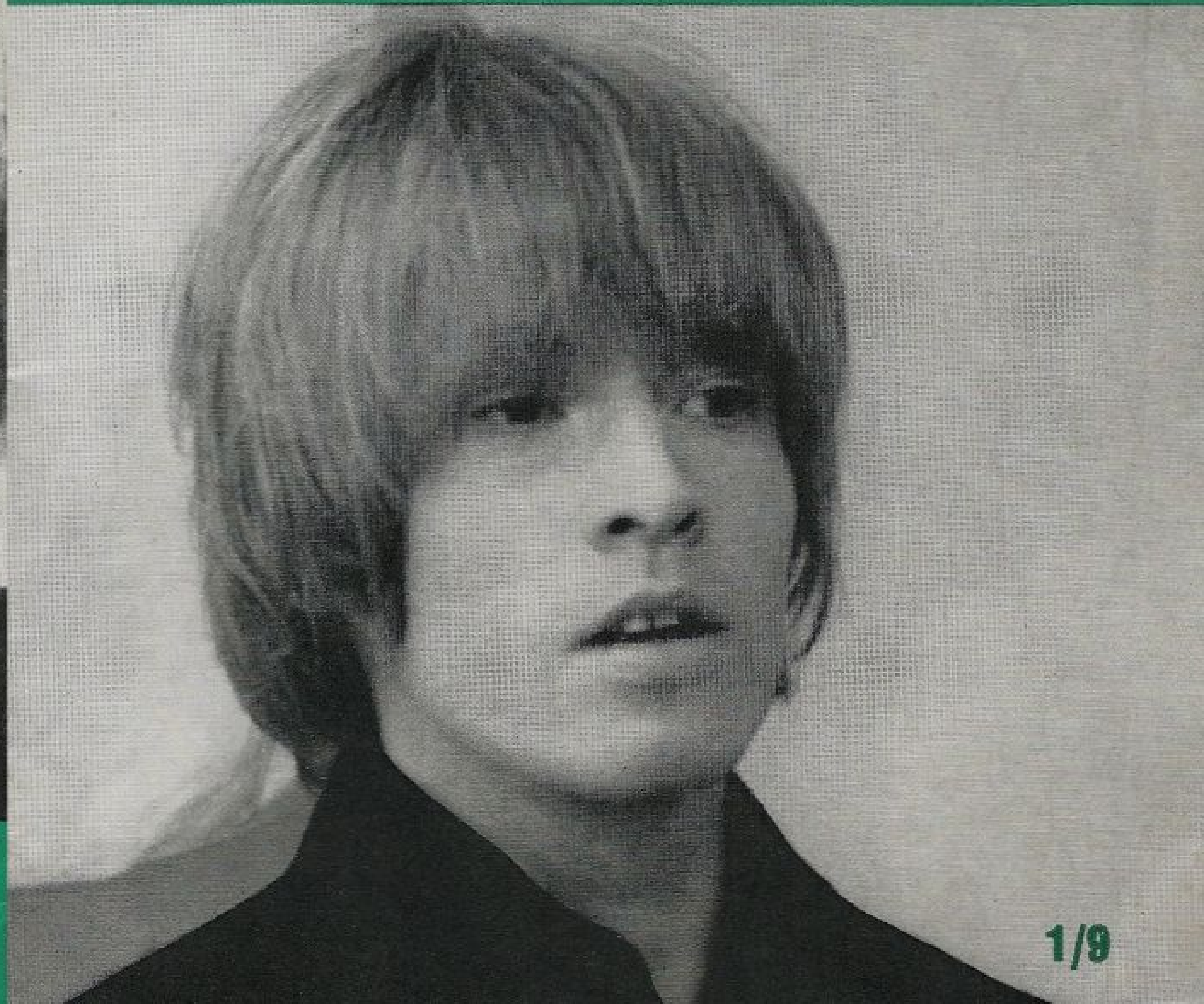




THE **No. 28**
ROLLING STONES
MONTHLY BOOK **SEPTEMBER 1966**



THE ROLLING STONES **BOOK** **No. 28**

THE ROLLING STONES BOOK

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

No. 28
SEPTEMBER, 1966

Edited by BRIAN JONES

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EDITORIAL

Hello!

Just like to say how glad we are to be back in good old England even though the weather's not as sunny as California. As soon as I got off the plane, all I wanted to do was go home and sleep, sleep, sleep! Mind you, we did have a couple of weeks off after our tour, but although we just did nothing—apart from sun-bathe, we still went out on the town most nights, so I had plenty of beauty sleep to catch up on when I got home.

You just can't imagine the state my house is in, it's a wonder I can find the telephone. Stacks of letters littered all over the place; dozens of records which I brought back from the States; loads of new clothes; and, I'm ashamed to say, plenty of dirty washing which I'm trying to sort out to take to the cleaners.

To tell you the truth, I didn't realise it was my turn to edit the Monthly. I've been in such a "two and eight" with everything else, that it wasn't until I got a frantic phone call from Mick telling me that it was my turn, did I realise. But not to worry, I've cast everything else aside, and I'm trying my hardest to give you my utmost concentration—even though I've had to use matchsticks to keep my eyes open!

I've been so out of touch with the British scene, that apart from knowing that Chris Farlowe had a number one (naturally), I didn't have the foggiest who was in the charts. I'm just knocked-out at the Beach Boys getting so high—I think it's one of the best records I've heard in ages; I'm really looking forward to their British visit, and you can bet your bottom dollar that I'll be sitting in the front row when they play their London date.

See you soon,

Brian Jones



Many photographers have mentioned that Charlie makes an ideal subject, and he should present no problems to the cameramen on their forthcoming film.



Rolling Stones

NEWS

BRIAN WILL APPEAR!

Brian's broken hand will probably not stop the Stones from appearing on the Ed Sullivan Show on September 11. He damaged his hand when he fell whilst climbing in Tangier. The result was two broken tendon bones in his left hand.

He flew back to England on September 4 and saw a specialist on the following Monday.

Mick was also in trouble when his Aston Martin DB6 was involved in an accident near his flat in Marylebone, London. Neither he nor Chrissie Shrimpton who was with him in the car were hurt in the crash.



Keith and Mick are now tending to work very closely together on stage, probably as a direct result of their co-songwriting activities.

It's an Ill Wind

The boys tell us that when they were performing at Lynn, in Massachusetts, things got a bit hectic, so to stop any further rioting, tear gas was let off right in front of the stage.

