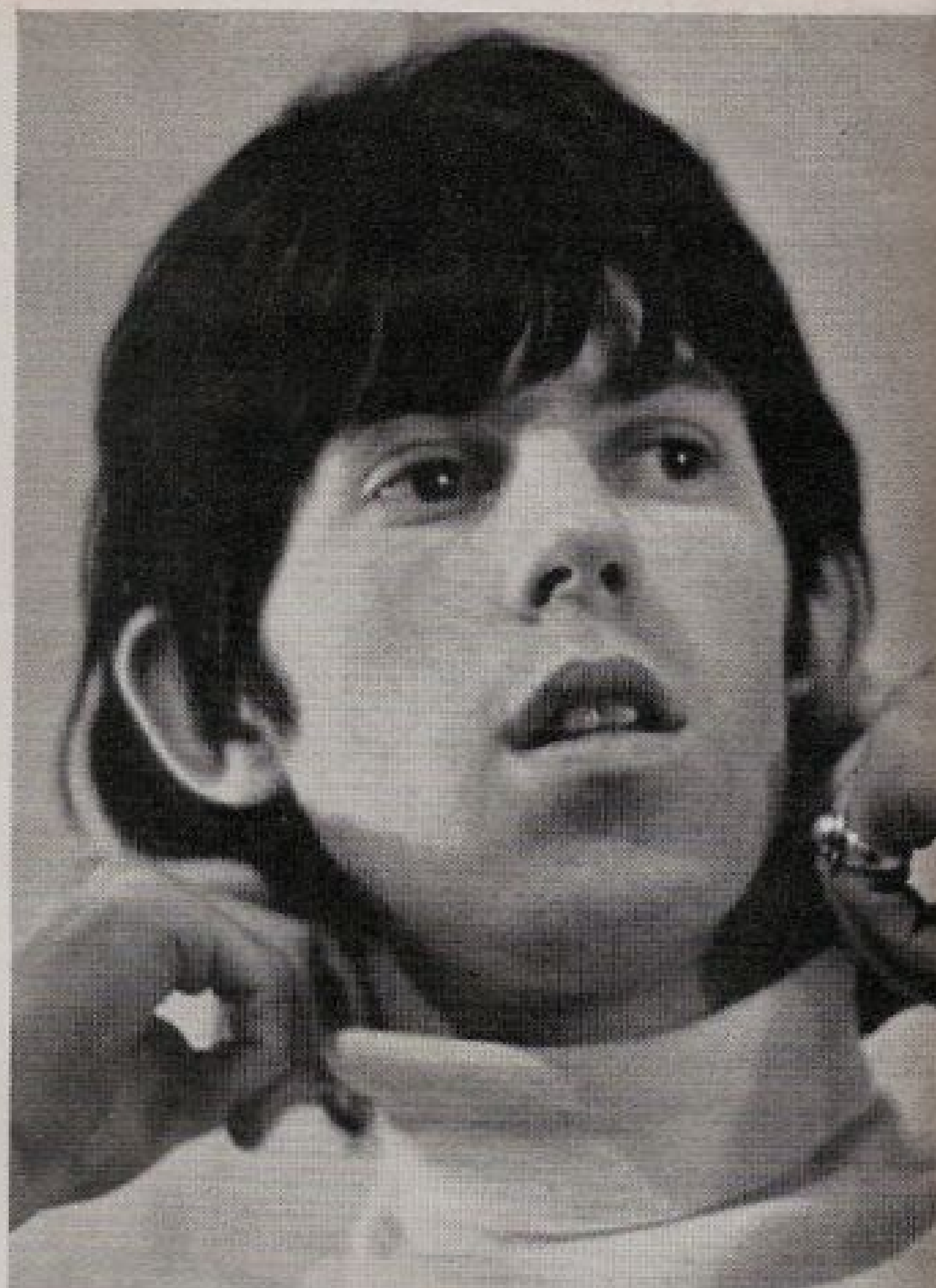
### MOTOWN INVITATION

The Stones have been invited to attend a Tamla-Motown session when they reach Detroit on their American tour. They play at the Cobo Hall, Detroit on November 26.

This is a great honour indeed, for the "man behind Motown" Berry Gordy normally won't let any outsider in on the company's sessions.



*Charlie drums his way to the top*



*Does it fit O.K., Keith?*

## MORE TRAVELLING!

Here they go again! The Stones have been tentatively booked for a tour of Australia and New Zealand in January. The possibility of a trip to this part of the world has arisen before, but if they undertake this new offer their hesitation will have proved worthwhile for the fans are crying out for them. They are now well and truly established out there, having had several hits recently, the biggest of which was "Satisfaction".

## It's QUICKER by PLANE

The original plan for Stones transport on their Stateside trip was for the boys to travel on a tour bus. Some of the dates are so far apart, however, that the American organisers had a special plane chartered for the group. The Stones will be virtually "living" in it, so every possible comfort has been provided: toilet, bar and many other amenities of the home.



*What's happened to Mick's maraccas lately?*

## ON THE MOVE WITH CHARLIE and BILL

Most of Charlie and Bill's spare time lately has been taken up by house-shifting.

Charlie has bought a four-bedroomed 16th Century house in Sussex and plans to furnish it with a mixture of modern contemporary-styled furniture along with antiques and paintings.

Bill has moved to a newish house further out in Kent—he used to live in Penge—and this too has four bedrooms.

Both of 'em will have to wait until they return from the States in early December before they can really settle in their new homes.

## FOLLOW THE STONES

Here is the complete date sheet The Rolling Stones have to undertake in the States. This gives you an idea of just how much travelling lies ahead for the boys, on

what is one of the most gruelling and extensive tours ever undertaken by a British group.

Where there's a gap between dates, they have days off—and you must agree, they'll need 'em!

October 29th Press Conference; Forum Montreal; 30th Barton Hall, Ithica, New York; and War Memorial, Syracuse; 31st Maple Leaf, Toronto.

