



THE No. 21
ROLLING STONES
MONTHLY **BOOK** 10th FEBRUARY 1966

THE **ROLLING STONES** BOOK No. 21



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THE ROLLING STONES BOOK

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

No. 21 FEBRUARY, 1966

Edited by Mick Jagger

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EDITORIAL

Hello!

We fly in and out of the Country so fast these days that there's almost no time to stop and think! And I do like to do that occasionally—believe me.

What have I been doing while I have been home? Well, I've spent a lot of time with my parents in Dartford, Kent, and made a lot of social calls on friends in and outside of the business.

I also made a point of dropping into the fan club office and had a terrific surprise! There was a surfing shirt waiting for me sent in by an American fan. Taking it for granted that she reads this issue, I'd like to thank her very much. It's a grey one with a red stripe across and that's one item that's definitely going in my suitcase for Hawaii.

Oh another thing I must tell you—I've bought a dog! It's a Yorkshire terrier and is a bitch. I'll leave it at home with my parents while I'm travelling, and I can rest assured that they will really look after it because my mum has a dog of her own.

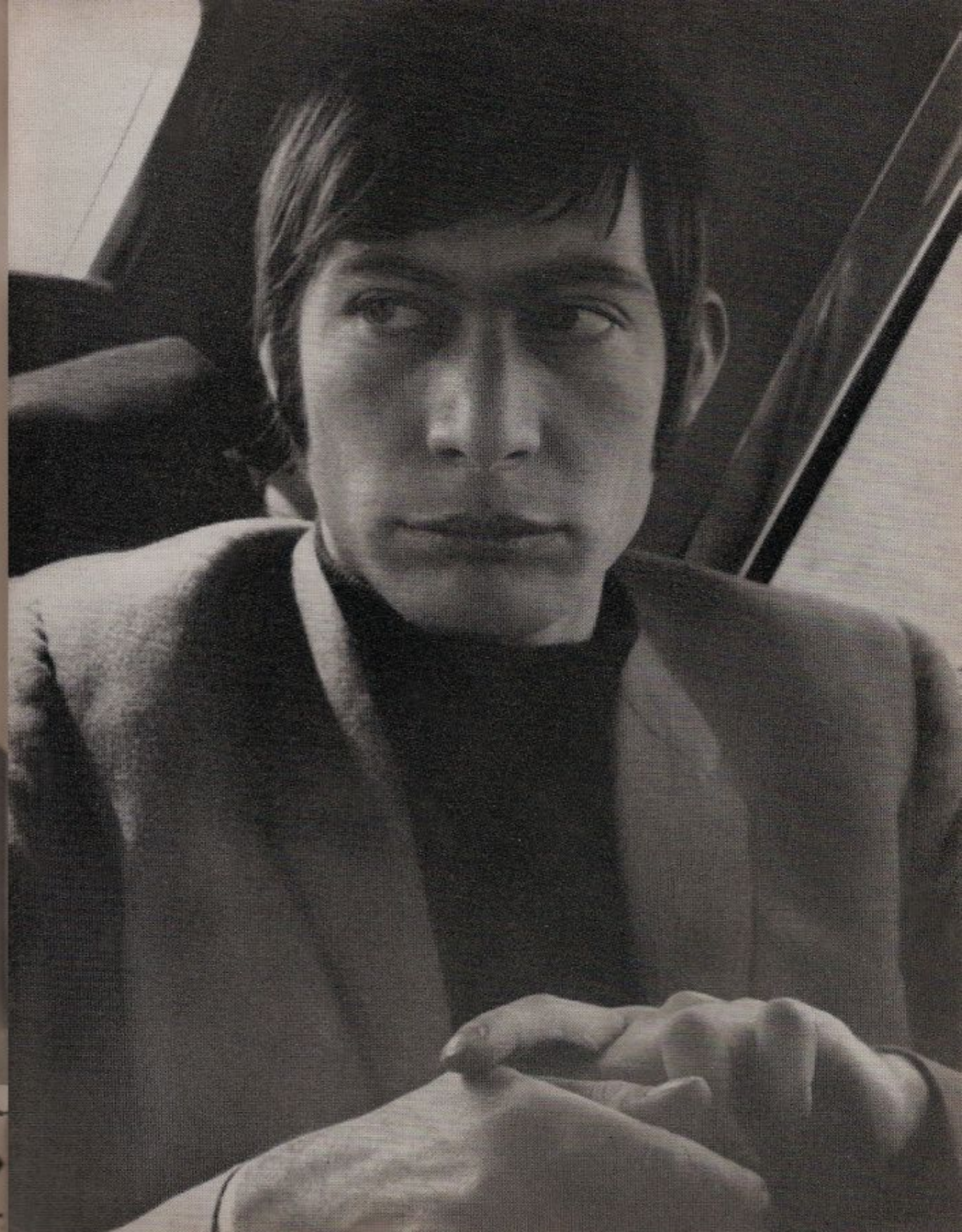
Just before I go, I must mention to you that despite all this cold weather we've been having it's not getting through to me. I brought a big cuddly fur coat back from the States with me and I couldn't have timed it better. It's something like that sealskin one I had, remember?

Bye for now.

Mick Jagger



An unusual shot of Charlie taken
inside the Stones' touring car



Rolling Stones

NEWS

Just taken his Test

As we said last month, Keith took delivery of a dark blue Bentley Continental on January 1st. What we forgot to mention was that he has not passed his driving test yet!

