



THE **No. 29**
ROLLING STONES
MONTHLY BOOK **OCTOBER 1966**



THE ROLLING STONES BOOK **No. 29**

THE ROLLING STONES BOOK

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

No. 29
OCTOBER, 1966

Edited by BILL WYMAN

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EDITORIAL

Hello!

And so another great British tour comes to an end. It's funny, but in a way we feel sad when it's all over, we really enjoy our British tours far more than any other—I suppose it's because we're on home soil with familiar fans who we appreciate more than anything. I hope you all managed to see us, and that you enjoyed our supporting artists as much as we did.

We were really knocked-out at having Ike and Tina Turner on the bill with the Iketts—they're great, don't you think? Especially when they did "River Deep", that's a real raver. We were also very flattered that the Yardbirds agreed to do our tour, 'cos after all they're so good, that they could have had a tour of their own. I think Jimmy Page, their new guitarist, is tremendous, I've always admired his work.

The next big thing on our agenda is the film—if all goes well, we should start on it by the end of the month, so keep your fingers crossed—and your toes! I hope it's a big success, not because it will be something to brag about, but, because we've built up such a thing about it personally, that if it doesn't go down as well as expected, then we'll be very brought down. I think Andrew's got hopes of entering it in the Cannes Film Festival—that would be great, but I don't believe in counting ones chickens before they hatch.

That's all for now.



A great moody shot of Keith in one of his film-star poses wearing his favourite colour black.

Bill Wyman



Rolling Stones

NEWS

HUNGRY STONES

Even if you are a Rolling Stone, it doesn't mean you can have a first-class meal at the drop of a hat, even if you have done one very exhausting performance and are trying to nourish yourself before the second one. This was the position when the Stones played at Liverpool—no restaurants were open, so they had to send out for hamburgers and chips. But one very kind fan sent the boys a huge hamper of food which contained chickens, cakes, fruit and apple pies—and, as you can imagine, they welcomed it with open arms.