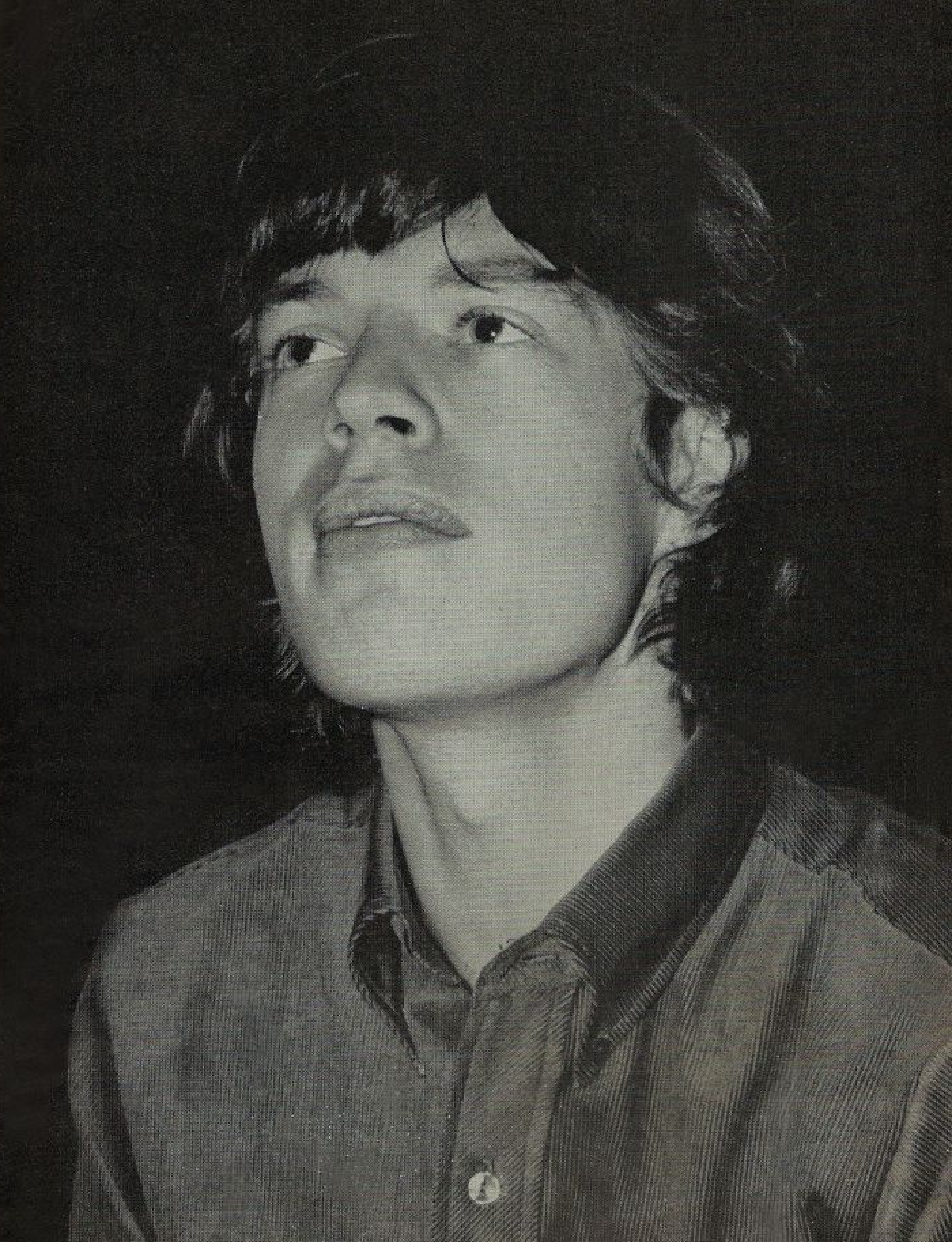
November 3rd Auditorium, Providence, Rhode Island; 4th Arena, Newhaven; 5th Boston Gardens; 6th Academy Of Music, New York; and Convention Hall, Philadelphia; 7th Mosque Theatre, Newark, New Jersey; 10th Reynolds Coliseum, Raleigh, NC; 12th War Memorial, Greensborough; 13th Arena, Washington; and Civil Centre, Baltimore; 14th Auditorium, Knoxville; 15th Coliseum, Charlotte; 16th Auditorium, Nashville; 17th Mid S.O. Coliseum, Memphis Tennessee; 20th Astrid Dome, Houston; 21 Will Roger Coliseum, Fort Worth; and Memorial Auditorium, Dallas; 23rd Assembly Centre, Tulsa; 24th Civic Arena, Pittsburgh; 25th Auditorium, Columbus, Ohio; 26th Cobo Hall, Detroit; 27th Cincinnati Gardens; 28th McCormack Place, Chicago; 29th Coliseum, Denver; 30th Red Fox Ball Park, Scotsdale.

December 1st Auditorium, Vancouver; 2nd Coliseum, Seattle; 3rd Auditorium, Sacramento; 4th Auditorium, San Jose; 5th Auditorium, San Diego; 6th Arena, Los Angeles.



*Bill gives his camera the once-over*







# The Results of the STONES CARTOON COMPETITION



1st Prize BRIAN by  
MERILYN EAST  
73, AVEBURY AVENUE,  
LEICESTER.

2nd Prize MICK by  
JANE MUSKETT  
APPLETON HOUSE,  
LYONS LANE.



3rd Prize CHARLIE by  
CAROL LOW  
2, MANOR WALK, WOODSIDE,  
ABERDEEN.



THE STONES ALSO LIKED—  
L. to R. "A STONE FEELING ABSTRACT"  
by CLARE DE GALLEANI RADLETT, HERTS.  
"KEEFY IN ACTION" by JAN HILLER  
SOUTH OCKENDON, ESSEX.  
BILL by CAROL SHAILER  
HAMMERSMITH, LONDON. W.6.





# CATHY talks about the changing STONES...

**T**ake the television "image" of the Rolling Stones... how have they developed over the months in the way they project themselves on what is laughingly called "the idiot box"? One of the people best equipped to talk about their developments is Cathy McGowan, trend-setting host of "Ready, Steady Go"—a girl who was recently voted Top Girl TV Personality.

She knew them before they started appearing on television. She was with them on their first appearance on "RSG". And, of course, she'll be with them on their LAST appearance on this top-voted telly-programme.

So let's listen to Cathy as she talks about the differences she's noticed in the Rolling Stone TV image—the way each of them has changed. Ready, Steady... Go, Cathy!

I asked her first when she originally met them. "At a club, the 51, in Great Newport Street, London. They used to play there every Monday evening. This was just over two years ago. It was the thing to go along and see them. They used to get down on the floor and ask girls to dance with them during the interval."

## THEIR FIRST, MY SECOND

"It was exactly two years ago Last September that they first appeared on 'RSG'—I remember it well because it was only my SECOND week with the show... and I was still awfully nervous. They had the confidence, I remember, of a group that knew they

had a following. Appearing in London regularly could make a group—it's happened that way since with The Who and Georgie Fame. Didn't matter that you may not be a big attraction in say Newcastle—if you were drawing 'em in in London, you were well set."

Anything else that Cathy remembers? "Yes, I suppose the main thing is that they were confident without being big-headed. What else about that first show? Well, they were fantastic, absolutely marvellous. The girls were really going mad. Mick used to do all that jumping around that made the girls scream. We had literally thousands of letters in the office asking to see them again. People in Birmingham, who hadn't seen them, or heard of them before, raved about them. And older people, like parents, immediately started writing letters saying the Stones were disgusting, and horrible, and objectionable—all those corny old adjectives.

"We were even told it was obviously a mistake putting them on the show. But the reaction to that Stones' first performance was so great

that within three months they were regulars on 'RSG', just like Kenny Lynch and Dusty, only different, if you know what I mean.

"They really are a 'Ready, Steady Go' group. That's a group that is a favourite in the office and with the people who watch the show. And it's not so darned easy getting a mixture of the two."

I asked whether she thought they had changed much in their performances once they hit the big-time, had hit records, become a positive teen rage. Cathy sipped at an orange juice—seated in an easy chair in her own office at Television House, Kingsway, London. She stroked that long, dark-brown, near-black, hair and pondered. She looked very serious. It was almost as if she felt she was doing a Perry Mason job DEFENDING the Stones against some impertinent questions from me. Anyway, she pondered some more. And she said:

## THEY'VE NEVER CHANGED

"The Stones have never, ever changed in any way. I mean that. They have perhaps





grown older and their hair has grown longer, but they are also fed up with people who try to boss them about. And they are tired of being knocked by stupid people all the time. They don't like it ... and they wonder why they should have to stand for it. Good luck to them, say I."

