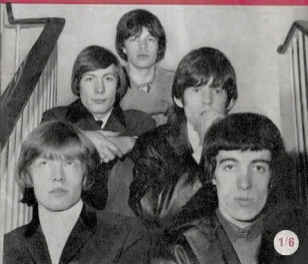


THE ROLLING STONES

MONTHLY

BOOK No. 1 JUNE 1964



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THE ROLLING STONES BOOK

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

No. 1 JUNE 1964

Edited by MICK JAGGER

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Editorial

Hello!

If anybody had told me a few months ago that I'd be editing a magazine—and one all about the Stones at that—well, I'd have said they were plain crazy! But, here I am doing just that and loving every page of it.

The idea, you see, is that one of us should be editor each month. Not to do all the work, we've got a free-wire staff to do that, but to kick in with ideas and choose the pics and letters and that sort of thing. And the editor of the month will get a big portrait of himself specially drawn for the centre pages, which means that by No. 5 you'll have a complete set of Stones' portraits.

I like writing, you know. Especially song-writing. I hope to do a lot more composing this year with Keith. He and I seem to work naturally together. Of course most of the stuff we write isn't suitable for the Rolling Stones but we both get a terrific kick out of hearing what other artistes do with it. If you have ever tried to write a song you'll know what I mean.

All of us like receiving your letters. We soon get on to Annabelle, that's our Fan Club secretary, if she doesn't send them through regularly. And now a lot of them can be published in our own magazine. It'll also help us to keep in touch with you. We're so busy these days tearing around all over the place that it's good to know there's one place we can keep in regular contact.

Hope you like the first edition of our book.

So long for now.





Rolling Stones

NEWS

STONES IN STATES

The boys flew to America on June 2 for one of the most strenuous tours ever undertaken by a British group.

After spending two very full days in New York they took the plane for Hollywood to record a television show for ABC Network. No, it is NOT an Ed Sullivan production, but another which is a big rival production.

When you are reading this the Stones will be working their way back from California to New York. And, if you would like to look them up on a map here are the places they will be playing:— Portland, Oregon; Vancouver in Canada; Omaha, Nebraska; Flint, Michigan; Chicago; Indianapolis; Louisville, Kentucky; Philadelphia, New Haven; Harrisburg and finally to top off the whole tour two concerts on 20th June at the famous Carnegie Hall in New York.

The boys are going to travel the thousands and thousands of miles they have to cover between these dates by plane; unless it's only a matter of a few hundred miles—which is regarded as no distance at all in the States—in which case they'll go by car.

COLLECTING TWELVE STRING GUITARS

At present the boys have a big "thing" about twelve string guitars and they're collecting as many as possible. Their road manager, Ian Stewart, started it off by showing Brian and Keith a new model he'd got hold of. After a brief session they ordered one each and it's all happened from there.

POWERFUL NEW AMPLIFIERS

Lennox Musical Instruments have presented The Stones with a set of amplifiers—made specially for them. From now on Stones' audiences will have very strong competition during performances because the new amps are supposed to be able to pierce any sound that their fans make.



"No, I'm not having a haircut," says Brian "just getting made up for a telly show."

Fan Club Visits to Spain

Members of the Rolling Stones Fan Club can make up parties to Spain this summer for special low prices. And, they can take members of their families with them. Full details can be obtained by writing to Annabelle Smith at the Fan Club, but, ideally, a 15-day holiday can be arranged for between 34 and 41 guineas.

LONDON RECORDS EXPECT STONES TO EQUAL BEATLES

London Records, who release the Stones records in America expect that their visit will create tremendous interest in the boys. The Fan Club is receiving hundreds of letters a week from the U.S.A. and Canada and most of the writers find it very hard to believe that there is another British group with LONGER hair than the Beatles. The result is that they just can't wait to see them ! ! !

GONKS GALORE

The boys have been inundated with "Gonks" recently (for anyone who doesn't know, Gonks are round dolls with big heads). Bill has one dangling from his guitar and most of the others have adopted one or more as lucky mascots.



Brian and Keith backstage in their dressing room.



Who's behind the camera? Yes, the crew-neck inventor gives Mick away. He told the Rolling Stones Book photographer that he wasn't going to let him take all the shots all of the time ! !

Oddest Rumour Yet

Strongest rumour going around just now is that Brian and Mick have leukemia and have only six months to live. "Certainly isn't true," says Mick. "I could never cram all my living into six months !"



The Stones get ready to run through sides for their next single. Charlie talks to their disc producer Andy Giddens while Mick runs through a number with Keith (lower right).



▶ BILL ANSWERS



Q: When were you born?

A: October 24, 1942.

Q: How many in the family?

A: My parents, William and Kathleen Wyman, brothers John and Paul, sisters Judy and Arnie.

Q: How tall are you?

A: Five ft. 8 in.

Q: How much do you weigh?

A: Ten stone — but tending to put on a little bit.

Q: Where did you go to school?

A: Beckenham Grammar School. Wasn't much good at most of the subjects but I could always do well at mathematics. At least it means now that I'm pretty good at counting money!

Q: What musical education did you have?

A: I originally studied piano but I turned to guitar after getting all caught up on the Chuck Berry lark. I realised that if I wanted to play that sort of music I'd stand a much better chance on guitar than piano. But I still like fooling about on piano.

