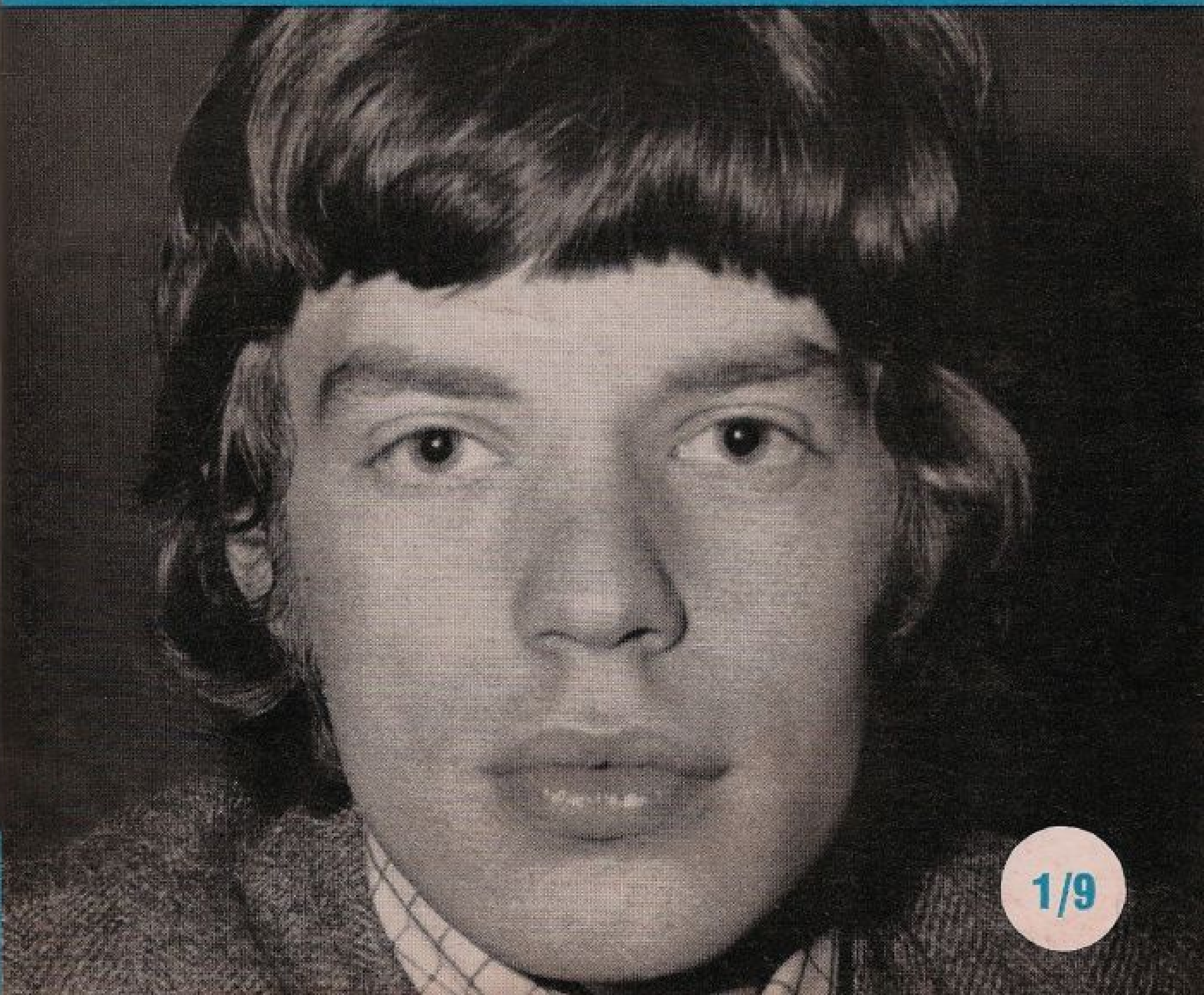


THE **No. 22**
ROLLING STONES
MONTHLY BOOK **10th MARCH 1966**

THE ROLLING STONES BOOK **No. 22**



THE ROLLING STONES BOOK

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

No. 22 MARCH, 1966

Edited by Keith Richard

THE ROLLING STONES BOOK IS PUBLISHED
EVERY MONTH BY BEAT PUBLICATIONS LTD.,
36-38 WESTBOURNE GROVE, LONDON, W2

POSTAL SUBSCRIPTIONS: G.B. £1-4-0 per annum
U.S.A. & CANADA 4 DOLLARS

World Copyright Reserved

EDITORIAL

Hello!

I'm writing this editorial in Melbourne, where we're doing a three-day stint at the Palace Theatre, near the end of our Australian tour.

Travelling has made many group members leave show business because it can either ruin your health or become a drag generally. I've been pretty lucky health-wise and I certainly don't consider it a drag. I still get a big kick out of flying and sailing round the world and meeting fans from all the different countries.

And although we meet thousands of people on these trips there are always a few from each country that you become particularly friendly with. I always look forward to seeing them again on a return visit.

One piece of travelling I'm really looking forward to is our next tour of England, playing to the fans, who were the first to buy our records. You know it's strange how short a trip from say Slough to Manchester seems to us now, after the thousands of miles we travelled across Australia and America.

To tell you the truth, I get a bit bored when I'm not working. There's always the songwriting, of course, but as far as I'm concerned you can't beat actually playing to an audience.

I never get tired of performing. And when it comes to touring, I like the whole thing—thinking beforehand about the places we're going to visit, the excitement of packing my bags, boarding the plane, and most of all getting on stage performing—which is all I really want to do at the moment.

I've got no aspirations to become an all-round entertainer, or to write a musical... nothing like that for me. I just don't like it. Perhaps I may change later on, but that's how I feel at the present time. See you soon.

That's all for now



This is how Brian had hoped to spend a lot of his spare time during the Australian tour if it hadn't rained!



Rolling Stones

NEWS

RAIN, RAIN, RAIN!

When Keith telephoned from Australia, he told us that, whereas they had thought that by going to Australia on tour at this time of year, they would enjoy warm sunshine, instead they've had buckets of rain! But he did say that the sun had come out in Brisbane so he hoped they wouldn't return to England as white as they left.

The boys all agreed that their current tour of Australia is going fantastically well. They seem to be really appreciated by the Australian audiences and the Stones, in turn, have taken a great liking to the Kangaroo Country.

BREAKDOWN SUCCESS

The success of the boys' latest single means that they continue their unbroken run of No. 1 hits in the British charts. It also brings extra dividends to Mick and Keith who, of course, wrote both the A and B sides and confirms the opinion of many of their fans, that they should always record their own numbers for single releases.

RECORDING NEW SINGLE

At the end of the Australian Tour, the Stones flew to Hollywood and spent four days in the R.C.A. Studios working on their new single. Most of the numbers that they recorded were written by Mick and Keith, in fact, they only completed two a few days before in Australia.

Keith Fails Test

Both Keith and Bill took their driving tests last month. Bill passed his so he can drive anything he likes, but, unfortunately, Keith failed so he'll have to go on using his chauffeur, Patrick, to drive his Bentley Continental.



Andy and Mick deep in conversation at the B.B.C. T.V. Centre



A Stones eye view of the crowds outside one hotel where they stayed in America

KEPT IN TOUCH

Andrew Oldham did not stay with the boys all the time during their Australian Tour, but returned to New York for business and then joined the boys in Hollywood for their recording sessions, but he kept in touch with his London office and the Stones in Australia. They all intend to return to England around March 10th just when this issue of their magazine comes out.

RESULT OF THE JANUARY COMPETITION

The three winners were:

£30 PRIZE WINNER: Carol Puddick,
70 Maldon Road, Burnham-on-Crouch, Essex.

£20 PRIZE WINNER: Janet Kohlhepp,
18 Winnebago, Milford, Ohio, U.S.A.

£10 PRIZE WINNER: Mary Hunter,
59 Parkfield Estate, Ryton-on-Tyne,
Co. Durham.

