

THE
ROLLING
STONES No. **6**
MONTHLY **BOOK** 10th NOVEMBER 1964



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THE ROLLING STONES BOOK

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

No. 6 NOV. 1964

Edited by MICK JAGGER

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EDITORIAL

Hello!

It seems like only yesterday that I was thinking about what I was going to say for the first issue of our magazine. But, here I am—sitting in an American hotel room—working on my second editorial bit, so a whole half-year must have gone by . . . somewhere!

I never expected to be returning to America this year—some of us did. We thought that probably sometime in 1965 we might make another trip, but this year, never!!! What happened to change everything? Well, for one thing Annette Florence, our American Fan Club president in New York, sent a petition several weeks ago with 8,000 signatures on it asking us to go back. We'd just have to be plain rude not to go after that. So far, it's been a great tour—with, of course, the usual ups and downs! I'm going to write a special piece for the next issue of our magazine telling you all about it, so, I won't say any more now.

We've had a heck of a lot written about us during the past eighteen months—some true, some not. So, we thought it was about time we set the record straight by telling our story to one writer, Pete Goodman, so that there would be at least one true version around. He's put it all into a book called "Our Own Story by The Rolling Stones". You can read more about it on page 15.

Now that our artist Mike Leslie has finished the series of portraits in the same pages we've started a new set of glossy pics. So, once again, if you get the next five Rolling Stones Books you'll get a complete set of them by No. 10.

We all hope that you like both sides of our new single which will be out in a few days. We've spent a lot of time in the recording studio during the past months working on fresh songs so we've got a whole pile lined up for you.

See you when we get back.

Mick Jagger
Keith Richards
Chris Martin



Charlie and four other fans look for a blank page in a fan's autograph book to sign their numbers.



Rolling Stones

NEWS

STONES TO TOUR AUSTRALIA AND NEW ZEALAND

NOW that the Stones are unlikely to go to South Africa, due to the ban by the Mexican Union, the Stones' manager, Eric Easton, reports that he is negotiating instead for a Far Eastern tour which should include both Australia and New Zealand.



Time off for a brief bask in the sun during their recent tour of the West Country.

COMPETITION WINNERS

The five winners of the "Win A Watch And Hear The Stones" Competition in the Rolling Stones Book No. 4 were:—

Miss Cathy Dowling, (1285) 543 High Road, Chiswick, London, W.4.

Sandra Fowler, (1221) 57 Coombe Avenue, Weymouth, Dorset.

Elizabeth Williams and Susan Jepson, (1254) Chagford, Harps Hill, Crowborough, Sussex.

Jan Churchhouse, (1296) J Asquith Boulevard, Kington, Leicester.

Edie Davis, (1274) 80 Nicholl House, Woodberry Down, London, N.4.

The figures in brackets after the names indicate the reader's guess as to how many miles the Stones' instrument van would travel between the Astoria, Frobury Park, where they appeared on September 5th, and the A.B.C., Wigan, where they appeared on September 16th. The total was actually 1,240. Some had to make several small side trips during the ten days which resulted in a higher mileage than many readers guessed. The winners' prizes will be sent to them in a few days, and they will also be notified of a suitable day when they can meet the Stones.



Mick Jagger sends another audience wild with one of his intricate foot movements.

NEW SINGLE

The release of the Stones' new single has been put back a week which means that it will now be out on Friday, November 20th. The main side is "Little Red Rooster" and the "B" side is "Off The Hook". Advance orders for the new single are the highest yet, and Decca and EMI are expecting a big battle for chart honours between their respective top groups, as the Beatles and the Stones both have new singles released around the same time.

GREAT IMITATOR

Mick Jagger is extremely good at putting on various accents.

One reporter rang him recently and the phone was answered by an American who informed him that he was acting on Michael F. Jagger's behalf and that he was completely authorized to handle all his business affairs. The reporter promptly rang off thinking he was talking to a practical joker!

A short time later, a girl rang Mick's number and was greeted by a fast-talking Frenchman, who wanted her to "sell me everything"! She also rang off, but in actual fact both of these callers had got the person they wanted. Mick had just decided to put on a couple of his many voices when he answered the telephone!