We learn at the time of going to press that he was due to take it at Dartford on February 8th. Was he nervous? "Of course," replied Keith, "when you hear of so many people having to take it three or four times before they pass it puts you off."

PRICE INCREASE

The Publishers regret that owing to rise in costs the price will have to be increased to 1/9 from the next issue.

Australian and New Zealand Dates

Here is the list of venues that the boys will be playing in Australia and New Zealand during February and March:—

Feb. 18th-19th	Commemoration Auditorium, Sydney.
20th	Day off.
21st	City Hall, Brisbane.
22nd	Sentenial Hall, Adelaide.
23rd	Day off.
24th-25th-26th	Palace Theatre, Melbourne.
27th	Day off.
28th	Town Hall, Wellington.
Mar. 1st	Civic Hall, Auckland.
2nd	Capital Theatre, Perth.

FINGER-DRUMMING

A lot of people in the group world are becoming very interested in playing Indian instruments of various kinds. Charlie has started to practise finger-drumming. The only trouble is that it's reported to take ten years to learn to do it properly! So who knows when we will be hearing it on one of the Stones' tracks?



A very unusual shot of the Stones taken in the Californian Hills during their last Stateside Tour. The reflected surface that they are leaning on is actually the roof of their car



One of the very few pictures that are available of the famous James Brown talking to Mick

MASSIVE ADVANCE

Decca reported very big advance orders for the Stones' new single as soon as the release date was given out.

The official title is "19th Nervous Breakdown", not "Your 19th Nervous Breakdown" as we announced last month.

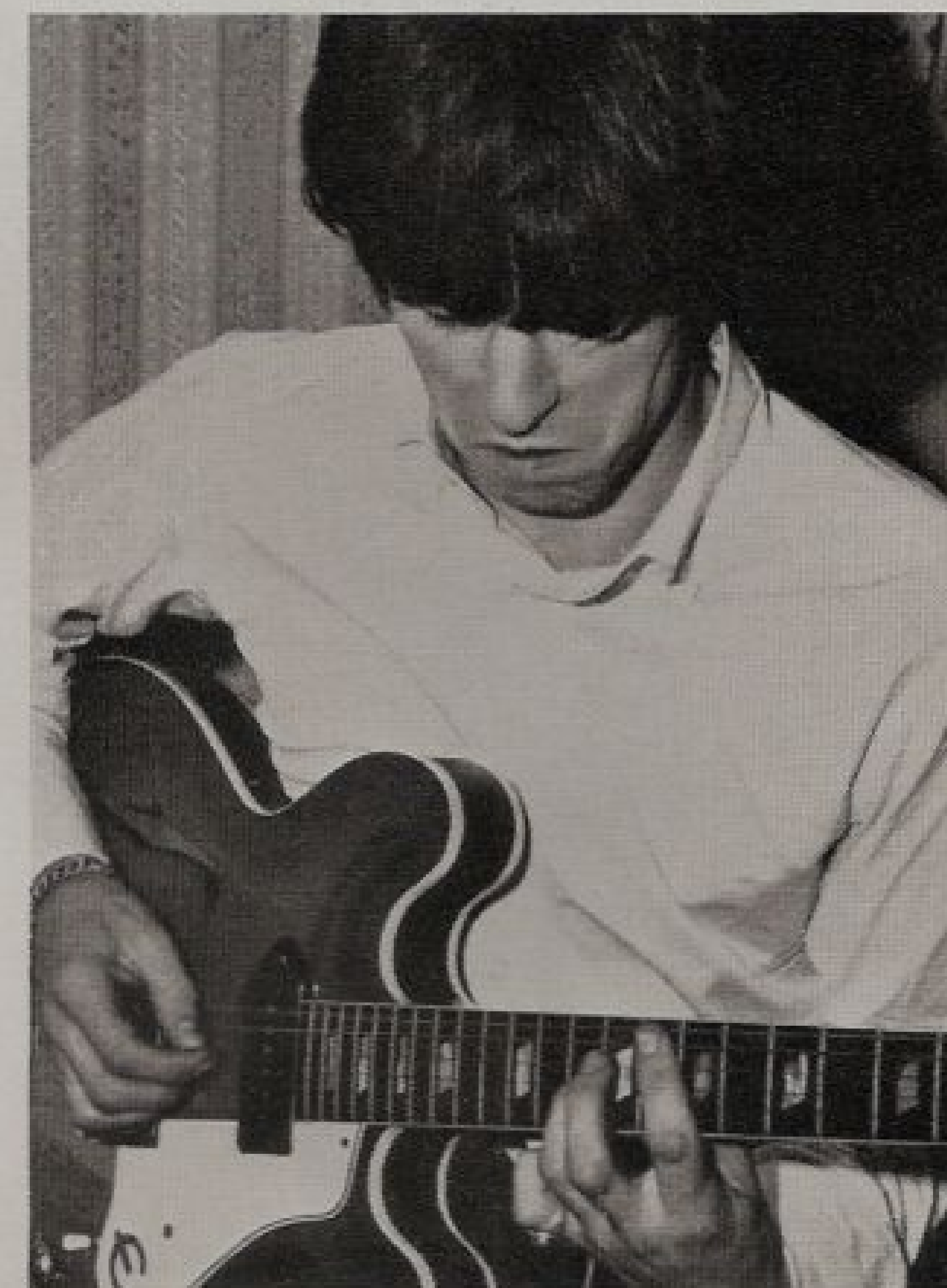
NEW INSTRUMENT FOR KEITH

The Stones are building up a fantastic collection of instruments. Every time they go to the States they seem to pick up a couple more. When they were in New York during their last tour, Charlie presented Keith with an autoharp.