Janet Kohlhepp not only sent in her entry for the competition, but also explained why she put each point in the order that she did. We thought her entry was so interesting that we have reproduced it on page 31 of this issue of the Rolling Stones Book.



Mick and Charlie catch up on the latest news in the Musical press

"It's the greatest of feelings on stage"

SAY THE STONES

as told to KEVIN SWIFT

Where do the Stones score most heavily? No doubt about it On Stage. Nobody can touch them. They've got a completely individual, power-packed performance and an unbeatable set of stage personalities.

You probably know yourself that people who see the Stones on stage for the first time take a couple of weeks to get over the initial shock, while the actual memory of it stays for a long time.

I talked to the Stones about this subject—their stage-work.

Brian and Mick listen to Charlie trying some unusual drum rhythms back stage



The boys line up just before the curtain rises

First of all I asked Mick what went into creating the tremendous atmosphere they achieve on stage? His answer was short and to the point. "Us and the audience", he said. "They are fifty percent of the whole thing. Performances work two ways, we try to create excitement with our sound and the rest is up to them. They accept it and sort of bounce excitement back to us, only it's doubled."

GETS GOING

"We respond with even more effort and the whole thing really gets going."

Keith chipped in, "It's the greatest of feelings, as far as I'm concerned, to stand up there on stage

with a big appreciative audience in front of you and a tremendous powerful sound behind you. I prefer playing the smaller places though, not the clubs, but the theatres. 'Sfunny, when we were doing the tiny clubs, theatres seemed immense. Now that we've done the big auditoriums, we think the theatres are small places. In the really big halls and stadiums, it's much more difficult to get yourself across. There's no real contact with the audience." Brian nodded his agreement and added: "In the large places you have to make the effort to get yourself across to the audience. You have to remem-

ber the folk right at the back who can hardly hear anything. They want to see some action, so you have to exaggerate your movements, turn round faster, swing your guitar around in wider sweeps."

CAN'T HIT BILL

Bill hadn't said a word up to now so I asked him why it was that he usually managed to come off stage unscathed. He smiled and then frowned. "I don't know," he said, "I always wear dark clothes, my hair is dark—perhaps they can't see me well enough to hit me!"

Large auditoriums have large stages. You have seen pix in previous Stones



Two shots of the boys rehearsing for their Top of the Pops appearance at the B.B.C.



Studios, Shepherds Bush, London—before they left for their Australian Tour.

books showing their size, and the positioning the boys take up on them. Keith usually stands on the left, sometimes with Bill on his right when there's a mike to be shared. Next in line comes Mick, who is almost dead centre of the stage. On his right is Brian. Poor old Charlie is usually stuck way up behind the others on a special rostrum

so that he can be seen, which makes him an even better target if anyone wants to throw things.

CHARLIE WATCHES KEITH

Charlie says, "I can't see much in front of me because of the bright lights. I'm in a world of my own really, I don't look at my drums, I play by feel and put my head

on one side to keep an eye on Keith. As far as sound goes, I can't hear much at all because I usually have to belt the drums as hard as I can to make my presence felt. About the only thing that I'm aware of is Bill's bass—that usually shakes the stage. In the smaller places I can hear a few of Mick's words as they bounce back from the far end of the theatre—if I'm lucky."

The Stones all take up different positions on stage. They see the audiences, i.e., YOU, from different angles but they arrive at a conclusion which is the same from any viewpoint, they all agree, you are great. As Mick said, "You are fifty per cent of a Stones performance and you give them one hundred per cent encouragement".

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)

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



No. 6



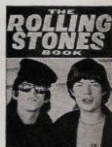
No. 8



No. 9



No. 10



No. 11

If you did and you would like them to make up your collection, just send us a 2/- Postal Order for each copy you want and we'll get them off to you as quickly as possible.

Send P.O.'s and details to Rolling Stones Book Back Issues, 36-38 Westbourne Grove, London, W.2. (We regret that issues 1, 2, 3 and 4 are now completely out of stock and CANNOT be supplied.) If ever you miss the current edition you can always get it direct from this address, just send a P.O. for 2/-.

U.S.A. and Canada 50c. each or three for one dollar bill.



The Faces of BRIAN

Brian Jones has a very expressive face. If he's **B**really concentrating, he can be a joy for photographers. Of the "millions" of pictures taken of him, few can be said to be exactly the same. He's not so good when caught off-guard—but for all other occasions there is a highly distinctive expression waiting to cross his features.

So many faces. Let's delve into some of them. Like the **Goon-style Face**, turned on readily when some-one says: "Let's clown it up a bit, Brian". The eyes become crossed, the lips slide forward, mouth turned downwards—the chin juts forward like Bruce Forsyth.

But there is the **Serious Face**, too. Brian gets deadly serious when talking about the Stones, about music generally. Talk about the success of other groups and the expression remains serious. He believes there is fun in music, but it's not a subject to be discussed lightheartedly.

His **On-stage Face** is, from a public point of view, his best-known face. Total concentration on the music most of the time, with flashes of a shy grin suddenly lighting up the face. He holds the grin easily because it's for real. He likes the applause and the yells. And he revels in any little gimmick or nuance created by anybody else in the group. "I grin," says Brian, "out of sheer enjoyment of being on a stage, in front of people".

There is also what is best described as Brian's **Secret Humour Face**. An inveterate practical joker, those who know him best are able to know in advance that he is planning some funny stroke. It could be a phone call, voice heavily disguised. It might even be "spiking" somebody's drink. Or hiding something valuable from somebody else.

His **Driving Face** is seen nowadays behind the wheel of a silver-grey Rolls Royce. A relaxed driver, seemingly never hurried, but he gets agitated if he misses a turning or finds himself snarled up in traffic. He concentrates all the time, but relaxes by almost non-stop conversation.

There's also a **Doubting Face**. Brian talks happily to people of any kind—but is wary of journalists, for instance, until he believes he can trust the person concerned. So you can

often seen this **Doubting Face**. It's an expression which is completely natural—a face which reflects the way he analyses questions, takes care over his answers. Once the person has been "passed O.K.", that **Doubting Look** vanishes.

And vanishes often to the **Co-operative Face**. Brian likes signing autographs, takes much trouble being pleasant to admirers. Watch him signing over and over again, checking fans' names, ensuring they get their pens and pencils back. This is a star co-operating; a star remembering that the fans are all-important. Brian takes these meetings seriously, is anxious to be as helpful as time permits.

He has, too, a strangely **Gentle Face**. Very good at talking to young children, Brian somehow softens up completely, but never talks down to the kids. This **Gentle Face** often reflects Brian in his best of moods—miles away from the cut-and-thrust of the pop world.