I wondered if they ever made any big mistakes while appearing on television—I happened to know that Cathy herself admits to making several boops in the glare of the studio lights.

She said: "They are really true professionals and I don't think they ever get nervous. People think it's a joke when you come out with something like that, but all I'm saying is that in the Stones' case it is very, very true. They just act themselves and never pretend to be what they're not. Brian Jones came to the Orchid, a ballroom in Purley, Surrey, two months ago to help us pick out dancers for the television show. That's just the way they all are—always willing to help out. But very much against people who obviously don't like them."

Remember that recent historic "Ready, Steady Go" when the Stones took over the whole production? I wondered whose idea it was to give the fivesome so much scope. Cathy was ready and willing with an answer.

"It was theirs—their own," she said. "We often meet the boys socially and Brian Jones had once said he'd like to compere the show. So Elkan Allan asked if they'd like to do the whole show one day—and they were obviously very

keen indeed. When it actually came to doing the show, they honestly didn't mind about the things people expected them to do. Not many groups would have let people dress them up like that ... like Sonny and Cher! There weren't any special problems about this particular show, but there is always a lot of security when we have the Stones in the studio.

"We don't want the kids hurt, or the Stones to get injured. All the screaming and rioting that goes on isn't prompted, by the way. It just happens."

#### LEARNED TO BE ACTORS

**How have they developed? How much do they contribute among themselves towards a show as opposed to their manager, Andrew Oldham?** Cathy wound herself into a contorted ball as she thought about this one. Then she said: "They have learned to be actors and use the cameras. They know which lenses take close-ups and they know where to stand. They almost know which camera is going to do what next during one of their numbers. Andrew Oldham contributes the sound, but not very much, I think, to the actual visual performance. We say to Mick: 'Will you do so-and-so' and he says yes or no. He very often doesn't ask Andrew anything about it at all. The Stones get very carried away with a performance and want to do everything possible.

"They still talk about the time when we all went to Montreux, in Switzerland. None of us went to bed all

the time we were there. And it was one big riot, with the Stones acting the fool all the time. But it wasn't a bit like the papers made out. Whatever they do, they are criticised for it and even if they do nothing at all, something is made of it. One of the penalties of fame, maybe, but it seems to happen to the boys all the time".

What about each individual Rolling Stone? Did Cathy have any ideas about any of them, taken singly?

Yes, sir—she did! And the first one she talked about was Mick Jagger. "He is the most shy, quiet and normal person I've ever met. I really mean that. He is sarcastic, but never cruel. He is so kind to the fans, it's just not true. He always asks if you are O.K. If he sees you on your own and I like the way he looks after his girl-friend. A very sincere character is Mick and I like him very much."

#### BRIAN IS IDOL TYPE

Cathy next turned to Brian Jones. She paused a moment then said: "Brian is more of the pop idol type than the others. He seems to glow in front of the cameras. He loves it. He can chat a lot and has a heap of ideas about life, himself and the group. He is very strong willed and tends to speak his mind. That's why he gets a lot of criticism. He's a bit like John Lennon in that respect. A lot of the things said about him recently just aren't true, I'm sure of that. But I suppose the main thing is the way he loves every minute of what he's doing."





Next up for consideration was Keith Richard. Cathy again took her time before launching into her summing-up. She said: "He is quite definitely the 'mod' of the group and is very aware of clothes. He's the Beau Brummel kind of character. We sit and talk about fashions and trends in clothes for hours on end. He follows fashions, mostly from magazines, and always has to get the latest things. Musically, I think he is a knock-out. His guitar-playing and style improves every time I hear him. He's really exciting. I think a lot of the Stones' success can be attributed to Keith."

Next comes Bill Wyman. Cathy said "I like Bill particularly because he doesn't mind talking about his family and he doesn't care who knows he's married. He thinks

an awful lot of his wife and son and when we did the show in Switzerland we almost missed the plane because he was looking for presents for his little son. He's very quiet, but has a good sense of humour in his own way. That humour suddenly breaks out when you really don't expect it."

Which leaves the one and only Charlie Watts, debonair drummer extraordinaire. Cathy obviously has an especially warm spot for him. This is what she said: "He is so modest he never thinks of himself as a famous person. And he's kind to everybody. He never tries to interfere in what people are doing. Actually I'd say Dave Clark is very much the same kind of person—in fact, I could say quite a lot about him, too. But back to Charlie, he is

mad keen on modern jazz and, unlike some people who enthuse over this sort of thing, he doesn't try to ram his opinions down anyone's throat. But if you catch Charlie with a modern jazz man . . . well, the talk is all sewn up for the whole evening."

Cathy had to move along to another meeting. She runs her own private company, earns a lot of money, but is still one of the keenest supporters of the Stones.

She simply paused to say that she felt that the boys had improved in every possible way since she first met up with them on "Ready, Steady Go". She regards them as a great and lasting attraction—a group who've had their share of criticism but also retain their own basically modest attitudes to life.



*Brian does his bottle emptying trick.*

### Winner of £5 Prize FOR THE BEST STONES TOUR LETTER

Jenni Wilkinson,  
18 Hillcroft Avenue,  
Pinner, Middx.

#### THE STONES ON STAGE

The Stones were on stage—our excitement had reached its peak. Suddenly lots of girls who had been sitting at the back of the theatre rushed forward. Judging from the crush I was pretty glad that I had stuck to my seat, 'cos those poor things couldn't have seen anyone but a dirty great policeman who bull-dozed them back at regular intervals, but I suppose that was necessary really.

I did stand on my chair, but not through choice; after all when the people in front stand you don't have much choice do you? Frankly I didn't think that I'd ever scream at a concert—but with that atmosphere I just had to let rip; and from the way everyone else was screaming, hollering, yelling, and generally making a terrific row I think I wasn't the only one with those sentiments.

One thing that I found disappointing was the fact that we could hardly recognise the songs because there was such a din. We managed to pick out "Mercy", "Cry To Me", "The Last Time", "Good Thing Going" (but we didn't know the title then), and strongly suspected that one of them was "I'm Moving On".

Because everyone was standing up we couldn't see very much, which was again a bit disappointing. I caught a momentary glimpse of Keith and Bill as they began what I now see was "She Said Yeah", saw Charlie twice, Mick three times, and for the rest of the act kept my eyes firmly fixed on Brian 'cos he very kindly stood just where I could see him without running the risk of breaking my neck. Thank you, Mick, for charging across the stage towards Brian 'cos then I could see you properly.

