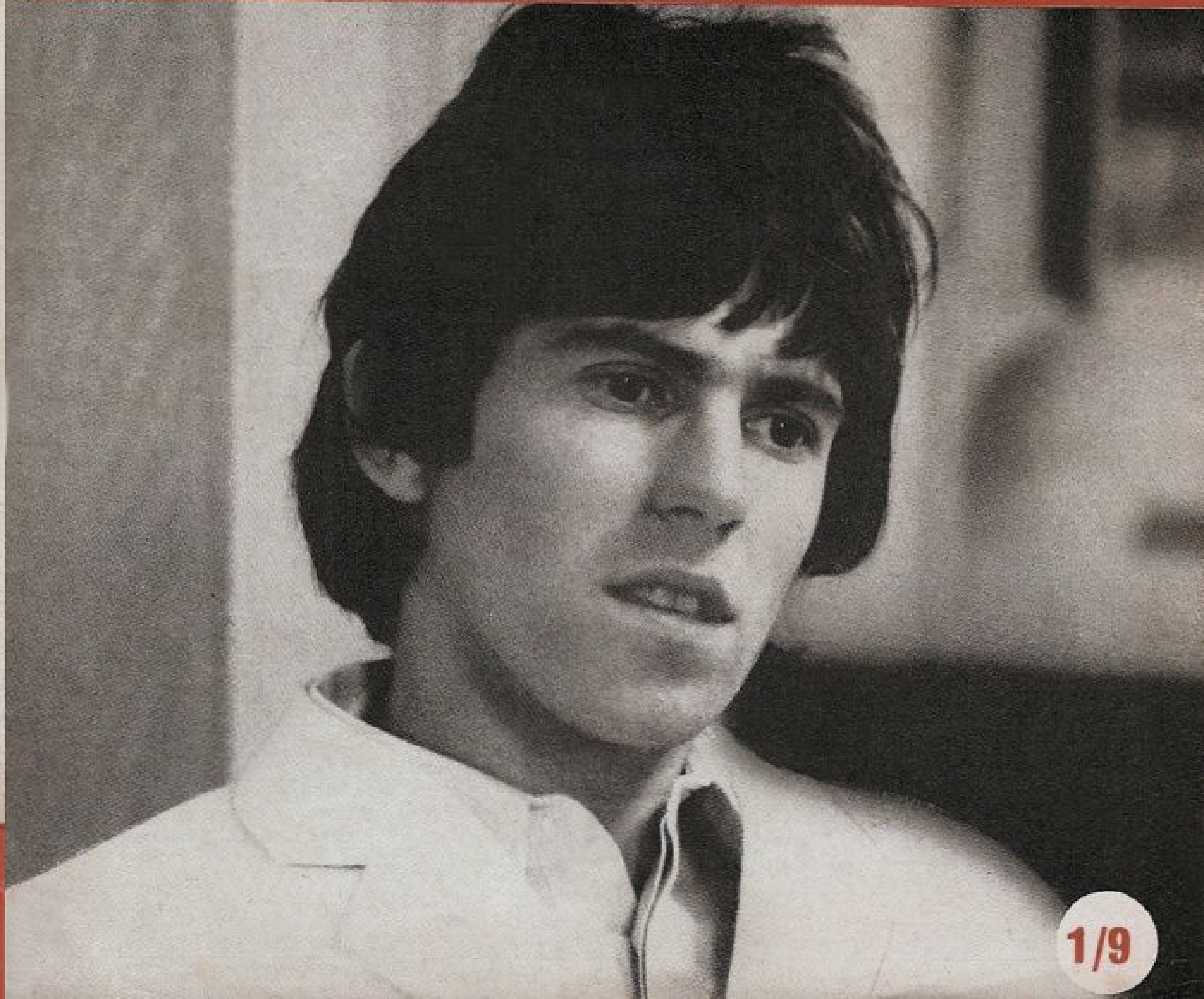


THE **No. 27**
ROLLING STONES
MONTHLY BOOK **AUGUST 1966**

THE ROLLING STONES BOOK **No. 27**



THE ROLLING STONES BOOK

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

No. 27 AUGUST, 1966

Edited by KEITH RICHARD

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EDITORIAL

Hello folks!

We've now come to the end of a very long and successful tour, the result of which is five very exhausted Stones—who at the moment are taking a well-earned rest before returning home.

Since last month, we have appeared in about twenty cities, so we've been literally living out of a suitcase, which as you can imagine presented a few problems; for example, I'd probably find myself with two right socks (before going on stage) which obviously meant someone was walking round with two left feet—usually Charlie! Then at the last minute, Mick will have lost his belt, so he goes through mad panics before realising that it's been on his trousers the whole time. Brian usually tries on his whole wardrobe before going on stage, and then complains afterwards that everything's creased—only because he doesn't bother to fold anything. Charlie and Bill are fairly organised compared to us three, it's only because their married, and their wives have trained them well. So folks, our suitcase problem all boils down to one thing—we need a woman to organise us—any offers!

We hardly managed to get a real look at the places we went to, but we thought Houston and Hawaii were quite good. Charlie was in his element in Houston, he went mad for those ten gallon hats and six shooters—he thought he was back in the "wild west"! Hawaii was more my scene—all those gorgeous sun-tanned girls with grass skirts and flowers in their hair. When we arrived at the airport, they all put garlands round our necks and started kissing us—it was just like an Elvis Presley film!!!

Anyway can't wait to get back, and that goes for all of us.

So see you soon,

Keith Richard



Rolling Stones

NEWS

STONES TAKE TIME OFF

After a very exhausting tour and a week in the recording studios, the Stones are splitting up and going in different directions for a couple of weeks holiday in and around the States. Charlie has been joined by his wife Shirley, and Mick, Keith and Brian have been joined by their respective girlfriends. No-one knows where they have gone, as they want complete privacy and rest, but the most likely places are Los Angeles, New York or the Bahamas.



