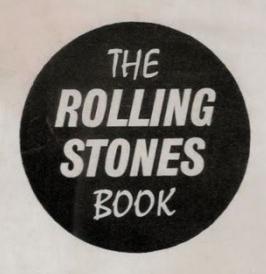


# ROLLING STORES MONTHLY ROOK NOVEMBER 1966



THE ROLLING STONES BOOKNO. 30



### A ROLLING STONES BOOK EDITED FOR 333333333333 THEIR FANS

### No. 30 **NOVEMBER, 1966**

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### EDITORIAL

Hi!

The Rolling Stones Book was first brought out in order to keep all Stones' fans in close and regular touch with Mick, Keith, Bill, Brian and Charlie. Over the past two and a half years it has brought you many exclusive and unusual features on the boys themselves, together with hundreds of photographs of the group many consider to be the world's top exponents of Rhythm and Blues.

Unfortunately, this must be the last issue and I hope you will be as sorry as we are. Much as we would like to continue publishing the Rolling Stones Book, it is just not possible to do so.

Anyone who has taken out a subscription can have the unexpired portion of their subscription in back issues. So, if, for example, you have three months still to go on your subscription, that means we owe you 6/-, so you are entitled to 6/- worth of back issues. Just turn over the page and you will see what you can buy for that sum. Then, write to us, telling us how many months there are still to go on your subscription and what back issues you want, and we'll get them off to you as soon as possible. Please do print your name in block letters when you write, so that we can check it against our subscription list.

I'd like to thank all those readers, who have helped us by letting us publish their letters over the past 30 months and I hope that we, in return, have given you a magazine that you have found interesting to read. I know that many of you have made friends in this country and overseas through our Pen Pals column and if the magazine has done nothing more than start a lot of friendships, then we will be very happy.

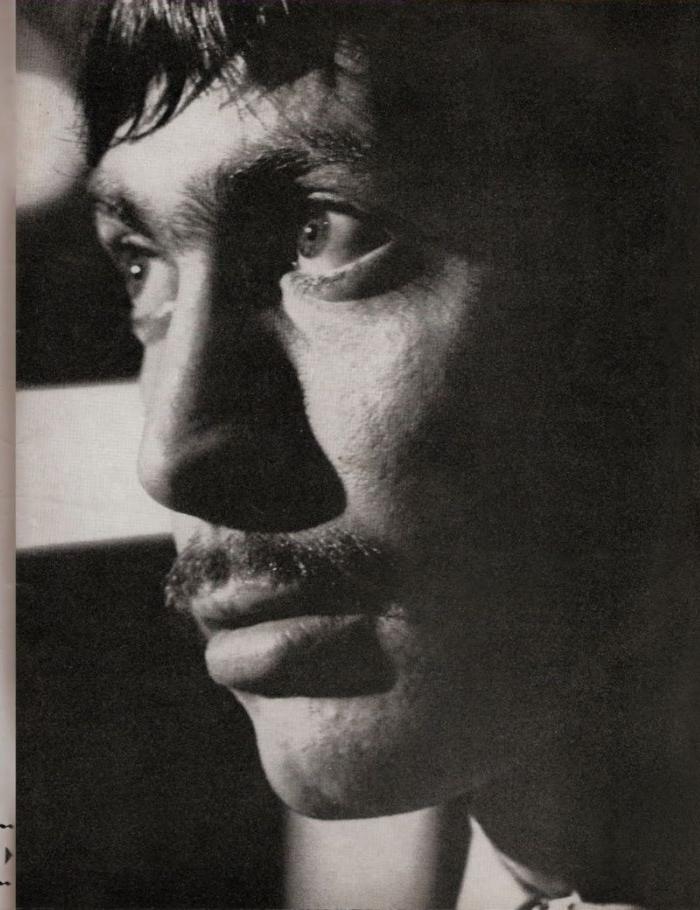
We will, of course, continue to feature the Rolling Stones in our other big national publication, Beat Instrumental, and there will always be regular pix and articles about the boys in it most months.

Long Live The Rolling Stones!