Q: What job did you do when you first left school?

A: Oh, I didn't really know what to go for, I engineering interested me and I started in a little firm in Lewisham, I was bored, but realised I had to get moving in a small way. Later on I had a little promotion and became a sort of stockkeeper. Then I tried working in a big store in Pease, near where I now live. Eventually I went back to the first place. . . .

Q: What happened then?

A: Oh — I had to leave. Because of my hair. You see, I'd let it grow and grow and people started giving me curious looks. I'd decided the Rolling Stones were doing the sort of musical sound I liked. So I was with them in spirit. And in hairstyle. I either had to have a hair-cut or leave the firm. So I left.

Q: You weren't originally with the Stones — so how did you meet up with them?

A: Funny, this. I'd got involved with some rock 'n' roll bands down in our part of Surrey. And then, out of the blue, I saw an advertisement which said the Stones were looking for somebody to play bass. I didn't hesitate. It was like a dream come true. We seemed to click from the first time I sat in with the others.

Q: Any other musical interests?

A: Apart from Chuck Berry you mean? Sure, the good R. and B. boys from the States, like Jimmy Reed, John Lee Hooker. Or the wild man of rock — Jerry Lee Lewis. From the guitar point of view I also like Les Paul, which I think some people, I suppose.

Q: What about off-stage hobbies?

A: I'm keen on astronomy. I don't mean just reading my "stars" in the daily papers. I like to study what it all means, what it's all about. But I don't pretend to be an expert. Not yet, anyway. I also like poetry — reading it and making my own efforts to write it.

Q: Do criticisms of the Rolling Stones worry you?

A: No — why should they! Some of the people who laugh at us, or just pretend we don't exist, look pretty weird to US. Why should I believe exactly an somebody else wants me to?

Q: Any bad moments in your career?

A: Only that business of not getting enough sleep. You see, early on I played with the Stones and also had my own job in the day-time. If I got three or four hours sleep, I'd be lucky. I wandered around in a daze.

Q: Do screaming audiences get you off at all?

A: No, it's when they DON'T scream that we get worried. Seriously, you hear some people get annoyed and complain that nobody is listening to the music. But it's all part of the excitement. After all, you can listen to the music on records.

Q: What colour are your eyes?

A: I guess, they seem to change — if that's possible. I'd say a sort of mixture of green and brown.

Q: How do you like to relax?

A: At home! Foot up, just listening to records. But I quite like going to see good films. I'm keen on the big adventure productions . . . and particularly like *Burt Lancaster* and *Kirk Douglas*.

Q: Anything you miss from the old days?

A: There's that business of not being able to get about much without being recognised. It's fine most of the time, but there are some days when you just want to forget about being a Rolling Stone.

Q: Supposing the Stone scene suddenly dried up. Any idea what you'd do as a job?

A: Well, I feel much more confident about my musical talents now. So I'd probably stay rooted in the music business, even if it meant being a backroom boy in the sense of being a session musician.

Q: Who are your best friends?

A: The other Stones, for a start. And people who're connected with us, like Andrew Oldham. They're the ones who made it possible for me to get out of an office.

Q: Any strictly personal ambitions?

A: Yes — I'd like to meet up with some of the people who took the rocky out of us in the early days.



THE OFFICIAL ROLLING STONES FAN CLUB

Hi there!

My name is Annabelle Smith, and, as all of you who are already members will know, I'm the secretary of the Official Rolling Stones Fan Club. It's my job to act as a sort of contact person so that you can keep in touch with the Stones as closely as possible all the time. It's a job I love doing, because, for one thing I've got five marvellous "bosses" and it also gives me a wonderful opportunity to meet so many other fans of the best group in the world . . . you know who I mean!

The postman seems to stagger up the stairs with a bigger sack of mail every day. We're getting letters from all over the world including Sweden, America and most countries in the Commonwealth. Sometimes I'm not able to answer all the letters immediately but everyone gets a reply just as soon as I can do it.

If you are not already a member and you'd like to join just send me a stamped addressed envelope and I'll send you an application form to fill in and return to me.

Once you have joined you receive a Membership Card, a signed photo of the Stones and full biographical details on each of the boys. You'll also be able to take part in all the different Fan Club activities as for example the special concerts when members of the Club can meet the Stones personally and even join in special holiday tours which have been arranged.

I know that you will all have been thrilled at the way the boys' first L.P. has done so well and that everyone will make sure that their next single climbs the charts just as fast by getting all the D.J.s to play it as often as possible.

I think it is wonderful that Stones' fans have got their own magazine now and I look forward to writing to you on this page every month to tell you what the Fan Club is doing.

One last thing. If you want to write to one of the Stones personally put his name on the front of the envelope and address it C/O me at the Fan Club address on this page then I'll make sure that he gets it.

Yours





BRIAN

ANSWERS



Q: How tall are you?

A: Five ft. 8 in. . . . but people think I'm even shorter.

Q: Where were you born?

A: In Cheltenham, Gloucestershire.

Q: When?

A: February 28, 1944.

Q: When did you get interested in music?

A: At school — Cheltenham Grammar School. But I was 18 before I started working properly. . . . that was at the Marquee Jazz Club in London.