By the way, if any of you Stones saw a pair of feet sticking up at about the eighth row back, they belonged to my good friend Lyn who was with Melon and me at the time. I was screaming madly when I realised that Lyn was no longer with us. Feeling rather disturbed

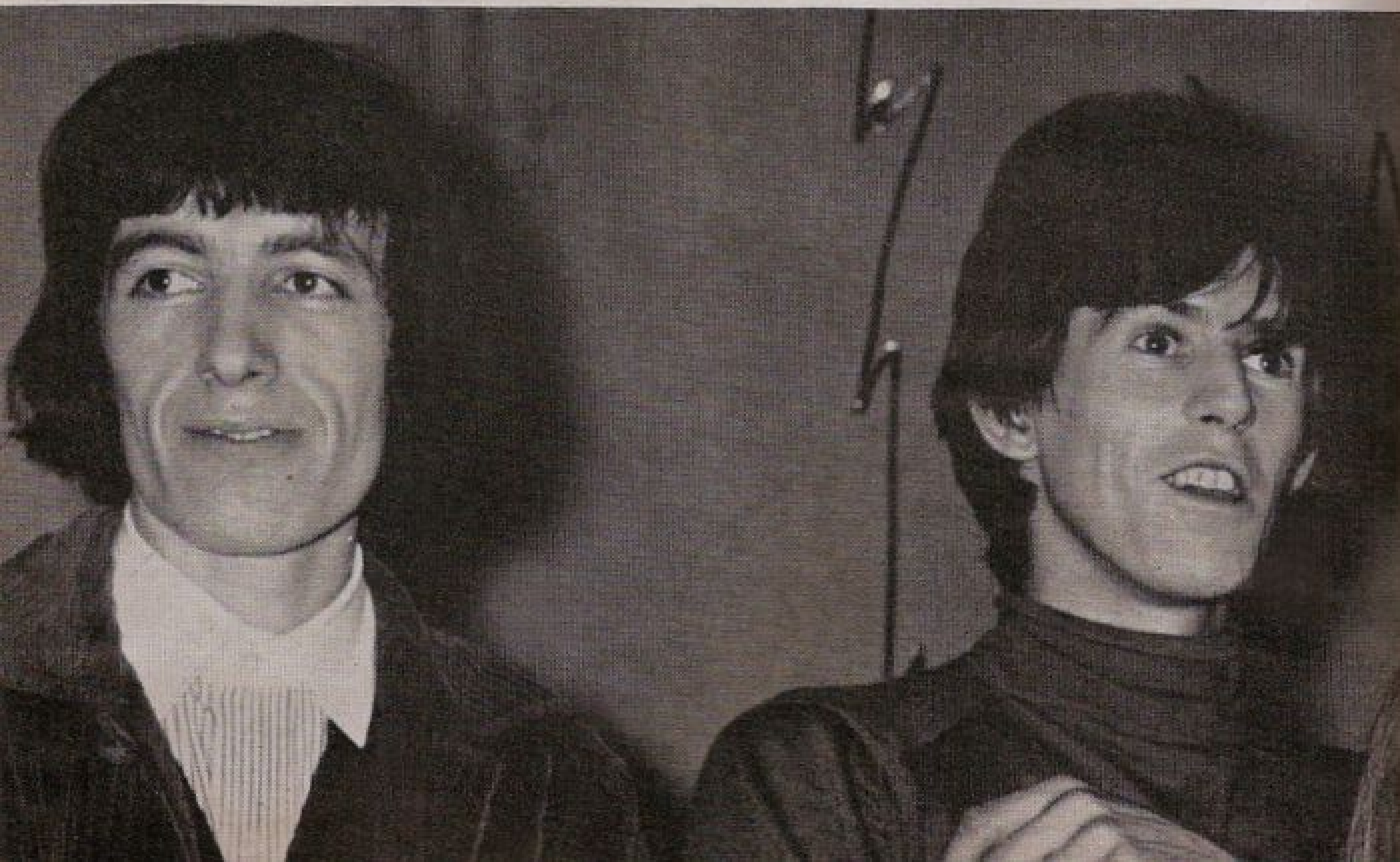
I began to look round for her. At last I sighted her sitting in the row behind us, killing herself laughing.

Grabbing an arm each, Melon and I began the long job of hauling her back up again. We were just deciding that we would have to think again about the problem when a sincerely welcomed woman gave us some help.

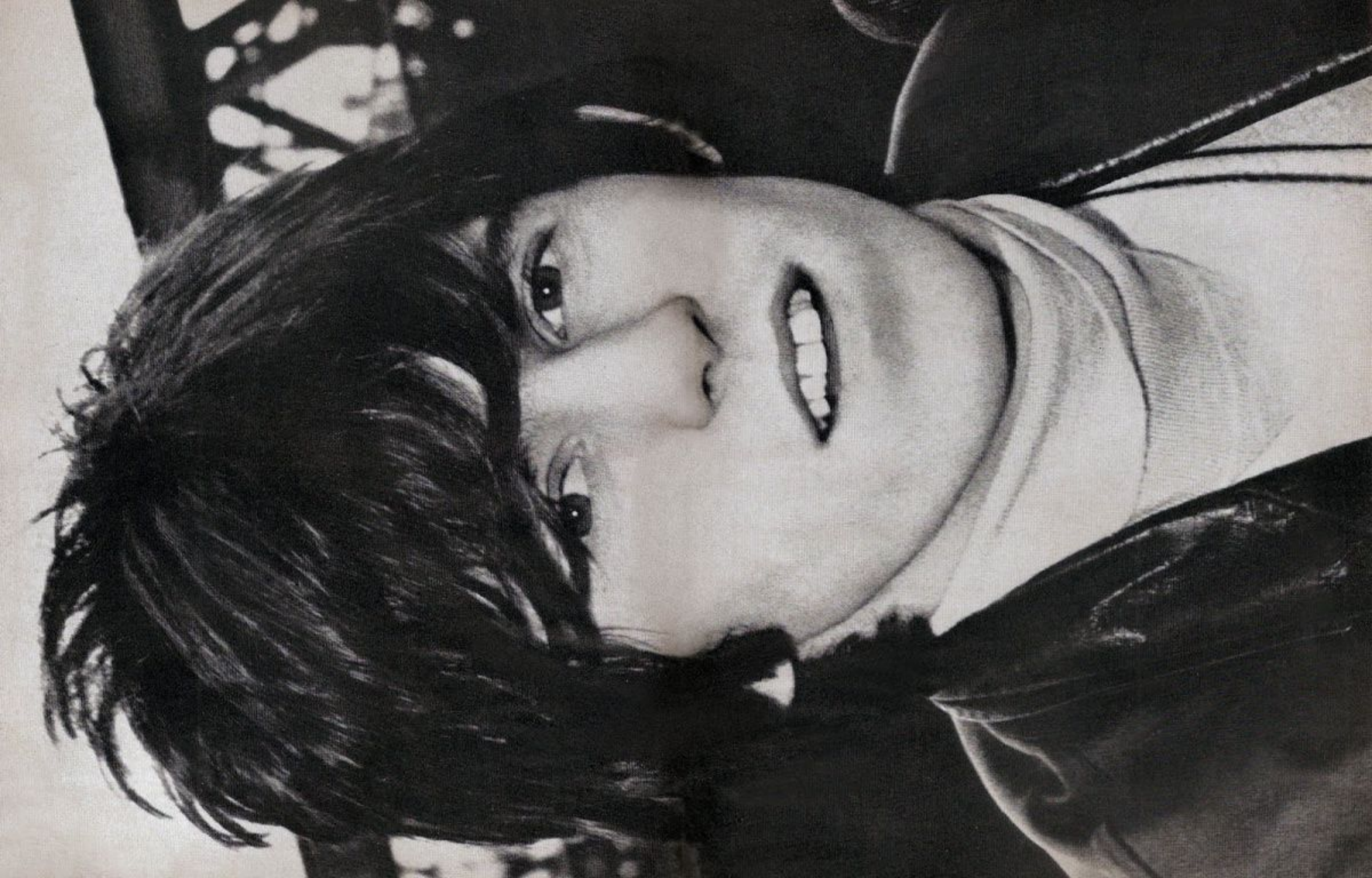
As you may have guessed I was at the first house at Finsbury Park, I can't help wondering if the audiences have been much wilder anywhere else on this tour. I suppose anyone who saw a photograph of the audience would have thought it complete hell, but it's difficult to explain an atmosphere which drives you to scream and yell when you originally went to listen. Perhaps it's 'cos I don't really understand it myself—it just didn't seem to be me that was hollering like that.