Bye,

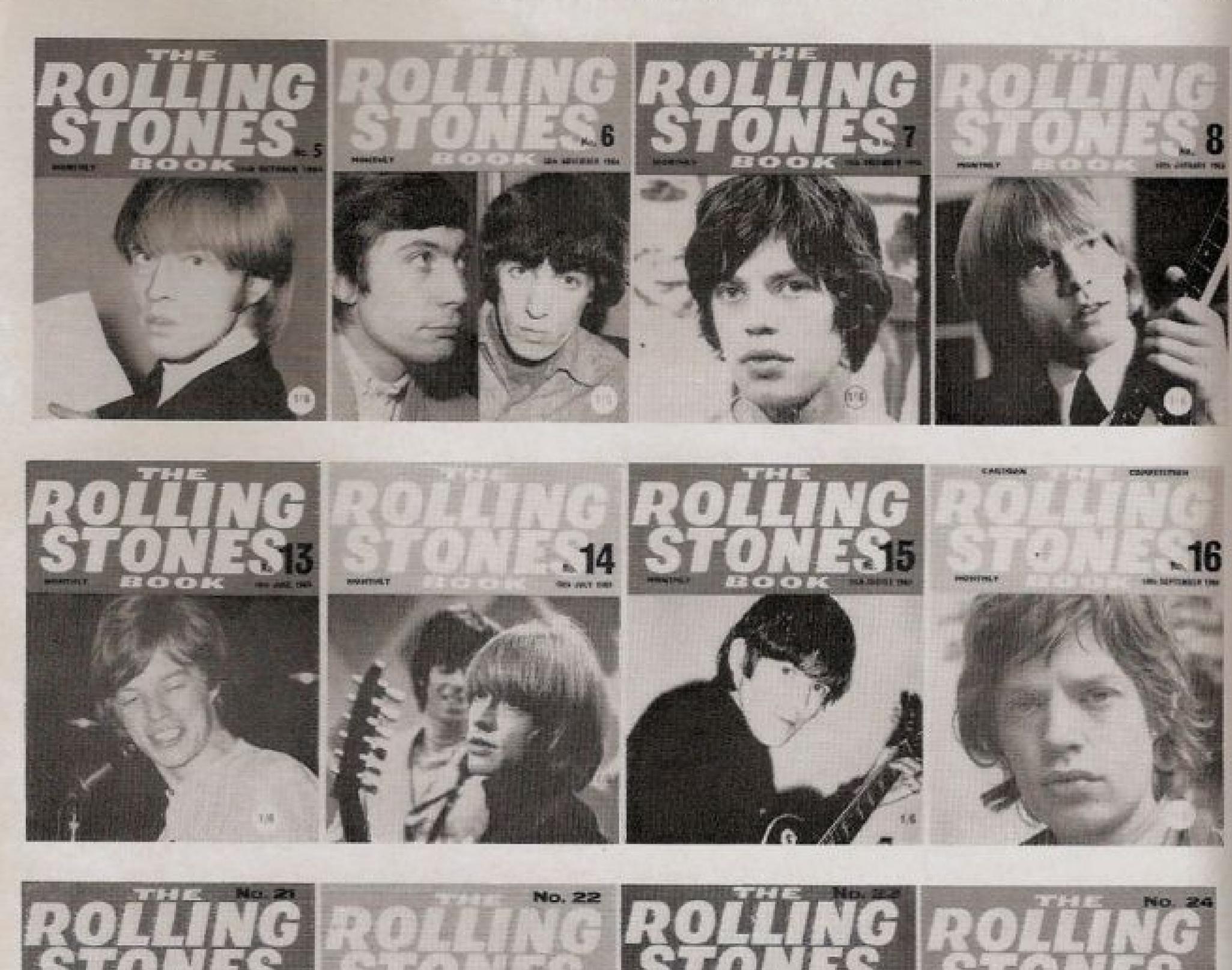
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Yes, Charlie Watts has joined the moustache brigade. I wonder how long he'll let it grow?



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### STONES BIG TEST

the first night of any tour is pretty important for all the artistes who appear on it. It's a big test for most of them and the higher up the bill they are, the more worrying they do. Perhaps they haven't been in front of an audience for months because of recording or filming duties. Perhaps they will be playing a new number for the first time. Just think of the trouble they have to take to ensure that they are looking just right and that they are sounding O.K.

But despite all the nerves everybody, who was on the bill of the Stones' tour, did very well on their first night at the Albert Hall. Preparations and rehearsals had been spot on.

Peter Jay and the New Jaywalkers had the crowd at the end of their act. People behind the stage were treated to an extra special bit of showmanship when the lead guitarist and singer found that his purple velvet trousers

were slipping right down as he jumped about. He had a struggle with them between numbers and had to stop playing o' ce or twice to stop his bare bottom becoming part of the act. As soon as they were back to their proper position he was applauded.