Q: Do you own a car?

A: Yes — a Humber Hawk at this moment. But before I used to hire a different car each week, just to try each one out. I suppose you could say I'm kinky for cars.

Q: It's said your hair is the longest of all the Stones. Right?

A: Well, I don't know. We don't measure it. Anyway, I think there's a bit too much said about our hair and our clothes. I've always felt it is the music that matters.

Q: Any special influence on your career, musically speaking?

A: All the great R and B people affected me. Jimmy Reed, Bo Diddley, Chuck Berry. One of the best things about the times we were out of work was that we could stay in and just listen to the American-imported records.

Q: What are your views of the "adults" who criticize the Stones?

A: A lot of it is due to the fact that we wear clothes and do things that they wouldn't dare do. I just get fed to the teeth when they say we should conform. After all, we don't say they should conform to our standards.

Q: Are you a day person — or a night person?

A: I seem to come to life during the night. Except that I can't buy clothes during the night-time, which is a drag. Contrary to what people think, we spend a lot of money on clothes, even if it's not on back-sewed old mohair suits.

Q: You play guitar and harmonica. Any preferences?

A: This is odd. You can play a guitar costing £250. Or a harmonica, like mine, which is just over ten bob. But I honestly prefer harmonica. You get more out of it. You can get a wide variety of sounds. . . . and really "feel" the blues.

Q: Would it have worried you if the Stones had never attained wide recognition?

A: Difficult to say. There were times when we felt we'd never get anywhere, but I knew for sure that I'd never give up my music. There was a time when all I lived on was an egg beaten up in mashed potato.

Q: Where do you live?

A: Sorry, but I'm not giving away the address. I honestly value my privacy too much. But I live alone in a rented flat — and it's full of marvellous antique furniture.

Q: Does being stared at worry you at all?

A: Depends who's doing the staring. But it's all part of the game, isn't it? How could I complain about being recognised when I own everything I've got to the people who like us. It'd be silly to worry.

Q: Are you a worrier on the musical side?

A: Yes, I think so. I want everything we do to be just right. If little things go wrong on stage, I suppose I get very worried. I just don't like accepting second best.

Q: Do you really smoke as many as seventy cigarettes a day?

A: That number seems to go up every time it's quoted. No, but I smoke when I'm thinking. So it's easy to see how I could cut down.

Q: Any big ambition for the Stones?

A: I'd love us to do well in the United States. Visiting there is a gas of an idea and it'd be marvellous to have a hit record in a country which has produced so many goats.

Q: Do you spend much money on food?

A: I eat simple stuff. I've tried all sorts of delicacies but honestly can't say I like anything more than a good old steak.

Q: Any dislikes about the group business?

A: Yes. . . . one. It doesn't apply so much now, but I used to hate travelling to a job on public transport — be it train, bus or train. Now, as I've said, it's car. . . . or bus!

Q: Any special memory?

A: With the help of the fans, there've been a lot. But I think actually playing harmonica with the great Bo Diddley was probably the greatest. You don't forget the day a long-standing dream comes true.

Q: Who has been most helpful since you turned professional?

A: Our co-managers Eric Easton and Andrew Oldham, of course. But I'll never forget the early words of praise from the Beatles.



STONES

POST

TRIBUTE to THE ROLLING STONES

By Jeanne Yates & Frances Row

We think they're fab,
We think they're great,
They've achieved such a lot
In just one whole year.
The shows come
And we keep on tryin'
To clap our hands
In time with Brian,
To us they're great,
There is no doubt,
They make us want to
Scream and shout.
Charlie sits there drummin'
Looking sad and blue,
While Bill is busy strummin'
An earthy Rhythm and Blues.
The way he dances tends us mad
He really is a talented lad,
His hair is long and very slick
That greatest lad we know, as Mick,
Keith Richard is the next guy's name
He and the rest have come to fame,
While on the stage he nearly smiles
His music makes us and fans go wild.
The greatest exponents of R. & B.
Are these five guys you must agree,
Mick, Keith, Bill, Charlie and Brian Jones
Together make up The ROLLING STONES.

Reading, Berks.

GROWING POPULARITY

A while ago before Christmas I saw a placard to see the Rolling Stones, not knowing them to be very popular we decided to go to see them. About three-quarters of the dance was filled. The next time they came the number of fans increased, but by the third time we were all battling for air, and when we went to Windsor to see them we had to wait at least two hours to get in. And to top it all, on Easter Monday about a hundred had to be turned away.

It is amazing how a group can gain so many fans in such a short time. I know of a friend who goes up to London by herself just to see them. It just shows what loyal fans we are.

I sincerely hope the Stones go on climbing to success, and they have really topped the Beatles.

Yours, two over-loving Rolling Stones fans

Pat and Maggie.

1811ington, Middx.

NOT SCRUFFY

Why do people say that the Rolling Stones are scruffy? They are individualists and I think they've got good tastes. Up our club in Hayes you get a good group of teenagers, but some look ridiculous. If the Stones come on stage like some of our lot come up the club, even I would say they look awful. The mods wear T. shirts with writing on, usually a word you can't understand or pronounce. They wear straight trousers with pleats. I'm a mod, half mod, half rocker and half stylist. I think the Stones are really fab, there's no word that can describe them as they are out of this world.