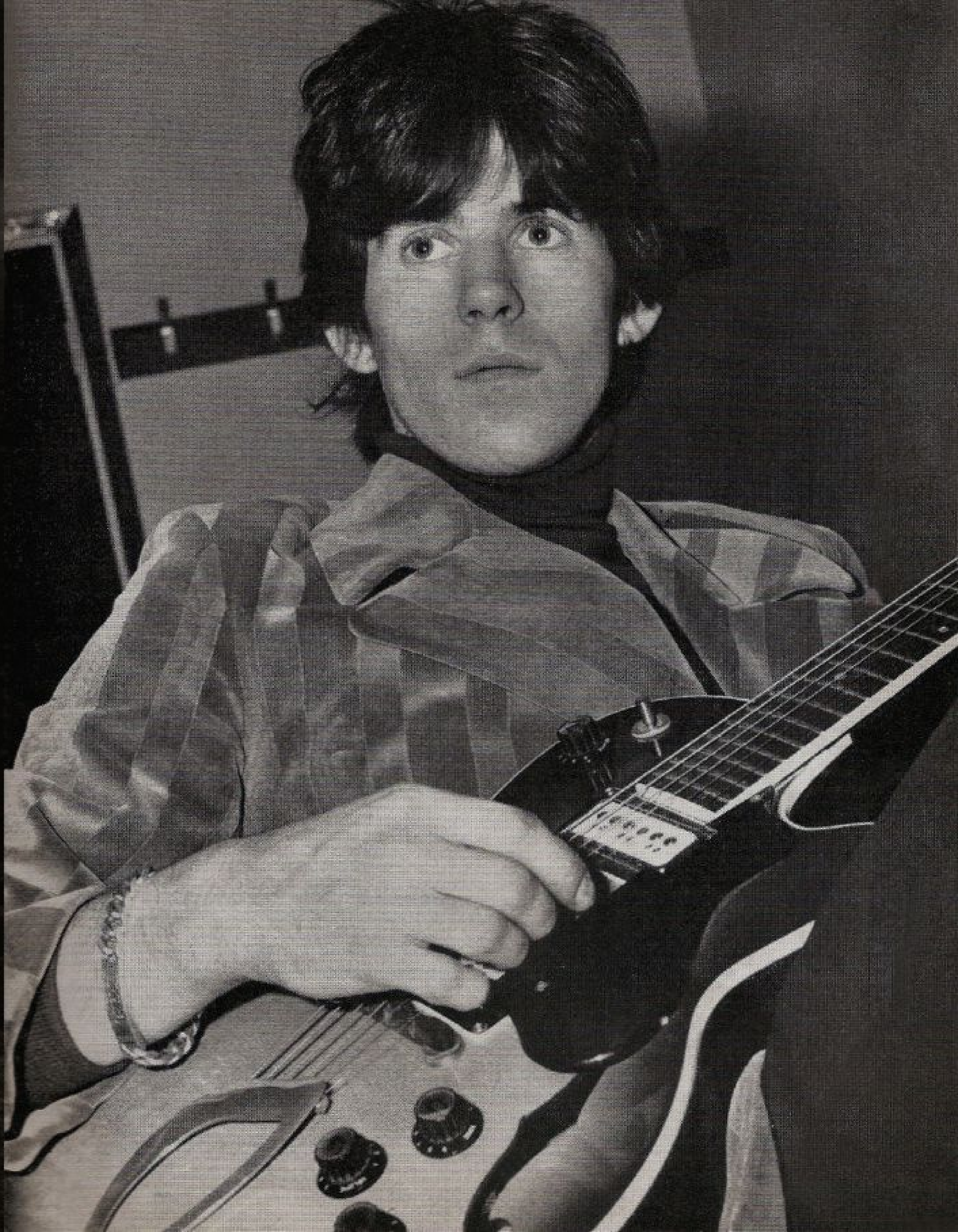
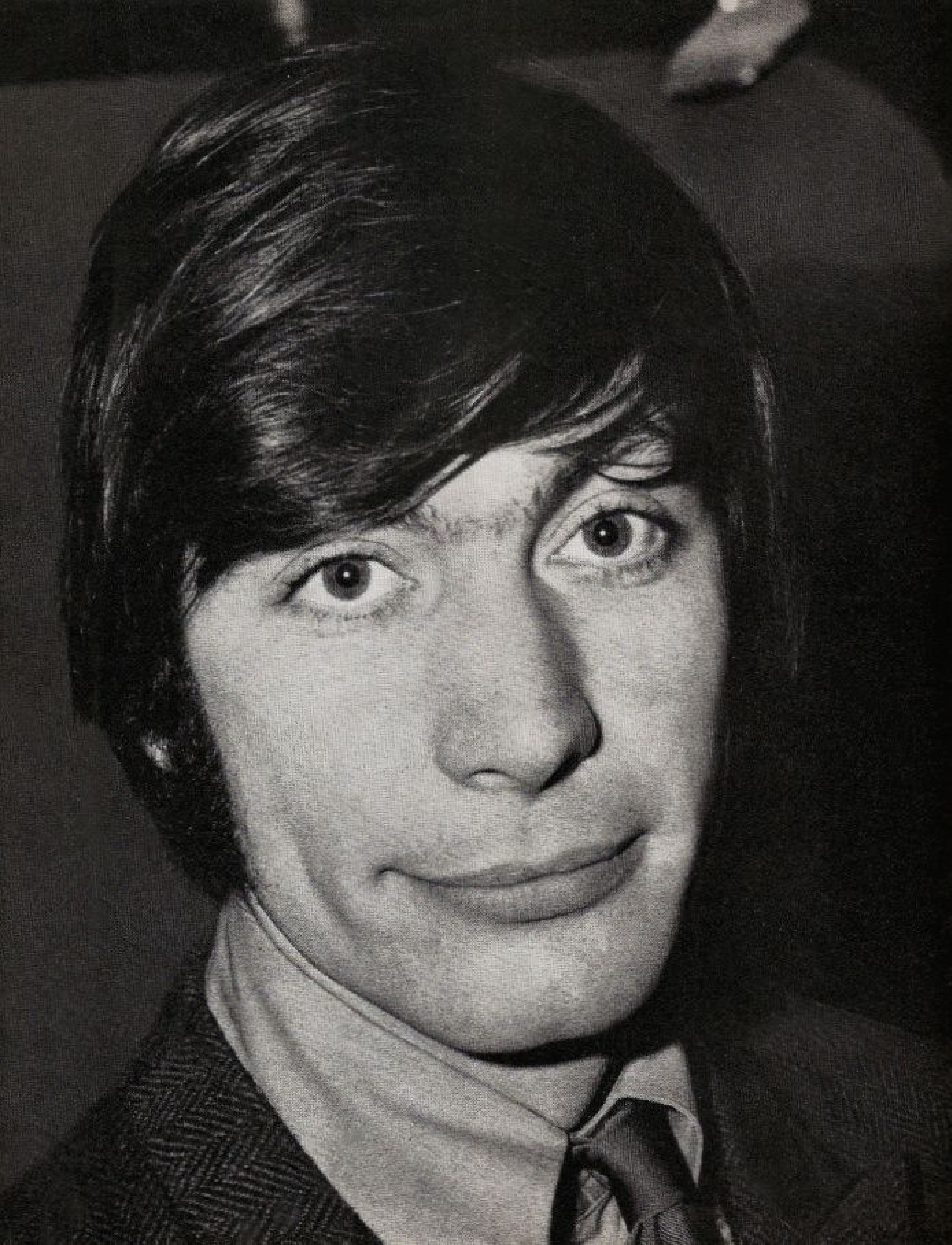
But it often switches to an **Infuriated Face**. Brian likes professionalism. If things, even small things, go wrong with the stage act (lighting, sound, curtains, even dressing-rooms) then he's fast-tempered, quick to anger. His face takes on a tense, tough look. The lips are tight-lined. The brow furrows. Brian will always stand up for his rights. And you can tell his mood by this **Face** long before he actually lets rip verbally.

He can also produce a nice line in **Aggressive Faces**. It comes on mainly when somebody thoughtlessly attacks the Stones—for their appearance, generally. But this punchy expression invariably switches to his **Pitying Face**. Brian looks pityingly at critics, say short-shorn businessmen. It does the trick. What that expression is saying is: "To me, you look stereotyped and ridiculous, but I have better manners than to say anything openly."

An expressive, richly-varied face, this one framed by Brian's golden locks. It can vary from registering the depths of despair to the heights of happiness. But that's because Brian doesn't just sit back and accept what life produces. He goes out to try and **MAKE** things happen.

PETE GOODMAN





ROLLING STONES Pen Pals

(Addresses are in England unless otherwise stated)

Margaret Siviter (age 15) 214 Aston Lane, Birchfields, Birmingham 20, wants p.p. anywhere.
Gillian Randell (age 14) 2 Portnall House, Portnall Road, Paddington, London, W.9, wants p.p. America, Norway, Australia.
Denis Wilson, 59 Sandhurst Drive, Belfast 9, N. Ireland, wants p.p. anywhere.
Brian Winkley, 15 Riddings Rise, Deighton, Huddersfield, Yorks., wants p.p. Canada or England.
Janet Loveday (age 15) 13 Friar's Place, Littleport, Nr. Ely, Cambs., wants p.p. anywhere.
Janet Getty (age 16) 307 Euclid Avenue, Rockford, Illinois, U.S.A., wants p.p. England.