No need to guess who that blond thatch of hair behind the camera belongs to — Brian.

~~~~~  
*A very different Mick and Keith bow silently after they captured the audience with "As Tears Go By".*



*Mick's trying to tell Keith out of the corner of his mouth to smile for the photographer as they come out of the R.C.A. recording studios in Los Angeles.*

### Oldest FAN

Sitting out front at the Stones Leeds performance was their oldest fan, celebrating her seventy-second birthday, who only had one complaint—she couldn't see because all the young fans kept jumping up in their seats. She also remarked that it was a shame that they didn't have anything like it when she was young!!

### LIVERPOOL LOVES 'EM!

The Stones weren't quite sure themselves how they'd be welcomed in Beatle territory, but they needn't have worried, because Mick received a note which was pushed under his bedroom door and read: "STONES FOREVER, BEATLES NEVER"—and that was right in the heart of Beatleland—Lime Street!

### TIGHTER SECURITY AT LEEDS

There should have been tighter security when the Stones played the Odeon, Leeds, and because there were too few policemen, the Stones found themselves trapped in their car just as they were about to leave the theatre. This resulted in fans leaping all over the car with Mick, Keith, Brian, Bill and Charlie sitting nervously whilst the fans bent the door and wing and smashed the rear window.



*The epitome of a drummer at work—Charlie in his most recognisable pose—at his drums with eyes closed.*







# EIGHT STARS TALK ABOUT THE STONES

**EACH ANSWERING THE FOLLOWING QUESTIONS:**

**What do you think about the Stones musically?**

**Have they influenced the British scene?**

**How have they changed over the past two years?**

## TONY HICKS

"Until recently I never rated the Stones musically, and wondered why they had to go all the way to Hollywood to record—I didn't think that their standards were so high that our studios weren't good enough for them.

"I now think their songwriting is very good, and only wish that we had as much time to spend writing songs as they do. I don't think anyone ever really jumped on the Stones bandwagon, except when everyone started playing maracas like Mick Jagger.

"As a group, they are much better visually than on record, and as opposed to two years ago their music is much classier—they have more time to think now. The Stones are not as way out as people think they are. I would never say they are Britain's kings of r & b, not when there are people like John Mayall around—they're more pop."

## ERIC CLAPTON

"Technically the Stones haven't influenced the British scene, but otherwise they have opened a new field with r & b, and given everyone else an opportunity.

"Their latest singles are excellent—they are a criterion of English pop music. There is a great cohesion with their instruments and Mick has become more adult in his singing—more sophisticated.

"At the beginning they didn't have that much of a bandwagon to jump on, but now they have because of Mick and Keith's song-writing."

## CHRIS FARLOWE

"Like the Beatles, the Stones have been a very big influence on other groups, and their style of music is their own.

"They have got better musically, because two years ago their music was more of a raw country blues. Their overall sound is great and they have tried to make a different sound—more sophisticated. Also, I rate Mick and Keith's songwriting very highly."