Yours truly,

Miss Sandra Barnby.

P.S. Do you think Bill of the Stones looks like Oliver Cromwell?

Hailham, Sussex

PARENTS WON'T LISTEN

I asked my friend's parents if they had ever really listened to the Stones' "music" and the answer was no. "Why? because they think "The Rolling Stones, ugh! let's get out of here quick!"

I personally think that if more people took time to listen to the Stones' records than they would grow to like them.

I was not a Stones fan because I thought they were ugly, now after listening to their records really intently I find that not only can the Stones play well but they can harmonise just as well.

In theory the way a group dresses depends on how popular they are and how the fans want them to be dressed, but surely it is really the group's own affair?

I have no doubt that the Stones will stay on our "music" scene (if only to spite our parents).

Yours faithfully,

D. Train,

(A converted Stones fan).

Surrey

LIKE IT THAT WAY

I'm fed up with people saying they hate the Rolling Stones because of their hair and the way they dress. It certainly doesn't affect their singing and they can dress how they like. Their hair is not a gimmick, they like it that way.

I think England should be very proud of them. People are always moaning that Liverpool is beating the South in talent. Now we've got a group to be proud of and about half the people groan about them.

This group is absolutely fab and have made even Liverpool rave for them.

They go to America for a short visit soon, so let's show America that we are proud of them and help them to the top of the American and English charts.

Barbara Mills.





CHARLIE

ANSWERS



Q: When were you born?

A: June 2, 1941.

Q: How tall are you?

A: Five ft. 8 in.

Q: How much do you weigh?

A: Ten Stone.

Q: What colour eyes?

A: Blue.

Q: Do you ever have much to say for yourself?

A: Well, if someone asks me a direct question, I give a direct answer. But there's no point leading off on a subject just for the sake of being so. Anyway, it's becoming a tradition that best-group drummers shouldn't be the greatest talkers.

Q: What are your main tastes in music?

A: I suppose you could put it down as "coloured". The Negro musician or singer has such a lot to offer . . . and he certainly has his effect on white artists. I love listening to stars like Louis Armstrong, or Miles Davis. These are the people who do most for me.

Q: Supposing the Stones' career ended, what would you do?

A: It's a difficult question. I was a graphic designer before I really started in the music business with people like Alexis Korner. Maybe I could go back to that. But I wouldn't mind trying my hand at acting, though I don't want to sound big-headed about it . . .

Q: They call you the best-dressed Stone. Any comment?

A: Yes . . . I LIKE clothes. I spend a lot of money on them and I'm secretly rather pleased when they call me the Beau Brummel of the outfit. But I don't really see myself as a trendsetter.

Q: Are you an expert driver?

A: No. In fact, I can't drive. It doesn't seem very important to me at the moment. But one day I'll buy cars just to sit around and look at them. Any car . . . just as long as it's nice to look at.

Q: Some people say you're off-hand. True?

A: Yes, it's true SOME people say that! But I'm not. It all stems back to that business of not speaking unnecessarily.

Q: What do you like best?

A: Me! No, that's a gag. I like girls . . . especially girls who are fans of the Stones. And clothes. On the latter score, I go for Continental and American gear. On the former, well — any of 'em!

Q: Where do you live?

A: Weybridge, in Middlesex. Where the football matches are played. Actually I like soccer and cricket but don't get much time to watch or play these days.

Q: Any other interests, outside music?

A: I'm keen on reading all about the U.S. Civil War, but I'm not one of those nuts who insist on dressing up in the costumes of the day. Oh yes — I also like collecting antique guns. Makes a change from drumsticks.

Q: Do you collect records? If so, what kind?

A: I've literally got all kinds of long-players, ranging from the wildest of rhythm 'n' blues to some classical music that particularly interests me. Howlin' Wolf . . . great! But so is Sammy Davis Jr.

Q: What sort of musical education did you have?

A: None, really. I just took up drums because I liked the sound of them. I taught myself in the early stages, but since then I've always tried to learn something from the greats of the business.

Q: Do you mind being called "Charlie Boy"?

A: A/M I called that? No, of course not. I am a Charlie — by name, I mean. And I am still a boy!

Q: If you moved outside the R and B field, what sort of music do you think you would go for?

A: I don't say I could do it, but there's something in hillbilly music from America that I particularly enjoy. It's got a lot of heart to it.

Q: Who are your best friends?