Unfortunately, the wind was blowing the wrong way and a lot of the gas blew straight back into the faces of the Stones and Stu, who reported, "It really makes your eyes water and smart. We couldn't see anything for ages afterwards".

TOYS FOR STEPHEN

Bill bought a whole trunkful of toys for his son, Stephen, while he was in the States.

The trunk was sent separately, but, unfortunately, it got involved in the American plane strike. So it could not be despatched until the strike was settled. However, Stephen was delighted with his father's presents when they finally arrived.



Bill catching up on his fan mail.

BUMBLE WINS

Keith has decided to call his Shetland sheepdog Bumble, so the winner of our Choose a Name Competition is Anne Jaques, 41 Kingsbere Cres., Dorchester, Dorset.

The ten runners-up, who will each receive a copy of the Stones' new L.P. are:-

Araminta Ditch—Juliet Scott, 88 Kingsholm Road, Gloucester.

Cornflakes—Sandra Saunders, 53 Ashampstead Road, Southcote, Reading, Berks.

Arthur—L. Sturgess, 152 Cavendish Road, Aylestone Park, Leicester.

Hamish MacStone—Lynne Dodson, 26 Manse Road, Bearsden, Glasgow.

Fuzz-box—Shirley Clark, 2 Mulberry Close, Kingswood, Bristol.

Napoleon Nicely—Elizabeth Jones, 9 Tyn-y-Coedcae, Treherbert, Rhondda, Glam., S. Wales.

Mr. Plod—Elizabeth Brock, 45 Corstorphine Road, Edinburgh 12.

Randy—Susan Morris, 38 Stanley Road, Northwood, Middx.

Flea-pit—John Brady, 10 West-View Close, St. John's, Worcester.

Aloysius Scroggs—Julia Barlow, Hazelfield, Legh Road, Knutsford, Cheshire.

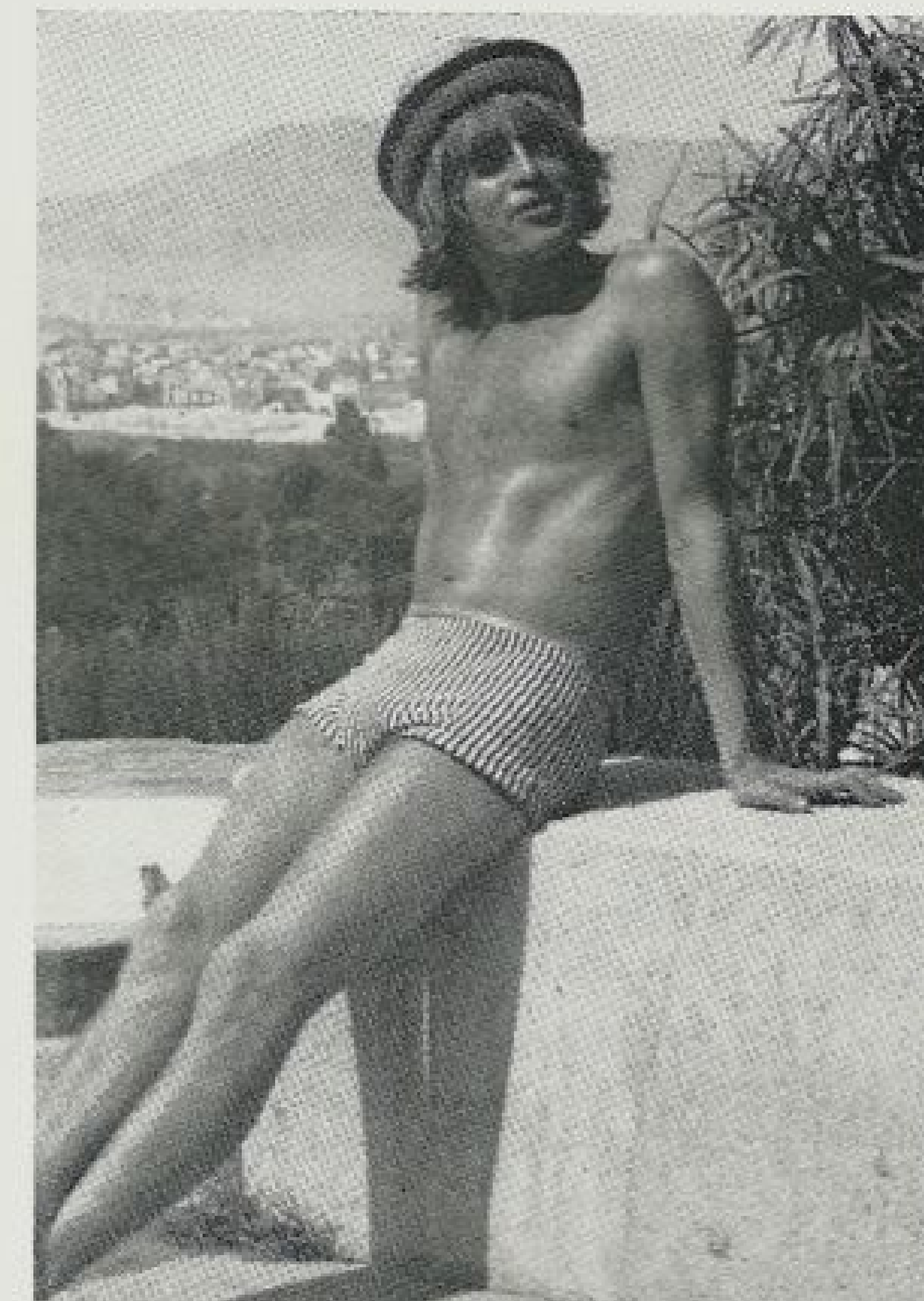
SCRIPTWRITERS SCRAMBLE

Several writers are working on the script for the Stones' forthcoming film, but the major work is being undertaken by Keith Waterhouse and Willis Hall, as we reported recently.

They both travelled to America, for the Stones' recent American tour, so that they could get used to the way the boys talk. They spent many days in the studios with the Stones, while they were working on tracks for their new single and L.P.

SINGLE & L.P. READY

The Stones spent eight days recording in the R.C.A. studios in Hollywood, at the end of their recent American tour, and I understand that they have almost completed twelve numbers. All the songs were written by Mick and Keith, and they used a great variety of instruments in the studio to produce some very different and unusual effects. They will probably release a new single in time for their September and October tour of this country, followed by a new album for Christmas. Most of the tracks are reasonably long, most of them being between three and three and a half minutes in length. From what they tell us about the recording sessions, their new single and album should be the most interesting they have ever released.