Birna Arnbjarsd (age 14) Hafnargotu 36, Keflanik, Iceland, wants p.p. anywhere.
Diane Dean (age 17) 57 St. Margarets Road, Woodford, Plympton, Plymouth, Devon, wants p.p. France or England.
Birgit Jensen (16) Lokkegade 7, Aalborg, Denmark, wants p.p. anywhere.
Daphne Stone (12) 4 Canal Cottages, Blockhorse Road, Hermitage Bridge, Nr. Woking, Surrey, wants p.p. anywhere in the world.
Paulette Carlu, 35 Rue Rosee, Rongy, Hainaut, Belgium, wants p.p. in Scotland or England.
Anna Rodrigues Alvin (17) Av. Dr. Brito Carnacho 431, Lourenco Ufargues (Mozambique) Portuguese East Africa, wants p.p. anywhere.
Carole Kirchner (16) 95 West Wabash Avenue, Belleville, Michigan 48111, USA., wants p.p. England.
Linda Humphreys, 80a Somerford Road, Christchurch, Hants., wants p.p. anywhere.
Judie Hempfling (19) 5037 Corbin Avenue, Tarzana, Los Angeles County, California, USA., wants p.p. anywhere.
George May (18) 275 South Coast Road, Peacehaven, Sussex, wants p.p. Rhodesia, Nigeria, Malta.
Helen Jackson (12) 12 Myvod Road, Wednesbury, Sth. Staffs., wants p.p. anywhere in the world.
Cindy Bradford (14) 16040, Osborne Street, Sepulveda, California 91343, USA., wants p.p. Scotland, Norway.

Charlie, Keith, and Mick give the Rolling Stones book photographer a look and a grin

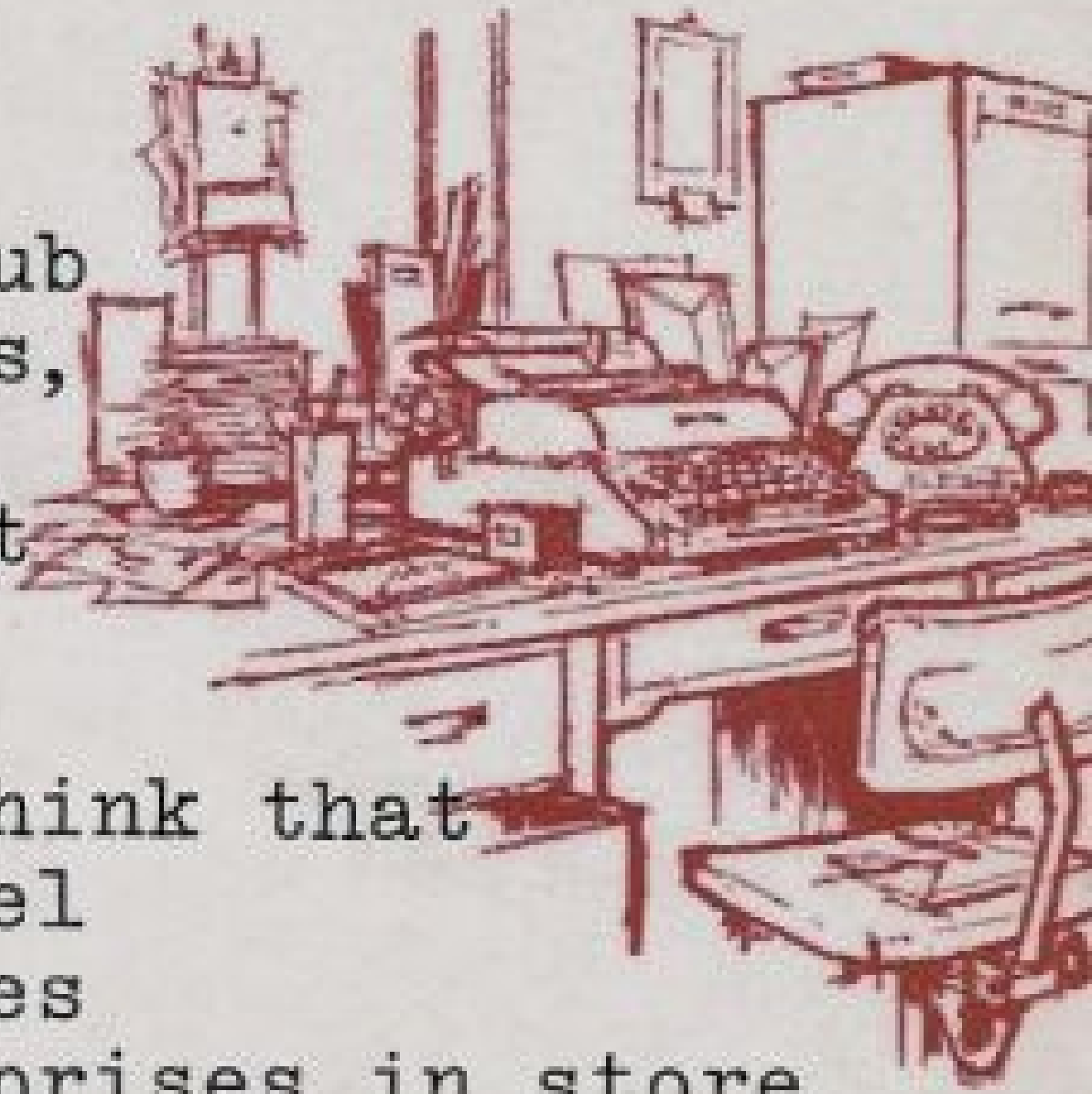


Charlie keeps his eye on the studio monitor while they are rehearsing

Pat Bradford (16) 16040, Osborne Street, Sepulveda, California, 91343, USA., wants p.p. Australia, Scandinavia.
Anna Clery (14) 23 Threshalford, Basildon, Essex, wants p.p. London, Detroit.
Linda Begg (17) 72 Croftfoot Road, Glasgow, S.4, wants p.p. in London.
Alasdair Carmichael (14) Islay Kerr House, Kirkton Road, Dumbarton, wants p.p. anywhere.
Helga Ragnarsdoffir (15) Smarasuni 33, Keflavik, Iceland, wants p.p. London, Liverpool.
Bjorg Sigurdardoffir (15) Adalgos 19, Keflavik, Iceland, wants p.p. London, Liverpool.
Pat O'Shea (15) 145 Carlisle Street, Splott, Cardiff, S. Wales, wants p.p. anywhere.
Jean Marie Chambon (18) 1 Avenue La Bruyere, Les Ombres, 78 Marly-le-Roi, France, wants p.p. anywhere.
Betty Ammeraal (16) 31 Salem Road, Paterson, New Jersey 07502, USA, wants p.p. anywhere.
Myrtle Carroll (17) 88 Chadwick Street, Paterson, New Jersey, USA, wants p.p. England.
Wendy Wilton (14) 256 Fletcher Road, Stoke on Trent, Staffs., wants p.p. anywhere.
Janet Lawley (16) 57c Lower Church Lane, Tipton, Staffs., wants p.p. anywhere.
Cathy Burch (17) 3720 Ash Street, Kalamazoo, Michigan, 49001, USA., wants p.p. England, Ireland, Scotland.