What have they been doing?

The boys have made very few appearances since they returned from America at the end of 1965 up to the present and there are only a few TV spots to go before they leave for their Far Eastern Tour. What have they been doing?

Bill, Charlie and Keith stayed in England; Brian went to Copenhagen; and Mick flew to Paris, reportedly to buy some new suede clothes.



Keith pulls a face when he plays a wrong note on his guitar





What they'll be doing

What is going to be happening on the Stones scene in '66? Besides the States and Far Eastern tours nothing seems to have been tied up for keeps.

How about the film? It seems to have slowed down somewhat. Andrew made a rough plot and then handed it to the "gen" screen-writing boys. Now they are knocking it into shape. One thing is pretty certain though, the boys won't be hanging about to make it. The camera crews will have to follow them on their travels putting a few feet of film in the cans whenever they manage to get the Stones together for a few quiet moments amidst the mad-happenings.

Mick and Keith both know what they would like to do in the new year. They want to concentrate on their independent recordings. After that great kickoff job with Chris Farlowe's "Think" they are eager to get a lot of other names into the studio.

Keith especially, is the ideal recording "type". He's got the patience of a saint. He'll stay calm, cool and collected

even after eight or nine unsuccessful takes. Once he's got his teeth into a session he'll work round the clock—and round again—until he gets the results he wants!

Bill and Charlie? They'll be making this their "settling" year. There's a lot to do before a new house becomes a home and Charlie and Bill want things to be just so. Charlie will also be adding plenty of horses to his collection.

Brian? His plans will probably include meeting as many people as possible and perfecting his already healthy keyboard style. He might be glad of this extra talent if the Stones' sound is to be made even more dynamic.

MORE IMMEDIATE PLANS

The Stones have already disclosed their more immediate plans for their forthcoming States and Far Eastern tours, or rather the things they were looking forward to doing.

To start off with they have to get their press conferences over and done with, but after that they'll be free. No more, or very few interviews. The

boys see it this way: there is one big thumping press reception at the start of their tour, when everybody who matters comes along to fire questions at them, why should they hold private sessions for the people who didn't bother to get the story at the start?

During their time off they plan the usual round of club-going. Mick and Keith love the discotheque type of clubs and will probably try to see all the artists appearing wherever they may be, especially the coloured "soul" people. Brian usually visits friends. First thing he'll do when he gets to New York is look up a fellow called Robert Dylan. They seem to get on very well, those two. Same sense of humour, both deep thinkers.

Charlie? Well I needn't tell you where he'll end up. He can't get enough of the authentic jazz which is there for the asking in all the major Stateside Cities, New York in particular. Stew and Charlie are now well-known faces at clubs like the Half-Note. Now and again American Road Manager Bob Bonis goes along with them. He's a good bloke to have around, he knows the Jazz and big band scene inside out, because he used to work in the

◀ Shot of Mick taken inside his room in the Ambassador Hotel, Hollywood, during the boys' last tour

office that does the bookings for Basie.

Bill is the Stone who doesn't like any type of club overmuch. He's a bit of a deep-thinker. Only comes out if there is someone really worth seeing. Sometimes the Stones make a night-out a family affair. Stew rings up a club which has some good artists appearing and reserves a table. Then the whole group goes along in one big happy bunch to watch the show.

Sure enough, the boys will be descending on the big record stores again but this time they won't be looking for obscure R and B discs so much as R and S discs. No, the initials don't stand for rock and soul. The Stones will

be scouring the shelves for records made by a guy called Ravi Shankar. Who is Ravi Shankar? An Indian gent who plays his country's instruments superbly. The Stones are on a very definite Shankar kick at the moment.

So much for America. How about Australia? The boys are looking forward to this trip because they have been there before, and know all the wrinkles. Things are very well handled out there too which helps! One promoter is taking care of the whole trip and once the Stones have done one date they'll know the exact drill for the rest.

"Things are particularly organised in Australia", Mick told me. "If we're flying

somewhere, the pilot stops at the end of the runway when we arrive to let us off."

STEW'S WORK

Stew's work will be easier this trip. All the hops which the gear will have to make will be long ones.

As always he'll be very strict about mikes and amplifiers at the venues. If they aren't good enough he'll say so and demand better stuff. Then the promoters will be running round in a panic, because the Stones are quite within their rights to refuse to go on if the equipment isn't up to standard. Mick had to yell like mad at some of their early dates because the mikes were no good.

Below: This shot was taken by photographer, Guy Webster, in a canyon in the Hollywood Hills
Right: Bill and Mick having a discussion in their Beverley Hills Hotel





ROLLING STONES

Pen Pals

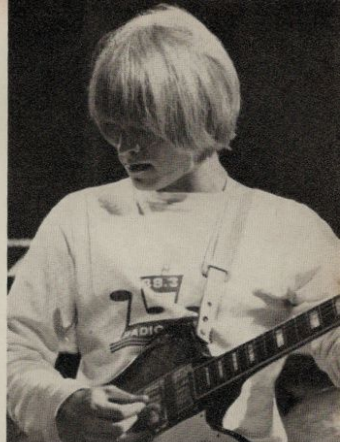
(Addresses are in England unless otherwise stated)