Brian was determined to return home with a good tan.



1. Did Mick and Keith write "I Wanna Be Your Man"?
2. Does Keith live in Surrey?
3. Does Brian live in Chelsea?
4. Does Bill play sitar on "Paint It, Black"?
5. Does Brian play dulcimer on "Lady Jane"?
6. Is Charlie's wife a sculptress?
7. Did Mick and Keith write "Blue turns to Grey" for Cliff Richard?
8. Did Mick study economics?
9. Is Mick's middle name Philip?
10. Was Keith born on December 18th, 1943?
11. Did Keith go to Sidcup Art School?
12. Are Keith's parents names Doris and Bert?
13. Did Charlie used to play with Alexis Korner?
14. Was Charlie educated at Tylers Croft School?
15. Was Charlie born on June 3rd, 1941?
16. Was Brian's father a headmaster?
17. Was Brian born in Dartford?
18. Can Brian play the saxophone?
19. Does Brian have a sister?
20. Did Brian go to Cheltenham Grammar School?
21. Was Bill born in Lewisham?
22. Did he go to Beckenham Grammar School?
23. Does Bill have two brothers and one sister?
24. Was Bill going to be an engineer?
25. Does Bill have a production company?
26. Is Mick's girl friend Jean Shrimpton?
27. Have the Stones been to Australia twice?
28. Is Allen Klein the Stones agent?
29. Does Mick have a cat and dog called Dora and Sydney?
30. Does Brian drive a Rolls Royce?
31. Does Keith drive a Rolls Royce?
32. Does Mick drive an Aston Martin?
33. Does Charlie drive an M.G.B.?
34. Did the Stones used to play at the Station Hotel in Richmond?
35. Is the Stones film director called Dick Lester?
36. Is their film called "Only Lovers Left Alive"?
37. Have the Stones had five British L.P. releases?
38. Was "Satisfaction" their first number one?
39. Have the Stones played the Olympia in Paris?
40. Have the Stones met Brigitte Bardot?
41. Have the Stones ever played on the same bill as the Beatles?
42. Have the Stones been on an Everly Brothers tour?
43. Have the Stones played before Princess Margaret?
44. Has Pat Boone recorded "As Tears Go By"?
45. Have the Stones recorded "Out of Time"?
46. Do the Stones record in New York?
47. Have the Stones ever been to Manila?
48. Has Keith made an L.P.?
49. Does Keith have one dog?
50. Did Mick play maraccas on "Not Fade Away"?
51. Does Brian have a seal-skin jacket?
52. Was "Come On" made in the Olympic Studios?
53. Was the flip side to "Come On", "I Wanna Be Loved"?
54. Did Brian attend the premier of "Alfie"?
55. Has Charlie written three books?
56. Is photography a hobby of Bill's?

ANSWERS ON PAGE 12



"MICK HAS A FLAIR FOR PRODUCING RECORDS"

says Chris Farlowe

Chris Farlowe was, for months and months, one of those characters who contribute a lot to the British blues scene but who don't get the recognition they really deserve. Chris once told me: "People are great about saying how much they like my voice, but what's the point of praise if you don't earn the bread?"

But Chris, then, didn't know he was soon to meet up with a certain well-known character who was to produce for him a number one record. The character: Mick Jagger. Yes, Mick's first attempt at disc production, "Out Of Time", was a number one hit. And Chris is extremely grateful to the Rolling Stone.

BUBBLING OVER

In fact, he was fair bubbling over about it when we met. "First time I met Mick and the other Rolling Stones was when we were all on the same bill at the Olympia Ballroom, Reading. They'd just about become famous, what with their first record getting in the charts. Mick and I just said 'Hi' and left it at that.

"Didn't see him again until

about a year ago at the Scotch of St. James' club in London. And, once again, all we said was 'Hi', as far as I remember. But I knew, somehow, that he and I shared the same kind of taste in music. . . .

"Anyway, Andrew Oldham had just started up his own label, 'Immediate'. I'd done one disc, 'The Fool', but nothing happened to it. Then the Stones did their own hosting job on an edition of 'Ready Steady Go' and I was asked to go on it and sing 'In The Midnight Hour'. Mick liked it and said he'd like to do a song specially for me. Actually he'd already written it and they'd recorded it on an L.P. But he told me that he had a lot of different ideas for the backing track.

"He sent me a copy of the L.P. and asked me what I thought of 'Out Of Time'. Honestly, it didn't knock me

out. To be even more honest, I wasn't all that much a fan of The Rolling Stones and only liked some of the material Mick and Keith had written. Anyway, Mick kept on about wanting to record me. I thought: 'Yeh, fine' . . . but I'd had dozens of people thinking the same thing and none of it had ever come to anything. I'd had this song 'Think' up around the Top Twenty and I thought that was about as good as I could get.

FAST MOVER

"But with Mick things happen fast. Before I'd really finished saying 'Yeh fine', they'd fixed up the session and the backing track and the orchestra and everything. And Mick was going to be the producer. He kidded around a





lot about that . . . did his I'm-in-charge bit.

"Trouble was that I had a lousy cold when we had the first session. I tried hard enough but it just wasn't any good. So we had a second session and kept at it. I think it took twelve hours altogether to get 'Out Of Time' in the can—just the way Mick and I wanted it.

"Mick had said I'd be amazed at the new backing he laid down for the record . . . and I really was! But what I didn't expect was that Mick would be so cool, calm and collected in the studio. I mean there were six violins, four cellos, six brass, a full rhythm section and lots of oddments and it was a bit worrying facing all those session musicians.

"But Mick was great. He sat up there in the control room at Pye's number two studio and simply directed everything. He only came out when I really goofed on something and then he'd simply suggest doing it another way.

NO INTERRUPTION

"We had a break for coffee in a near-by Wimpy Bar and generally speaking there were no other interruptions. Mick obviously knew what he wanted, in the way of sound, and he kept on until it was dead right. If, say, the tambourine player was doing something wrong, Mick'd turn up on the floor and suggest, by showing the bloke, another way of doing it. I wondered if those hardened old session musicians would take to a geyser

like Mick, especially him being a Rolling Stone—but I can tell you honestly that they really respected him. They realised he knew what he was talking about.