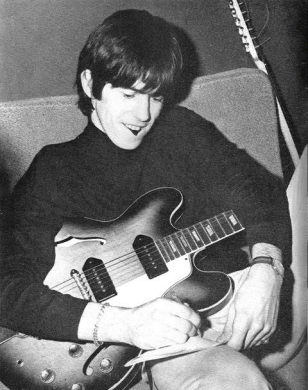
Bill, Mick and Brian pictured in their new touring car.

FRANCE "STONED"

THE French fans have taken the Stones, and their music, to their hearts. K & B. has always been popular across the Channel, and the Stones had a greater impact at their Olympia date in Paris than the Beatles did earlier in the year. Bruno Coquatrix, owner of the Olympia, said after their performance, "This English group can come back anytime—the sooner, the better".

CHARLIE USING OWN DRUM KIT IN U.S.

Normally, British groups visiting the States do not take their heavy amplifiers and drum kits with them. Local music stores provide the equipment for the show. Charlie Watts, however, insisted on taking his Ludwig drum kit this time as many he has had to use have been in very poor condition.





Latest List of the ROLLING STONES' OVERSEAS FAX CLUB BRANCHES

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IN THE NOVEMBER ISSUE OF

BEAT INSTRUMENTAL

KEITH RICHARD discusses the playing secrets of the STONES

BEAT INSTRUMENTAL is the **ONLY** one hundred per cent **GROUP & INSTRUMENTAL** magazine in the world and the **ONLY** publication which gives the inside facts about the instruments and recordings of Britain's top groups.

BEAT INSTRUMENTAL

For **EVERY** Guitarist and **EVERY** Drummer **EVERY** Month





STAGE-RAVING



FIVE GREAT MUSICIANS

by Tony Webster

No other group can raise a bigger storm on stage than the Stones. Their act is a marvellous mixture of spontaneous ideas and reactions to their audience. But, let's go backstage for a moment and see how they rate as musicians.

DRUMS PERSON

There's Charlie over there checking his drum skins before the next performance. He has always been a follower of the great American jazz drummer, Max Roach. The original Stones, Mick, Keith and Brian, had great trouble in their early days finding the right person to handle the drum department. They got to know Charlie from sitting in with Alexis Korner's Blues Incorporated, he was drummer with the outfit. Eventually, he left Korner to join the Stones. Charlie has always missed a spot of jazz with his R 'n' B rhythms for the Stones. Many famous strokes have worked with Charlie and all of them agree that for feeling and swing he's tops.

Bill Wyman always works with Charlie in providing the great Stones' rhythms. He loves his music and is never satisfied unless every number is musically perfect. That is one of the reasons why he rarely moves about on stage—he's concentrating like mad on what he's playing. Bill would be welcome in any recording session because he has a natural ability to find just the right bass part for almost any number.

He believes that practice makes perfect and you'll often find him working on a number in the dressing room, by the side of the stage or at home.

MICK'S ABOUT A MUSICIAN

Lead guitarist, Keith, is the Stone who moves about the stage most, with the exception of Mick. He has a very original style but claims that he owes it all to his Grandfather: "He used to play in a dance band," says Keith, "and when he first started to teach me to play he did it via the 'pops' of the 1930s. He didn't try to make me learn all that classical gear, which usually kills any talent stone dead, he just told me to follow trends and play the kind of music I liked."

Keith is respected as being a fast, original guitarist. Lead guitarists love making "digs" at each other, but Keith is one person that they very seldom try to "knock".

He's got rather a weird musical ambition. "I want to play the piano and also the 'Auto Harp'," he says. When he is asked what an Auto Harp is, he claims it is similar to a Zither and most questioners get a feeling that Keith is having them on! All the Stones are great leg-pullers!

WITH A BANGLE

Brian Jones can play a very wide range of instruments. Besides being rhythm guitarist and harmonica player with the Stones he can also handle clarinet and piano and is cur-

rently learning the organ. Brian plays a very strong backing rhythm on stage, adding an unusual thickness to their sound. His harmonica playing is on a par with Mick's.