- Neil Wilkie** (age 15) 23 Saltey Road, Peel Green, Eccles, Lancs., wants p.p. California.
Sandra Miller, RR 2, Box 49, Marion, Indiana, 46952, U.S.A., wants p.p. anywhere.
Ann McKay (age 14) 44 Blake Crescent, Ravensdale, Mansfield, Nottinghamshire, wants p.p. anywhere.
Susan Tyler (age 15) 5 Ullapool Road, Applecross, Perth, W.A., Australia, wants p.p. anywhere.
Pat Ewing (age 16) 3, 4th Avenue, Applecross, Perth, W.A., Australia, wants p.p. anywhere.
Sylvia Cushway (age 16) 280 Monkhouse Road, Leyton, London, E.7, wants p.p. anywhere.
Cathy Carragher (age 15) 87-44 111st, Richmond Hill 18, New York, U.S.A., wants p.p. anywhere.
Jennifer Wareham (age 19) 44 Triton Road, West Dulwich, London, S.E.21, wants p.p. anywhere.



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Ellen Hillier, 4411 Santa Monica, San Diego, California, 92107, U.S.A., wants p.p. England.
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Carol Drury (age 12) 15 Riversdale Road, Beverley High Road, Hull, E. Yorkshire, wants p.p. in New York.
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Janis Nicholson (age 14) 14 Hirst Villas, Bedlington, Northumberland, wants p.p. Chelsea in London, or France.
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Judi Bossman (age 16) 43 Lombardi Drive, New City, New York 10956, U.S.A., wants p.p. England.
Susan Higgins (age 15) 52 Old Fallow Road, Blackfords, Cannock, Staffs., wants p.p. Ireland, Europe, Africa.
Gudrun Torfadottir (age 17) Hligaræg 6, Kopavog, Iceland, wants p.p. anywhere.
Franca Rabusin (age 15) Salita di Greta 1/1, Trieste, Italy, wants p.p. anywhere.
Marilyn Power (age 15) 9 Ashcroft Grove, Perry Barr, Birmingham 20, wants p.p. anywhere.





Hi there!

Hello again! I told you in the last issue that I'd let you know the new address this month. But I'm afraid, as yet, I still don't know where we're going. It'll definitely be in the West End—I could never move away from the hustle and bustle of Central London.

I've grown used to the crowds and 'busy atmosphere' of the West End after first having offices in Regent Street, then near The London Palladium and now in Baker Street, which although not quite so central is still only five minutes away from Tin Pan Alley.

I'm looking forward to meeting one particular Stones fan in the near future—and a very important one in South Africa. Her name is Brenda Cox, and she is the President of the South African branch of the fan club. She is coming to this country in two months time to spend her two weeks holiday here and I plan to show her the sights and introduce her to the boys.

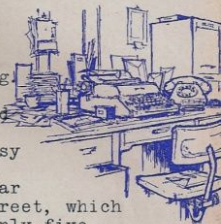
We had some great singles from The Stones last year don't you agree? 'The Last Time', 'Satisfaction' and 'Get Off Of My Cloud' were all Stones originals and turned out to be giant hits—thanks to you. And your response to these numbers has inspired Mick and Keith tremendously. They are writing more than ever now, and while they've been home, they've spent many a late night working on new tunes and lyrics.

In the past they've revived a lot of stuff originally recorded by American artists. If you were a fan of theirs at the very beginning you'll remember them at the 'Crawdaddy Club' in Richmond doing dozens of Chuck Berry and Bo Diddley numbers. They used to love 'em.

The boys still respect these two particular artists very much, but as Mick says it seems now that it's the original songs that you want.

Yours,

Annabelle Smith





ND LIFE WITH THE **STONES SPECIAL** 180,000 advance for Stones EP
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stones
THE STONES' STORY
ROLLING STONES STONES ALMOST THERE
Stones

[Continued from previous issue]

February, 1965, only one year ago... but so much has happened for the boys in the meantime that it could be a whole lifetime away. In fact, that particular February opened for them in New Zealand, where they were breaking fresh ground... and breaking it wide open after their massive successes in Australia.

Chapter Sixty-five

The boys find New Zealand rather quiet

We talked briefly to Mick and Brian in their hotel in Christchurch, soon after they arrived in New Zealand. Obviously impressed by the reception from the local fans, they were also a bit put-out by the quietness of a typical New Zealand Sunday. Hardly anything on the radio, no cinemas or theatres—and the hotel picked out for the boys was so lacking in amenities that they'd just finished washing out their own socks and shirts.

Mick explained that it was only a short trip, because they were later to go back to Australia, then to America for a quick holiday before returning to Britain for a major one-nighter tour. "Even if we were living in Nissen huts we'd be enjoying it, though," he said. "It's like we've said all along. If only we can actually be seen by audiences, they'll buy our records." In New Zealand, little emphasis was put on actual hit parades, unlike Australia where local stations all had their own Top Fifty—and those charts were even then dominated by

Rolling Stones' records. But the boys turned up at some New Zealand disc stores and found that they were outselling everybody else, including the Beatles.

The world of the Stones, only a year earlier limited to clubs around the London area, suddenly became a truly international world. Country after country was shuddering under the impact of a Stone-type tour—the boys' fans now could be numbered in millions.

During our phone call, we had to read over the February, 1965, British chart to the boys. Though they were really "between singles", they still wanted to know everything that was going on. They were specially knocked out by the news that "You've Lost That Lovin' Feelin'" by the Righteous Brothers had gone right to the top. It was also top in the States—you may remember us telling you last month how the Brothers had cabled the Stones in Australia with a message of thanks for help given.