After all the sitar-playing Brian has been doing, it looks as if he's seated in that position for ever!



Keith strolls in the grounds of his Sussex home.

NEW SINGLE AND L.P.

As you know, the Stones have been busy recording new material written by Mick and Keith in Los Angeles. Although nothing has been finalised, it is hoped that the boys will have a new single and L.P. out by the time they start their British tour.

BRITISH TOUR DATES

The following dates have now been confirmed for the Stones' British tour with the Yardbirds as second billing and Ike and Tina Turner as supporting artistes:

September: 23rd Royal Albert Hall

24th Odeon, Leeds

25th Empire, Liverpool

28th A.B.C. Manchester

29th A.B.C. Stockton

30th Odeon, Glasgow

October: 1st City Hall, Newcastle

2nd Gaumont, Ipswich

6th Odeon, Birmingham

7th Colston Hall, Bristol

8th Capitol, Cardiff

9th Gaumont, Southampton

MICK OVERJOYED AT FARLOWE'S No. 1

As soon as Mick heard that Chris Farlowe had made the No. 1 spot with 'Out Of Time' (which he wrote with Keith) he telephoned Stones Monthly from his New York hotel to tell us how knocked-out he was: "It's the best thing that's happened for ages. I expected it to go high, but not to No. 1", said Mick excitedly. "Apart from writing the song, it's the first record I've ever produced, I now feel I've really achieved something, and hope to produce many more records in the future—but this is going to take some beating."

Competition Results Delayed

The results of 'Choose a name for Keith's dog' competition, which should have been announced in this month's edition, have been postponed till next month, owing to the fact that Keith (who is judging them personally) is still in the States and won't be returning till the end of the month. When I spoke to him in New York, I read out a few of the entries to him, and he sounded pretty impressed and commented: "If they're all as good as these, it's going to be very difficult to judge."

LOST AND FOUND WE THINK

In the last month's edition we reported that Brian had his Dulcimer stolen from the group's van in New York, and that they'd made a frantic phone-call to London for a replacement. Anyway, whilst they were in California, Brian received a phone-call from a girl who said she knew who had taken the Dulcimer, and that he wanted to return it, but he was frightened in case Brian reported him to the police (he only wanted it as a souvenir, and didn't realise how valuable and important it was). Brian informed him, that if he returned it, he wouldn't take action against him. And that was the last we heard, so whether Brian has got it back, we don't know.



Mick looks as though he's holding an imaginary umbrella and waiting for the rain to come down! Actually it's just another shot of Mick in action.



WHAT'S THEIR FILM ABOUT?

by Sue Mautner

Now that "Only Lovers Left Alive" has at long last been named as the book on which the Stones' film will be based, I wonder what characters our dearly beloved Stones will portray. Even their script writers—Keith Waterhouse and Willis Hall (who wrote "The Loneliness Of The Long Distance Runner") and director Nicholas Ray aren't quite sure at the moment, although Mick has been cast as the main character—Ernie Wilson.

"Only Lovers Left Alive" was written by Dave Wallis. The original story is about a group of 'rockers' who take over the country after all the adults have committed suicide with the help of Easyway pills.

Whilst waiting for Nicholas Ray to emerge from a meeting with his accountants in his London mews house, I skipped briefly through the pages of the book, and found, that apart from Ernie, the other main characters were Kathy—Ernie's girlfriend, Charlie Burroughs—Ernie's mate and so-called second-in-command and Robert Sendell, the gang's head of intelligence. This puzzled me slightly, because there are five Stones and only three leading male roles.

"Sorry to have kept you waiting," said the tall, tanned director with a mass of silver-grey hair—to me, just what an American director should look like.

I asked the friendly Mr. Ray why Mick had been cast as Ernie. Is it merely because he is the lead singer of the Rolling Stones and therefore should be given the leading role?

"No, not at all. It's just that Mick has great potential as an actor, and I think the part suits him very well."

Mr. Ray wasn't ready to disclose anything, for when I asked him who would play Kathy he simply answered—"I can't tell you yet."

I then suggested that he'll obviously be writing in new characters, so that each Stone will have a leading role.

"So far we have introduced two—a character called Ron, who is an idealist and pacifist and will be played by Bill; that much I will tell you. The other character we have named the Dean of Soho, he is an 'oldie'."

I will enlighten you further by explaining that an 'oldie' is the gang's word for an adult.

I asked Mr. Ray who will be playing the parts of Charlie and Robert.

"I don't even know myself. I haven't got to know the boys yet, so I'm off to California to spend five days with them, to get to know their characters, so that I can base the film characters around their own personalities."

What about Mr. Oliver and Mr. Tellen (two 'oldies' who commit suicide) and Alf Neighbour (your friendly newspaper columnist!), will they be played by leading actors?

"We haven't cast anyone as yet, but they'll be good cameo roles."

SHOOTING STARTS OCTOBER

Shooting will not take six weeks as previously mentioned, but something like three-and-a-half to four months commencing around October after the boys finish their British tour.

"Do you think the fans will still think of the boys as Mick, Keith, Brian, Bill and Charlie, or as the characters they play?"

"I hope as the characters they play, and it's my job to see they do."

"Will you try and get over to the audience the meaning of the film, which isn't altogether quite clear in the book," I asked.

"There is only one conclusion, and that is, whatever happens to the 'oldies' the kids grow up in spite of it."

Before I left Mr. Ray informed me that the film should be premiered around the end of next summer, and that when he comes back from the States he might be able to disclose some new facts about the film.

So all we can do is wait.





A letter from **BRIAN**

LOS ANGELES, Monday July 25th

Dear Stones Book Readers,

I'm writing this letter to you, three days before the end of our tour, in our hotel suite in Los Angeles. Apart from our concert here tonight, we have only two more dates to play—San Francisco tomorrow night (Tuesday) and Hawaii on the 28th (Thursday). Speaking for myself, I probably won't return to England till the middle of August, because I'll more than likely hang around L.A. for an extended holiday, the others might stay on too, I don't know.