"Must be honest here. Mick told me he thought the record would get into the Top Twenty, but he wouldn't put it any higher than that. Since then, we've talked on the phone about how it got to number one and it's obvious that he's knocked out by it. He has this flair for producing records . . . I'm sure of that, even though this was the first one he's ever done.

THEY LOVE MICK

"Nowadays, I go out on tour and people, especially girls, come up and ask me whether Mick really did produce the record. Of course he did. I suppose they think his name was just chucked on the label to give it a bit of extra publicity value. But he really did the whole thing. And whenever I tell them, they go into a sort of trance. They really do LOVE Mick, you know. It's fantastic seeing the way they react just at the mention of his name.

"There are other people who think I sound, vocally, like Mick. Well, I think this is just because the song is associated with the Stones. It'd be the same if I suddenly came up and recorded 'Paint It Black'. But you've only got to hear Mick and I talking and you know that our voices just aren't alike at all.

"In the studios, he'd jump up and down sometimes,

specially if we'd got something really good on tape. He kicked in a stack of ideas. Like at the end when I do that 'Is Everybody Ready' bit—that wasn't in the original arrangement but Mick thought it would be a good thing. So I did it.

NO FRICTION

"Sometimes people think there must have been some sort of friction in the studio. You know, one performer trying to mould another into his own sort of image. Wasn't like that at all. Mick produced it as a producer, not as a chart-topper in his own right.

"I've been round to Mick's flat and we've turned over records. He doesn't like playing Stone's discs. And I don't like playing mine. Trouble is that you always feel there is just one little bit that you could have done better and you regret not having the time. But with 'Out Of Time' I think it's different. Mick did a great job.

"Of course, it IS unusual for a top star to produce a number one record for somebody else. In fact, I think it's blooming well unique. I mean, the Beatles haven't done it, have they? But with Mick and I feeling the same way about the blues artists like Chuck Jackson, it was pretty obvious we'd do well together in the studio.

FOLLOW-UP

"I know he's got the follow-up all ready for me. Won't be out until October, but the Stones recorded an original arrangement while they were in Los Angeles. Mick says he's

very happy with it, and this time it was written specially for me. Next thing after that is doing an L.P. with Mick, 'cos we want to get it out by Christmas. That'll be all original material

ANSWER TO TRUE OR FALSE QUIZ

- | | | | |
|---------|---------|---------|---------|
| 1. No | 15. No | 29. Yes | 43. No |
| 2. No | 16. Yes | 30. Yes | 44. Yes |
| 3. Yes | 17. No | 31. No | 45. Yes |
| 4. No | 18. Yes | 32. Yes | 46. No |
| 5. Yes | 19. Yes | 33. No | 47. No |
| 6. Yes | 20. Yes | 34. Yes | 48. Yes |
| 7. No | 21. Yes | 35. No | 49. No |
| 8. Yes | 22. Yes | 36. Yes | 50. No |
| 9. Yes | 23. No | 37. No | 51. No |
| 10. Yes | 24. Yes | 38. No | 52. Yes |
| 11. Yes | 25. Yes | 39. Yes | 53. Yes |
| 12. Yes | 26. No | 40. Yes | 54. Yes |
| 13. Yes | 27. Yes | 41. Yes | 55. No |
| 14. Yes | 28. No | 42. Yes | 56. Yes |

from Keith and Mick, so I think there'll be some very interesting songs.

"Mick may not know all the technical terms in a recording studio, but he knows exactly what he personally wants. And this sort of knowledge is communicated to the musicians. I think it's marvellous that he had such a great success with his first stab at big-time production . . . and it was marvellous for me, too.

MICK IS SHY

"Basically, he's rather a shy guy, you know. I thought he might be embarrassed at getting up in front of a studio full of people. But he wasn't. He'd been over and over the arrangement in his own mind and he knew the way to make

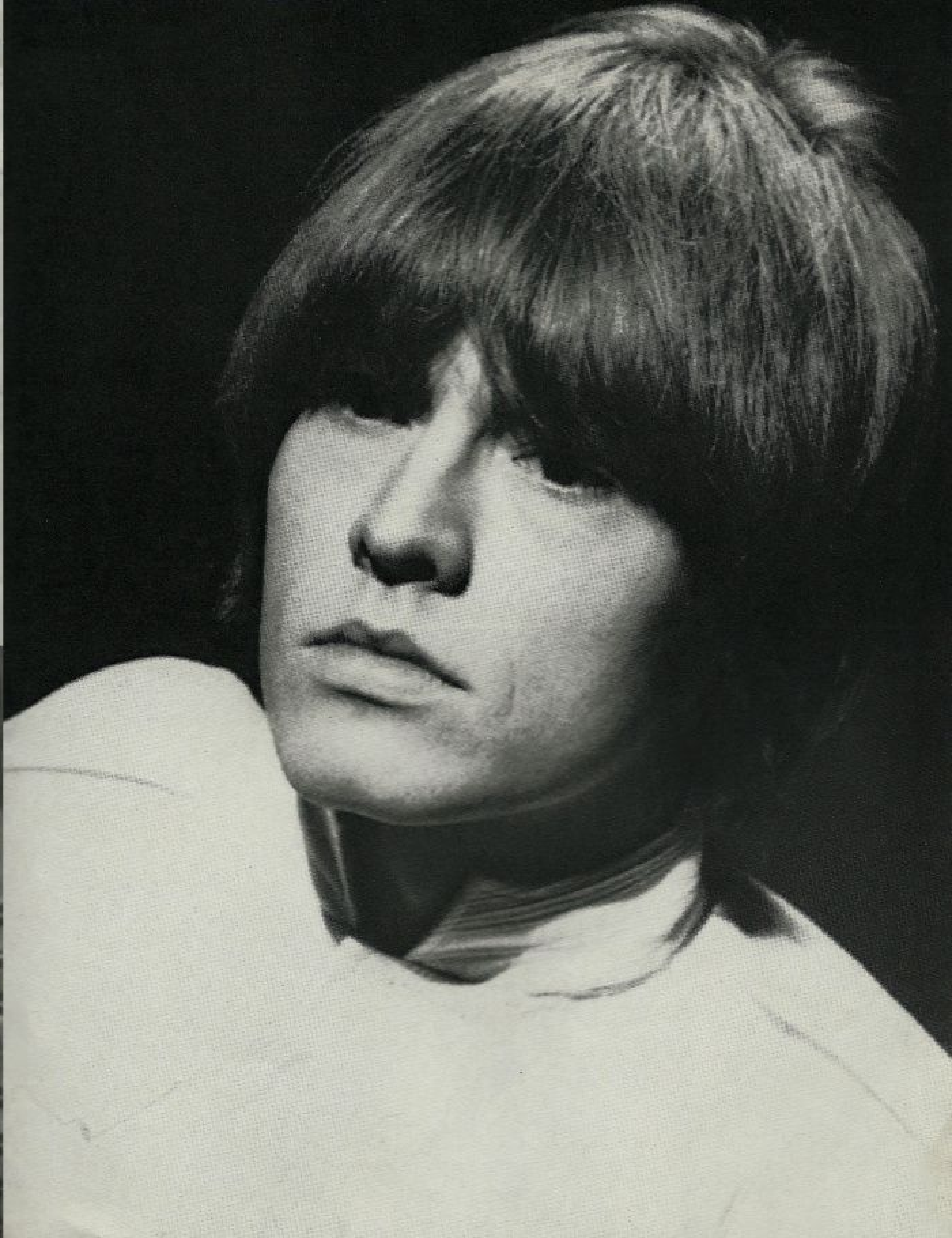
it completely commercial. Sure it took a long time, but the finished product was worth it, I think.