The Ike and Tina Turner show was next on. And believe me, "show" is the right word. First came the Kings of Rhythm band. The big outfit which consisted of a lot of brass, electric piano and two guitars and drums really pumped out a big sound which filled the massive hall. To the left of the stage, the brass section blew away like mad and managed to get themselves across without hardly using the mikes.

### SHOW GOT GOING

On came Ike Turner with his own guitar and the Turner show really got off the ground. First came the two young male singers, Jimmy Thomas and Prince Albert, who put across some really enthusiastic renderings of the songs which we know as "soul pops". As they were singing, on came the three beautiful and vibrant lkettes who used tremendous vitality to stun the whole audience with their wild dancing. More songs from everybody on stage and then Tina Turner, the star of the show came whirling on to keep the already heated atmosphere sizzling. She succeeded and really amazed most people with her strong cutting voice and her fantastic movements with the Ikettes. Although not many people realised it, Ike Turner broke a string in "River Deep, Mountain High". It said a lot for his professionalism that he managed to swop instruments with the other guitarist without any trouble at all. When they came off, excitement had really mounted and one could feel it in the air as the Turner show left the stage and the lights came up for the interval.

The second half started with a bang. After Long John Baldrey's capable between-act patter, the Yardbirds came running on and after a quick tune-up went roaring into their first opening spot, which many groups don't like. number. Jeff Beck produced tortured noises They worked very hard and deserved the from his guitar, allowed it to play itself, while applause which they managed to draw from the Jimmy Page, second guitarist, backed his friend up strongly from the left-hand position of the stage. They made a very big sound, but it seemed to be a little too big for poor Keith Relf, who had trouble in getting himself heard.



Still, he was seen to be enjoying himself and certainly got more than his fair share of screams as he moved about pointing suddenly into the audience.

After the Yardbirds left the stage Long John reappeared. He wasted no time, he knew what the fans out front wanted, mainly because they had started an overwhelming chant which was meant to tell him. He announced the Stones and on they came to a deafening wall of screams.

### FACED AUDIENCE

They quickly plugged their guitars in and faced the audience to start their first number. They didn't get a chance because even before Bill could join the others in the first bars of "Paint It Black" he was pulled over by overenthusiastic fans. The number trailed off into nothing as one by one the other Stones were grabbed. Road manager Stu flung himself to the rescue as did others of the Stones' helpersit was sheer chaos, guitars were dropped, the boys were dragged off stage by their rescuers. That looked like being the end of the whole show because the position looked too dangerous for them to carry on. It seemed that the fans just wouldn't settle down. Tour promoter Tito Burns, Long John Baldrey and Stones' manager Andrew Oldham had a quick conference amongst the mad goings on and Baldrey looking rather nervous stepped back up to the mike. He made it clear in no uncertain terms that the Stones would not be coming back if the fans didn't quieten down and go back to their seats. Eventually the message got through and everybody sat down to await the Stones' return. The atmosphere was electric. Back they came again, there were deafening screams once more, but there was no frightening surge forward. This time they started "Paint It Black" and were allowed to go right through it. Now that they were safely on stage and in the middle of a number it was possible to make out what they were wearing.

Mick stood resplendent in a black jacket thing is he, and to embroidered with gold, which dazzled the eyes of the audience as he moved frantically around the stage. Brian was sporting super Edwardian you went to any of sideburns plus an Edwardian purple velvet smoking jacket with big cuffs, under which he wore a white lace cravat, and to add the finishing touches he wore white trousers. As