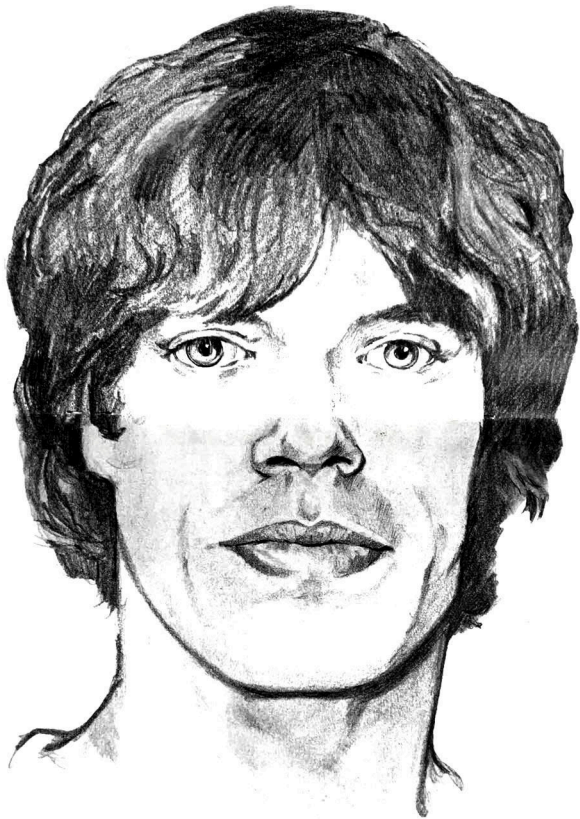
A: Apart from my own family, definitely the other Stones. And it so happens that I think Mick Jagger is a knock-out singer, too!

Q: Sometimes you look morose on stage. Are you ever really unhappy?

A: It's just that I get lost in the music. I find it difficult to control a drum kit AND my facial features. I'm really happy most of the time.

Q: Any message you'd like to get across to all the fans?

A: Yes. Life's great. It's a ball. And anyone who likes the Stones is a mate of mine!



Mick Jagger

KEITH ANSWERS



Q: When were you born?

A: December 18, 1943.

Q: Was there originally an "x" on the end of your name?

A: Yes... it just kind of got lost in the travelling.

Q: Where were you educated?

A: I went first to Danford Technical School, then on to Sidcup Art School. It was late in my schooldays that I really got fascinated by anything artistic.

Q: You mean you'd really like to be an artist?

A: Well, that was my ambition. I still like to make sketches of the things I see. Seems I was quite good at design and that sort of thing, but now I've been with the Stones I'd rather play music than anything else.

Q: Where do you live?

A: With Mick. We share a flat. It's pretty chaotic, but we can get together there on song-writing in the sort of atmosphere which suits us best. That's to say... it's chaos, but OUR sort of chaos.

Q: Family?

A: My parents names are Doris and Bert. I was the only child. Which meant that it wasn't too hard to get my own way over things.

Q: If you hadn't joined the Stones, what would you have been?

A: A lay-about. But a very high-class one.

Q: Obviously you like R and B, but what other kinds of music impress you?

A: Good-class pop music is fine. I also go for Country "n' Western stuff. But it's silly to stick all music into categories. I like anything in any mood... just so long as it is good.

Q: Are you keen on clothes?

A: Sure. I mean it's nice to be able to afford whatever you want. But I've only a couple of suits and a whole load of casual gear. We don't lay off suits because we're scruffy — it's just that we feel more comfortable in jackets, sweaters and leather things.

Q: What is your greatest love in life?

A: I'd say: a guitar. Some of my friends have said I'm in love with guitars and they could well be right. I think it's a wonderful instrument and it's specially wonderful because you can never ever learn all there is to know about it.

Q: Do you feel like living it up now you are earning big money?

A: When you're travelling around as much as we are, you're only too glad to get home and just watch television or play records. I don't think any of us have changed much, though it's nice to know you CAN go where you want to.

Q: Any special ambitions?

A: I'd like to see the Stones stay at the top of the charts. When people ask this question, though, I suppose they want me to answer that I want to make money. In fact, I want to be rich AND happy.

Q: Who are your best friends?

A: The other four Stones. That's one of the great things about us. We are honestly each other's best friends. What more can you want if you're stuck with working with a bunch of guys?

Q: Any special off-beat memories about your show business career?

A: Perhaps the funniest was when we all went off to a castle down near the east coast and built a brick wall round the front door. Course, it was owned by friends of ours.

Q: Any disappointments?

A: Well, I was building up a fair old collection of caps in our flat. One night we had burglars in and they galloped off with all except one. They also took a jacket which was given me by Charlie. He passed it on to me only because it was too small for him!

Q: On the song-writing side, do you get inspiration in any special way?

A: Chuck Berry is, of course, a great idol. No, I think Mick and I just work together whenever we feel like it. No point saying: "Right, we'll stay in tonight and write a song."

Q: Do you like movies?

A: Didn't anyone explain that I was in the original "Shrek of Araby"? Sure, I like the moon way-out movies and I'm like all the others in being very keen on Sophia Loren. There, as they say, IS a bird!

Q: What about that head waiter who recently refused to let the Stones eat in a restaurant because they had no ties or jackets?

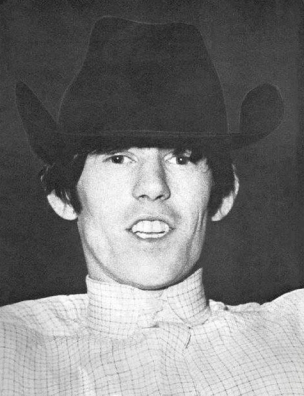
A: Hard luck! We just went off and found somewhere else.

Q: Anything you specially dislike?

A: Not a lot. But two-faced fakes are high on the list. Can't see why people can't be straightforward.

Q: Somebody described you as looking like "Oliver Twist". Any comment?

A: Please, can I have some more?