"For me, having waited around for such a long time, it was a knock-out meeting up with Mick. He's the sort of producer I can respect. He talks the same kind of language and that's very important. I'm just looking forward to the next time we get together in the studios."

So Mick has added an extra bit of strength to the Stones fabulous position in the business. But as he says about production: "One record, one hit at number one . . . that takes a lot of living up to."

Anyone silly enough to bet that he won't live up to it? Certainly not Chris Farlowe!

Keith, Brian, Charlie and Mick deep in a dressing-room discussion.



ROLLING STONES

Pen Pals

(Addresses are in England unless otherwise stated)

John Raymonde, 62 Albany Road, West Green, Crawley, Sussex, wants p.p. in Sweden, Denmark, Germany.
C. Alvars (17) 7424 Maple Street, Westminster, California 92683, U.S.A., wants p.p. in England.
Shirley Stone (12) 2233 Southorn Road, Ballemore, Maryland 21220, U.S.A., wants p.p. in England.
Daphne Stone (20) 4 Canal Cottage, Blackhorse, Hermitage Bridge, Woking, Surrey, wants p.p. anywhere.
Joan Kurby (18) 10 Retreat House, Retreat Place, Hackney, E.9, wants p.p. anywhere.
Lynda London (16) 1234 Redding Way, Upland, California, U.S.A., wants p.p. anywhere.

Ray Curry (17) 5 Adair Road, North Kensington, London, W.10, wants p.p. anywhere.
Colin MacNiven (17) 24 Balfour House, St. Charles Square, London, W.10, wants p.p. anywhere.
Rachel Clarke (16) 33 Hammond Close, Cheshunt, Herts., wants p.p. anywhere.
Trevor Francis (17) 81 Golbourne Road, North Kensington, London, W.10, wants p.p. anywhere.
Barbara Jones (14) 4 Henry Hickman Close, Netherton, Bootle, 10, Lancs., wants p.p. anywhere.
Brenda Karren (15) 137 Glovers Lane, Netherton, Bootle, 10, Lancs., wants p.p. anywhere.
V. R. Ashwood (18) W/427307 Pte. Ashwood, 8 Independent Coy., St. Georges Bks., Bicester, Oxon., wants p.p. in Italy.
Margeret Scott (15) 8 Heathcal Street, Radford, Coventry, wants p.p. anywhere.
Glynis Knight (14) 54 Odine Road, Peckham, London, S.E.15, wants p.p. anywhere.
Anne MacGillivray (16) West Lodge Lawer, Comrie, Perthshire, Scotland, wants p.p. in London.
Irene Armstrong (19) 32 Wolsey Road, Ashford, Middlesex, wants p.p. anywhere.
Margeret Hutchinson, 18 Carvers Close, Old Trafford, Manchester, 16, wants p.p. in America.
Ken Clarke (15) 22 Yattendon Avenue, Brooklands Estate, Wythenshawe, Manchester, 23, wants p.p. anywhere.
Susannah Attwood (15) Highwoods, The Dell, Woking, Surrey, wants p.p. anywhere.

Brian obviously found that his polo-neck was getting a bit too hot in the television studio.



Andrew Oldham and Keith laughing over a remark in a magazine.



Margeret Gronlund (15) P.L. 2308 Bjurselet, Byske, wants p.p. anywhere.
George Cooper, TP 2, Wellesley Nautical and Navigational Base, Linda Road, Blyth, Northumberland, wants p.p. anywhere.
Dawn Mourant (18) W/428903 Pte. D. C. Mourant, 8 Independent Coy., W.R.A.C., St. Georges Bks., Bicester, Oxon., wants p.p. anywhere.
John McNeil (17) 33 Ravensdale Grove, Cowper Estate, Blyth, Northumberland, wants p.p. anywhere.
Kathleen Carroll, Long Eaton Private Hotel, 8 Northumberland Avenue, Blackpool, Lancs., wants p.p. in Malta.
Mayla Jucknowski (18) 1 Esther Street, Lower Templestone, Melbourne, Australia, wants p.p. anywhere.
Janice Palmer (15) 70 Unketts Road, Warley, Staffs., wants p.p. anywhere.
Eileen Bowdler (16) 4 Ellerby Road, Blurton, Stoke-on-Trent, Staffs., wants p.p. anywhere.
Jane Perkins (16) 39 Achilles Close, Caddish Farm, Ladywood, Great Wyrley, Staffs., wants p.p. anywhere.
Bonnie Ciciora (15) 2766 Military, Detroit, Michigan 48209, wants p.p. anywhere.
Kathy Lloyd (15) 8 Church Lane, Osgathorpe, Nr. Loughborough, Leics., wants p.p. anywhere.
Judith Jow, 8 Jalan Terang Bulan, Singapore, 16, Singapore, wants p.p. anywhere.