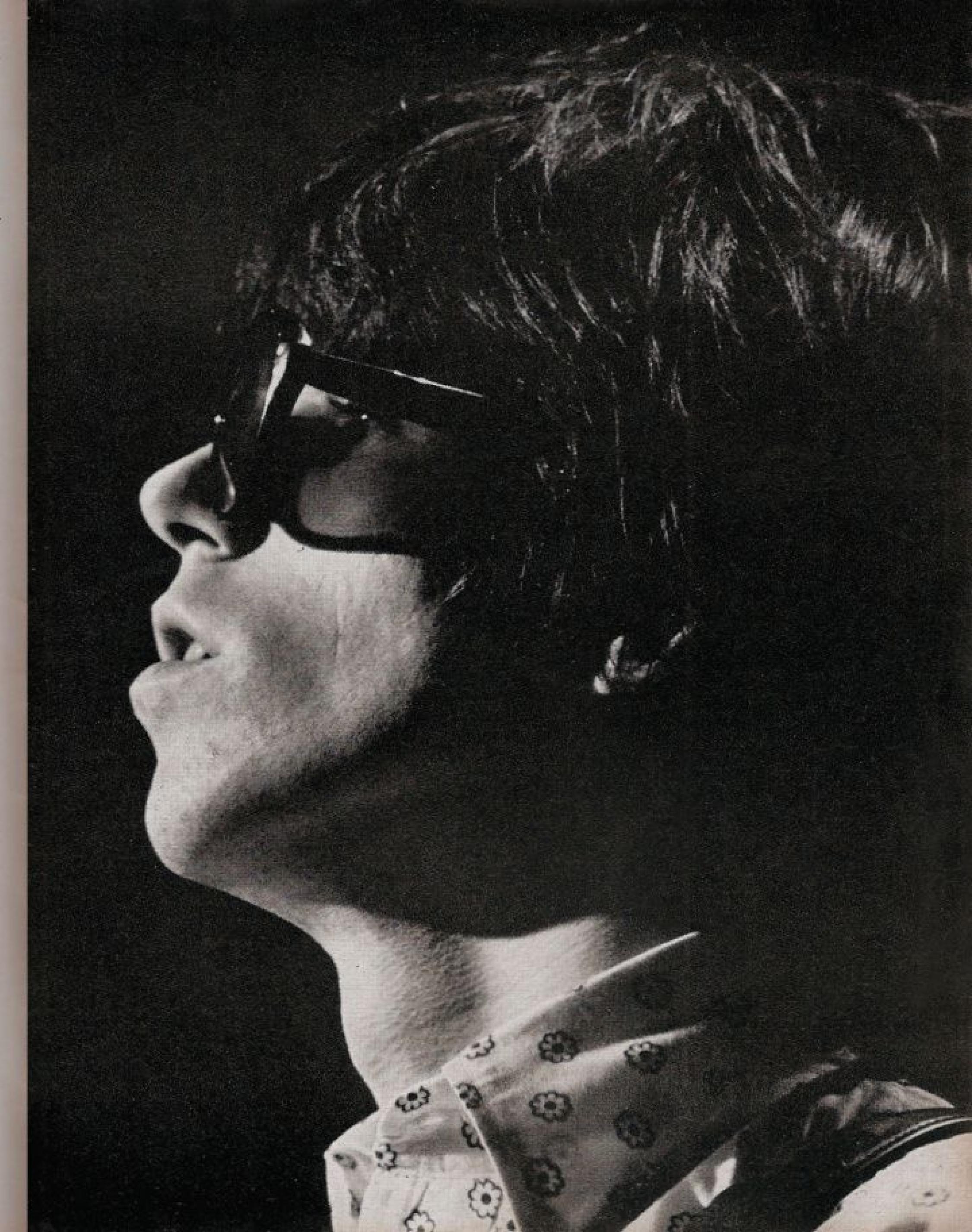
usual, Keith favoured black, this time a suit with a long, flared, hunting-type jacket. Although Charlie and Bill's dress was not quite as sensational as the other three, they looked equally well-dressed in more subdued colours, and Charlie's recently grown moustache added greatly to his usual suave appearance.

As always the action was frantic. Mick sprung about, swung round, did his unique version of the splits. He shook his head, his arms and his legs at the audience. Each movement brought fresh waves of hysteria from the girls who had gathered once again round the front of the stage. Keith looked very, very happy and moved about like a bullet, swinging his guitar from a hip position. He laughed to himself and now and then moved across to face Charlie, to beat out time for him with his guitar. Charlie didn't look terribly out of touch but he seemed to appreciate Keith's attention. Bill stood firm on the other side of the stage from Brian only swaying slightly now and again when he put a little extra into his throbbing bass sound. Brian was his usual happy, smiling self and didn't appear to be at all troubled by that only recently healed hand of his.

### TREMENDOUS RECEPTION

The boys ran through their hits, each number receiving tremendous applause from the audience. Mick was superb in "Lady Jane". While Brian played sweet music on that electric Dulcimer of his, Mick moved round up front, gracefully, casually. In the middle of the song he stepped backward gradually.

"Get Off Of My Cloud" created tremendous excitement as Bill and Keith moved back and forth from the mike to give Mick vocal support. "Under My Thumb" brought the appropriate thumb jerking movements from Mick and a fresh wave of screams from the audience. The Stones' lead singer really surpassed himself at this, the first of a wild series of concerts on the 1966 Stones' tour. And the wonderful thing is he, and the other Stones, still had plenty of energy and enthusiasm left for the other concerts. You must have noticed this if you went to any of them. And if you didn't get along-you were very unlucky and deserve sympathy because this really was the Stone event of the year, something to remember for





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Brian caught in the full glare of the studio lights, when the boys appeared on television recently to promote their latest single "Have you seen your Mother, Baby, Standing in the Shadow?"