I love Los Angeles, it means something special to me. I think about it a lot when I'm at home—about the sunshine, the Cadillacs down Sunset Boulevard, the big houses with their swimming pools and Beach Boy-type music. I often think how I'd like to live here in one of those big houses with its own pool, but it never comes to anything, it's probably because I like England too much.

Los Angeles means recording studios. We always record here because it suits us and we've got a great engineer in Dave Hassinger—he's a really good bloke, he knows just what we want, and that's the way it should be. We'll be coming back here in a few days to record some new numbers—one of which we hope will be our new single, the rest will go on an L.P.

This tour hasn't really been very different from our other American tours, except that it's been slightly more exhausting. I think four weeks is too long, especially when you're moving from town to town everyday, and all you're left with is a memory of vague faces and aeroplanes. But this time a couple of other things stick out in my mind—like the tear-gas in Massachusetts.

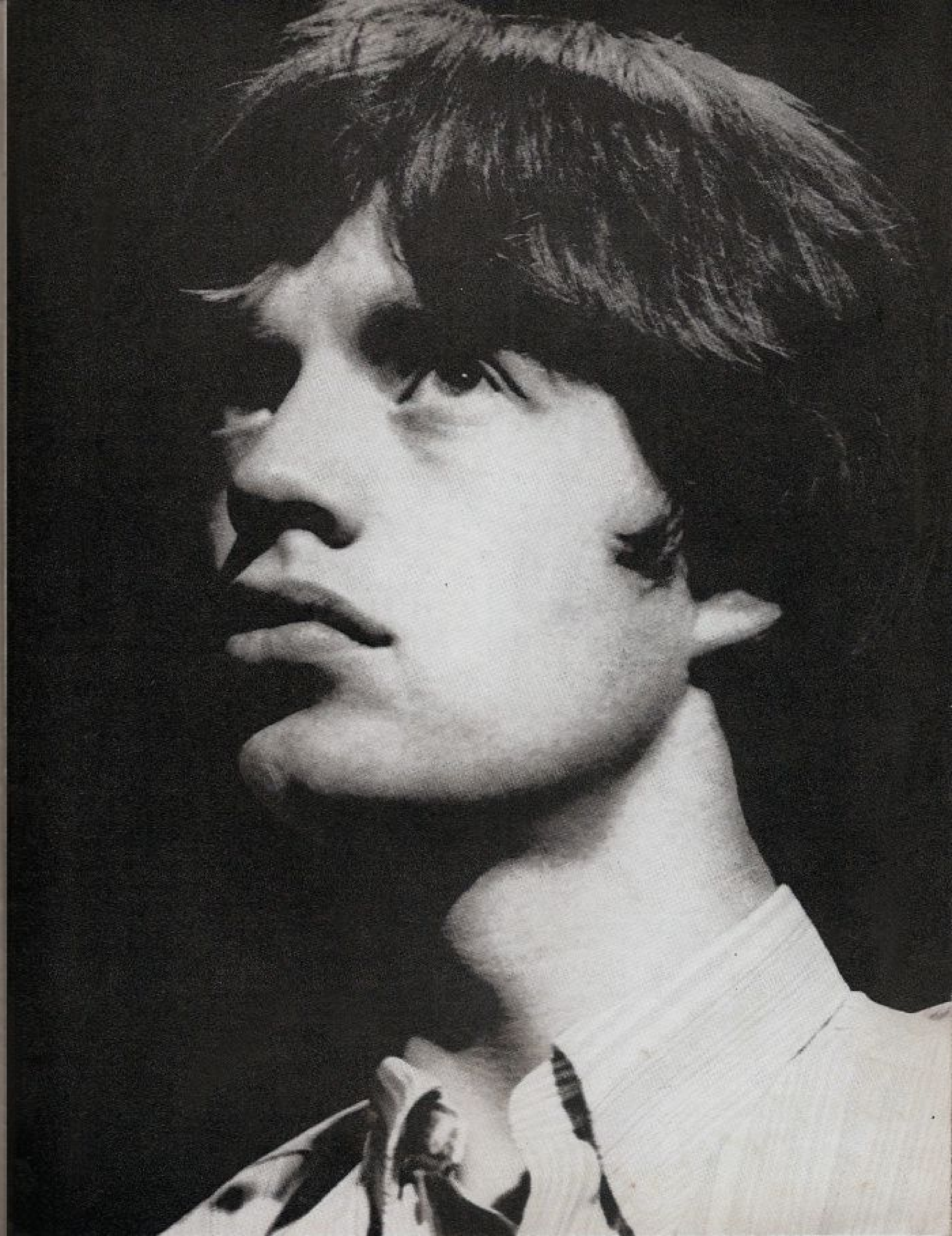
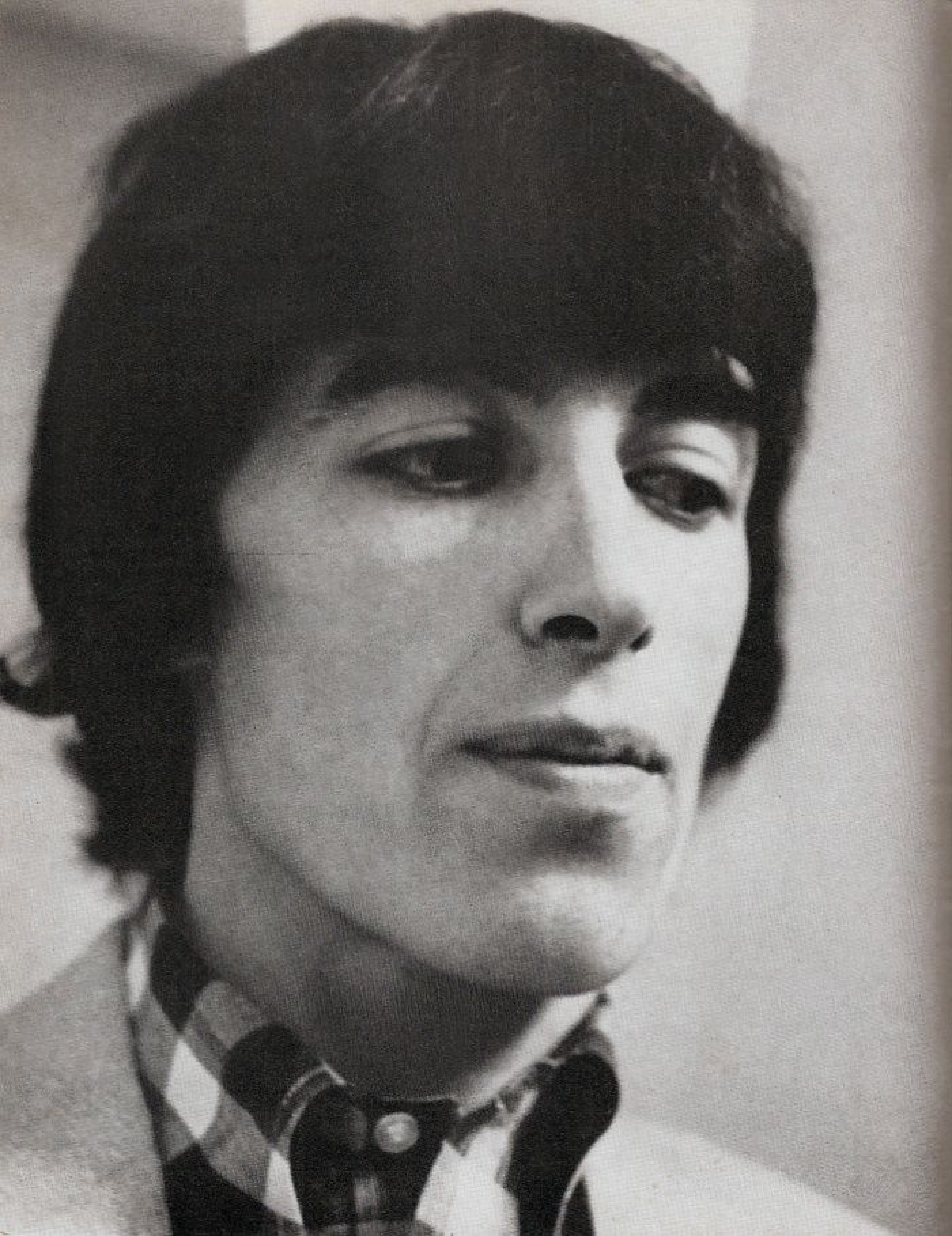
It was opening night of our tour and it was pouring with rain, it wouldn't bother us normally, but we were playing out in the open. The concert had gone very well, until we hit the opening notes of "Satisfaction", which was the closing song. Hordes of teenagers broke through the police cordons. They came with such force that the police were unable to restrain them, so they threw tear-gas grenades in front of the stage. It was very frightening. We scrambled over the stage and just flung ourselves into the two awaiting cars. But the crowd caught up with us and bounced the cars about, battering the body with pieces of wood, we just managed to get to the airport to catch a plane to Cleveland.