When we left we made our way to the nearest coffee bar and quietly supped cokes. We had just about recovered when an unsuspecting soul came in and played "Satisfaction" on the juke-box. Need I explain our reactions?

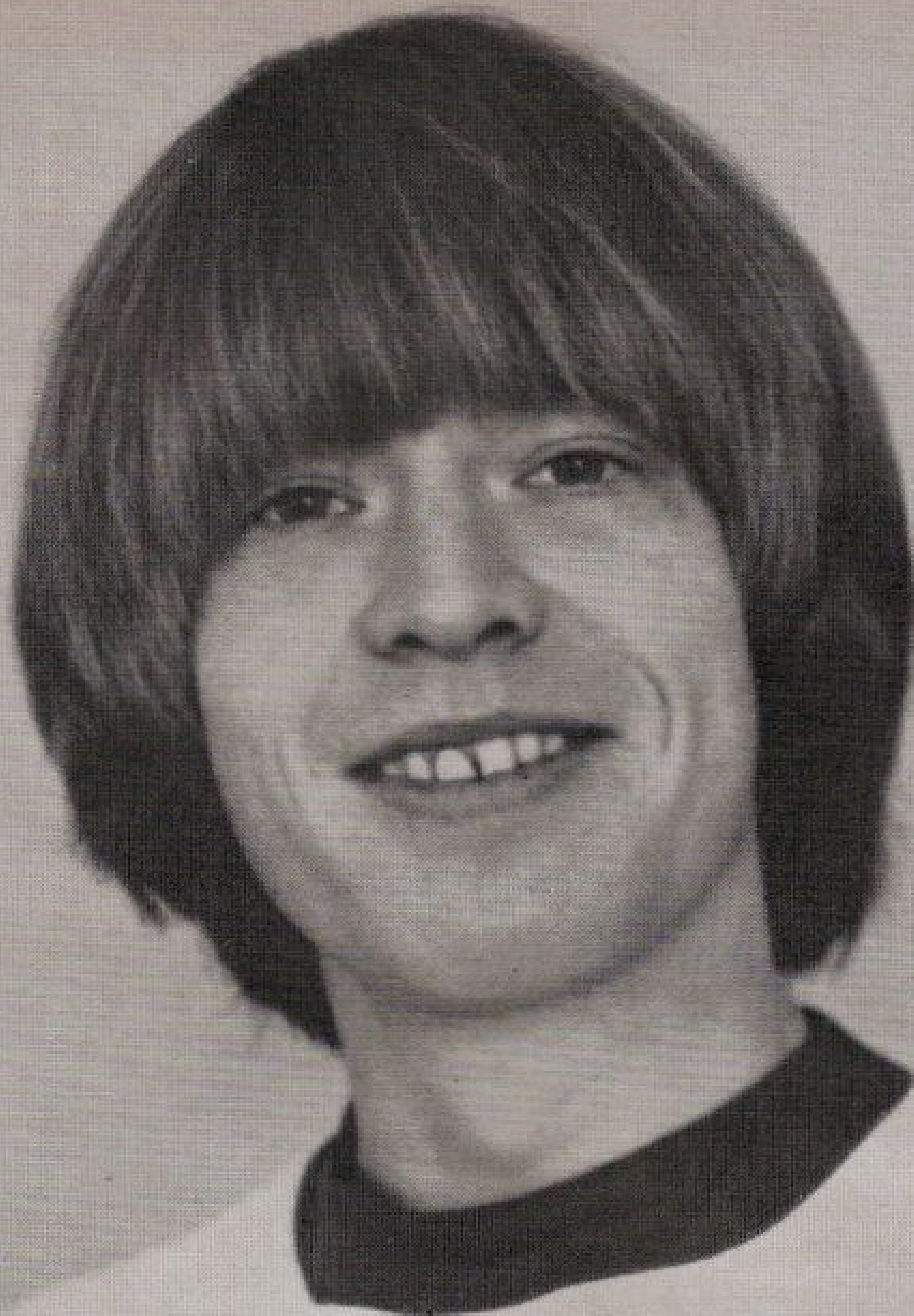
Jenni Wilkinson.











**RUDOLF  
RASMUSSEN**

Hi there!

Thanks for all your letters about the recent tour. I saw several performances myself and found them all tremendously exciting. I don't think there is another group in the world who put on a better stage-show than our very own Stones. I suppose the reason is that they all enjoy what they are doing so much.



One thing I don't like about their tours is the fact that it stops me from seeing them as often as usual. Normally, they try and pop in the office every few days to read through their mail and talk about future plans but when they are stopping in hotels all over the country it becomes impossible. And now that they are away in the States and Canada for six weeks, it means that we will have to put up with just the occasional phone call or letter. At the same time I wouldn't want them to stop playing to their overseas fans because that wouldn't be fair.

The boys have asked me to get some fan club T-shirts made and I want your help in designing them. Please write to me (don't forget it's Ivor Court) and tell me what colour you think the T-shirts should be, and what design you think they ought to have on the front, or back, or both. If you have an idea for a design could you draw it on your letter so that I can see exactly what you have in mind.

One last thing, Bill asked me to thank you for all the cards and presents you sent him for his birthday on October 26th. As you know, Bill always tries to answer his mail himself, and he will probably try to write to some of you personally when he gets back from America.

Yours,

*Annabelle Smith*





# ROLLING STONES

## Pen Pals

(Addresses are in England unless otherwise stated)