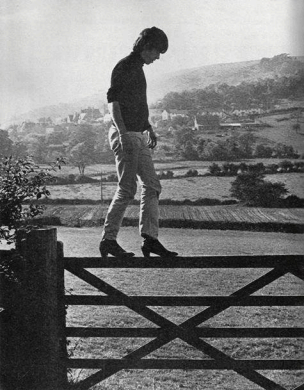
Mick has never had any musical tuition, but he has a real feel for Rhythm and Blues. Very few other British singers have succeeded in getting anywhere near the true Negro style of singing, but Mick not only gets near it, he beats most of them at it!

Mick taught himself to play the harmonica and has completely mastered the instrument—he can practically make it talk when he wants to.

He also plays guitar, but says: "If I played guitar on stage the others would show me up something terrible! I'll stick to harmonica and make it you don't mind!"

One thing's for sure, he has certainly created a big sale in metacrit. The day that Mick Jagger first appeared on stage with them was the turning point for many of our group singers who couldn't get to the musical shops fast enough to get the gear for the new sound.

Are the Stones good musicians? Yes, certainly. But, their most important asset is their complete originality and love of the music that they play. Without that all-important "feel" for the music, as the Stones would say "You're dead".



THE STONES' PAPERBACK

The "Stones' Story" has been giving you the inside facts of the Stones' incredible rise to fame



NOW Mick, Keith, Brian, Bill and Charlie have given their own personal views on those early days and struggles to author Pete Goodman, who has put them all, PLUS 32 original photos and many illustrations, into this book entitled

OUR OWN STORY
by
THE ROLLING STONES



WHICH WILL BE PUBLISHED ON
NOVEMBER 13

Make sure of your copy by ordering it from your local
newsagent or bookseller NOW









THE OFFICIAL ROLLING STONES FAN CLUB

Hi there!

The list of overseas branches of the Fan Club has grown tremendously during the past few months and Helen Parker, who handles all the overseas mail as well as helping me with the English side, has made a complete list of them on Pages 8 and 9 of this issue.



Please, do remember that all the secretaries of the overseas branches do the work voluntarily and it's impossible for them to cope with any terrific rush of mail all at once. So, please don't write to them at present asking for a pen pal. If you want a pen pal in any country, print your name and address on a postcard, stating your age and the countries where you would like someone to write to and send it to Pen Pals, The Rolling Stones Book, 244 Edgware Road, London, W.2. All requests will be published in future editions of the Rolling Stones Book in strict rotation.

The five lucky winners of our great "Win a Watch and Meet The Rolling Stones" Competition in No. 4 are listed on Page 4. They will be receiving their prizes around 10th November and I will be writing to them shortly afterwards to arrange a suitable time for them to meet the Stones. I know that a lot of you will be very disappointed at not winning one of the marvellous double prizes, but we will be running another competition very soon when, once again, you'll all have a chance of winning a prize AND meeting the Stones in person.

There are two things you can do for the Stones this month. First, make sure they really have a big welcome-home reception when they return to London Airport and, secondly, make sure that their new single is the fastest rising disc in the bit-parade.

See you in No. 7.

Yours,

Handwritten signature of Annabelle Smith in cursive script.



ND... LIFE WITH THE... **STONES SPECIAL**... 180,000 advance... for Stones EP... ongra...
R DISC...
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THE STONES' STORY
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OLING STONES STONES ALMOST THERE
Stones

(Continued from previous issue)

Chelsea is one of the best-known areas of that sprawling city known as London. Fashionable, arty-crafty—it's the home of many top show business personalities. Politicians live there; so do artists and composers. Not to mention a whole lot of unconforming Beatniks...

Chapter Ten

No room to swing a cat. Main furniture—a record-player.

And it was there, in a tiny flatlet, that the very first steps were taken towards the formation of the Rolling Stones. Brian, Mick and Keith shared the same flatlet. Says Brian: "There wasn't much room for any high jinks. In fact, space was so limited that we even had to regulate our breathing—and that's no kidding."