You no doubt read about the U.S. flag incident in New York, I understand from our office in London that it was in all the papers, and I can imagine how bad they made it look. Actually it was one of those incidents where a "mountain was made out of a mole-hill". It happened when we were playing in Syracuse, New York, and as we were making our way to go on stage, one of the others—I can't really remember who it was, picked up the Stars and Stripes from a chair and asked if he could have it for a souvenir. All that happened, was that one of the workers at the auditorium snatched it away, and of course, this brought on a whole lot of other people who started arguing—so obviously we were involved in a controversy! Apparently they arrested the editor of the Syracuse University student newspaper and accused him of disorderly conduct.

Anyway it's time for me to sign off as we're due on stage in a couple of hours.

See you when we get back.

Sincerely,





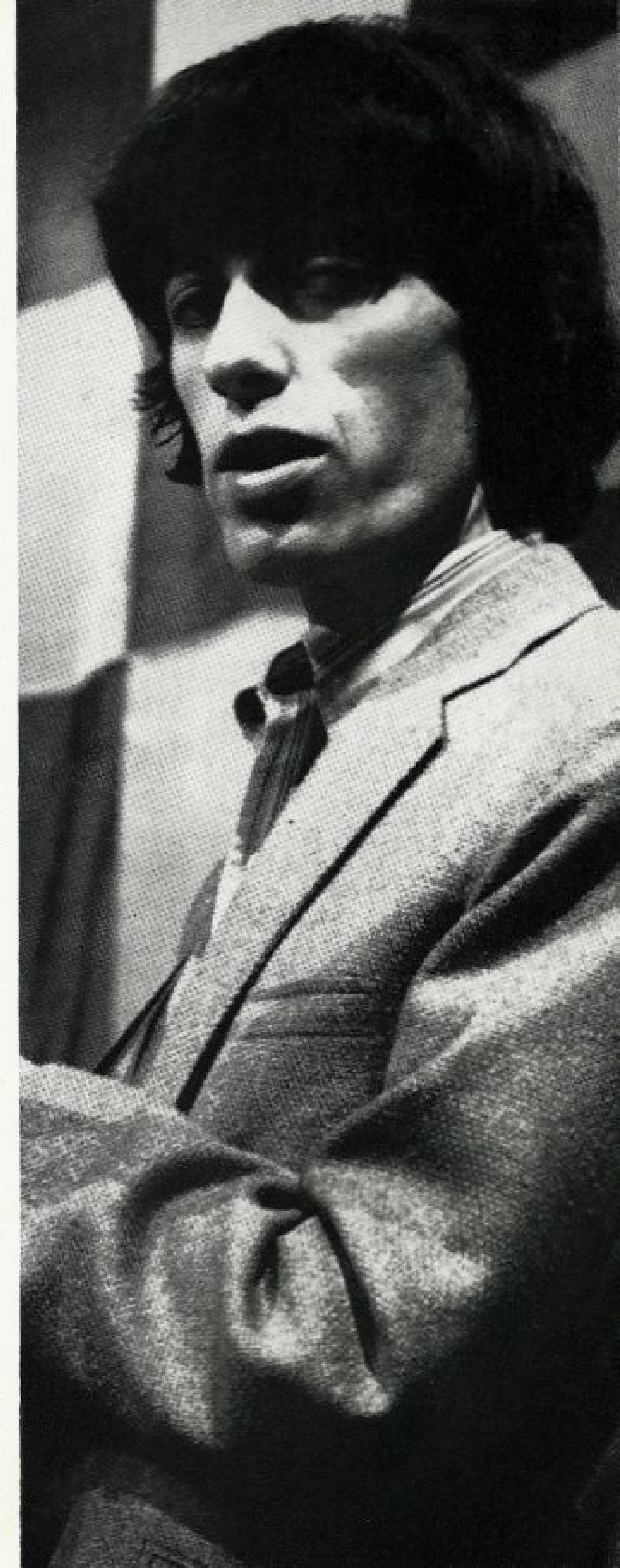
ROLLING STONES

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THE OFFICIAL ROLLING STONES FAN CLUB



An unusual picture of Keith outside his Sussex home.

Hi there!

At long last I've moved into my new office. Unfortunately I cannot tell you what it's like because I haven't got all the furniture in—due to the fact that the decorators have only just moved out. It's going to take me ages to put everything in its right place, and to be quite honest, I'm not even sure where I'm going to put everything, but I guess it'll all sort itself out. Therefore, I would appreciate it, if you could wait a couple of weeks before coming up, because I'm going to be in a right "two and eight" for a bit! Also, please make a note of the new address.



Apart from everything else, it's time for newsletters to be sent off again—so please be patient if they're a little late this time.

I have had many letters from American fans wanting to know how much it costs for them to join the British Fan Club—it's three dollars, because I have to send everything airmail.

Mick phoned me from the States to ask me to thank you for all the cards and presents he received on his birthday. Although he was away at the time, I wrote and told him about the stacks of mail he received—you should have seen the postman's face after he'd dragged the fourth sack up! Anyway, Mick said he'll probably have to make two car journeys to and from the office to get it back to his flat.

Bettan Zetterman, our Swedish fan club secretary, was over in England recently, so she obviously popped in to see me. We both had a long chat about the fan club, and she told me that she has over 13,000 members in her club and that it gets bigger every day.

Yours,

Annabelle Smith

63/69 New Oxford Street, London W.C.1

Secretary:
ANNABELLE SMITH



STONES TALK

We were talking, last month, about Mick and his changing attitudes to getting a number one record. Changing attitudes? Well, back in the mid-summer of 1963, he felt that getting a number one was the most important thing that could happen to an artist or a group. He told us: "If we recorded a load of old rubbish, but got to the top with it, it would enable us to get our music, our real music, across to many more people."

By 1964, Mick wasn't so certain. He was saying that musical integrity was the important thing. He admitted, though: "It's easier now for us to talk this way. We've made our point over the music. Now we've got comedians, and columnists and certain members of the public, all out to have a go at us." This was dead right . . . in August, 1964, the Stones were involved in what can only be called a brawl at Blackpool, when there was fighting, bottle-throwing and chair-uprooting. Said Brian Jones, over two years ago: "Why do they do it? We've started to climb the ladder and all we want to do is entertain. Why do some people want to make it a battle between us and other groups?"

A plaintive little speech from Brian, but completely true. He added, in agreement with Mick: "Topping the charts now isn't our big ambition. What we want is to be accepted as

entertainers, not freaks. We don't want all this violence among audiences."

And now? The Stones generally are as keen as anybody to make sure every record goes to number one. But this is now a matter of personal pride. Being number one just for the sake of it, for the prestige, isn't half as important to their career as it was when Mick and Brian, in 1963, felt a top-selling disc would be literally everything in their lives.

Just a few days ago, Brian was saying: "You put different emphasis on different things as a career gets under way. Why, a couple of years ago we had to actually tell people that we did wash, that we weren't walking rag-bags. Now we've got the reputation and the style that goes with being top of a bill. If we suddenly missed out on getting a number one record, it wouldn't mean that anyone could call us a bunch of has-beens . . ."

DIFFICULT AUGUST

August has always been a controversial month for the Stones. Two years ago, they appeared at Longleat House, Bath, before a crowd of thousands and thousands. Nowadays, the owner, the Marquess of Bath, has lions roaming the grounds. But on this occasion, the Stones were there, watching as many of the fans fainted as soon as the boys got on stage. Said Mick afterwards: "We had a lot of rubbish talked on TV and in the papers from people who thought we should have abandoned the show. But what about the thousands who'd queued for hours, come in, paid the admission and DIDN'T faint? Should a show be stopped simply because a handful can't stand the pace?"

A fair enough argument. We believe the Stones still hold this as good . . . they point to football matches where the play goes on even if some people are carted off on stretchers. But it was a big national argument back in August, 1964, and cynics used the Stones' attitude as being yet another criticism of the most controversial group of 'em all.

We remember, specially, the Stones in the August of 1963, when "Come On" was their sole claim to success. "Steptoe and Son" had just started on telly, Billy J. Kramer topped the charts, Sinatra had just bought his own record company, Reprise. Mick said then: "We won't conform just for the sake of it. Our hair-length is our own business." Well, they

haven't changed much since then.