Anne Dennett (19) 46 Jeruis Road, Bilton Grange, Hull, wants p.p. anywhere.
Chriss O'donald (17) 21 Burleigh House, St. Charles Square, London, W.10, wants p.p. anywhere.
Doreen Smith, 15 Coldcotes Garth, Gipton, Leeds, 9, Yorkshire, wants p.p. in America, Sweden, London.
Roseanne Rennie (17) 23 Balfour House, St. Charles Square, London, W.10, wants p.p. in America.
Paul Bennett (18) 131 Wornington Road, North Kensington, London, W.10, wants p.p. anywhere.
Mick Cabble (18) 85 Sixth Avenue, Queens Park Estate, London, N.W.8, wants p.p. anywhere.
Lesley Garner (14) Hengrove School, St. Leonards, Nr. Tring, Herts., wants p.p. anywhere.
Keith Haukes (19) 68 Central Avenue, Dagenham, Essex, wants p.p. anywhere.
Setsuko Shorzi (16) 179 Tomoe CYO, Shimizu-City, Shizuoka-Ken, Japan, wants p.p. in England, America.
Margeret Dindqvist (15) Sodra Kungsgaten 10 Flen, Sweden, wants p.p. in London.
Nicke Elgstand (16) Villagantan 13, Lata, Sweden, wants p.p. anywhere.
Donna Hilkinson (16) 1527 East 57th Street, Brooklyn, 34, N.Y., wants p.p. anywhere.
Solveig Olofsson (13) Fack 50 Sorbygden, Sweden, wants p.p. anywhere.
Liv Fetterlund (17) YO Thoregren, Olshammarsgaten, Bandhagen 4, Sweden, wants p.p. anywhere.





THE OFFICIAL ROLLING STONES FAN CLUB

Hi there,

I mentioned last month that there might be some delay in receiving your newsletters – well, I was hoping to get them out on time, but unfortunately they will be a little late. The reason being, that our offices aren't finished yet. Although we have moved in, the workmen haven't moved out, and I can't get everything sorted out yet – I reckon it will be at least another month before we are really settled in.



Everything is stored away in big tea chests (which incidentally we use as chairs and desks), so if I want to find anything, I have to go through the lot before I discover which chest I put it in. But for all this, we do have our coffee machine in working order – thank goodness.

I will be getting a whole new set of Stones pics soon, because Andrew has promised to bring me some back from the States, but I'll give you all the details next month.

Whilst the boys were touring America, the mail had been piling up so high, that I don't know when they'll ever find the time to answer it all – and when they saw it, they couldn't believe their eyes, and said something modest like 'we didn't know we were that popular'. Anyway, they've each taken a sackful home, and I'll see how they muddle through that lot before I give them any more.

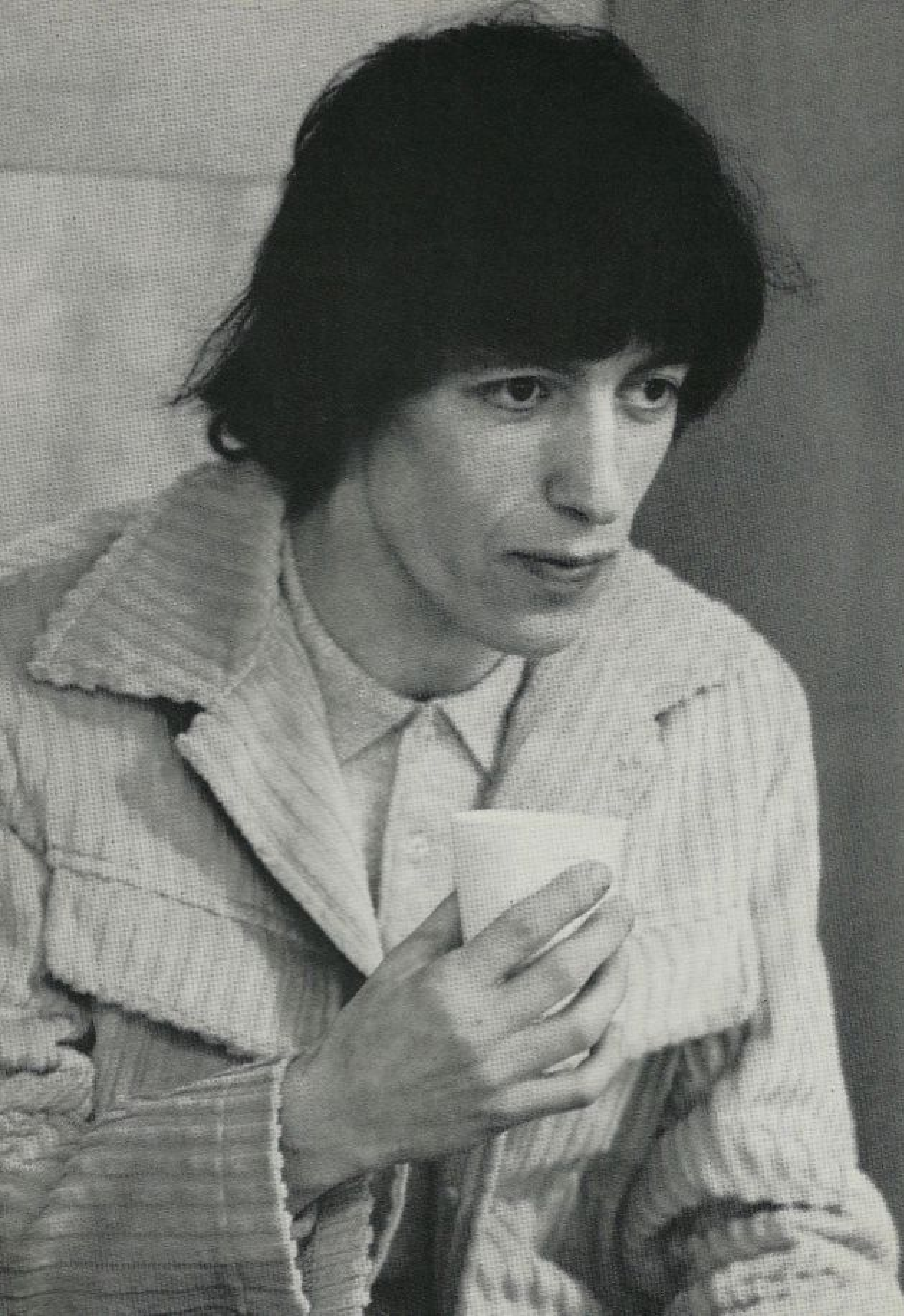
I must put in a special plea, and ask you not to come up to the office until we have sorted ourselves out. I will let you have my new phone number as soon as it is installed.