STONES' GEAR

THEY'RE really IN. Even though thousands of fans all over the country know them as the "Way-Outs". Their music has started a whole new trend which has rocked—or should I say rhythm-ed and blues-ed the whole country over the past few months. They play their music the way they want to with no questions asked.

But, it's not just their music which has caught many of the "oh-so-crazy" groups with their mohair suits shining, they've also had a big impact with their CLOTHES. And that's what this page is going to be all about—every month. We're going to keep you completely up to date on what they are wearing, when they wear it and how they wear it.

As a starter, let's have a look at just two of the five, Brian and Bill, as they turned up for a recent recording session.

Brian is wearing a suit—quite a novelty for a Stone. He prefers quiet colours like mid-grey or light-brown, either with velvet collars or without any collar or lapels at all. His trousers are

slightly tapered quite tightly, very different from the latest bell-bottom, half-moon style that it all the rage. And his shirt is "tab threaded" with a button down collar. He also goes in for shirts with frills down the front and several layers of ruffles at the cuffs. And he's wearing Bally boots, with three inch heels, the kind with a raised notched seam from toes to top.

Bill rarely wears a suit but loves leather and denim gear. I think that the outfit he favours most for recording sessions is a medium-dark grey denim shirt worn over a black roll-neck sweater. Unlike Brian, he's not so fussy about the style of his trousers. When he turned up for this particular recording session he wore tightly tapered dark coloured trousers.

Many of you will undoubtedly have seen Bill sporting a pair of very much "with it" bell-bottom half-moon trousers in a light tweedy type of material. But he likes to ring the changes quite a lot like all the Stones. He topped the shirt with his black leather jerkin on this particular day.

All the Stones love leather gear—particularly BLACK leather jerkins (they all have one) and they DON'T go much for the silks and mohair stuff which most of the other top groups sport on stage.

In fact they don't believe in appearing in identical suits at all. They spend a lot of time choosing their clothes. And they spend a lot of time on them. The final effect is casual, but definitely eye-catching.

Next month we'll have another close look at what the boys are wearing and see what ideas they have dreamed up. Whatever it is you can be pretty sure that not long after they first appear in it thousands will have copied their ideas.

*with quick sketches
of Brian and Bill
at their most
recent recording
session*



MICK ANSWERS



- Q:** What is your full name?
A: Michael Philip Jagger.
- Q:** Where were you born?
A: Dartford, Kent.
- Q:** Parents' names?
A: Joe and Eva Jagger — and I owe them a lot for encouraging me all the way.
- Q:** How tall are you?
A: Five ft. 10 in.
- Q:** How did you learn to play B and B harmonica?
A: I really just picked it up myself. It's a wonderful instrument, but you have to feel the music to play it properly. You sort of attack the instrument, pouring whatever you feel into it.
- Q:** Disregarding music, are there any other artistic things which interest you?
A: You mean for me, personally? Well, I'd like to try my hand at acting — and I believe we're going to make a film soon with some speaking parts. So I'll soon find out if I can be any good. I would like to produce records. Come to that, I'd like to write books. Looks like I'm going to be busy!
- Q:** Where were you educated?
A: At Dartford Grammar School.
- Q:** What do your old schoolmasters think of you now?
A: I shouldn't think they much approve of the hair-style. But I've never heard any of them knocking me, or the Stones. Anyway, my old mates at school are very glad at the way things are going for us — I often hear from them.
- Q:** How does all the travelling affect you?
A: I'm not mad about it. It wastes so much time — which is why I'd rather fly than go all the way by road. But at least you meet different types of audience and many fans. It makes a change from the times when we were stuck in just a couple of small clubs a week.
- Q:** It's been said you're an uncontrollable practical joker. Any comment?
A: I don't need trying to create the odd giggle. One of my weaknesses is ringing somebody up and pretending I'm somebody very important. Like the Prime Minister or David Jacobs or someone like that. And I have a tendency to send up people who are being plain stupid.
- Q:** What are your tastes in music?
A: Rhythm 'n' blues mostly — that's for sure. I dig people like Solomon Burke, who doesn't mean much in this country, and Chuck Berry, who means a lot. And Chuck is such a marvellous song-writer, too. Jimmy Reed, the Diddley — they're also for me. Once met. He becomes a great friend.
- Q:** You sound pretty happy — anything you dislike?
A: Yes. Getting up in the morning. We miss out on an awful lot of sleep and getting up before mid-day is just like being tortured. One day I'll take a week off . . . and sleep the clock round day after day.
- Q:** On stage, you use up a lot of energy. Do any special training?
A: Not now. I used to like sports quite a lot, specially basketball. But I don't get the time now. All that shakin' around on stage keeps me pretty fit nowadays. I'm glad to say.
- Q:** Do you enjoy driving?
A: Yes. Sometimes the traffic gets on my nerves. And I get a bit fed up driving at night when I can't see much of the countryside, but generally it's a good way of relaxing. I just don't like having to clean the car.
- Q:** Have you ever been disappointed with a performance of the Stones?
A: I suppose I have. I'm a bit of a perfectionist. Anything under 100 per cent disappoints me. But we all work as hard as we possibly can.
- Q:** What's your view on the demands fans make upon you?
A: We owe everything to the fans. I don't mind answering fan-mail if I get the time . . . and I still get a kick out of signing autographs. They're the guv'nors, those fans.
- Q:** Any theories on the people who consistently knock the Stones?
A: What does can I have? We lead our own lives and don't worry about other people. If someone is rude to us, I feel a bit angry but I don't worry about it any more. So our hair is long! Some people have none at all!
- Q:** And the people who turn off their belly sets when the Stones are on!
A: Again, that's their business. I often turn off programmes I don't like. It's a matter of everyone to his own taste.
- Q:** What sort of food do you like?
A: Any — we very nearly starved in the early days! Seriously, I like Continental grub particularly. But a well-cooked steak, with plenty of vegetables, goes down a treat.
- Q:** Any outside-of-music hobbies?
A: Fairly enough. I like tinkering about with boats. But music is THE hobby, specially writing songs. There's a lot of satisfaction in coining a song that people go about singing and whistling.