Katy Carruthers (15) 49 Ashkirk Drive, Glasgow, S.W.2., wants p.p. Sweden, Australia.
Hanne Mortensen (17) Kapdalgaard, Gramrode, Jutland, Denmark, wants p.p. France, Great Britain.
David Purvis (16) Islay Kerr House, Kirkton Road, Dumbarton, wants p.p. anywhere.
Lynette Leger (16) 7 St. Aubyns Mansions, Hove 3, Sussex, wants p.p. America, Australia, Africa.
Dianne Laughton (14) 14088 Sunset, Livonia, Michigan, USA, wants p.p. England.
Janis Nicolson (14) 14 Hirst Villas, Bedlington, Northumberland, wants p.p. Chelsea, London.
Christina Stenlund (15) Box 219, Malatrask, Sweden, wants p.p. England.
Kathleen Hietala, 1831 3/4 N. Cherokee Ave, Hollywood, California, 90028, USA, wants p.p. Britain.
Christian Gobit (16) 11 Rue de La Victoire, 78 Conflans St. Honorine, France, wants p.p. London, Los Angeles, New York.
Annette Mikkelsen, (17) Ormslevvej 26, Viby J., Denmark, wants p.p. anywhere.
Marsha Fewry, 416 Vista Verde Way, Portola Valley, California, USA, wants p.p. London, Germany, France.
Shirley Thorney (16) 1 Two Acre Ave, Benchill, Wythenshawe, Manchester 22, wants p.p. America, France, Switzerland.
Linda Frost (13) 141 Dixon Avenue, Staten Island, New York, 10303, USA, wants p.p. England.





Hi there!

I must apologise for the delay in sending out the next newsletter. The club has one scheduled for every three months, but I have been so inundated with mail and general correspondence that the last letter was posted back in October.

So, with the next one, we have really tried to make up for the delay, and I think that when you receive your package you'll feel the wait has been worthwhile. For besides the actual newsletter, we have some surprises in store for you.

We will be giving each member a set of Rolling Stone Stamps! Fifty will be sent out to every one of you: ten will have Mick's head on, ten Keith, ten Brian, ten Bill and ten Charlie. I don't know whether the post office will recognise them as OK for letters, but one thing is certain... they'll brighten up a lot of envelopes.

There is another surprise for you in addition to the stamps—but I'm keeping that a secret.

Brian's birthday on February 28, prompted fans from all over the world to send in cards and presents—and he asked me to pass on his grateful thanks to all who took the trouble to remember.

The whole group also asked me to pass on their thanks to Mrs. Elsa Smith, a Dartford schoolteacher, who recently had her paintings of Mick Jagger in oil, charcoal and white chalk, displayed in the window of a Dartford shop.

By the way, still no news about our new offices. Sorry. And before I forget, that newsletter and those surprises will be going out to you before the end of this month I promise.

Yours,

Annabelle Smith



R DISC **THE STONES' STORY** 100,000 copies for Stones EP
anks **THE STONES' STORY** **THE RO ST**
tones **ROLLING STONES STONES ALMOST THERE** Stones

March, just over a year ago, was a very important time for the Stones because it was built round a national tour of one-nighters—and it gave the lads the chance to see how their popularity was going following their successes in America and Australia. One might think that any British attraction doing well round the world would automatically be hailed as a “fine export”, but in the pop world it doesn’t always work out like that.

Chapter Sixty-eight

The boys received one or two letters from fans which frankly had them a bit perturbed. Bill Wyman showed us one which said: “Now you’ve earned such a lot of money travelling from country to country, it’s obvious you’ve forgotten all about us, your real fans, the ones who put you where you are today.” It was signed with a flourish and a P.S.: “If you don’t want us, then we don’t want you”. And it shook all the Stones more than somewhat.

Said Mick: “There have been several letters like that. I dunno what to make of them. It’s obvious that the people who wrote them feel strongly about it. They seem to want us to be a purely British group. Still, we’ll have to write back nice replies and assure them that the fans right here at home are always most important to us.”

That apart, the boys spent a lot of time thinking about their stage routine. It was an important tour in the sense that they were

◀ You can see who Bill was talking to by looking at the reflection in the mirror!

[Continued from previous issue]

not positively top-of-the-bill attractions and had a lot to live up to because of their international reputation. Anyway, one of the earliest dates was at the Edmonton Regal in North London and we were there to see just how the Stones planned an appearance.

In fact, it looked as if there was no planning at all. The boys came on to the usual massive wail of sound and they appeared to be making up every single movement as they went along. Andrew Oldham watched both shows from the back of the theatre, though he got deeply involved with a couple of coppers, who believed he was a musician and therefore not really allowed in the auditorium.

He was scribbling furiously every so often in a rather rough old notebook. He said: “We’ve got to get the lighting exactly right. Most important in an act like this. We like to get Mick right in the spotlight for the more ballady things, otherwise the whole outfit is in the same sort of lighting. You can say a lot with the proper lights—makes all the difference between a good act and a marvellous one. . . .”

But four of the numbers had never been played by the boys on stage before. They were “Pain In My Heart”, “Down The Road Apiece”, “Everybody Needs Somebody To Love”, “Last Time”. And after the first house, Brian was complaining furiously that the lighting was so bad in parts that he couldn’t see to get his guitar-fingering right on these brand-new numbers. And Bill was saying: “When you’ve got a number dead right, you can move around more, kind of relax on stage and give the audience full value, visually. But with anything that is still new, you’re thinking too much about what note to play next”.

What else did the boys play? Well, there was “Route 66”, “I’m All Right”, “Time Is On

My Side", Little Red Rooster". "Time" was certainly the dramatic, emotional highlight, but "Rooster" caused a sensation because, for the first time on stage, Charlie Watts was allowed to handle the introduction! Mick made the initial announcement, dropped the name Charlie, pointed to the drum star and there was a sudden roar from the audience. Charlie's lips were seen to move, but you couldn't catch a word of the first sentence. It died away sufficiently for him to get out the name of the song.

Afterwards, we checked with Charlie as to what he had said. His expression changed not one iota. "I thought about it for a long time", said he. "And I eventually decided to say, simply, 'Hello Edmonton'. I shall obviously have to rehearse something more punchy to make myself heard in future shows."

Chapter Sixty-nine

The group the Stones discovered

The Hollies were on the bill, along with the Checkmates and Dave Berry and Goldie and the Gingerbreads. The Stones were quite paternal about Goldie and her gang of American girls. All five claimed that they had discovered the group at parties in New York. Which was fair enough—though the Animals had also claimed "ownership".

Anyway, the tour went on its sell-out way, with hit records to boost it all the time. The Stones' "Last Time" single got to number one in two weeks flat—in at eight the first week, then a quick last spurt to put down Tom Jones' "It's Not Unusual". And they also had the top LP in "The Rolling Stones Number Two"—a "double" triumph which delighted the Stones more than somewhat. There was also a commemorative album listed in the top ten—"The Voice Of Winston Churchill". The Stones wondered how "The Voice of C. Watts" would sell. . .

In between times, Brian talked almost non-stop about the States. No doubt at all that he was knocked out by the place. He chatted: "I want to spend as much time there as possible in the next few years. I wasn't too keen on the American hotels but it was great after I moved in with Jack Nitsche in his house in Hollywood. Funny thing is the way so many American stars try to fit out their houses with everything from England—like Phil Everly, for instance.

All around him is the very latest of American gear, but he fills his house with antiques specially shipped in from London.

"But it's the music scene that most impressed me. I'll never forget going along with Jack to see guys like the Beach Boys and the Righteous Brothers in recording studios. It's the way they approach the job, the way they fool around with an idea until it comes up just absolutely right. Don't ask me what it adds up to in terms of technique, but it's atmosphere. That's the word: atmosphere."

Meanwhile, the atmosphere in the theatres on the boys' tour was pretty well too hot to bear. At Liverpool, for instance, they were recorded "live" on stage for an upcoming EP—recording man Glyn Johns accompanied the party. It went well . . . and was continued at Manchester the following day. The problems of properly balancing the sound on a Stone show were obvious. Too much screaming and not enough Stones, but an added hazard came at Manchester when a couple of fans broke through the security barrier and nearly got the microphone away from Mick. Mick held on for grim death—he knew that if he let go the whole recording would be useless.

Poor old Bill Wyman, though. Through most of the tour, he had a recurrence of his eye infection and had to wear dark glasses on and off stage. He removed the "bins" momentarily and revealed almost pure pink pupils. He said: "I feel a bit daft wearing dark glasses all the time but without 'em, I find my eyes going all blurry.