**Merri Phillips** (17) 425 S. San Jose, Covina, California, U.S.A., wants p.p. in England.  
**Colleen Hibbert**, 98 Oak Tree Lane, Mansfield, Nottinghamshire, wants p.p. America.  
**Marje Paton**, 21 Broomhouse, Medway, Edinburgh, Scotland, wants p.p. U.S.A., or Canada.  
**Liz Pickup**, 11 Saughton Main's Gardens, Edinburgh 11, Scotland, wants p.p. U.S.A.  
**Jen Griffiths** (16) Newlands, Charles Street, Leabrooks, Derbyshire, wants p.p. U.S.A.  
**Gigi Bell**, 3524 Pershing, San Bernardino, California, U.S.A., wants p.p. England.  
**Harriet Hartman** (17) 14680 Shannon Road, Los Gatos, California, 95030, U.S.A., wants p.p. England.  
**Roberti Vitri** (20) Cranborne Chase, Wardour Castle, Tisbury, Wiltshire, wants p.p. anywhere.  
**Karen McHardie**, 119 Broun Street, Deagon, Brisbane, Queensland, Australia, wants p.p. England.  
**Mick Cavalier** (24) 9 Rue Charles Fourier, Paris 13, wants p.p. England.  
**Janice Symons** (14) 75 Beaumaris Road, Hartley Vale, Plymouth, Devon, wants p.p. France.  
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**Robert Nelson** (19) 2475 N. Clybourn, Chicago, Illinois, 60614, U.S.A., wants p.p. England.  
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**Kenny Malley** (15) 127 West Road, Fraserburgh, Aberdeenshire, Scotland, wants p.p. anywhere.  
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**Neale Kunde** (15) 6 Ethel Street, Chermside, Brisbane, Queensland, Australia, wants p.p. London, U.S.A.  
**Linda Ward** (17) 9817 San Gabriel Avenue, South Gate, California, 90281, U.S.A., wants p.p. anywhere.  
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**David Warren** (16) 7 Speedwell House, Comet Street, Deptford, London, S.E.8, wants p.p. Canada, New Zealand, Holland.

◀ A pair of very famous profiles

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**Heather Pritchard**, 40 Greenfield Road, Folkestone, Kent, wants p.p. Norfolk, Czechoslovakia.  
**Elzbieta Beiganska**, Gliwice, ul, Poniatowskiego 27/3, Poland, wants p.p. England.  
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**Karen McHardie** (15) 110 Braun Street, Deagon, Brisbane, Australia, wants p.p. England.  
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**Anna Grupke**, 914 Greenhill Street, Murfreesboro, Tenn., U.S.A., wants p.p. anywhere.  
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**Joan Kiniry** (17) 16582 Ross Lane, Huntington Beach, California, U.S.A., wants p.p. England.  
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**Eileen Kirby**, 10 Retreat House, Retreat Place, Hackney, wants p.p. Greenwich, U.S.A.  
**Maureen Dinner**, 15 Helmsdale House, 43 Carlton Vale, London, N.W.10, wants p.p. U.S.A.  
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**Nancy DeLuca** (17) 121 Hamilton Avenue, So. Norwalk, Conn., 06854, U.S.A., wants p.p. England.  
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**Gerd Bjork** (15) Granitvagen 1C, Uppsala, Sweden, wants p.p. anywhere.





# THE STONES' STORY

ROLLING STONES STONES ALMOST THERE

[Continued from previous issue]

**T**hat fantastic tour of the United States back in November, 1964—really set the seal on the Rolling Stones' success story. Immediate acceptance by fans, big disc sales, formation of fan-clubs in just about every major city in America. Three records in the Top Ten in recently-visited France, too. What's more, offers were pouring in from Scandinavia, Australia, New Zealand, South Africa.

## Chapter Fifty-eight Screaming headlines from States.

But let's dwell some more on those scenes in America. We got newspaper clippings back, headlines all a-screaming about "frenzied scene", "massive hysteria", "Limey long-hairs a wow-riot". There was a show for an electro-phonics company, which took up two days of their time there—and the boys were unashamedly thrilled at getting top billing over some of the most familiar names in the international disc scene.

Those names? Jan and Dean, highlighters of the surfing scene, then very hot; the Beach Boys, from the same "outdoor scene"; Chuck Berry, long-time idol of the Stones—yet now relegated to a down-the-bill position; Gerry

and the Pacemakers and Billy J. Kramer and the Dakotas; the Tamla-Motown stalwarts like Marvin Gaye and the Supremes.

Any doubts there had been on their previous American tour were dispelled... cast to the wind. Incidentally, the Dave Clark Five were in America at this time... and just for a change nobody tried to stir up any rivalry between the two "guest groups". Obviously the musical styles of the two outfits were poles apart—maybe that was the reason. But on a later tour, there were "trumped-up" stories of intense rivalry between Herman's Hermits and the Stones.

The small sessions of leisure time the boys fitted in were spent fairly predictably. Mick and Keith ravaged the local record stores and picked up a huge collection of way-out rhythm 'n' blues records... so many that even they were worried about the amount of dollars they'd have to spend on excess baggage on the trip back! There was a sensational party hosted by Phil Everly, who pronounced to his mates that he reckoned the Stones were the greatest-export from Britain.

But work was the important bit. Those one-nighters, plus disc-cutting sessions with Andrew Oldham in Hollywood, then Chicago, then New York. Most impressive was the way they were now treated by interviewers and journalists. The usual questions about their hair, their clothes and their attitude to convention were scrubbed; people were genuinely interested in the boys as entertainers and musicians. Said Mick: "It's nice to be treated as human beings instead of freaks. None of us minds answering questions, just as long as they are worth answering..."

Let's talk, momentarily, about the Stones'

Top: Three Stones have a few quiet minutes before the departure of their plane.  
Bottom: The Stones from the wings of an American Theatre.





recordings over there in the States. Keith was the one who raved loudest about the sound the engineers had got in the RCA studios. "It was a 15 hour session but though by rights we should have been whacked out, we found the atmosphere so great that we just didn't want to pack up."

From all reports, it was a slightly off-beat session. The boys found themselves in a massive studio, space all round them. And as all Stonemaniacs know, the boys prefer a closer-knit, cosier sort of atmosphere. So they were shifted, equipment and all, into one corner—and all the lights bar one spotlight were switched off. And Andrew Oldham insisted they imagined they were in a small club ... the sort of place they'd previously been used to.

Among the numbers was "Heart Of Stone", which was the only one written by Mick and Keith and Jerry Leiber's "Down Home Girl", which the boys immediately thought would make a good single. The thing was that it was unlikely these discs would be released for several months ... and even then there was a possibility they'd be out-in the American market first.

#### Chapter Fifty-nine

#### Stones learn about the U.S. recording scene.

"Everyone Needs Somebody To Love" had previously been a biggish hit for Solomon Burke—another under-rated singer where the public was concerned, but highly-touted by the Stones. This one went on a bit too long and was then regarded as being too lengthy for a single—though Bob Dylan has since set a new style, of course, with his epic "Stone item" which went more than six minutes. Marvin Gaye's "Hitchhike" was also recorded at these sessions ... Mick said Keith had never played better on this one. "Pain In My Heart" came up—an oldie from Otis Redding. And there was "Baby", too.

Few people were let in on the sessions. But one point was quickly picked up by the experts ... and that was how the boys selected their

material to suit the particular studio they were in. Like working on bluesy "gear" when they were in Chicago, home of the R and B scene; and picking numbers adaptable to the West Coast approach when they were in Hollywood. In turn, the boys were astonished at the close-knit musical scene in America, where Phil Spector seemed to turn up for most things in person—or at least provide his session men for big orchestral backings.

By mid-November, the Stones were in the U.S. Top Ten with "Time Is On My Side". Everyone was talking "British", musically ... the Kinks, Herman, the Zombies, Manfred Mann, Chad and Jeremy, Dave Clark, Herman, even Matt Monro were doing well right at the summit of the charts.