The facts and figures of the Stones "down under" are better handled by an accountant. Even Mick had no idea exactly how much loot the boys were picking up. But it's true to say there are places where you can pack in much bigger audiences than in Britain. For example, they did seven shows in Sydney, which meant audiences totalling 35,000. In Melbourne, they got in 3,000 a show—a total of another 21,000. Add in all the other venues and you get a staggering number of Stone-viewers. Remember that Australia's population is so small that Gold Discs are awarded for sales of only 100,000, not the million needed elsewhere in the pop-mad world.

Not that everything was absolutely smooth down in Australia. Though the boys joked about it over the crackling inter-continental

Two smiling Stones wait for the T.V. cameras to start rolling at a rehearsal

telephone, fact is they'd been involved in what could have been a very nasty crash. They'd hired a couple of cars to get to a marvellous holiday resort called Surfers Paradise, on the coast near Brisbane. Most of them were in the first car, the other being driven by Andrew Oldham. Suddenly, on a particularly fast stretch of the road, a "local" leapt out right in front of them. The first car was braked hurriedly. Andrew braked even faster. Everybody braced hopefully and just prayed... but poor old Keith Richards walloped his head on the windscreen. He got himself a nasty headache but, afterwards, the boys realised that they'd been very lucky indeed.

Chapter Sixty-Six

Attacked by Australian reporters

A couple of the boys took time out to collect all the newspaper cuttings available about them on their tour. While journalists raved happily over the family-type image of Roy Orbison, they really drew their knives for the Stones. It was worse, much worse, than in the early American days. Mick was constantly described as "sullen and morose"—even when he was clearly in a very good mood. Somebody else had a story headlined: "They're shockers. Ugly looks, ugly speech, ugly manners". And that roar of cheering you may hear in the background was umpteen thousand fans yelling their abuse at the writers concerned.

Keith still has many of these cuttings, though most of them have been defaced! Especially the ones where writers said that long hair must inevitably mean bad manners! On the other hand, there was a round of applause from the Stones for a writer named Bob Rogers, who spent a lot of time with the group and said categorically: "I think they are very intelligent and extremely honest. Fans I have met regard them as having a hypnotic quality."

Of course, the Stones weren't having Australia all to themselves. The Kinks were there, and Manfred Mann, and the Honeycombs. They were all having a ball, but none of the others were having the immediate impact of the Stones. Another thing that Mick was pleased about was when we told him how many Australian and New Zealand teenagers were copying his striped-shirt fashion styles. "Only wish I'd been able to manufacture them for my own

profit," he said thoughtfully. He'd have made a fortune...

The recording situation back home was not quite so well organised, however. Everybody seemed caught by surprise when it was announced there would be a rush February release of "The Last Time", one of the numbers penned by Mick and Keith and recorded while the boys were in Hollywood. It was obvious a new single was needed, but nobody expected such fast action. However, it got big space in all the papers—the Stones were so big at this time that their every plan or part-plan was worthy of headlines. In fact, "The Last Time" was almost an international recording because the finishing touches to the instrumental backing were done in studios in London.

So the Stones started the long trip back to Britain. Again though, not without worries. Bill Wyman was the man in the wars this time. He picked up some curious eye infection which at first baffled a whole battery of Australian specialists.

Eventually it started to clear up, but only just in time for Bill to en-plane for Singapore. He had to wear dark glasses all the time, especially during performances, and it was hinted strongly that failure to take good care of himself could result in him losing the sight of that eye.