## ZOOT MONEY

"The Stones have shown the way to other groups and have brought home that originality is essential. I agree with their policy of being original—they have an image of doing things on their own, like arranging, writing and recording, though they have allowed themselves to be influenced.

"They have led the way in as much as they now do their own numbers—Chris Farlowe's 'Out Of Time' was an improvement. I don't like their records very much—on first hearing there's too much going on, they're too involved, also, I think their songs are very introverted."

## ALAN PRICE

"The Stones helped r & b get off the ground with the Bo Diddley and Chuck Berry sound, then they changed to c & w with 'The Last Time'—the Stones themselves have been influenced from the States.

"I'd like to see them add brass or some kind





of band to their line-up. 'Satisfaction' was great—I think it's a classic. They now care a lot more about what they sound like. Jagger is very impressive on stage—he has been a major influence."

#### JOHN MAUS

"The Rolling Stones haven't influenced people musically, but what they stand for—their image, has influenced every beat group—they did a lot for r & b in this country."

"A lot of their stuff is very groovy—like 'Satisfaction' and 'The Last Time', but I don't think their latest records suit them, they're doing something that's not necessary."

"They've all got better musically, and before 'Get Off Of My Cloud' I like their simplicity and force."

#### DAVE DEE

"The Stones are not as big an influence as they were a year ago. Ever since 'Come On' and 'I Wanna Be Your Man' they have set a trend, and it was the Stones more than the Beatles who started the long hair."

"Everyone said that they played r & b, but I know and they know, that it wasn't—they just

played good beat music with an r & b influence."

"They developed their own style and set trends in music for other people, especially semi-pro groups—so consequently thousands of groups were playing Stones material to make a living."

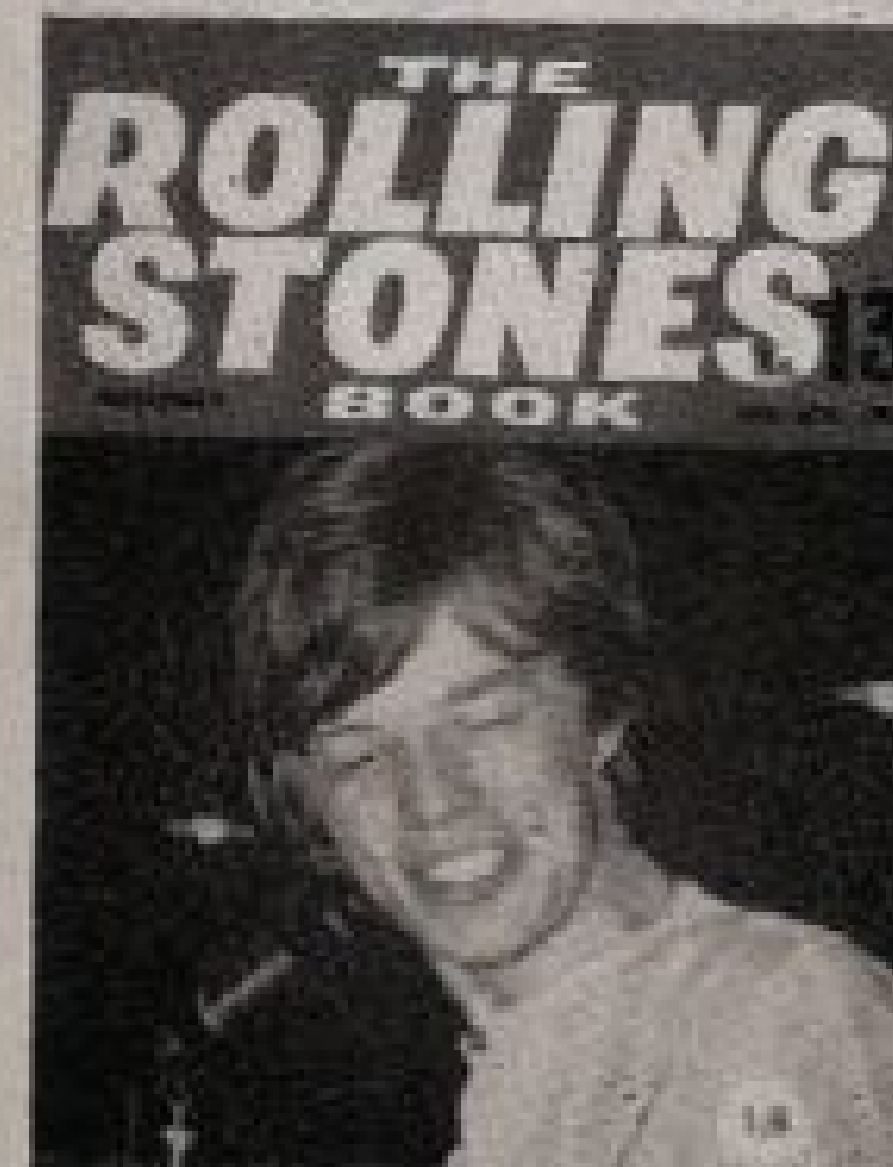
"Their music has got better, and they have grown-up with it. The longer you make records the more time you have to experiment, so obviously your records must improve each time. Their material is more adult and they have grown in stature like their records."

#### SPENCER DAVIS

"As musicians the Stones are good, but not outstanding. They didn't set out to be pure musicians, they set out to create a sound and they succeeded."

"I don't think they have influenced anyone, but groups have tried to emulate them, but unlike the Beatles, there has been no great copy."

"Personally speaking I don't think they've changed over the past two years, with the exception of their songs—they're great, and there's certainly no lack of talent amongst them. The words of their songs have changed—they've made more observations."



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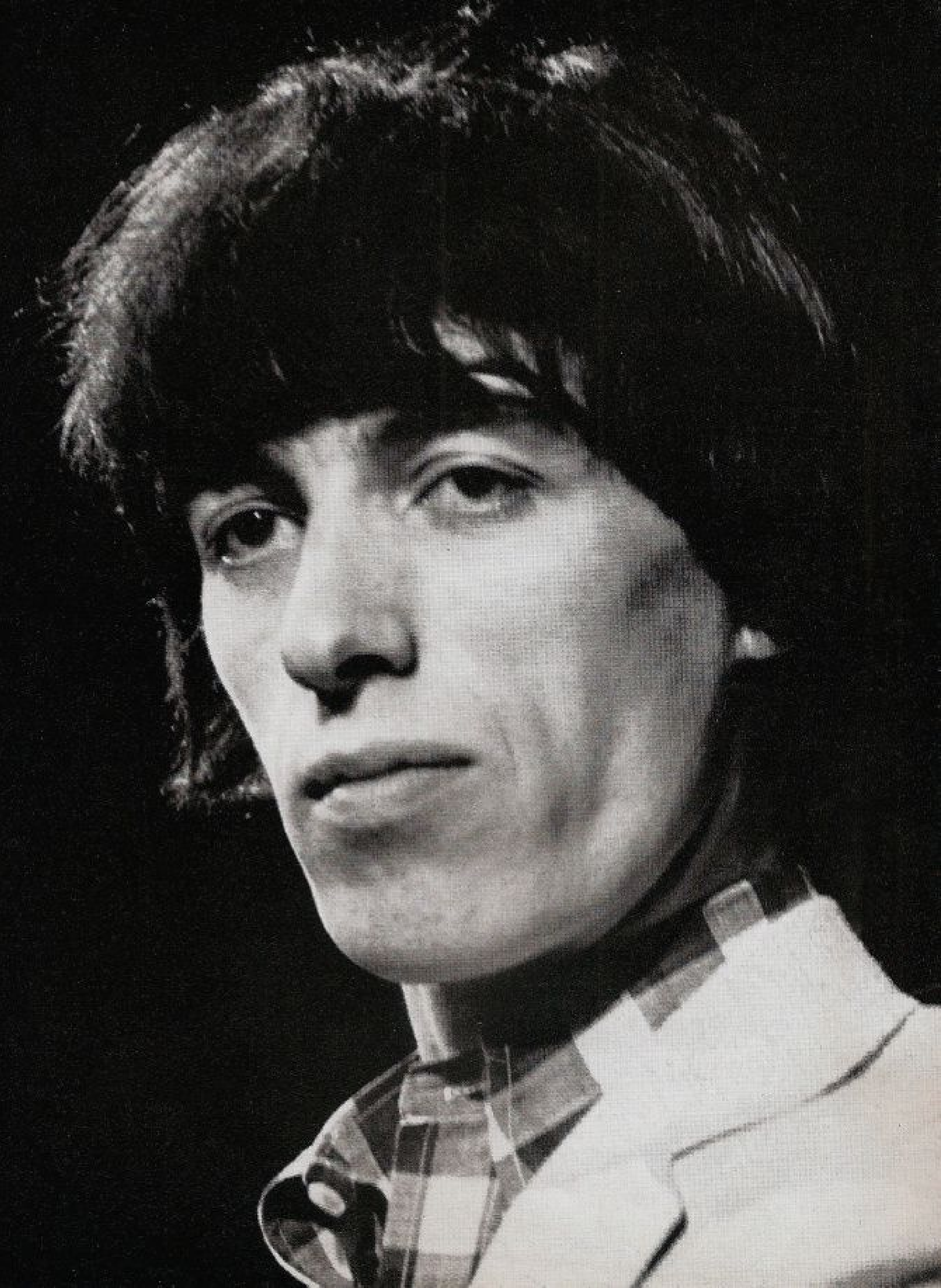
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## THE OFFICIAL ROLLING STONES FAN CLUB



Hi there!

I have had lots of letters saying how much you like the new single - I agree with you, I think it's great too, they seem to get better and better with each record.