Chapter Seventy

When two girls threatened to jump

Everywhere the boys went, the theatres were packed and the police came in for a rough old time. Huge boxes of chocolates were hurled on stage, fans often burst through and threatened to tug the very curtains from their moorings . . . and a nasty moment at Liverpool, right in the middle of the second house

TWO BACKSTAGE MOMENTS.

Above: Charlie and Mick laughing at one of Andrew Oldham's remarks. Note Andy's new glasses, moustache, and big tie-knot.

Below: Two faces deep in thought as Keith and Bill get ready to answer a reporter's questions in their dressing room.



when a couple of girls draped themselves over the edge of the balcony and threatened to throw themselves down into the stalls if Mick didn't give them a special wave. He waved. The girls sat back in their seats. And Mick, with an exaggerated gesture, wiped invisible sweat from his brow. Mick, by the way, generally wore a suede jacket on this tour, with open-necked shirt and pale blue trousers. Brian was in the middle of his liking for a cream jacket.

But though the boys resolutely refused to wear anything approaching a uniform, they wore only top-class, highly expensive, garb. Keith was convinced it was the noisiest tour yet in Britain. The previous one was five months earlier and, comparing the two, we wondered and marvelled at the way the boys have developed the pure entertainment side of their act.

Interesting character who called to see the Stones backstage at one date was one Basil Digby, an executive for a company who made harmonicas. He treated Mick and Brian as idols—and well he might, for they'd spear-headed a drive towards harmonicas that must have earned his company a stack of loot. Mick talked to him about Little Walter, his favourite harmonica player. And he also lavished praise on Keith Relf of the Yardbirds. Mick said he felt playing the instrument was really an intuitive thing.

WIN A TRUMPET OR SAXOPHONE!

GET THE MARCH ISSUE OF

BEAT INSTRUMENTAL

DON'T FORGET—BEAT INSTRUMENTAL is the only glossy magazine for every guitarist, drummer, songwriter, keyboard player and record buyer interested in the facts behind the scene EVERY MONTH!

The talk went on for a long time.

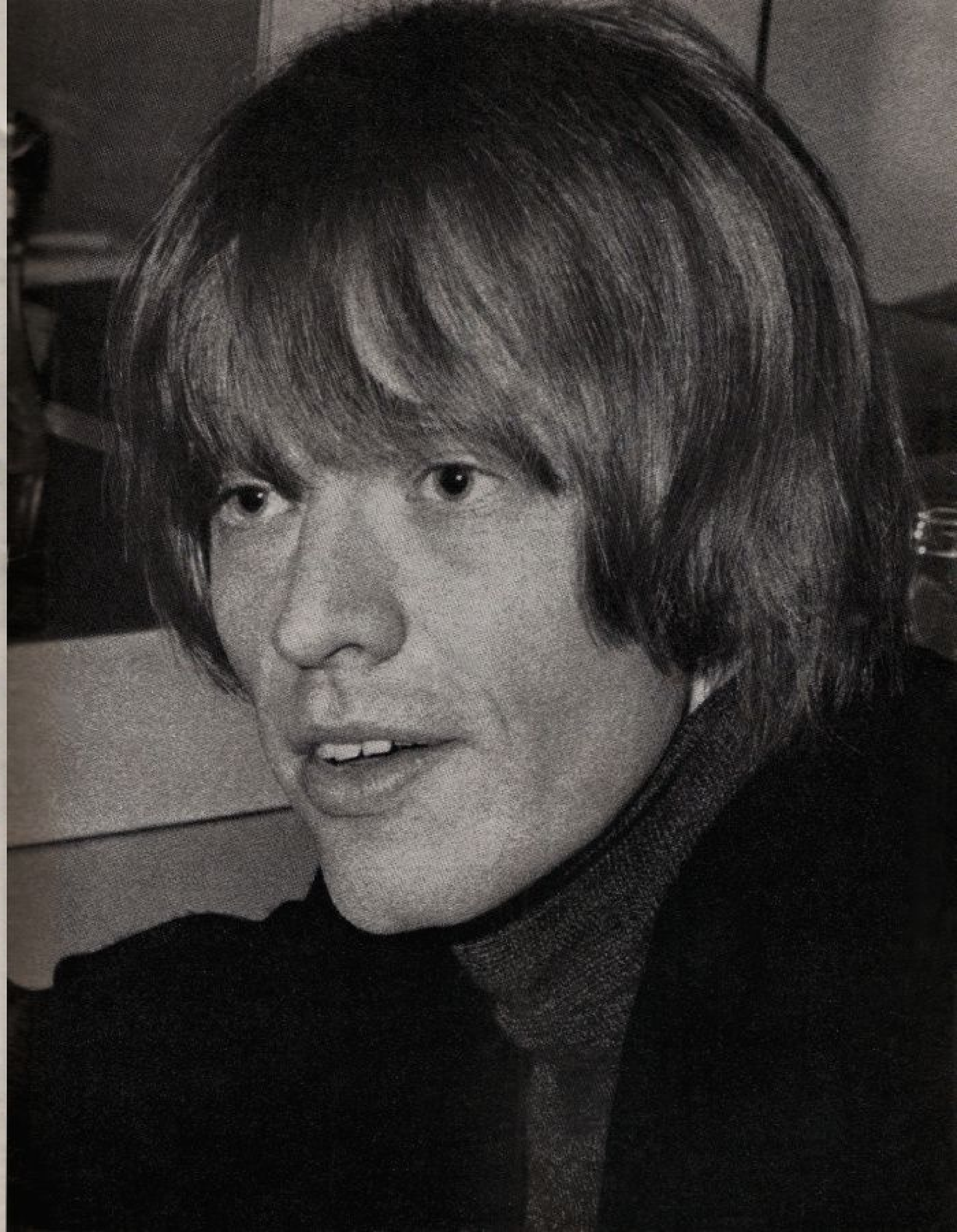
And so did the plans for the rest of the year to come. There was a trip to the States again, to Canada, to Paris. And Ed Sullivan wanted the boys to appear on his big television show on May 2, but he added a proviso that he'd be glad if the boys would "make some determined effort to smarten themselves up". He might as well have asked for the moon. The boys resolutely refused to make any concessions at all—decided there and then that they hunt for some specially way-out clothes to mark the occasion.