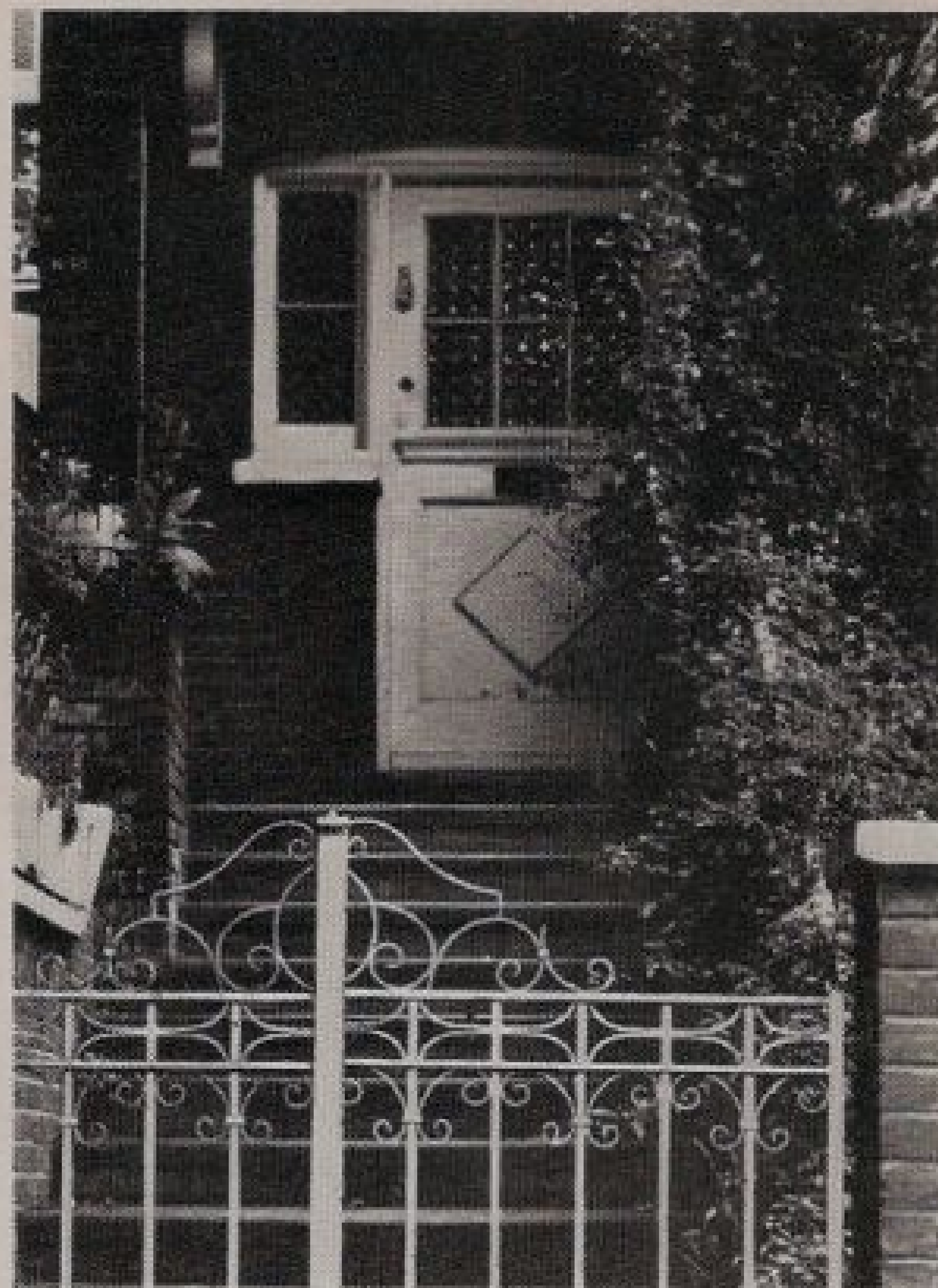
Chapter Sixty-Seven

Stones and Manns clash

Actually just before the Stones got back to Britain, Mick got himself involved in a rather public argument with Manfred Mann. Mick had, allegedly, suggested that groups like the Kinks and Manfred Mann had copied the Stones' type of material. Manfred objected that the Mann men used completely different songs and also introduced instruments like vibes and alto sax and flute on their records. It was all a bit of a storm in a tea-cup, blown up unnecessarily in the heat of the moment. But this was a funny season... it was the time of P. J. Proby and his ever-ripping trousers and so on.

Top right: Four faces reacting to a T.V. studio accident. Brian grins, Keith looks thoughtful, Charlie's not interested, and Mick looks as if he's waiting for something to happen
Right: The Stones running through "Not Fade Away"





This is the entrance to the flat in Holly Hill, Hampstead, London, where Mick and Keith lived until a few months ago

The only solid thing to chew on in this February was that it seemed pop-folk was going to get a big hold on the charts. The Seekers were doing well, along with the Dylans and Donovans and so on. The Stones, individually, wouldn't get drawn into predicting whether it was to be the next big thing. All Brian Jones would say at this time was: "What happens isn't anything to do with us. We've got our style of music and we'll be sticking to it."

British newspapermen, not to mention ourselves, hoped to get the Stones all together on their return from their long "away" trip. But they made it back in separate ways. Mick was actually first back, planing in from America (Hollywood) on a bleak, blustery Saturday morning. Keith and Andrew Oldham made it back the long way round—they'd gone to New York, then Paris, then London, arriving on the following Tuesday. Bill came in straight from Hollywood on the Monday of that week, and

was able to pose for a few pictures minus his dark glasses, which left Charlie and Brian, coming in from Florida where they'd been soaking up a last session in the sunshine.

Mick arrived back weighted down with new records he'd bought on his travels. He'd actually left for the six-week trip with three suitcases. He came back with five and the surplus was taken up entirely by records that were unavailable in Britain.

The Stones came back to at least one sensation which really didn't centre round them. It was the new policy of the producers of "Ready Steady Go", whereby there would be no more miming, only live performances. Now this happened to be something which the Stones felt very strongly about—because for a long time they felt there was something a bit phoney about miming and also Mick had, once or twice, got hopelessly out of touch with the record because of mass audience noises.

Hearing this news, he said: "We'd rather play 'live' but the difficulty is that you often don't get enough rehearsal time to get the group sound exactly right. What the fans want is to see you on television doing just what you do on the records."

Another thing which cropped up during this busy, yet indecisive, month of February, 1965, was that the Stones' "arguments" with the BBC were settled. There had been, of course, the trouble with "Saturday Club", for reasons which are much too complicated to go into here. There was talk of a ban on the boys, but the BBC never confirmed that this was the case. But as the month came to an end, it was fixed for the boys to do radio shows to plug "The Last Time".

Now there was the mammoth British tour to look forward to—and the now expected sight of a new single leaping up the charts. But more of that next month. There were some very fascinating insights into the minds of the Stones during March, 1965. And also a tremendous number of offers to be sifted—offers which left no doubt at all about the enormous success they'd enjoyed in Australia, New Zealand, Singapore and America. It was obvious that the world was Stone-mad!

A shot of Andrew and Keith taken in the Hollywood Hills by Guy Webster





FANTASTIC NEW L.P.

An exclusive Rolling Stones Book Report

You're really going to be knocked out by the Stones' new Album. They've experimented like mad with all sorts of fresh instruments and every new sound they have thought up fits perfectly.