If they'd had a cat, they certainly couldn't have swung it. They didn't have a cat for one very good reason: they couldn't have afforded to feed it. Says Keith: "Looking back on it all, I suppose we can really see the funny side of it now. We can boost this so-called 'home' of ours into calling it a haven of rhythm 'n' blues, or something. But times really were bad."

Bad? Centre-piece of the furniture was the much-used record player. The rest of the equipment was falling to pieces. The occasional visitor had to beware of sitting on a chair too heavily... or it would collapse under the strain.

This was the summer of 1962. It wasn't a scorcher of a summer, which was a pity because

it got pretty chilly in the early hours of the mornings. And the flat was not equipped with heating. A single bulb, with no lamp-shade, blazed from the centre of the ceiling... eating up the electricity.

Says Brian: "We talked mostly about getting ourselves organised into a proper R and B group. Talk didn't cost anything if we weren't talking, we just played records by people like Muddy Waters, mostly records we'd begged and borrowed from friends."

Mick was, technically, the rich man of the outfit. He, at least, was getting **SOME** money... a grant from the Government to help him through his studies at the London School of Economics. It was meant to help him buy books and look after day-to-day expenses in getting to the college—but it also became something of a life-saver for Meyers, Richard and Jones.

Chapter Eleven

Disc-selling job for Brian.

Brian, during this nerve-stretching period, did take on one or two outside jobs. He recalls: "I worked in a record store for a while. At least, I was getting advance news on American discs being released here and I could play over records to my mates." And one or two pop fans, wanting to hear something like Elvis Presley's new release can probably remember the fair-haired, white-faced assistant trying to talk them into going for one of the lesser-known blues singers!

Let's just re-cap on the music situation around this time. There were a few clubs operating in the London area who had



Bill gives Charlie a bit of competition during a late night session at their hotel.

swung over from the traditional jazz boom of previous months and were pioneering rhythm 'n' blues. Alexis Korner was the High Priest of the new movement, along with Mouth-harp star Cyril Davies. Charlie played with Alexis, drumming up a storm which was certainly different from the out-and-out modern jazz he'd liked all his life. But Alexis and Cyril were still regarded as revolutionaries.

They laid off the standard sort of numbers and pulled their material from the LP's available of the American coloured "greats" in the field. This was the movement Mick, Keith and Brian wanted to join. They knew, instinctively, that they had the right feel for the music and they started a policy of infiltrating into the club atmosphere. They'd occasionally sit in with the Korner band. But those evenings still left them out of pocket, because there were no wages being paid . . . and they still had to find their fares across to the clubs. Eating, in far-out West London, is quite a long way. . .

Chapter Twelve

Difficulties in finding the right drummer.

Recalls Mick: "Sometimes we'd go into the West End and hang around a pub right in the heart of Soho. Great landlord there—he didn't mind us sitting around, talking, and sipping at half-pints of whatever the locals were able to buy us."

This constant chat about the R and B scene led to the boys trying to find a name for the group. Originally, they thought of the SILVER Rolling Stones as a good title, because it was that little bit different from the Muddy Waters' LP track which had first put them on a Stone-rolling luck.

There was Dick Taylor taking part in some of the rehearsal sessions. He was later to go to the Pretty Things. But drummers were a "terrible drag", according to Mick. "We had several but they didn't somehow spark things off as they should. You've got to have someone who

can really drive along in this sort of music and we knew only characters who'd been involved in much more straightforward types of music.

"Honestly, I can't remember the names of most of the blokes who sat in with us. I suppose, though, that we wouldn't have done much better even if some Great American star had come along to take over on drums—for the fact was we couldn't afford to pay anybody."

Chapter Thirteen

Too hungry to think and no money to buy.

But the three basic Rolling Stones, Mick, Brian and Keith, were building up a repertoire. "It's hard to concentrate when you're almost too hungry to think," Brian admitted. "Often, we'd get back to our little flat and think about silly things like tearing up the blankets and making sandwiches of them."

Occasionally, though, they'd get invited to a party. You'd find the Stones nearest to the

refreshment table. Otherwise, it was all down to buying fish 'n' chips if they had a few silver coins between them . . . or just chips if they had only coppers. That famous crop of hair was growing nicely (or "nastily" in the opinion of the more square members of the community) and the Stones were already attracting attention as they wandered about the streets of London.