In August '63 they resolved to drop all Bo Diddley numbers from the upcoming tour they shared with the American bluesman. These days they keep them in. Because now THEY are the gov'nors, the international bill-toppers. Explained Keith recently: "We were nervous about letting any big name star hear us do one of his numbers. Now we figure that we're strong enough to bring something new to most songs. It's a confidence that only builds up through experience . . . and success."

Another August event was just one year ago, in 1965. "Newsweek" magazine in the States had had a right old go at the boys. They were described as a "leering quintet", hammered for "dirty" lyrics such as in "Satisfaction". This article particularly upset Keith. He said: "We've found a sort of puritan attitude to things in other countries. British journalists don't write this sort of puerile rubbish. It's well written, but it doesn't mean a thing. If you want to find some 'other meaning' in any set of lyrics, you can do so. The fact is that some writers don't like us because of the way

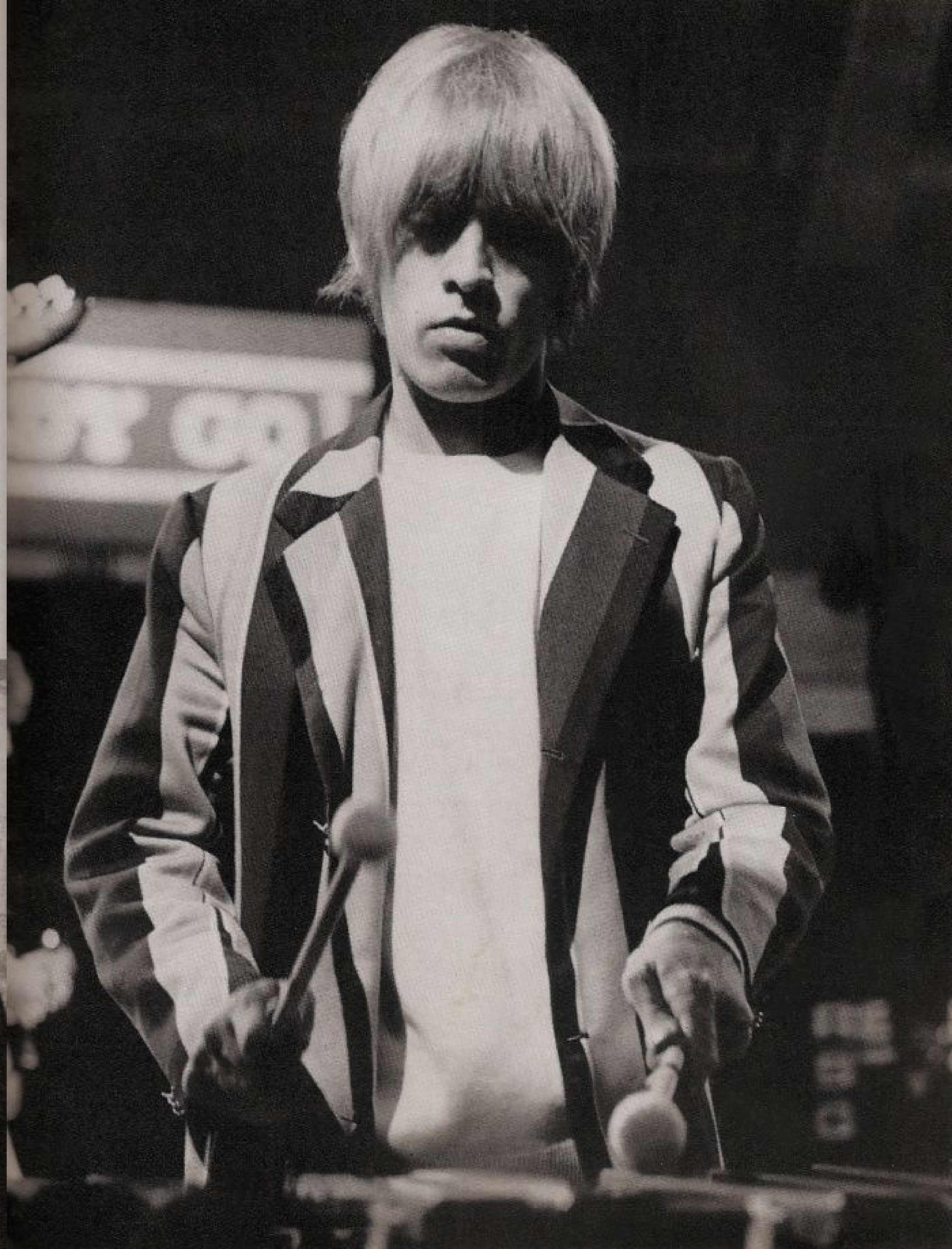
we look. This isn't much of a criticism so they go out of their way to find something else."

Films fit neatly into the category of the Augusts through the Stones' years at the top. In August, 1965, the Beatles were basking in the critical assessments of their second movie "Help". Yet the Stones still had no movie out. And there still isn't one. But in August, 1963, Mick Jagger held the view: "Pop films are not for us. We want to play music and stick to that one job. All these tatty productions with pop artists coming on and off and speaking 'orrible lines—where do we fit into that?"

But as record fame came stronger and stronger, all the boys have felt that filming is essential to build a wider following. They still openly despise the average pop-music movie. They still have a big whack at the average script. But they know that they couldn't possibly play to all their fans in the space of one year, even if they worked 24 hours before lunch on any day. They have, however, always stuck firmly by their refusal

Continued on page 31

Bill was left in charge of Keith's dog—but it doesn't look as though Bill's giving him much attention.



TRENDSETTING STONES



The Stones' road manager awaits Charlie's comments, as to whether or not his drum kit is all right, before going on stage.



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The Stones stand resplendent in whatever they wear—from Mick's floral shirt down to Keith's two-tone shoes, their clothes are part of their personalities.