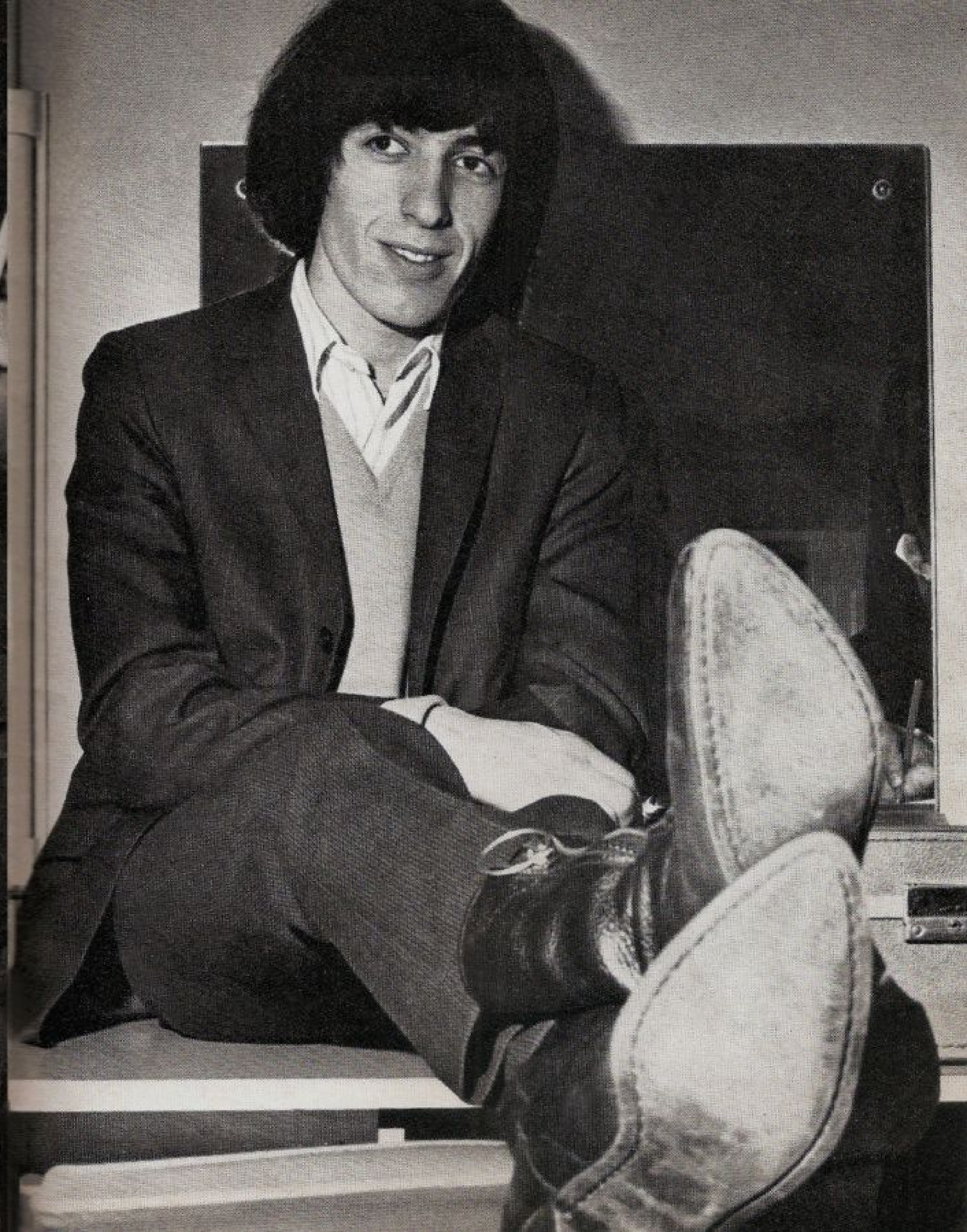
Brian, by the way, was chopping and changing flats whenever the mood took him. In this merry month of March, 1965, he switched to a mews cottage in Chelsea and his house-guest for a few weeks was one Joey Page, American guitarist. One quick glance inside told the expected story of two bachelors trying to keep things moving. Piles of milk bottles, coke bottles, unfinished sandwiches and records apparently hurled all over the place. Brian also pointed to a pile of cookery books, said: "When I really get the time, I like to make a meal for myself. I enjoy pottering around the kitchen, though I hate having to clean up the mess afterwards."

In the fridge was a pile of goodies hauled in by Brian from a local delicatessen. Brian said he wasn't a fantastic eater but liked to feed his small appetite with odd things.

It had, then, been a very busy month for all five of the boys. Busy, too, for their management because there were constant decisions to be made about which suggested engagements should be accepted and which ditched. There was talk, by the way, of Otto Preminger using the Stones in his "suspense" movie, just starting in the studio—it was "Bunny Lake Is Missing". But it was felt it was not a particularly good showcase for such a strong group . . . and eventually the job went to the Zombies. Even now, though, there was a lot of talk about the Stones making their own movie. Of course, that talk is still going on today.

But as April loomed up, so did America once again. Most enthusiastic about this was Brian. He was toying with the idea of buying a big house-with-pool in Los Angeles, using it when he was there, renting it out for the rest of the year. But more about that next month. . .







STONES

POST

ANSWERED THIS MONTH BY KEITH

NEW SINGLE

14 Kendrick Drive,
Oadby,
Leicester.

Dear Stones,

Bought your new single, its fantastic (19th Nervous Breakdown).

It deserved to reach No. 1. Please could you print the words in the mag. so as to get the true message.

I agree with Clare de Galleani about your old favourites on an excellent new L.P.

Please do more tours of Britain because a lot of fans think you're not so keen on this country any more and like America better.

I'm sorry, don't take me for a horrid critic I just had to say what I thought.

Faithful Crowder! (Mr.).

Keith Answers: Course we're not fed up with this country. It's our home and the British fans started everything for us. We do try and tour Britain as often as possible but there are so many countries to visit these days.

NERVOUS

7 Frith Close,
Glenfield,
Leicester.

Dearest Stones,

I just had to write and congratulate you on your latest single "19th Nervous Breakdown". It's the greatest!!!!!! It's bound to be your biggest hit and I don't know how such a fabulous record could come out of a normal human being's brain (that goes to show how way out you are!) It does more things to me than you're other records. So I'm a nervous wreck now when I listen to Luxembourg 'cos every time a D.J. says "the latest from" someone beginning with "S" I go wild thinking they're going to say the Stones.

All my love (especially to Mick!)

Maggie. XXXXX

P.S. "As Tears Go By" is tremendously mmmmm!!!

HURRY

107 Westmuir Street,
Parkhead,
Glasgow E.1.

Dear Stones,

I would like to know when you are coming back to Glasgow. After the "FANTABULOUS" show you all gave the last time I hope it won't be too long.

By the way, I like the way out title of the new record

and I hope it is a great success. I have tried the competition and I hope I win some money as that £30, £20, or £10 could get me Rolling Stones L.P.s, E.P.s, singles, books, comics, etc., etc. Give all my love to XXXXX Mick XXXX and all the kisses.

STONES FAN,
Ellen Kelly

Keith Answers: Sorry but I can't tell you whether we'll be going to Glasgow, or any other town for that matter in the Autumn, because we don't know yet. Please remember that the towns we play are decided by our agent and NOT by us.

MICK'S DANCES

2 Crockham Way,
Eltham, S.E.9.

I just want to write and ask you how you do your dance. I have just seen Top of the pops (Thursday, 4th November) and I still can't get over the way you dance. My mum says that before you go on stage someone puts itching powder down your back so as to make you jump about. Is this true or not, if this is not true then how do you do them funny dances. I think they're great really.

Lots of Luv to you all. (especially Brian).

XXXXXX

Dot.

P.S. Well done for "Get off of my cloud"

Keith Answers: It's the music that makes him move Dot (hope that is your name it was a bit difficult to read your signature) if he doesn't "feel" anything then he just stands still. Tell your mum it's NOT itching powder.