The Discovery of the STONES

By PETER JONES

SEVERAL people helped in discovering THE ROLLING STONES. Two of them went on to become the managers of the most startling bunch of recording talent to hit the British disc scene for many a year. Their names—Andrew Oldham and Eric Easton.

Andrew, or Andy, as he is popularly known, is tallish, slim, wears the very latest in fashions. He talks fast, usually non-stop. He never gropes for words . . . they just come hurrying to him! If there is ever a slight gap in the conversation, his hands wave expressively—and seem to carry on saying something. He inevitably wears tinted glasses, drinks copious quantities of fruit juice, seems a bundle of nervous energy and he is not twenty-one until next January, yet he has been the driving force in helping the Stones to become known.

Eric Easton, on the other hand, provided the much-needed experience. He has seen many artistes fail through bad management but this bespectacled, quiet-talking, but very intelligent agent in his mid-thirties, once a top musician, was just the man to help the Stones make the right decisions. Andy and Eric between them have been largely responsible for the fabulous fiveosome becoming internationally known.

The two other people mainly involved were Georgio Konevsky and yours truly—but let's go back to when it all started. With a V.I.P.—Very Important Phonocall.

It was from Georgio, a film producer. A man with a strong foreign accent who called me and announced: "We've found a rhythm 'n' blues group in Richmond, Surrey. They're great. And I'm going to make a short film of them, trying to capture the incredible atmosphere they create on club nights there. Could you come along and see for yourself, maybe on next Sunday?"

First Look

Sunday. A drag. But Georgio was insistent. "Ah well," I thought. "Might as well. It won't take long . . . and there might be something there." So at mid-day, opening time at the Station Hotel, Richmond, I arrived. And found a crowd of fans being whipped up into near-hysteria as the cameras turned and turned in a large club-room behind the main saloon bar. The lunch-time pint-drinkers grimaced as a particularly vibrant sort of music exploded through the swing doors.

The fans were going mad with excitement. It was time for a lunch-break. Georgio brought across Brian Jones and Mick Jagger, introduced them as being Rolling Stones. We ate hot pies; drank a few glasses of beer. They said: "You can see how the fans go for us down here. But we're frankly fed up. The clubs in London don't want to know us. The recording scene seems dead. The local papers have given us fantastic write-ups, but nobody can be bothered to even read them."

Georgio beamed benevolently. Said: "They WILL be big, make no mistake about that." The boys looked as if they hardly believed him. I told them how impressed I'd been with the bits and pieces I'd heard. For this was wild, raw-edged music. This was infinitely more satisfying than the namby-pamby beat-group music that had been dominating the record charts for quite a while.

Put word around

I said I'd put the word round and certainly write a feature about them. And, I said, optimistically, that if I could find out any record company who might be interested, I'd pass the word on. Nobody in the group seemed to have a "reliable" telephone number, so I



look merely the work number of Ian Stewart, who'd played piano with the boys. The following day I met up with Andrew Oldham.

Live-Wire

Now Andrew was a live-wire publicist at the time. He'd been associated with the Beatles on the space-grabbing kick, but had had to give up because the boys had become a full-time job and Andrew wanted to have plenty of time to make records, find talent, develop newswomen.

We talked about the Stones. Said Andrew: "Well, I don't mind having a look at them. But you know you hear about new groups just about every day of the week. I wouldn't give most of 'em house-room. Still, if you say these boys are good, I'll go down to Richmond. It'll certainly help if you can get some stories on them . . ."

I didn't see Andrew for a week or so after that. When I next ran into him, he said briskly: "Great group, those boys. Obviously they should be making records. They're about the best I've heard in this field. I've talked it over with Eric Easton and it looks as though we'll be managing them. Seems to us that the best thing to do is make our own records, then lease the tapes to one of the major companies. That way, we can get on disc the sort of music they do best, without having some other recording manager messing about with them and trying to get a commercial sound at the expense of the music they feel inside themselves."

So the Stones' Saga starts off. And it underlines yet again what a chain of coincidences did finally get people interested in the Stones. Just think what a tragedy it would have been if the boys had carried on languishing in small rhythm clubs in places like Richmond and Ealing instead of demonstrating their exciting talents for the whole world.

Recorded Before

Now the Stones HAD actually been in a recording studio before. They'd made some demonstration discs for I.B.C.—some half-down numbers. When Andrew and Eric started, they had to clear up this problem. It wouldn't do for alternative discs to be available,

so their own company, Impact Sound, first had to buy up those demos and create a new contract. That was done.