As we told you last month, they used a tremendous variety of instruments on the session, with lots of guitars—6-string and 12-string—piano, harpsichord, autoharp, organ . . . in fact you name it, they played it!

I heard nine of the tracks at the beginning of February. Every one had been written by Mick and Keith, who are proving to be one of the strongest song-writing teams in the world today. Let's go through the numbers one by one.

TAKE IT OR LEAVE IT. Keith started this in England before the boys left for their last American Tour and then finished it in the States. Mick and Keith handle the vocal; Charlie puts down a very heavy drum beat, and Stones mate, Jack Nitzsche, plays harpsichord, while Brian puts in some background organ work. There is an unusual "oh la la la ta ta ta" bit which you are going to like. Bill provides a strong bass sound.

DON'T FOLLOW ME. This number was thought up by Mick and Keith during their last German visit. Lots of action here, with odd guitar effects provided by Brian using his steel tremendously well. Stu is also in there on piano, Charlie chips in hitting a wooden block, and Mick does some way-out mouth organ work, as well as handling the vocal.

SITTING ON A FENCE. Very strong country and westernish flavour about this one, which Mick and Keith wrote in Sweden during their visit in April last year. Brian and Keith both work out the introduction on acoustic guitars, Charlie switches to tambourines, and Jack Nitzsche comes in once again on harpsichord in the background. There is also great bass work from Bill.

MOTHER'S LITTLE HELPER. Keith thought up the tune for this in England and Mick added the words when they went to America last time. This has a medium beat with some very odd guitar effects provided by Keith and Brian, who both use steels on their 12-string guitars. Mick does a fantastic job with the unusual lyrics.

Two shots of (above) Charlie and (below) Mick, Stu—with his back to the camera—and Road-Manager, Bob Bonis, standing in front of the plane they hired. Both shots were taken in Clearwater, Florida

THINK. Don't have to tell you much about this one, which was written in the States, because it's been redone by Chris Farlowe. Only difference between the two versions is that the Stones have a strong sax-like effect produced by Keith with guitar and fuzz-box on theirs.

SAD DAY. Also written in the States. Opens with a very powerful introduction by Mick—he also doubles the harmony with himself. Jack Nitzsche again on piano.

RIDE ON BABY. Mick and Keith wrote this title when they were in Ireland. This is one of those build-up numbers, which starts with a medium beat and ends with an all-out rave-up, like "Satisfaction". You are really going to dig this one. Brian is on harpsichord this time, Keith plays the autoharp that Charlie gave him, and Charlie plays bongos.

LOOKING TIRED. This has definitely got a bit of a Nashville flavour. In fact, Keith described it as "Country Blues". Not surprising really, as Mick and Keith wrote it last time they were in Nashville. Very unusual treatment on this one by Charlie. He just uses brushes on a big bass drum. Very different for the Stones—more sort of late-night-club stuff. Stu plays piano. Keith is on lead. And Brian provides a quiet rhythm guitar in the background. Once again, Bill gives a great bass feeling to the whole track.

GOING HOME. This is the marathon number that you have heard about. It was written in America, if written is the right word. Starts off with a tambourine effect, Charlie on that bass drum again, Mick on harmonica, wailing in the background, Stu on the piano, and, as you will hear if Decca decide to release it at its full length, it's just a bit of spontaneous Stones-Combustion with no one wanting to stop. I hope it is released in full because I think it's terrific. All the boys are very obviously having a ball and that's how it comes across.

This new Album will raise a lot of eye-brows and delight a lot of ears because it shows, only too clearly, that far from standing still musically, the Stones are racing ahead of everyone else.

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In this edition: The second part of a Songwriting series, plus exclusive details of the Stones' December Recording Session.

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STONES

.....POST

ANSWERED THIS MONTH BY MICK

A STORY

1307 W. Gage Ave.,
Fullerton,
California,
U.S.A.

In truth, dear STONES,
Had I the mind
the money and the gas
I'd turn the key of FLN (my
belov'd wheels)
step on the pedal
and fly
to a place where
no such malchicks
as you could penetrate my
brain.
So from Chicago, New York, L.A.
I'd stay and many more.
Before the flight—a need
to spin the discs and
read the monthlies and
remember a nameless joy.
But fact is
I cannot fly.
My mind is unfound and
my money into discs has
become and
the gas is to be used
to reach
a December 5th heaven.
It seems I shall
stay.
Ah well—if you be true my strangers
I do not lie—you are my friends.
And nothing is lost by
my staying.

ilona sophia clemens

OUR OWN STORY

It wasn't until recently that I was able to get a copy of your fantastic book "Our Own Story". You see over here in the States it isn't as easy to get a hold of a copy as it is in England. I just want to tell you I think it is really really great and I only wish I had had a chance to read it a lot sooner.

Well, here I am waiting over here in California for you guys to come back on your next tour. I really do wish you would please hurry!!!!

Lots of love to all of you,
Cherie Naismith.

ONE STONE

Linda Ascenzi,
5316 8th Avenue,
Los Angeles, California,
U.S.A.

you've got a good thing going!
slow grinning, winning
figure—slim
salty Mick
bit of joy
jousting Jagger
blues wailer

spotlight shivers
on a dance mad lad
of eyes blue—
and insolent innocent
dance of eyes too

rhythmic riot
of sound rebounds
making magic of maracas
and music of magic

high-charged
chugging harmonica
moaning to a moody
soul sound
so live, so real
ripping, whipping
rolling along
moving on . . .