I have to clear out all my old stock of T-shirts and photographs before I can get a new lot in, so I am holding a little sale this month. T-shirts are selling at ten shillings, and photographs are two shillings. So if you send off now, you can save five shillings on the T-shirts and one shilling on the photographs.

Whilst the Stones have been busy touring England I have been busy sorting out my office, and at long last I have got everything in order. On one wall in my office I have got a great big pin board, now I need lots of sketches of the boys to fill up the space. So if any of you are good at drawing and you would like to send your work into me, I'm sure I could find a place for it in my office.

When the boys finished their tour, they bought me a fab new electric typewriter, it took a bit of getting used to, but I've mastered it completely now - of course the boys have all had a bash on it themselves, but I think it's too fast for them!

Newsletters will be out soon, and I am sure you will like the little extra something I have put in with them.

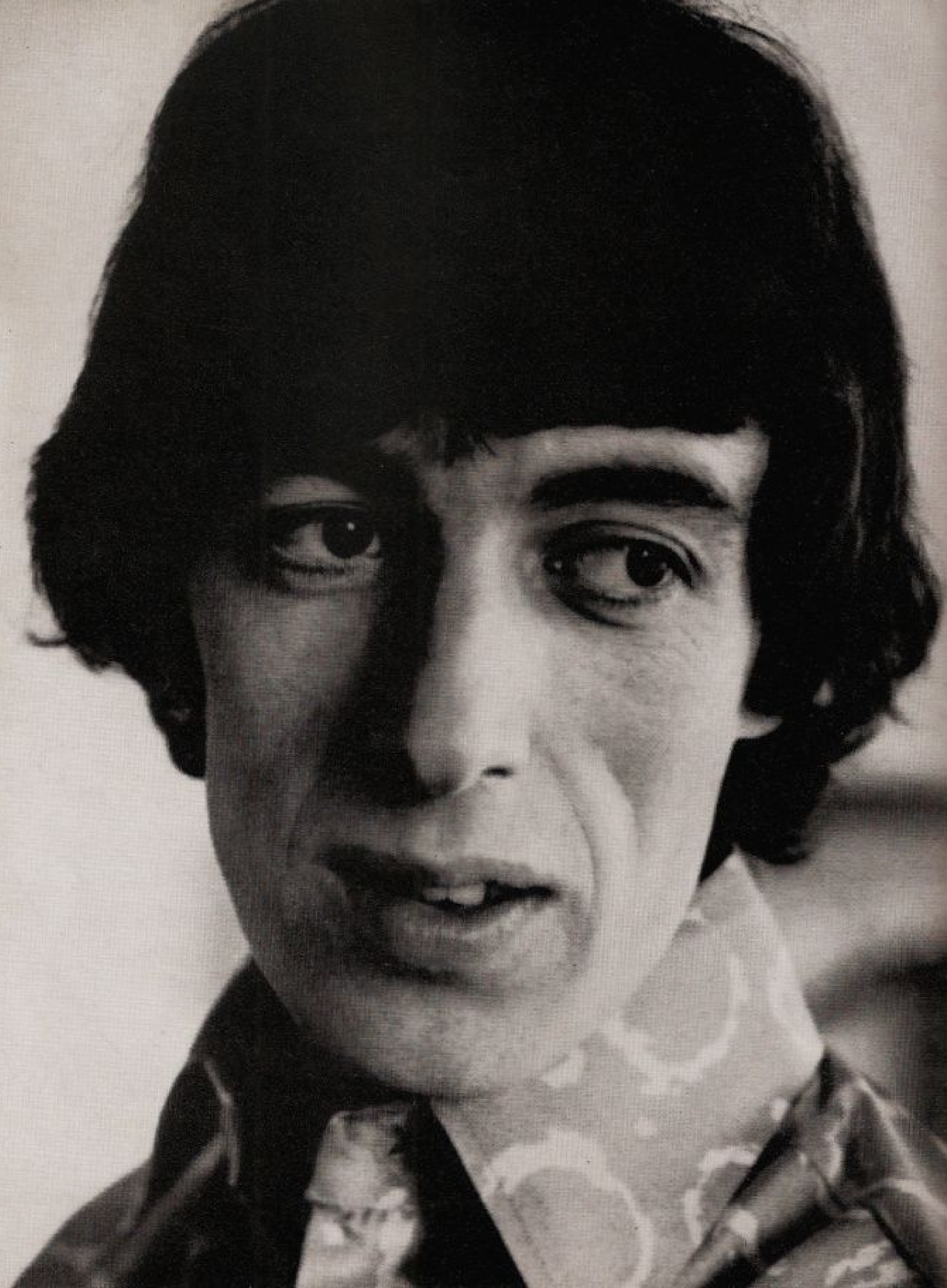
Yours,

*Annabelle Smith*

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

Secretary:  
ANNABELLE SMITH





# STONES TALK

**H**eadlines were lavished on the Stones back in October two years ago . . . and they were so complimentary that it added up to a complete vindication of the boys from the attacks of the eager-to-knock fraternity. They'd toured America once before and, through a variety of mishaps, had done disappointingly in certain parts.

But even though, in October 1964, they still hadn't had a really big hit record there, October 29th was hailed as: "The Day of The Stones, U.S.-style." Why the change? Simply because the Stones had now a registered fan-club of nearly 60,000 Stateside teenagers . . . and the UNregistered organisations accounted for another 10,000. A massive number for a British outfit in America . . . and it guaranteed a knock-out success for the trip. They employed publicist Connie de Nave who told us, just before the trip: "I've handled top names in this industry—long-established stars. But I've never known so many star journalists and photographers queueing up to interview anybody before. And I'd say that every single college or school magazine editor is dying, just

dying, to talk to the boys." So, despite the fiascos of having the Stones on those early shows with performing elephants and so on, the boys had become big business.

The boys were due to be away for two months—their longest time yet out of Britain. Now, you'll notice, they try to keep the foreign trips down to a minimum time. And, of course, in October THREE years ago, they regarded a journey to Birmingham or Nottingham as a "foreign excursion"!

But in 1965, we had lots of enquiries about the Stones' romantic attachments. American gossip-writers were dead keen to find out the facts. They knew about Charlie being married to one-time art student Shirley and of Bill's marriage to the dark-haired Diane and having a baby son, Stephen. Well, we felt the single boys deserved a little privacy but soon enough stories were cooked up about Mick and Chrissie Shrimpton and Keith and the very attractive Linda Keith, a model. As for Brian, he had 'em fooled. They guessed about a "continental blonde" girl-friend but couldn't get any facts. . . .