Shirts play a big part in the Stones' wardrobe—Brian goes for bright printed shirts with big puffy sleeves with which he often wears a wide-knotted silk cravat, Mick too has been going shirt mad, his latest buys have been a bold flower-patterned one and a rather startling grey shiny satin shirt, although he still favours checks. Keith prefers dark shirts like his navy and white spotted one or a green one with white motives. Charlie and Bill wear slightly more conventional clothes than the others—Charlie prefers plain shirts to wear under his very tailored suits and jackets whilst Bill sports casual checks or stripes.

All the Stones like well-tailored trousers and wear them fairly tight round the hips. Recently Mick has been wearing his trousers flaring slightly from the knee down.

Charlie likes wearing suits with a collar and tie and pocket handkerchief. His most casual clothes are sports jackets. Bill favours stripes or checks in both trousers and jackets, and like Keith he often wears a suede levi jacket.

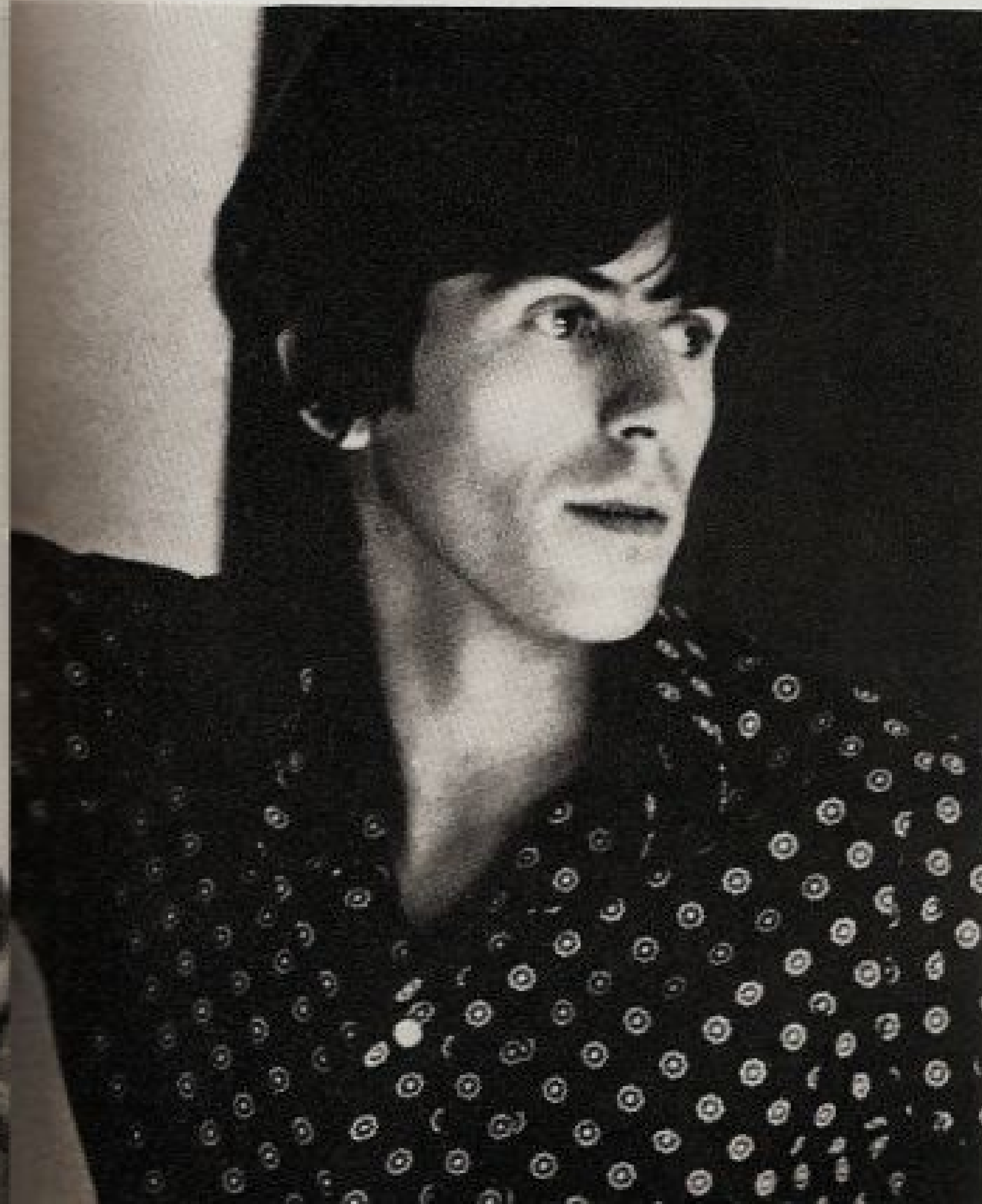


Lately Mick has been picking up old jackets in the Portobello Road, like his navy admirals jacket which he wears with black and white striped trousers. He also has in his collection a red Russian-type military jacket and an Arabian one with bits of mirror embroidered on it. Brian too, likes colourful jackets, like his red and blue striped blazer, or his self-striped yellow velvet jacket, another of his recent purchases is a pea-green jacket. Keith wears very plain jackets either in dark colours or white, he might even wear a leather one.

Sweaters don't go down too well with the Stones, you might see Brian and Keith in a polo neck and in the winter Mick favours a grey polo-neck worn almost up to his mouth.

Fur jackets are very "in" with the Stones. Brian and Keith bought two super fur coats in Australia. Brian's is a three-quarter rust coloured camel-skin coat, and Keith's is a black bear-skin jacket with a huge collar. Keith also wears a fur jacket which he bought off of a girl for £20. Mick favours his famous seal-skin jacket with hood, but Bill and Charlie prefer to freeze.

No doubt when the boys return from the States they will have equipped themselves with a new wardrobe of very colourful clothes.