Yours,

Annabelle Smith

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

Secretary:
ANNABELLE SMITH



STONES TALK

America, right now, is very much in the collective minds of the Rolling Stones. Not long back from a fantastically hard and exciting tour there, they've all kinda grown accustomed to the place. The novelty has worn off, but each Stone has insisted to us: "No matter how hard they work us in the States, we still get a kick out of it."

And we can't help remembering September, three years ago. America was just a place on the map to the boys back in 1963. Mick and Brian, particularly, were saying: "Now we've had our very first mention in a popularity poll, we wonder how long it will be before we get the chance to see the States. If we could save up enough for the fares, I reckon we'd go just on the off-chance of getting work."

America was all-important to them simply because of the music that had grown up there. They knew all the available imported records, but they wanted to see Chuck, Bo, Jimmy and all the others in person . . . see how they acted on stage and how they built up suspense in audiences. Charlie, of course, was more keen on the jazz scene, but he knew by heart all the

clubs in places like Chicago and New York, and on the West Coast, where the modernist stars hung out and blew their creative jazz.

PIPE DREAM

But America was to say just a pipe-dream for quite a while. By 1965, the Stones were seasoned Atlantic-hoppers and could even find words of criticism against their "musical heaven". They didn't like all the travelling, all the strangely-mixed acts on some of their tours, and they were always darned glad to get home again.

And, after this latest marathon trek, Mick said simply: "We feel we've consolidated now in America. We're not looked upon as a bunch of novelties, or cranks. We're accepted for our music. And that, brother, means everything. 'Course we're still amazed that we mean more, THERE of all places, than those heroes of our early career. If it didn't sound like boasting, I could tell you of some big R and B names who've actually asked US for our autographs!"

But we can also say that often one or two Stones were to be found in some obscure club, watching closely as a little-known exponent of American blues went through an act before a comparatively uninterested audience. What's standard and routine for the Yanks is still of immense interest to the Stones . . .

FIRST POLL ENTRY

Earlier, we mentioned that the Stones had, in September 1963, got their first-ever mention in a popularity poll. True enough. One section was devoted to "Brightest Hope" in British music. Run the finger down the list and you pass by Billy J. Kramer, then the Beatles, then Freddie and the Dreamers, then Gerry and the Pacemakers, then Billie Davis and bingo! you come to the Stones! They just pipped the Hollies, what's more.

Most of their support came from the London area, predictably, for they hadn't then strayed far out of it. "Come On", their only recorded evidence, was around the Twenty mark.

Funny thing about the poll mention, though, was that neither Brian nor Keith seemed very impressed with it. This was a matter of comparison—they didn't much rate, musically, the



Keith and Charlie are trying to work out how to get a bracelet off Keith's wrist, while the five wait for their car to arrive to take them to a performance.

people who were running away with honours. Said Brian in one of his reflective moments: "It makes us wonder about our future if groups who are really musical clowns, can get a lot of votes. Should we turn to funny songs or do funny dances or something?" They didn't "turn", of course, but we wonder what would have happened to them if they had!

Anyway, by 1964, September again, headlines proclaimed that this was "The Year of The Stones". By unrelentingly sticking with the music they did best, the boys actually pipped the Beatles in the British section of the Melody Maker poll . . . though the Liverpoolian "rivals" won the world section. We rang Mick to congratulate him. He seemed completely overawed.

He said: "We're knocked out. We've had a lot of troubles during this year, trying to persuade people we had something to offer. If the critics have hammered us, the fans have

been fantastic." And he looked back to that "Brightest Hope" poll of a year earlier, said: "Looks as if that really gave us a leg up. I see they've got people like Lulu and Zoot Money and the Yardbirds and the Animals in this year's one . . . hope they do as well as we've done. Well, NEARLY as well!"

In the autumn of '65 they toured Britain, heralded by two fantastic days in Ireland. In Dublin there were wild scenes, but in Belfast it was chaos. We watched the Stones scurry across the goods yard in the station, leaping as nimbly as possible over the lines and sleepers to get into cars. At the show, fans jumping up and down on seats caused complete collapse of the upholstery. Bits of seats were flung wildly on stage, along with ash-trays and so on. Mick was quite adamant that the police had once again added to the trouble by being too strict with the fans. "If they'd stay cool, the fans would stay cool," he said. And Charlie, playing



through the riots with a true "stone-face", said afterwards: "I wasn't being calm. I was petrified with fear."

TOUR PLANNING

On that tour, the whole business of transporting the Stones round the country had been sorted out . . . planning was down to a fine art.

One thing the boys DID learn was that it was better to leave their arrival until the last minute. They could often slip in through the stage-door with only minimum rioting if the actual performance had started. It took tremendously careful timing, but it usually worked. Keith said: "Not so long ago, it was said that we had a following only in London. Well, that's not true. The further we go away, the bigger the reception seems to be. That pleases us, too. But I wish the police could carry photographs of the artists around with them. I tried to get in one theatre and a massive

copper grabbed me and said who did I think I was, trying to bust in. I tried to argue but he more or less frog-marched me away. If one of his mates hadn't realised I was a Stone, there would only have been four of us on stage that night!"