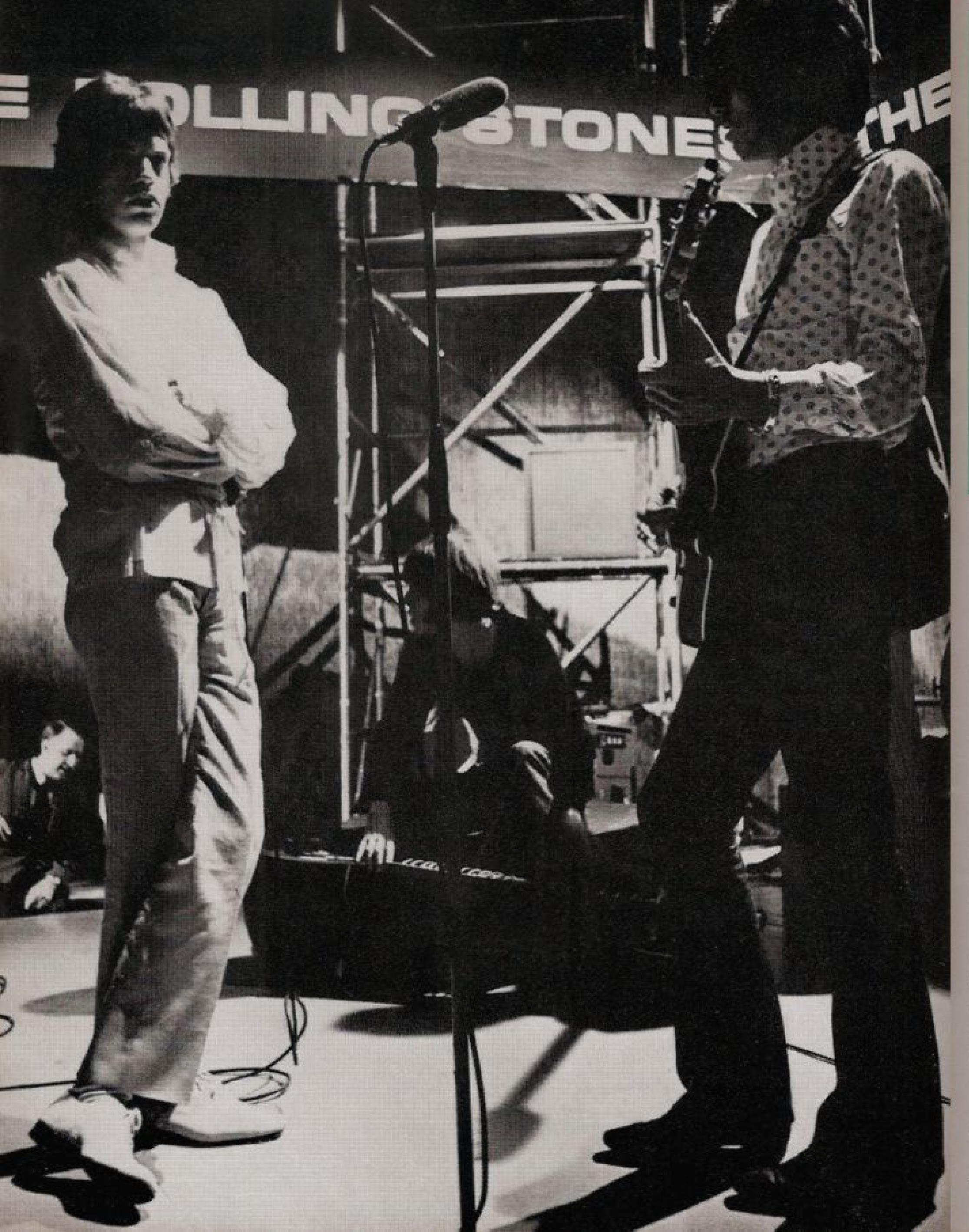


Mick seems slightly dazed at our photographer's flash light, as he ran into a theatre during their recent tour

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# STONES TALK

We were talking, last month in this space, about things which affected the Stones strongly in those hectic, ramble-scramble days of two years ago. And one of the strongest bones of contention was the way the papers blew up stories about how a Stone disc fared in the charts.