DETROIT CONCERT

4280 Gratiot Avenue,
Port Huron,
Michigan.

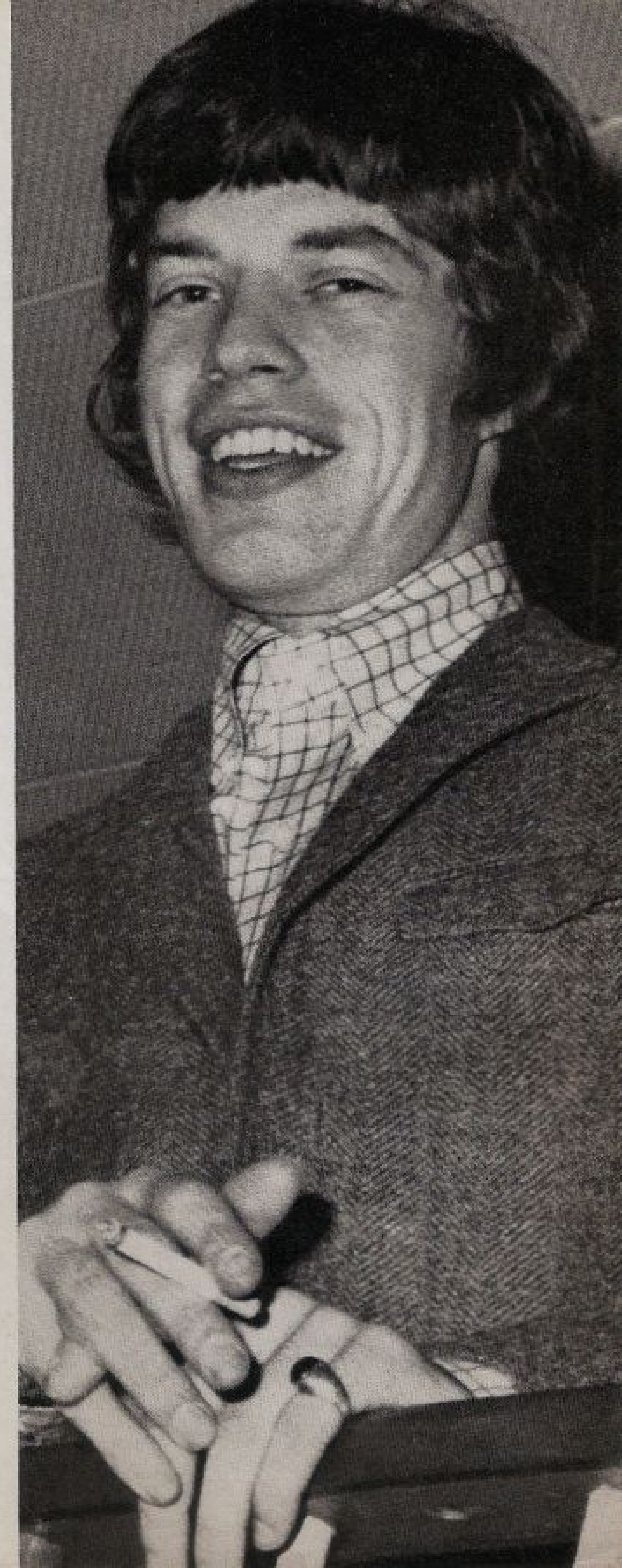
Thank you very much for the great concert you gave in Detroit, Maybe audiences in America seem a little cool, as Ron Riley of WLS said, but what can you expect when a group of big, tough policemen will throw a girl bodily out a door just for taking a picture. This is one of the incidents which marred the Detroit concert. With a wild act such as Mick does, how do the policemen expect the kids to remain quietly sitting in their seats? I hope the Stones noticed how many boys were in the audience I think they made up almost half the audience.

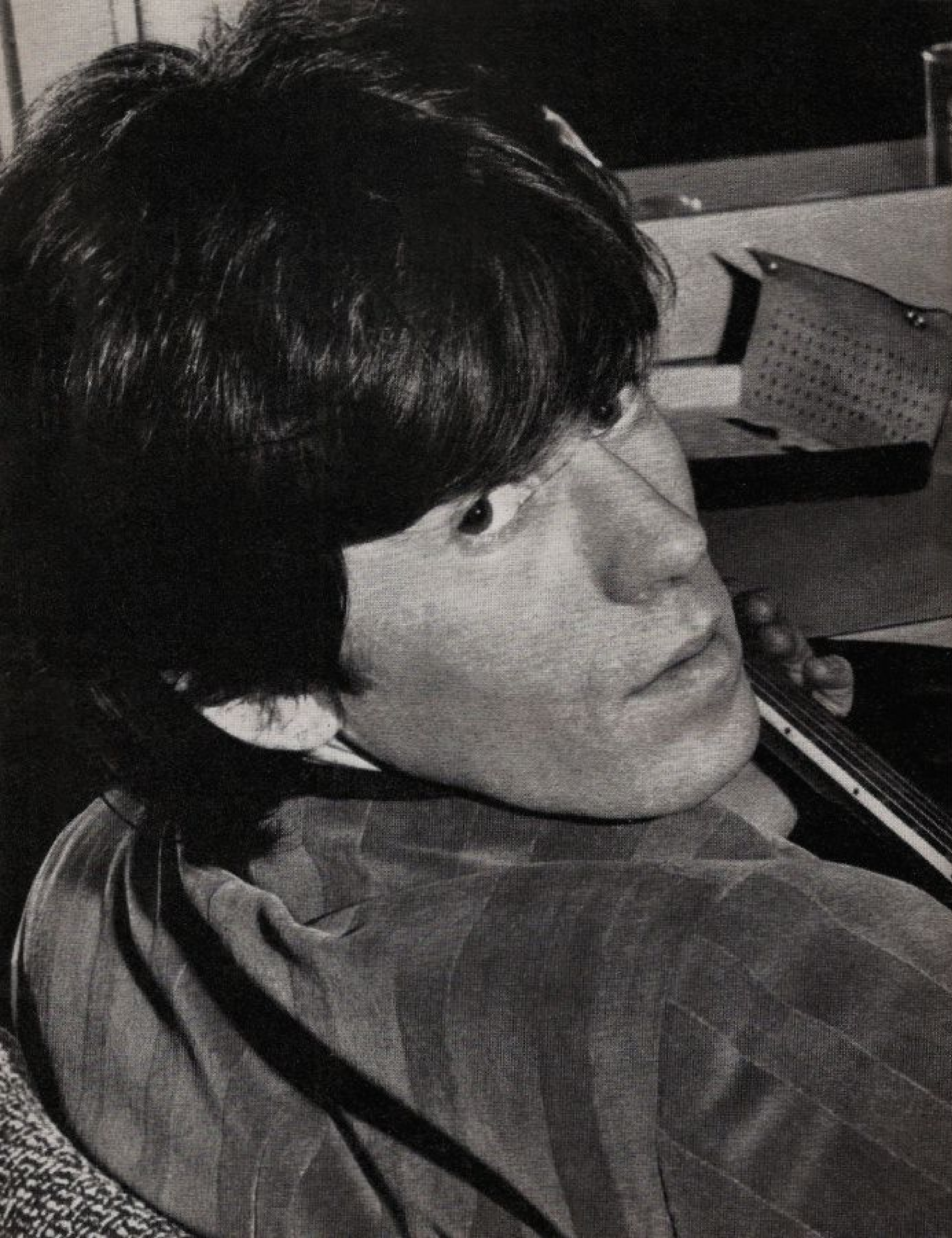
Two of my girlfriends accompanied me to the performance. The one who wanted to go least, who disliked the Stones, is now one of their confirmed fans, she thought Brian was the cutest (I like Keith, though all the Stones are really swift).

Please hurry back to do another Detroit performance.

A Stones fan from the beginning,
Gwynne Buttle.

P.S. I noticed Brian was kept busy changing between the guitar, organ, and harmonica.





The boys break for a coke and ham roll

WHAT I WOULD LIKE THE STONES TO DO

by JANET KOHLHEPP

I was very happy to see that the Stones are interested in what the fans want. Running a fan club and working in a record store helps me to know a little about what will keep the Stones on top. Here's the order I've chosen:

C. *A new single every four months*—Let's keep 'em in the charts, especially in the States where so many stations only play the top 40.

F. *A new album every four months*—I guess Stone fans are naturally impetuous. Three months after an album's released, we can hardly wait until another one is out. If you wait too long the "want" can die off.

A. *One T.V. Appearance every month*. This was a very hard decision. I think tours are terribly important, but through T.V. you can reach so many more fans. Many of them in areas where the tours will never reach. B. and G. *Tours anywhere* are terribly important. The Stones would never be as big as they are if it weren't for them. They mustn't do fewer tours, but I guess it would be impossible to increase them without giving up too much of their individual lives. They give enough for us fans.

E. *Release U.S. and British singles at the same time*. This one gives me an ulcer. No sooner do I think

I've got all the Stones releases when they release one somewhere else. I'm at my wits end until I know I've got 'em all. (Stone fan's are greedy too.)

H. *Mick and Keith write a musical*. A musical would be nice, but other points are more important. I would really enjoy it as long as it's not too corny. If they come across like Mary Poppins I'll cry. Let's not spoil the Stone image. None of us like the Stone's because they seem "angelic"????

D. *We like the Stone sound as a whole*. Records minus any one of them don't seem the same. Let's hear their guitars, harmonicas and drums. After all they're great musicians. Let's hear 'em all. That *loud, funky, down home rock, blues*. That's what we want.

I. *Each Stone write his own book*? Let's not overdo it!!!

J. *Use big orchestral backings for their records* Hardly ever, by that I mean almost NEVER! If this is what I liked I'd be running a Mantovani Fan club. (Sorry old boy I just ain't in your cheering section).