## MIDNIGHT BOWLING

But the earlier part of October, 1964, was taken up with touring Britain. And the boys were looking for new hobbies to take up what moments of relaxation they could snatch. For a long while they were on a ten-pin bowling kick. So happens that Charlie and Inez Foxx were very good at the sport and soon started coaching Brian, Mick and Keith at it. Once, at Doncaster, we remember the boys ringing up the local "alley" to book a couple of lanes for an hour or so around midnight. "You fellows from the Rolling Stones?" queried the manager. "Yes," said road manager Stu. "I'm taking no chances," said the manager. "I'll close the whole place down, then open it up again after half-an-hour just for you. Don't tell a soul you're coming—my equipment is valuable!"

Nobody let out a word. But miraculously fans got to hear about it. There were a good five hundred waiting outside. So even then the boys lost their privacy. By the autumn of last year, they simply abandoned any idea at all of going anywhere together. Pity . . . 'cos Brian was gradually becoming a very good bowler!



Bill's birthday on October 24th, 1964, brought him a lot of extra presents. He'd let it out that one of his hobbies was collecting old 78 r.p.m. records (you know, the old ten-inch easily-breakable ones) and literally hundreds of them were left at stage-doors as the boys roared up and down the country. They were heavy to cart about, but Bill was knocked out at the generosity of fans who so readily handed over these irreplaceable items.

One certainly memorable moment during this hectic, packing-and-unpacking month chasing the boys around, came when Brian and a couple of us wandered into the public bar of a hostelry in a Northern town. Most of the men in there were hard-drinking miners. They eyed Brian and entourage and asked him outright if he was one of "them Stones". He figured they weren't likely to be fans, so he simply denied that he was a Stone. Immediately they started a terrible attack on the group and made a lot of rather slanderous statements about the individual members. Brian more or

less joined in. It's the only time we remember a Stone nodding agreement about the "superiority" of singers like Frankie Vaughan and Ronnie Hilton (a local favourite) over Stone-style music!

There was a flying visit to Belgium and France in the middle of October two years ago—all seats sold at the Olympia inside eighteen hours of the box-office opening; tremendous riot scenes outside the Hotel de Paris where the boys stayed; constant demands for them to sing and play "Carol", which was the title song on the big-selling E.P. they had in several Continental countries. But Mick said: "Britain is probably the most pop-conscious country of them all. It's impossible for an English group to appeal as strongly to French teenagers as the local stars."

By 1965 and right now, Mick realised his error. The Stones became poll-winning, award-winning stars right through the Continent. And local French artists appearing on the same shows were given the bird in no uncertain

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*This pic of the Stones was taken on one of their first Stateside visits, when the deejay for radio WMCA presented them with special T-shirts.*







*A typical early shot of the Stones at work, giving the fans their best—Charlie looks as though he's enjoying it more than the others!*

fashion. The Stones, in fact, had completely changed the tastes of the teenagers of about six different countries.