STONES

.....POST

ANSWERED THIS MONTH BY KEITH

BETTER THAN EVER 43 Mohawk Drive,
Massachusetts 01780
U.S.A.

Dear Stones,

I was at your show in Lynn, Mass, on the 24th and you were better than ever, despite the rain and the tear-gas which I got caught in. Also, the people standing up didn't help much especially as I could hardly see Mick through the boy in front of me. I wish everybody would sit down, then we could all see and the cops wouldn't stop the show.

I hope you got the drawings I put on stage afterwards.

I love "Mother's Little Helper." I think its one of the best you've ever done.

Bye & Love,
Carla Woodward.

Keith replies: Just like to say how upset we were when the police used tear-gas, we thought it was most unnecessary, and the rain didn't help matters either, but we're very pleased to hear from you Carla, and that you enjoyed the concert despite the set-backs.

SHOCK 707 Lawrence St.
Elmont S.Y. 11003
U.S.A.

Dear Keith,

I was in such a state of shock over being in the same limousine with you and Bill and Brian that when you kissed me I forgot to thank you (let alone get your autograph). Pass my thanks along to Bill and Brian also for letting me kiss them—not that they had much choice! And I hope I didn't delay your departure for your New Jersey concert by following Brian and the rest of you into the car outside your New York hotel, the Navarrone. The policeman who pulled me out was a BRUTE.

I have some questions to ask you that I completely forgot when I saw you. I hope you'll answer me and end a few arguments with my friends.

All my friends claim that you wore red socks and black sandals to the New York concert at Forest Hills. It makes me laugh to hear them say it because I thought I saw black boots with red trim. They're probably all wrong—what did you have on your feet that night, anyway?

Margaret Serardi

Keith replies: Hello Margaret, just thought I'd let you know that I haven't washed my face since! To settle your argument, I was wearing two-tone shoes of red suede and black leather. You're right about the heat, we did find it exceptionally hot, but then I believe in looking well-dressed on all occasions, and that goes for the rest of us.

28

COMING TO EUROPE 943 Florida Avenue,
Pittsburgh, Pa. 15228

Dear Brian,

I just loved your concert here.

For our vacation this year we're going to Europe. Do you know anything we could do in London the travel books don't mention?

Do you plan to write any songs in the near future?

Perhaps you could also tell me about your movie.

Martha Farrington

Keith replies: The best thing to do when you get to London, is call in on the fan club, and Annabelle will be able to tell you about all the swinging places in London, and you never know, we might even be up there ourselves. I asked Brian about his song-writing, and he says he's been toying around with a few ideas, and has even completed some songs, but he's not sure if he's satisfied with them.

BOUGHT KEITH'S L.P.

Dear Keith,

I just had to write to congratulate you on your absolutely fantastic Aranke L.P. The other night I was sat reading a *Stones* book and listening to the radio, when I heard one of the tracks "I got you back" and I thought to myself GREAT whatever is this new sound, then the lovely little man inside the radio said "and that was a track from Keith Richard's Aranke L.P.". The next night I heard "We can work it out" by you, so I made up my little frustrated mind to buy the L.P.

I wish more people could hear how great it is 'cos I know they'd buy it.

From a mad, admiring, loving, parasite,
Anne-Marie XXXXXXX

Keith replies: I'm pleased you wrote in about my L.P. Anne-Marie, 'cos up till now, no-one had mentioned it, and I was feeling very brought down about the whole thing. But I must say, that you've made my month by writing to me about it.

SCARED

153977, Stream Pkwy.
Pit Pleasant, N.J.

Dear Keith,

I just had to write to you and tell you that you were great at Asbury Park. I never had so much fun in my whole life. Would you believe that I actually was afraid to go to the concert? After the police had to use tear gas in Chicago I was really scared. But now I'm glad I did go.

I went to your concert mainly out of curiosity. I wanted to see if everyone really went crazy. I'll be perfectly honest with you and I hope you won't be mad but I didn't particularly like you (R.S. in general). But I did like your songs so I went. Well the truth is I never screamed so much in my life. Every two minutes I'd jump up and scream "Keith!".

But I don't regret what I did. In fact if I could I would do it again.

Luv,

Liz Vargo.

Keith replies: It just goes to show Liz, that you cannot judge someone or something until you've seen for yourself—glad we converted you.

29





This shot was taken whilst the boys were appearing live at Top of The Pops (notice David Jacobs in the background).

Continued from page 22

to do just any old thing purely for the sake of getting on celluloid in front of the odd million or so fans.

This is perhaps the most admirable thing about the Stones through the years. They just won't willingly accept second-best. They want to be successful. They want that even more than the money which they see only as a series of figures running through bank accounts . . .

Song-writing is interesting, from a Stone point of view. A couple of years ago, it was a matter of Johnny Worth, or Mitch Murray, or Chris Andrews having the new hit pop successes. All three, oddly enough, keen on being performers as well . . . as recent releases have proved. But the Stones knew instinctively that it was best for them, once established, to try and create their own numbers. So, through the years, Messrs. Richard and Jagger have developed writing, almost to an intuitive degree. They KNOW what is best for the group. And the cover versions of their songs

have been very successful.

When they created their first batch of songs, they were most reluctant to sing and play them over to anyone. This was sheer nervousness, not mock modesty. And it's interesting to ponder how many of the critics would ever have given credit to the Stones for even having nervousness in their systems!

Through the years, the Stones have kept well up-to-date with all news about their business. We remember them being very upset in August just two years ago when Johnny Burnette died as a result of his boat colliding on a lake with another. Johnny had had rather commercial-style hit records but the Stones knew all about his work in the R and B field—he'd been on a sort of "white" Chuck Berry kick. All the boys felt the impact of his death.

Our notebooks are full of August jottings through the Years of the Stones. But something extra-special was to happen in one historic September. Join us next month—we'll show you something extra-surprising about the Stones through the years.