Of course, this is a terribly difficult question to discuss. We all know that tremendous importance is put upon exactly which place a group gets to in the Top Twenty. Could be that the importance is over-exaggerated. There are many different top twenties produced every week—and they all show quite radical changes. It depends, for accuracy, on so many different things. Like location of dealers' returns—we mean that if you took the chart entirely from dealers in Scotland, Andy Stewart might be top virtually all year round!

Anyway, in that November of 1964, the Stones were storming the States. In a very big way. They were topping the bill in an electrovision TV taping over such stars as Jan and Dean, Lesley Gore, the Beach Boys, Miracles, Supremes, Billy J. Kramer and the Dakotas

There are three Stones in this pic, although at first glance one only sees the sharp profiles of Mick and Keith. That's Brian perched on a TV camera rostrum in the middle.

\*\*\*\*\*\*\*\*\*\*

and Marvin Gaye. That was a big enough boost to their confidence, in all conscience.

But in Britain the storm was growing. The Stones had out, as their new single, "Little Red Rooster" and it went in to most charts around the number nine mark on the first week of release. Good enough. But in one paper it came in at only number twenty-one. So up went that puerile controversy. Are the Stones slipping? That was one question which was ridiculous, in view of the way the boys were in the throes of overcoming the whole world. . . .

### NOT EVERYTHING

Mick rang from the States to say: "We love being at the top of the charts . . . but it's not

everything."

And Mick took it a stage further. He asked who was higher in the charts in Britain. We listed some: The Supremes, Rockin' Berries, Julie Rogers, Matt Monro, Nashville Teens, Pretty Things. Mick said, very quietly: "All we can do is wait. If the charts are a complete measure of popularity and success, we'll have to see where WE are in a year's time and where the other people mentioned are figuring."

Right, of course. Some groups stand out by the very measure of their achievements, and the Stones are among them. But if you hold a newspaper popularity poll, chances are that the group lucky enough to be in the top spot (and there at the right time), will pull the votes. Pop is a transitory thing. Achievement should be measured over a long period of time; not over a couple of weeks.

Anyway, a couple of years ago there was that controversy over whether the Stones were losing impact. You can move forward a year to November, 1965, and the same thing applied. The cynics just don't realise that it's impossible for one artist to be absolutely, positively, on top all the time . . . especially if you take the charts as being the be-all and end-all of one's status in the business.

### HALF-WAY

By about the half-way mark in November, 1964, the Stones were on their way back to Britain. Brian Jones had been ill on the tour, suffering from an ailment that was originally described as pneumonia. He was supposed to



The scene two years ago, when the boys were appearing on the Ed Sullivan Show.

stay in hospital for several days, but defied the doctors and came back with Charlie and Mick. Last arrivals were Bill and Keith.

### **CONTROVERSY**

Oh yes, there was a bit more controversy during the American tour which is worth contemplating from this distance of twenty-four months. Ed Sullivan, that famed figure of American television, was reported as saying that he just didn't think it worthwhile having the Stones back on his networked programme. No, it wasn't anything the boys had done. It was that the fans caused so much furore that he couldn't get on with the organisation bit. He said: "The Dave Clark Five were quiet pleasant fellows who didn't give me any trouble. But the Stones seemed to bring in such a rowdy lot. They wouldn't give me a chance to get the show moving."

But back in Britain, where things were rather more calm, we talked to Brian Jones. Brian was most perturbed to find so many people writing that the beat boom was finished and that the Stones were going to sink with it. He said, and we agreed with every word: "Why does everybody have to look out for a NEXT boom. I don't give that much for the beat boom. It's nothing to do with us. We are the Rolling Stones and there's a boom right now around us. It'll die one day—we'll all die, as individuals, one day. But to keep harping on about what MAY happen in a week or two is just plain stupid. Not only that, it's making me mad to hear all the rubbish that is written."

### WHAT HAPPENED?

Mick preferred to keep out of this argument, but he did have a few things to say about what had happened in America. "We don't mind being attacked for the way we look, or the things we do. But when we went on the telly over there and somebody asked which one of us was Ringo—well, I meantersay. It was all deliberate —we just kept laughing in an obvious way for about five minutes. Wasted a bit of film."

Mick was also most impressed, as he still is, with James Brown. He and Keith went to see King James at the Apollo Theatre in Harlem. A very funny old scene. Mick reminisced: "I think we were the only two white people in the whole theatre. Somebody on stage announced that two of the Rolling Stones were there and we got a lot of screams from the girls at the back of the hall. Funny that. But later we went backstage to see James and it really was like visiting royalty.