Another interesting point to talk about relates to Stone musical attitudes through the years. In 1963, Mick was quite adamant that the best of everything came from the States. In 1964, on that October tour, he felt pretty much the same but wasn't quite so certain—he felt that Stone inspiration still came from the States' output, but that it was possible for Britain to catch up. And in October 1965, only last year, we talked to him and found he had widened his tastes and felt that very little worthwhile music was coming out of America at that particular time.

### **MICK PREDICTS**

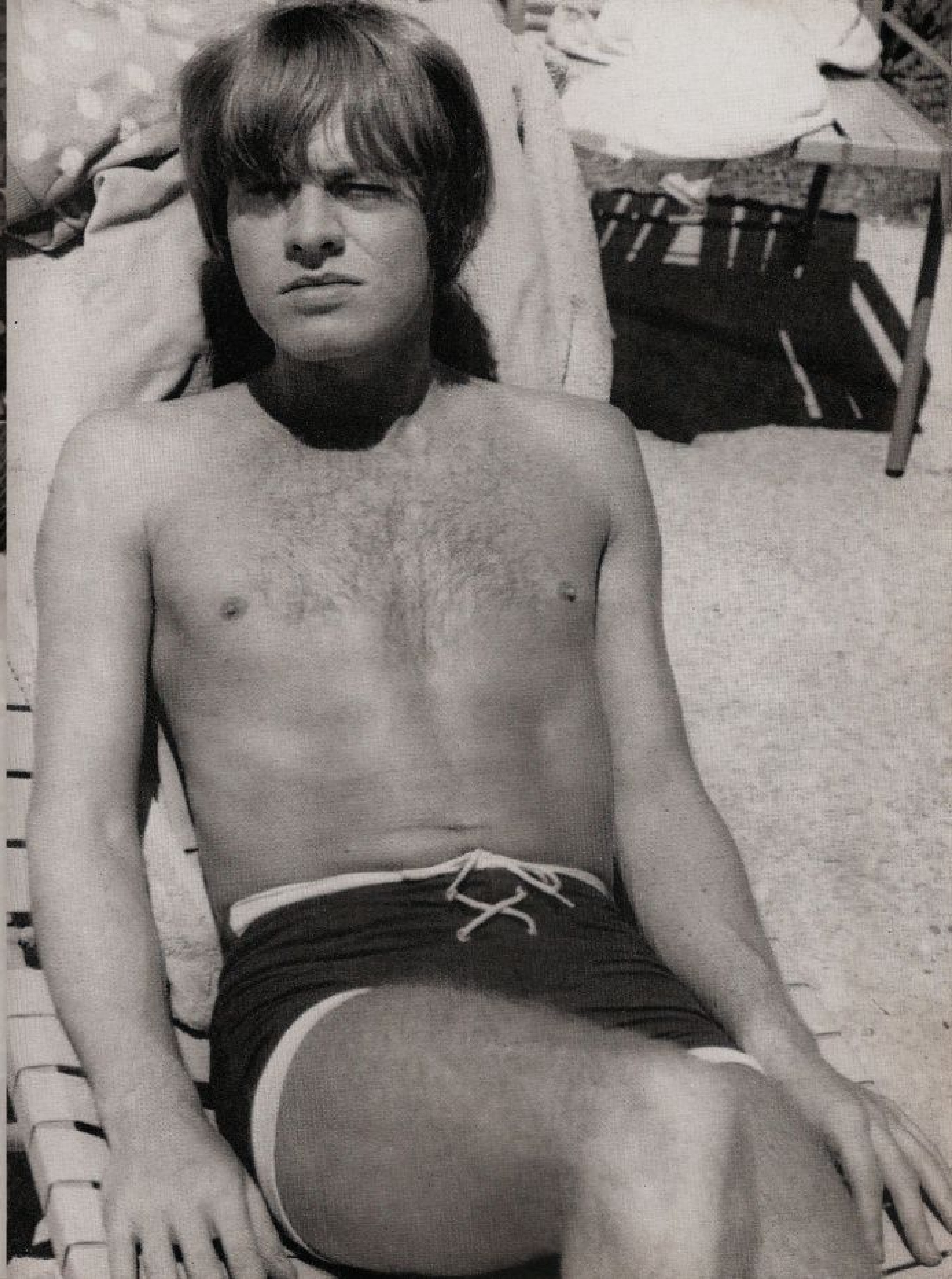
Last year, October, was the month when Wilson Pickett was doing so well here with "In The Midnight Hour". That pleased Mick but he was also puzzled . . . "It was big in the

States when we were there about five months ago," he said. "But now it has broken through here, maybe we'll get better stuff in the charts." He was predicting then, by the way, that Otis Redding would be a star in Britain. Again, he was dead right.

Anybody who has listened to the Stones' music over the years will realise just how much the sound has changed. Mostly, the boys read criticisms and reviews of their records with a tongue-in-cheek solemnity, but every so often they get real mad. A couple of years ago, Mick almost declared open warfare on those who insisted on itemising every single thing the Stones recorded. "They say this bit is rather like Dylan and that bit Chuck Berry and so on. We look upon it as being commercial

*Continued on page 31*

*Brian relaxes by the pool of their Hollywood hotel on their recent American tour.*







The Stones have pulled all the stops out for their new single "Have You Seen Your Mother, Baby, Standing In The Shadow?"

No doubt, you all saw the photo that went out to coincide with their latest release, and whether you saw it at the breakfast table over your cornflakes or in the bus or train, you surely must have gasped, laughed or just stared with open mouth, for our dearly beloved Stones stood no longer resplendent in tight hipster trousers, decorative shirts and a mass of shiny hair on top of their heads, but instead they were "dolled" up in clothes of yesteryear, which one could only associate with our grannies.

Why did Mick, Keith, Brian, Charlie and Bill attire themselves in wigs, hats, long skirts, furs and military uniforms? Though you must give Brian credit for looking like the East End's answer to Jean Harlow, Bill for looking like the "street's spinster", Mick for portraying a Harlem granny and Charlie for a dead pan pose.

After playing the record at least a couple of dozen times I still cannot understand all the lyrics and am still uncertain of its meaning. Says manager Andrew Oldham: "It is about the attitude that exists between parents and their children." Apparently, The Shadow is

## CRAZY PIX

introduced

### 'MOTHER' SINGLE!

the uncertainty of the future. The uncertainty is whether we slide into a vast depression or universal war.

Personally speaking, I enjoyed the new release build-up, and really wasn't swayed one way or the other by the photograph because I thought the record was great and definitely up to Stones standard.

#### NEW L.P.

How about the Stones forthcoming L.P.? All tracks (Jagger-Richard compositions) were cut at the same time as the single in the R.C.A. studios in Hollywood at the end of their American tour. Apparently they used every type of instrument imaginable on these sessions — African, Indian and Arabian drums; Chinese gongs; pianos; organs and a vast collection of guitars.