And it came to May 10, 1963. The first Rolling Stones' session under the new set-up. It was at Olympic Sound. Just the boys, recording engineer Roger Savage, Andrew Oldham . . . and a few ideas to kick around. An evening session—but a very unrelaxed session. It was the first record Andrew had ever made. He was a bit reluctant to look in too many ideas because he knew it was easy to make a mistake. Not to mention costly.

Plenty of harmonica sound came through. Roger Savage twiddled various knobs, mixed the sound, incorporated various changes in the standard routine of the song, "Come On". It was backed with "I Wanna Be Loved".

Chased by Record Companies

Now let Andrew take up the story. "We're all very tense. This was understandable because, come what may, the disc had to be brought out in a hurry. And it's never good to make records in a rush, feeling that you've got to beat the clock. But what had happened was this. After the first story appeared in the papers about the boys, we were being chased by pretty well all the major companies. We had a certain amount of choice and had decided that we should lease the tapes to Decca.

"So we all felt a bit of panic through that three-hour session. We got both sides in the can but didn't have time to do anything else. I remember we kept rushing out to have a drink in an effort to keep the nerves down. Incidentally the Stones had got over all their personal changes. This was the line-up as it is today . . . Mick, Brian, Bill Wyman, Charlie Watts, Keith Richards. Ian Stewart was there but he didn't play.

"Right! So that was the picture. Quite honestly we thought the song was a bit weak to put out as an 'A' side. Somewhere it wasn't melodic enough . . . and we had this feeling that people wouldn't want to buy it.

No Big Hit

"Course it never was a particularly big hit. It got into the charts around the 18 mark and



the best thing was that it stayed in for the best part of four months. But the trouble clearly was about material. I knew these boys could make the grade on the strength of their sound, but we spent hour after hour looking for the right sort of song for them. And when the doubts started being expressed about 'Come On' . . . well, you can imagine the atmosphere.

"These five boys, who worked in such a dedicated way to get their music across to a wide public, had often come near to starvation. Other work didn't impress them at all, really. What they wanted to do was just play music—or listen to the great American R and B artists. Lots of people had said they'd give them a helping hand . . . but lots of people had not done a darned thing about it. They were used to outsiders coming up with wild promises that they knew didn't mean a fig.

Didn't Start to Hope

"They'd got to such a state that they didn't dare even start to hope that this session was going to be any different. Nobody really had a go at me, but it was obvious they felt there was still something wrong. Either the actual song, or the finished product.

"Anyway, we called it a day. Sent the tapes over to Decca. And the next thing we knew was that Decca rang up and asked us to use their own studios at West Hampstead. It all looked a bit ominous but along we went to have another crack at the disc. And it was hopeless in those studios. The boys didn't enjoy the atmosphere, I couldn't do anything—and to cut the story short we never went back there again. It just wasn't worth it. Recording the Stones needs a very special recording technique . . . and it wasn't there."

"Come On" CAME on. Writers seemed intrigued by the way-out pictures they received of the "new group". A whole mountain of words were written about the fivesome, about their hair-styles and their casual disregard of wearing star-type clothes. And that record filtered in, hung around . . . and had the whole business waiting anxiously to get the next sample of Rolling Stone talent.

But what could it be? Andrew was dead

worried about finding a really right song for the boys. There didn't seem much chance of an original coming up in time to make the next single—and they spent more and more time playing through the big disc collections of the five Stones, hoping against hope to find something that wasn't too hackneyed but which suited their own style of music-making.

Enter Paul and John

So . . . Andrew happened to be walking along Jermyn Street, near London's Piccadilly Circus. Hands in pockets, quick-striding, brow furrowed as he tried to recall the melody line of a song which MIGHT be the answer. And a taxi pulled up by the traffic lights. Inside: Paul McCartney and John Lennon, no less. They ramm'd down the window and yelled to their erstwhile publicist. "Get in, Andy", they roared. "We've got something to tell you." Andrew leapt in. The Beatles had been to a Variety Club of Great Britain lunch and had a bit of time to kill before they had to start work again.

"We've got some numbers which might be right for the Stones", they said. Andrew brightened up. He knew that the Beatles had heard the Stones work; knew for sure that they were pretty keen on the sounds created by the boys from the South. "What's it called", he asked.

Said the Beatles: "I Wanna Be Your Man." They went on to say that they thought it was the right sort of song, but they wondered if the Stones would mind using material written by a "rival group". Said Andrew: "If it's right for the boys, I couldn't care less if it was written by Dorothy Squires. Let's have a listen . . ."

Now the Rolling Stones were working in Ken Collyer's Club, running through some likely new numbers. So Andrew took Paul and John down to join them—and they sang it over to the boys. It wasn't actually a COMPLETE song. The middle eight was missing. But as soon as the Stones said they liked it so much, John and Paul rushed off and quickly filled in the missing bit. That took them about five minutes.

"Meanwhile, the Stones were knocked out", said Andrew. "So was I. Looked as if our problems were over." They were.

[Continued next month.



A MAD STONE PIC

... with no
prizes for guessing
who's in the box!



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