And in Britain, as the EP "Five By Five" faded gradually from chartsville, there was the release of "Little Red Rooster", b/w "Off The Hook". The Willie Dixon top-sider was greeted with enthusiasm by the critics and was tipped to go straight to the top. The 'B' side had the more interesting story, though ... it was written in double-quick time by Mick and Keith actually in the studios. The arrangement was worked out, mostly by Keith and Brian and the whole thing was satisfactorily in the can in something under three hours!

Incidentally, advance orders for "Little Red Rooster" were around the half-million mark, a figure reached previously only by the Beatles.

So it was a happy month—but, unfortunately, there's always something cropping up to spoil undiluted happiness. And this time it was the illness of Brian Jones. He'd been taken ill in America, a few days before the boys were due to fly back home. He collapsed suddenly in his hotel room, was rushed immediately to a doctor. At first, it seemed that nobody could diagnose the trouble. Brian later said: "I had so many tests I felt like some sort of human sacrifice, but they never did tell me exactly what it was all about".

But despite feeling, and looking, diabolically ill, Brian returned with the early contingent (Charlie and Mick) to Britain and went straight to bed. Andrew, Bill and Keith returned; a couple of days later there was a lot of confusion about Brian's illness, because there was a big "welcome back to the Stones" function laid on by the London Students' Carnival at Wembley

Top—Mick samples the American brand of sunshine.

Bottom—Brian's hair shades his eyes as he has an outdoor chat with Stew.





for the Friday evening. Brian appeared, but obviously lacked his usual zest ... and he clearly felt the strain of struggling through a late-night show.

Bit more status-symbol news for the Stones in this bleak November of 1964. They had their own paper-back book out on the market ... "Our Own Story", by the Rolling Stones as told to Pete Goodman. Selling at five bob, and with a stack of pictures, this was a 50,000-worder which contained a positive mine of information about the boys' early days.

Many of the top literary critics wrote about this book—chaps like Kenneth Allsop ... and in high-class papers like "The Observer". Everyone seemed fascinated by the saga of the "rebels With A Cause" and it sold fast. In fact it appeared in the Daily Mail's "Top Ten Paper-Backs" within a couple of months of being on sale.

The book also got a nice plug from Mick Jagger on "Ready Steady Go", when he explained to the viewing millions that the boys didn't actually write the book themselves, but had fed the information to a writer who had known them since the earliest days.

The golden touch, then, was there all the way for the Stones. Even the snootiest of musical snobs wanted to know exactly what it was that made the fivesome tick over. Why, there was even talk of a film based on the boys' rather off-beat life history as a group ... We talked with Mick on the set of "Ready Steady Go", a studio buzzing with activity and with characters like Cathy McGowan hovering around all the time. He said: "I think I'm going to start a one-man crusade on behalf of James Brown. We saw a lot of him in the States and our bet is that he has the best act, visually and for sound, of any group in the rhythm 'n' blues field. Once we had to go on stage to follow him in a show ... and it was terrible for us. You can't top that sort of performer."

Interesting point, this. In recent weeks, James Brown has made his first appearance in the British Top Thirty—result of a long-time struggle to gain full recognition in Britain. So once again the Stones had been ahead of their time. They'd picked a winner from a mass of contestants. Mick's crusade no doubt had quite a lot to do with the way British fans became more "aware" of the leaping, cavorting James Brown, a star who often stayed on stage through an hour-and-a-half act.

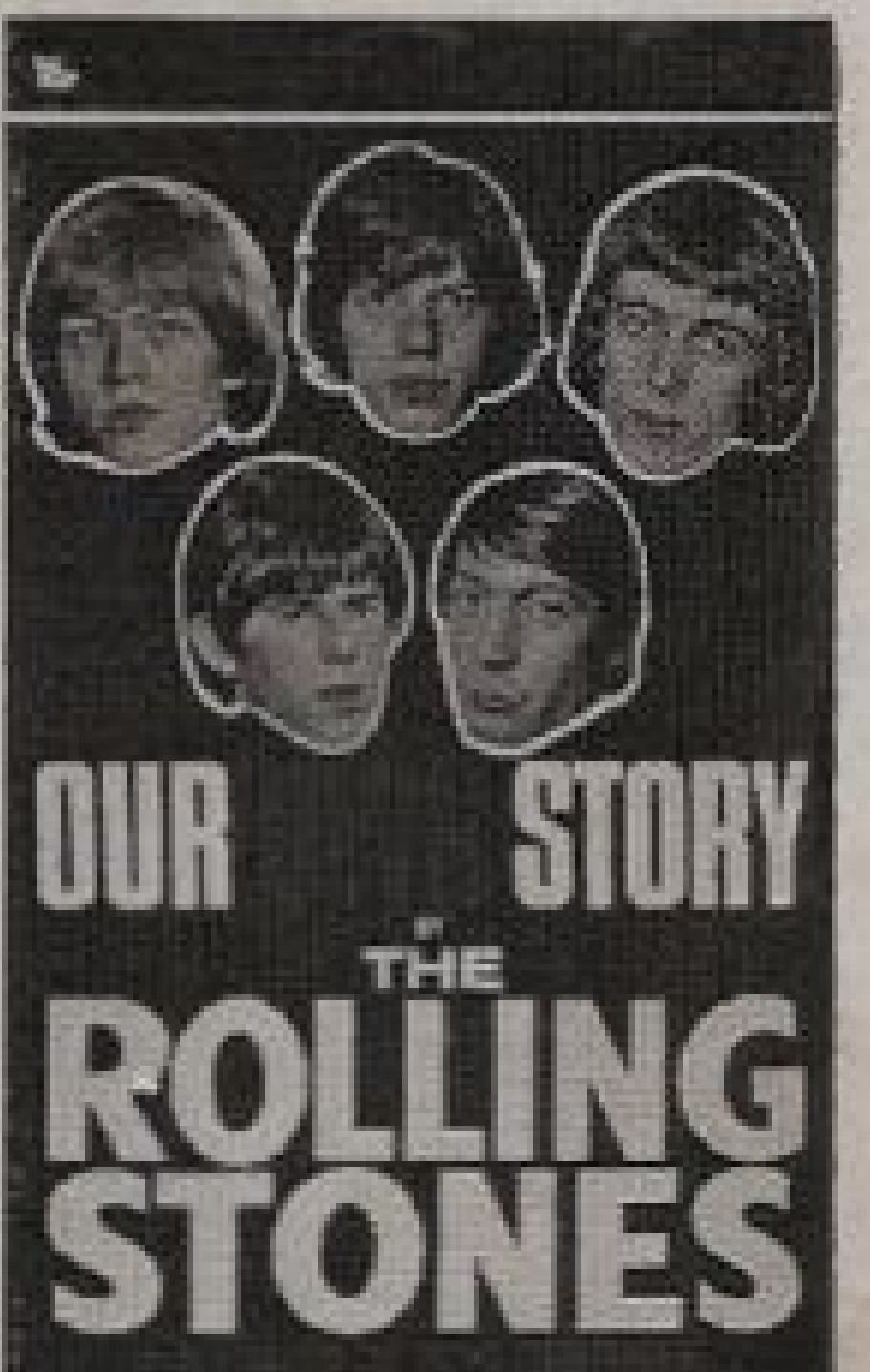
As ever when a group had a reasonable run at the top, rumours started that the Stone's were already millionaires. "Rubbish", was the way Brian Jones summed up this sort of chat. He spouted for a long time about the economics of show-business pay-packets—over a couple of drinks in de Hem's, a pub in London's Soho. Brian often called in there for a short breather before a recording session.