STONES SONGS

Malmabergsgatan 79K,
Västerås,
Sweden.

Ever since I heard "It's All Over Now", which I rate as your best one, for the first time on the 25th of June '64 I have been a fan of yours. I collect your recordings and also records done by other artists written by Mick and Keith or Bill. (Has Brian or Charlie written any?)

Now to the real reason why I wrote. (It's not because I wanted to be satisfied by having my own correspondent printed.) It's because I'd like to know if they've written any more than those I have with other artists. In case of that I'll be able to buy them.

At present my collection is:—
"Blue Turns to Grey"—Mighty Avengers,
"That Girl Belongs to Yesterday"—Gene Pitney,
"As Tears Go By"—Marianne Faithfull,
"All I Want is My Baby"—Bobby Jameson,
"Each And Every Day"—Bobby Jameson,
"Each And Every Day"—Thee,
("Walkin' thru the) Sleepy City"—Mighty Avengers,
"Stop Running Around"—Cheynes,
"Cause I'm in Love With You"—Joey Paige.

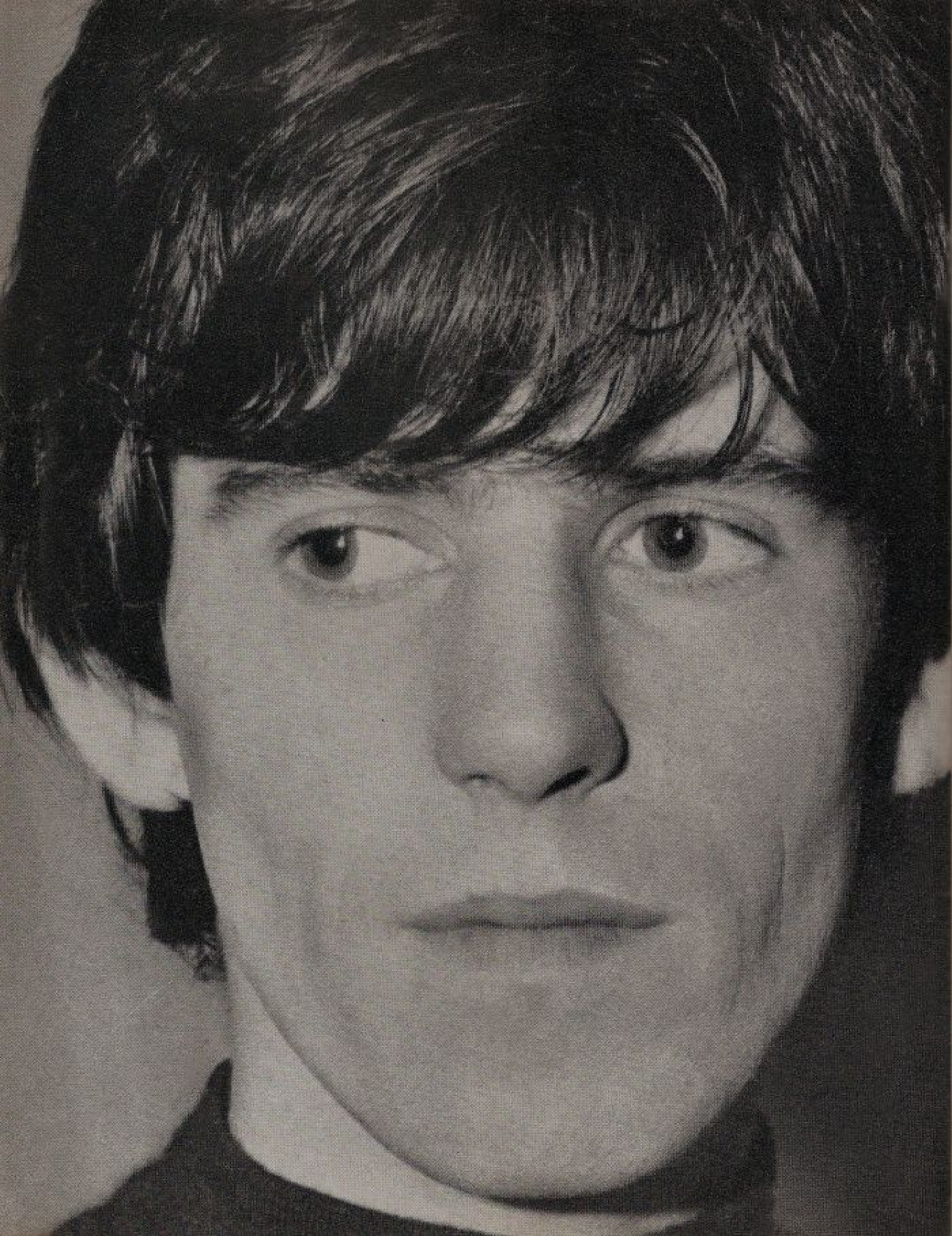
Yours Stoney,

Hans Berg,

P.S. If Sally Hooker from Chatham, Kent who wrote in monthly No. 3 reads this please write to me!

Mick answers: I'd like one of our readers to answer this letter because I'd probably go and forget one of the titles if I tried to put them all down. So who's going to come up with the longest list?





There were many rumours, when Mick returned from the States, that he had cut his hair very short. In actual fact, all he has done is make it the same length as it was eighteen months ago as you can see above

DID YOU MISS ANY OF THESE ISSUES OF THE ROLLING STONES BOOK?



No. 6



No. 8



No. 9



No. 10



No. 11

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