If a really nice sunny day came along, the boys would take themselves off to the banks of the Thames and have a picnic as they watched the boats go by. The food was usually a couple of cheap meat pies between them; the drink on a good day would be a Coke.

The boys were, frankly, too proud to keep going to their parents for financial assistance. Reason wasn't too hard to find. They'd had the benefits of good education but they hadn't shown any signs, apart from Mick's enlistment at the London School of Economics, of going into the more professional sort of jobs. They had enough examination passes between them to have moved into the world of commerce.

The Stones pictured at Victoria Station waiting for the train to Brighton.





Chapter Fourteen

They meet a lot of resistance in getting dates.

City types? It's difficult to imagine them, close cropped and wearing trousers and black jackets, maybe wearing bowler hats. No—it' absolutely impossible to imagine them like that. But there's a lot of difference between being a successful musician and being a musician who hasn't the foggiest idea where the next meal is coming from.

Actually Keith's mum sent the boys the odd food parcel. She also loaned him a few pounds from time to time, though she probably guessed that the money was more likely to go on communal cigarettes than a good nourishing bowl of soup.

So the boys, generally speaking, felt they simply had to make their own ways in life.

The rehearsals and discussions went on and on. Sometimes it seemed the Rolling Stones would never get off the ground. Nobody doubted their enthusiasm, but there was a hardened core of experienced musicians who were reluctant to shell out any of the few established engagements to a brand-new group. "We wrote letters to all the clubs who were getting on an R and B kick, but nothing seemed to happen," says Keith. "Sometimes we felt there was some sort of anti-Stone movement going on. We could understand people not knowing us, but we felt it was a drag when they wouldn't even bother to listen to us."

The Stones decided that they didn't want to go out to copy the American "greats". Their de-stoning was simply to soak up the right sort of atmosphere, to get the lyrics and phrasing right into their very beings. Many days Brian didn't even bother to leave the flatlet, because "I got involved in playing records. One disc led to another—and soon I'd find it was tea-time and that I'd spent about six hours just playing guitar and harmonica and sort of imagining I was actually sitting in on the disc sessions. . . ."

The months passed by. Keith, Mick, Brian, Dick and whoever was currently in favour on drums made their regular pilgrimages to the clubs, sitting in with the resident groups whenever possible. They did their best to improve their equipment, running up fairly

big hire-purchase agreements to cover the cost of new guitars and amplifiers.

But the run of bad luck continued. In four months, they had barely half-a-dozen engagements at the club in Ealing. "There weren't many people in to see us," said Brian. "Yet it was obvious that our following WAS growing. At least some of the locals were talking about us and we sensed, somehow, that the atmosphere was getting wider each time we got there.

"Trouble was there was such a gap between engagements that we got easily discouraged. None of the other clubs seemed to want us and it seemed pointless us keeping up our own boost-the-Stones policy around the West End of London agents' offices. Luckily, some of the fans were so keen they put the word round on our behalf."

It was a long process, though. Each job at Ealing produced just a few pounds, out of which had to come travelling expenses (the boys had no transport of their own), plus rent, hire purchase money and food. "If we got more than five bob each to actually carry round in our pockets, we were dead lucky," said Mick.

But those all-night disc-and-chat sessions went on anyway at the flat. Mick, Brian and Keith knew that something was wrong with the basic "feel" of their sound and they felt sure it was stemming from the Drum department. In addition, Dick Taylor had said he wasn't keen on staying long with the group, because his bass-playing was going to interfere with his planned future—at an art college. One night, the trio of addicts decided the best way out of the troubles would be to advertise for some new members. "It's a bit dodge, really," said Mick, "because it's going to take a very brave bloke indeed to link up with us on the sort of money we'll be able to offer. It'll be like a labour of love. . . ."

But they drafted out their advertisement, and decided to put it in the *Melody Maker*.

One of the budding musicians who liked the idea of a "labour of love" that they promised turned out to be . . . Bill Wyman.

Next Month—How Bill joined the boys and the search for a drummer was narrowed down.