"It's impossible to work out just how much money we have got", he said. "But the expenses are always high, specially on hotels. You've got to stay in the best places, otherwise you don't get a good night's sleep and you also can never get any grub late at night. Then there are clothes, and records, and equipment. You just go on spending, but you never know exactly how much money is coming in. People seem to think we could retire tomorrow. Well, we couldn't. Anyway, we wouldn't want to ..."

It took the boys several days just to unwind after their hectic spell in the States. And the excitement continued—in fact, even Charlie Watts, normally near-silent, was talking animatedly about the modern jazz scene in the States. This was the show-biz area which had most appealed to Charlie, State-side. It had been quite a trip, Now what was in store, Home-side,

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ANSWERED THIS MONTH BY BRIAN

### BEST SINGLE

21 Douglas Road,  
Kilburn, London,  
N.W.6.

First of all, I've just got to congratulate you on your fantastic single, the *best* one yet.

Thanks very much for the badge of the Stones, I wear it wherever I go. Last week I was walking down the West End and it's surprising, how many people stopped me and asked me where I got it from.

Your BIGGEST Fan—  
Miss Mary Anastasi.

### SAW STOCKTON SHOW

85 Barnaby Crescent,  
Eston,  
Middlesbrough,  
Yorkshire.

I just had to write and tell you how much I enjoyed your shows last Friday at Stockton, they were both, sensational. (We managed to see both houses). Will you please congratulate Mick for me on his fab performance, in the second house (I only wish I'd been near the person who threw the shoe or coin). I do hope he's better by now.

Lots of love,  
Ann Thomas (and course)  
Janise Norton who's love is for Brian.

### BRIAN'S GUITAR

4 Hayburn House,  
Linsdale Road,  
Woodside Estate,  
Bradford, 6,  
Yorkshire.

I have just been to see the Rolling Stones and I noticed Brian's "fab" guitar please can you tell me the name and price of it. I think it is a Gibson.

Yours sincerely,  
Ian Hillas.  
(address as above)

Brian answers: It's a Gibson Firebird Ian.

### FAINTED ON PURPOSE

7 West Royal Close,  
King Cross,  
Halifax,  
Yorks.

Dear Keith,

I want to thank you and Brian so much for waving to me as your car passed the Bradford bus, on the way to Bradford (just past Queensbury) I stuck my head out of the window to get a better view, do you remember? Also I was very lucky to get front seat, centre in the first house and third row, centre in the second. It was the best show ever, I have been to all your tours and this is the best. Also in the second house I saw them take all the fainting girls right to the front. So my friend and I accidentally-on-purpose fainted. It was great to be just below the stage with no police bothering you.

By the way your new L.P. is the best one yet. Looking forward to your next tour (1966). Perhaps one day I might meet you!!

A Stones fan forever,  
Lots of love and kisses,  
Diane Pearson.

### FOR MR. JONES

My friend and I saw Bob Dylan at Carnegie Hall last night. We just had to tell you what he did. There's a song on his new album called "Ballad of a Thin Man"—I guess he told you he was going to write it. Each line ends "and something is happening and you don't know what it is, Do you, Mr. Jones". Well, he finished the song and said—

"This is written for Mr. Jones, the other was about Mr. Jones, this is for him". The song was "Like a Rolling Stone".

Janis Schacht,  
5550 Netherland Avenue,  
Riverdale 71, New York  
and

Susan Grossman,  
1425 Grand Concourse,  
Bronx, New York.

### HARD-WORKING STONES

A Loyal Fan,  
Co. Durham.

May I congratulate you on your *Fantastic* performance at Newcastle City Hall this evening.

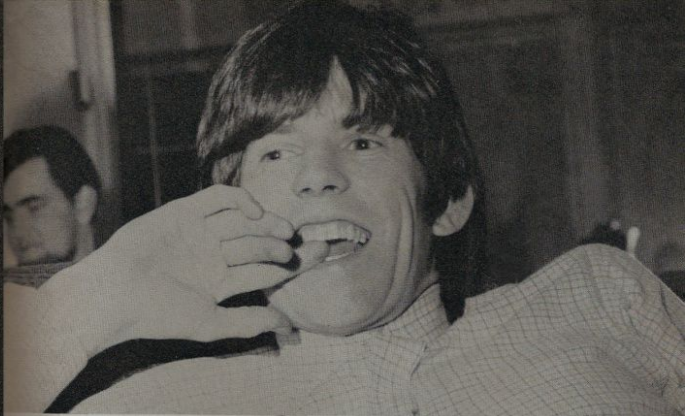
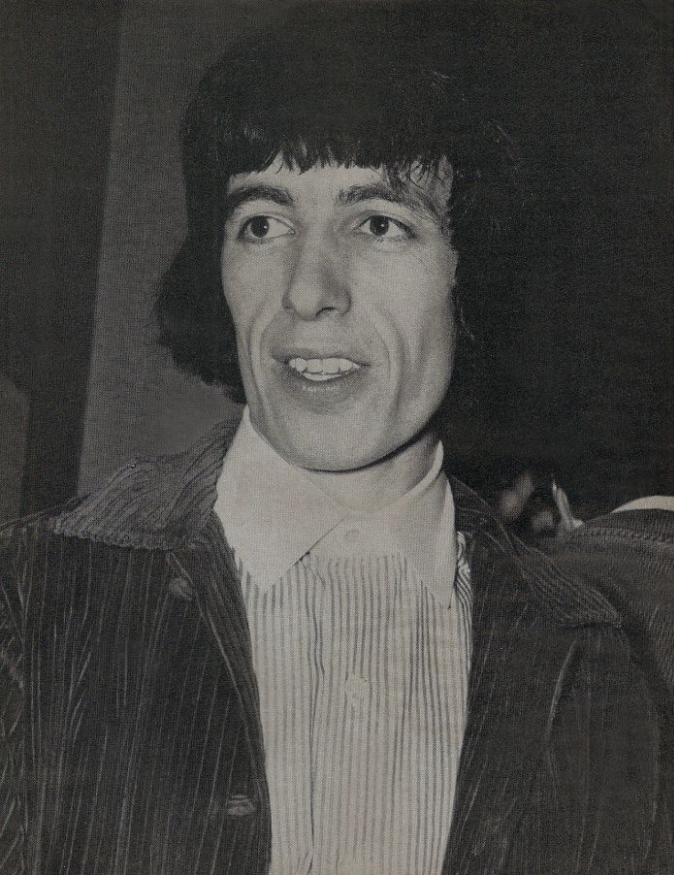
Let anyone say you are a bunch of scruffy lazy louts (e.g. a reporter for our Evening Paper, the rat) and also that you don't work for your money who have been to one of your one nighters and I'll tell them that they are blind and ignorant and are not even worth bothering with (well, that's not all true they should be prayed for).

So, may I say again congratulations and thanks for the show and pleasure it brought to many of your North Eastern Fans.

Best wishes,  
Pete.







*The show is over and a contented Keith sits back for a chat with a reporter.*

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◀ *One of those big Wyman smiles on it's way.*