As usual the sessions lasted from about six in the evening till six the following morning. Clothes were anything, as long as they were comfortable — jeans and bright shirts were firm favourites plus an unusual assortment of hats — Brian liked his so much that he never took it off.

Throughout the sessions none of the Stones stuck to their accepted instruments. Although Brian is the featured pianist, Keith tried his hand on the old joanna and so did road manager Ian Stewart. Bill bashed away on the tambourine and Mick clanged at a Chinese gong.

As always Andrew produced, whilst Dave Hassinger balanced, and of course their old friend Jack Nitzsche was there plus the odd celebrated face — this time Beach Boy Brian Wilson popped in to say "hello" and so did the Mamas and Papas.

All the numbers featured on the new album are around three to three-and-a-half minutes long — as you know, it's never been a custom of the Stones to keep to the standard length. On the last night of their recording their final number turned out to be another "Going Home", which obviously meant the end of another successful session, because they only do that kind of number when they are in good form.

I don't think the Stones need worry about their new L.P., they've still got a big following to keep them on top of the charts, but if the worst came to the worst, they could always become FEMALE IMPERSONATORS!!!

Top left: Bill and Charlie add handclaps to an early L.P. track.

Below: Mick and Keith in deep discussion with Andrew in the recording studio about the same song.





# STONES

## .....POST

ANSWERS THIS MONTH BY BILL

### LIVE E.P.

47 Bury New Road,  
Lancs.

Dear Mick, Bill, Brian, Charlie and Keith,

When "Aftermath" came out I read in a musical paper that there had been a disturbing delay in the release of L.P.'s. In fact, the last one was "Out of our Heads" six months ago. BUT, what about E.P.'s? Your last one was "Got live if you want it", over a year ago. Have you any plans for the release of an E.P. Please release one soon because all your E.P.'s have been knockouts. Also you could record your next tour, and issue a live L.P., featuring your whole act. This would be something for the fans who could not see you, and also it would be a constant reminder to the fans who did manage to see you.

A Stones Fan

Bill replies: Actually we have thought about making a new E.P., and have even got as far as discussing it. I agree with you, it would be great to do another live E.P.—the last one was quite something.

### CREDIT FOR KEITH

70 Unketts Road,  
Staffs.

Dear Keith,

By now I should have thought that you would have started to complain over the small amount of credit different Disc-Jockeys have given you. "Out of Time", for example, was given a great deal of plugging, and at the end of the disc, Mick's name was mentioned for both writing and producing the record, but not poor old your's. Don't you think this is mean, after all you do write part of the records don't you. I say give credit to both of you!

Lots of love to you,

Janice XXXXXX

Bill replies: I showed your letter to Keith, Janice, and he said he doesn't really mind so long as the royalties keep flowing in, and he also said that anybody who is in the know realises that he wrote it with Mick.

### FAITHFUL FAN

4 Railway Cottages,  
Suffolk.

Dear Charlie, Mick, Keith, Bill, Brian,