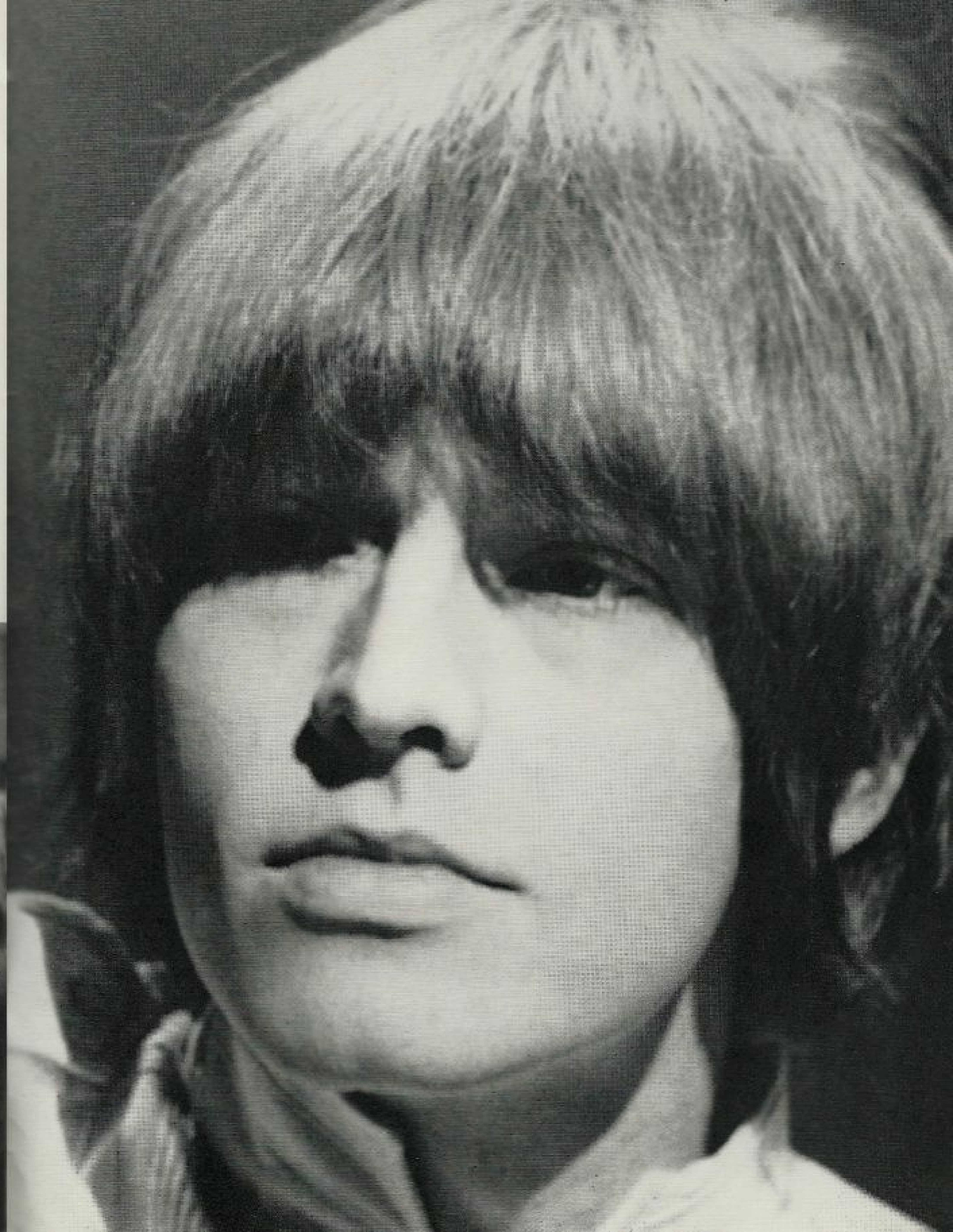
Another point learned about the hazards of touring: splitting up into separate units could cause more trouble than it was worth!

Oh, one other September incident which had a prophetic side to it. This was last year, 1965, when the Stones were given the privilege of taking over a whole edition of "Ready Steady Go". Chris Farlowe was there, singing "In The Midnight Hour". Mick watched interestedly, nodding his head in approval. Then he suddenly said: "If he gets the right record, he'll be one of the biggest names in the business. Got a marvellous sense of style has Chris."

Well, that was very interesting, considered now, September 1966.

Plenty more "Stones Talk" lined up for next issue in October.

Time for a quick meal in an American drug store, during one of their '65 tours.







STONES

POST

ANSWERS THIS MONTH BY BRIAN

MOM ENJOYED IT 4280 Dratlot Ave,
Port Huron, Michigan.
July 25th, 1966

Dear Stones,

I would like to burst one often-said statement: "Parents hate the Rolling Stones". My mom saw your show in Detroit, in fact, she sat in the first row, and she thought they were the greatest. She really enjoyed Mick's performance. Not all parents are old-fashioned. Some, like my mom, are right up to date!

Sorry about those faulty mikes. I wonder who was in charge of them that wouldn't bother fixing them. The Tradewinds might as well have stopped their act, you couldn't hear a thing they were doing.

One question that I would love to have answered: what was that gadget that Keith tried to work during "Satisfaction" that never did?

Thanks for a great concert, and come back to Detroit as soon as possible.

Yours respectfully,
Gwynne Ruttle

Brian replies: Glad your mum's now a fully converted Stones fan Gwynne, I suppose she'll be writing us fan letters now! In answer to your last question, I'm not really quite sure what you mean, but I'll hazard a guess at saying that it might have been Keith's fuzz box.

THE STAR

This poem was sent by Marilyn Fine from Hackney.

Can't sit, must move,
Won't relax, shuffles shoes,
Another fag, another show,
See the time go so slow.
More recording, seventh try,
Wrong note again, wonders why.
Face is sweating, throat is sore,
Needs some air, opens door.

Wants a coke or something stronger,
Can't stay awake much longer.
Record finished, reaches five,
Feels at last that he's alive.
In demand all different places,
Everywhere he sees just faces.
T.V. shows, celebrations,
Record played on pirate stations.
Want some sleep and need it bad,
Nervous breakdown, restless lad.
Want's to quit while quit he can,
Find a girl and be her man.
Realises he's come too far,
He's not cut out to be a star.
Money down on house in country,
Somewhere quiet to raise a family.
No more singing, an ordinary guy,
No more the fans call and cry.
Left the fight for fame behind,
Unhappy teenagers, but peace of mind!

"GATHER NO MOSS" 70 Unketts Rd,
Warley, Staffs.

Dear Fantastic Stones,

I am just writing to congratulate you on making a great film of "Gather No Moss". I thought it was a knock-out, especially Brian with his Tambourine.

I did miss Bill at the beginning of the film and I was very glad that the cameramen did eventually let us know he was there.

All I can say now is that I can't wait to see "Only Lovers Left Alive", so please hurry up and get cracking won't you!

All my love to you,
(especially to Keith XXX)

From
Janice Palmer. XXXXX

P.S. Thank Keith for giving us a gorgeous smile.

Brian replies: Nice to hear that you enjoyed the film, especially my tambourine bit—but just you wait till "Only Lovers Left Alive" is made, it'll put this one in a corner. Mind you, you can't really compare the two because they're so different, so it's a bit unfair of me to knock "Gather No Moss". When our new film is released, we'd like you to write and tell us what you think of it.





ABOVE: Mick in action on stage, flanked by Bill and Brian.
LEFT: A very thoughtful Keith listens to a play-back.



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