"He had this great tub, full of ice . . . and champagne bottles. You just helped yourself. And there were people combing his hair and handing him the telephone and rushing about and generally making it unnecessary for him to even lift a little finger. He creates this tremendous atmosphere about him wherever he goes, but in Harlem it's just plain ridiculous."

Mick also visited stars like Etta James and the Supremes and Marvin Gaye. And again expressed how surprised he was that these old idols of his should also think highly of the Stones.

### **TOPPED CHARTS**

And "Little Red Rooster" went remorselessly on its way to the top of the British charts. Mick told us, but we don't believe him, that he didn't really know what all the words were about: that he thought they were rather funny when he first heard them. But he also said: "This record is rather on the blues kick, but that doesn't mean that we're going to stick to this style. We want to change styles as often as we can. But we do go on a lot about the blues —so we had to do something that was on the same lines." And, of course, the Stones HAVE ever since tried to ring the changes on their singles.

One thing stood above all others as we talked to the Stones after that American tour.



Working round the States is perhaps THE most tiring thing in the pop star's career. There are all those lengthy air trips, the change of climate, the change of food. The latter was very important where Mick was concerned—he lived on steaks and pork chops. "They cook food to such an extent that it all tasted the same", quoth he.

### BRIAN ILL

It is a complete change of pace and way-oflife. Brian was the only one to crack, physically, under the strain of it, but the others really looked haggard and spent. Keith said it was also a matter of emotional excitement, too, though as they became more regular Atlantichoppers the rough edge wore off. First time Charlie saw America, he was knocked out. Later, though, it became so common-place for him that he admitted he couldn't look upon it as being much more different than Shepherds Bush! We talked to one man who felt the Stones might crack up under all this strain. He said: "Doing regular shows is hard enough. But becoming sort of world ambassadors is something else. You try to get used to the constant hotel rooms and the poor meals, but in the end the system just seizes up." That man was Johnnie Ray, a massive star of a few years before. He had his share of breakdowns during his career. But it's interesting to note that, two years of activity later, the Stones are still doing very nicely thank-you.

Another thing that happened in the November of 1964 was a poll, conducted among magazine readers, to find out what would be the "in" sort of music in a couple of years' time... that is, about now! And the bulk of the voters went for solo singers, singing mostly in a much more sentimental way.

Really? Well, we haven't noticed it. But we have noticed that the Stones are still way up there at the top of the pile.

Another pic of the Stones on one of their early Stateside trips. Bill and Charlie (apparently asleep) travelling on a bus between dates.







# PARA-DIDDLING WITH CHARLIE

by PETER TATE

Charlie has taken his customary corner position in a dressing room. He sits, immaculately dressed in a quiet green check suit and complementary floral tie. He gazes mostly into space but occasionally at some convenient inanimate object like a chair or a table-leg. In his hands, a pair of the long, narrow drumsticks he favours. He para-diddles absently on his knees.

Questioner: Have you decided on your next book yet, Charlie?

CHARLIE: Yes, thanks.

- Q.: Another one like the Charlie Bird appraisal?
  Non-fiction? Or fictional this time?
- C.: Fictional this time.
- Q.: Topical?
- C.: To some, maybe.
- Q.: Autobiographical?
  Charlie makes a rumbling sound reminiscent of Lurch, the Demon Butler.
- Q.: You'd rather not say what it's about?
- C.: No.

  Charlie manages a smile, but it freezes to death before it reaches his eyes.
- Q.: Somebody might pinch the idea.
- C.: There's always a chance.
  Charlie is para-diddling again.
- Q.: When is it due out?
- C.: Next year. I'm still writing.
  Charlie heavy-hands an

imaginary cymbal.

Q.: What usually prompts you to write, Charlie? Injustice? Do you feel

- you have to make some kind of protest?
- C.: No. I just get an idea.

  Charlie finishes a flurry on his right knee and switches to his left. His feet don't move. Neither do his lips. It is rhythm chopped off at the wrist.
- Q.: Do you have any favourite writers, Charlie?
- C.: Not particularly. I read what comes to hand. There isn't much that I like.
- Q.: Do you censor yourself at all when you write? Or do you just write what's in your mind and hope it won't offend?
- C.: I don't encourage censorship of any kind, but I am
  not an offensive person.
  Keith Richard laughs and
  Charlie looks at him
  sadly—which means
  nothing, of course, because there's a spaniel
  lost somewhere in Charlie
  Watts and sometimes you
  can see it peering out
  from his eyes.
- C.: Do we have to talk about my writing? I...