A big, big thank you for everything and very good luck with "Only Lovers Left Alive". Do you R.Ss ever realise what fans go through for you.

I myself have endless battles with my parents concerning my R.S. T-shirts, my badge and rosette. My pocket money is threatened because it goes to buy pictures and magazines on you, R.S. monthly's, your records, Charlie's books and the fan club. My father was furious because the ceiling and walls of my bedroom were covered with you, all five of you.

Keith, did you mean what you wrote in August '66 R.S. monthly about the Rolling Stones needing a woman to organise them? I offer my services to you, you've had my heart for three years now you can have my services.

I send all my love to you.

Jacky (Raleigh)

|      |      |      |      |      |
|------|------|------|------|------|
| C    | M    | K    | Bw   | Bj   |
| XXXX | XXXX | XXXX | XXXX | XXXX |

Bill replies: We really appreciate you being such a loyal fan Jacky. In answer to your last question, Keith says that he's now found a very good housekeeper, but thanks for offering anyway.

### TRIBUTE TO MICK

7 St. Aubyns Mansions,  
Hove 3, Sussex.

An involuntary action  
you want to know?

well think of Mick  
and your mind will go  
to Jagger  
without a doubt.

From Jagger to dance  
from dance to madness,  
from madness to laughter  
from laughter to sadness.  
From singer, producer,  
to writer of songs,  
an actor too  
before very long.

You could just go on  
for ever and ever,  
but if I don't stop now  
I fear I'll never!

Lynette Leger







*Bill, Charlie, Brian and Keith get themselves ready before going on stage.*

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music—if people like it, just for the sound, then they'll buy it. If they think we are getting on the wrong track, they won't buy it—and we'll know for sure that what we've done is wrong."

### **PREFER AMERICAN WAY**

"As a matter of fact, we much prefer the American attitude to recordings. We've found through our visits, that they treat each record as a separate thing and the only thing that worries them is whether it'll sell. They don't look for the pedigree and spout lots of creative things about it. After all, it's only meant to be entertaining. Nobody's going to give us the Nobel Prize or anything for getting to the top of the Hit Parade."

Oh yes, we were talking about Mick and his aptitude for picking out fast-rising stars. Well, last October's predictions included the Who and the Spencer Davis Group. But in fairness,

all the Stones have been quick in encouraging publicly any British "rivals" they think have exceptional talent.

Ever noticed, by the way, that the Stones don't get involved in special Christmas shows? This is the time of year when such productions are announced, but there's nothing happening for the Stones yet again. Every time we've talked to the boys about this, we get the same answer. "We just don't want to go all show-businessy," they retort, "We don't want the mums and dads coming in expecting to see us all dressed up and trying desperately to be funny."

As in other things, the boys' attitude COULD change later on. But you won't catch them filling in gaps in a pantomime for a long time yet. And that despite that way-out picture of them all dressed like elderly ladies. . . . !

Another thing they have felt consistently strongly about over the years is . . . Ah, that'll have to wait until Stones Talk returns next month.