Na! This paleowoman isn't taking Keith in—she just wants his autograph.



STONES

POST

Answered this month by Mick.

BOSS SOUNDS

Dear Stones,

I am a great fan of yours. I really like your sound, especially "Tell Me". It's been a long time since real R'n'B has hit the U.S. charts. It needed someone like you to give it a big boost. Keep on sending those boss (guy) sounds to us.

Another reason I like you so much is that you haven't let popularity change you. You have stuck to your ideas. Here is another reason you're different from the Beatles. When they were discovered they wore suits and jackets. Upon that changed them completely. If their sound is really good the fans would have loved them no matter how they dressed or looked. I like you just the way you are so please don't let anyone change you. You have a deep soul sound, great personalities and a swinging look. YOU'RE BOSS!!!

Love ya,

Calvin Sistrone
(S is for Stones)

NOBODY HALF-LIKES THEM

Dear Whoever-you-may-be,

All New York is mad on the Stones—including the d/s, especially B. Mitchell Reed, of the WMC, A Good Guy, if I may give him a plug. He not only raves about them after every record, but he's gotten some of the old records to play for all the Stones fans. I moved from New York City to the Midwest in the first week of September, though, and I find things are a lot different here. When the d/s finally get around to playing a Stones record, they begin and end it with a derogatory remark about the Stones. For someone, like the kids here, who's never seen the Stones in person, and who doesn't know otherwise, this constant propaganda leaves a rather unpleasant impression. First thing I did when I came here was to become state secretary of the fan club, and I'm happy to say that after some little discussions with the d/s, they no longer make those remarks. But the damage is done, you see. Please don't get me wrong, though: there are still a great many fans out here, and though they may be smaller in number than some other groups, we're a persistent bunch; we've gotten letters published in the papers, and petitions are being circulated to try to get the Stones here. My point is this: even in areas where the madness of the big coastal cities isn't present, the Stones always have their band of fiercely loyal, devoted fans. Nobody half-likes the Stones; they either dislike them or tip for them completely.

Love and stuff,

Marilyn Jester.

TO THOSE WHO HELP

Dear Editor of the Month,

"As I was listening to your L.P. (which is rather "new" now) it suddenly struck me! I've never really thought about it before, but aren't records WONDROUS (you're especially?)"

As we relax at home listening to Mick's adorably sexy voice and the fantastic backing of the other four Stones, on such tracks as "Not Fade Away" and "Walking the Dog" and "Mou" etc. etc. I'm sure we never think of "new" whose job it is to make sure you lot get to the studio on time, or Andrew (Hobart) or good old DICKA or the back-room boys.

I should like to say a big thank you to all the people who make it possible for us to be able to listen to the fantastic sound of the STONES on disc.

It's very much,

Good luck in the future,

An ever-loving fan,

Margaret Smith

P.S. I LOVE YOU (DOOPS)

No offence I love you best and George next.

COME BACK WEST

Dear Mick, and rest of Stones,

I saw your store at Colston Hall at Bristol and I thought it absolutely great. But there is one thing that worries me, Brian said, I quote, "You can't do the same district too often in one year, and we've come to the West Country rather a lot. We'll have to watch that." I hope you don't think that the more you come to one place that we gradually get tired of you because we DON'T, we love you all the more. So please come to the West Country as much as you can.

By the way, do you know how us Stones fans like get the single you made for the American market?

Best of luck in America, we'll all be thinking of you.

All my love,

and two times more,

Mary Phipps

Mick answers:

I think Brian's worried about going home too often, Mary. But it's true that we believe in appearing in ALL parts of the country and we can't do that if we go to one place too often.

KEITH'S DRAWINGS

As you know, in the Rolling Stones Monthly a portrait of each Rolling Stone is the two-centre pages of the book. Do you think it would be possible for Keith Richard to draw a portrait of each Stone for the back page, only for five copies of the book? I'll ask this because ever since I heard Keith was a good art student I have tried to see some of his works, but of course I won't be able to unless you print some in their book.

A devoted Rolling Stones Fan

Mick answers:

That's a good idea. Brian's working on Keith to do something for his ad soon next month.







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