  He puts the drumsticks

- room table, gropes around vaguely on the table and then picks them up again. This time he drums on the table surface, his head cocked, listening to the sound.
- Q.: This new novel is of course under your own name? No pseudonym?
- C.: No.
- Q.: It doesn't bother you that people might be buying it out of curiosity value?
- C.: It's possible, It doesn't bother me.
- Q.: Do you think you're getting a fair judgment on that basis?
- C.: As long as it sells, I don't eat my heart out.
- Q.: You don't feel your writing is a separate part of your life, then?
- C.: No
- Q.: Not so long as you're here to play a concert and I'm asking you about writing.

  Charlie smiles warmly for

the first time.



## STONES STONES

### --------

### THANK YOU

Globe Road, Bethnal Green, London, E2.

Dear Mick, Charlie, Bill, Keith and Brian,

Thank you very, very much for your '66 Tour which was too fantastic for words. I managed to see the first show at the Albert Hall and the last one at Southampton and they were both smashing.

I'm glad you've recorded some of the shows for a live L.P. 'cos I'm sure it will be one of the best you've done. When will the L.P. be out because I can't wait to get it. Will Charlie be introducing Lady Jane on it? I hope he is. Have a good rest before starting work on your film, won't you and good luck with it.

Lots and lots of love, Carol XXXXX

HAIR

56 C St, Buffalo, New York, 14211, U.S.A.

Excuse me asking Mick, but what's happened to your hair? I was watching the Stones on the Ed Sullivan Show the other night when I got the shock of my life. Your hair was SO short. Was it a wig? If not, you're gonna let your hair grow, aren't you? You looked like you'd been scalped. Don't tell me your letting adults dictate to you! Where's your originality? Your style? Your way of thinking? If it was all your idea, I must say I'm more than disappointed.

Please, we all want the old Mick, nice and hairy!

Love from a shocked fan,

Barb. XX

The Editor replies: Mick wasn't wearing a wig, Barb, that was his newly-acquired hair-cut, which I think suits him rather well.

### MICK'S BIRTHDAY

I know this sounds dead stupid of me, (and every self-respecting Stones fan ought to know), but when is your birthday? It says in the "Stones own Story" that it's July the 20th. But it says (or it gives the impression that it says) it is on June 26th in Stones Monthly No. 14. This is all very worrying, because it says under some picture of you that it is on July 26th.

Please tell me as I'm very worried.

Lots of kisses, Tully, N. Ireland.

The Editor replies: You don't have to worry any longer Tully, because Mick's birthday is on July 26th. The 20 was a misprint. A "6" got printed as an "0"!

### HOW MANY

Storgatam 36, Limmared, Sweden.

I would like to know how many instruments Brian plays. There is a competition in a newspaper in Sweden who can play the most instruments. And I want Brian to win!

I hope he plays over ten because if he does he will win.

And thanks for the new record! It's fantastic. Who
plays in the beginning? I'm always going to like you.

All my love to you, from Kerstin Sundberg.

The Editor replies: Although Brian is very talented and plays many instruments Kerstin, I'm afraid he doesn't play as many as ten, in fact, on the last count it was nine! In answer to your last question, Keith plays guitar at the beginning.

### WONDERFUL

224 Muirshiel Cres, Priest Hill, Glasgow.

I just want to say how wonderful it was to meet you all in your hotel on Friday, September 30th before your show. I have been a fan for years and to meet you all was my only wish. I hope you saw OUR photo in the newspaper, I would like to thank you all for posing with me for the photo especially Charlie as I got one of him and me together, also I hope he still has the drawing on the pillowcase that I gave him. I also want to give a big thanks to Bill for giving me his book of matches for a souvenir.

Love to you all, (especially Charlie) and a big big thanks. Your loving fan, Alice Laing.

The Editor replies: The Stones read all the press cuttings about themselves Alice, so I'm sure they saw your photograph.

### STONES FILM

"St. Therese", Mail Coach Rd, Sligo, Ireland.

Are you really going to base your film on "Only Lovers Left Alive"? Please, please don't. It's much too sexy. The film board in Ireland won't allow it into the country. If they do it will probably get an "X" or an "A" cert. That will be adults only. What about the under eighteens (like me) who won't be allowed to see it?

Please don't stick exactly to the book. Please?

All my love (as always),

Jackie

P.S. What girls are going to play Kathy, Julia and Estelle?

The Editor replies: Yes, Jackie, the boys are going to base the film on "Only Lovers Left Alive". But, knowing the Stones, I'm sure they'll find a way round this, so that there won't be any disappointed fans.



