

50p

Australia \$1.50
New Zealand \$1.45
South Africa R1.25

THE ROLLING STONES



Story of Pop
SPECIAL

**THE
ROLLING
STONES**



THE STONES START ROLLING

Our story begins with one man – Alexis Korner. He was the catalyst that brought the Rolling Stones together, the man who inspired them. If one individual person deserves the title "The Father of British Rock Music," then it is Korner, because he had an ear for talent, because he convinced so many young musicians that they had what it takes, and because he kept bringing so many of them into his band, or inviting them to join him on stage. Some have since become legendary figures – singers like Mick Jagger, Robert Plant, Eric Burdon, Paul Jones and Marsha Hunt; drummers like Charlie Watts and Ginger Baker, guitarists and keyboard musicians like Mick Taylor, Brian Jones, Keith Richard, Paul Williams, Hughie Flint, Jack Bruce, Lee Jackson, and Graham Bond.

Most of them had one thing in common – they were all fans themselves back in 1961–3 when Korner was the main standard-bearer of rhythm & blues in Britain, leading his band Blues Incorporated on guitar, with the late Cyril Davies on harmonica, Charlie Watts on the drums, Jack Bruce on bass – a line-up that was quite variable since other musicians would step up on stage when invited.

Early in 1962 Mick Jagger and Keith Richard met for the first time. It was during the rush hour at Dartford railway station. Mick was waiting for a train to London where he was studying politics and economics at the London School of Economics. Keith was *en route* to Sidcup School of Art, and under his arm – where everyone could see it – was a Chuck Berry album





that he had had specially imported from Chess Studios in Chicago. The LP sleeve caught Jagger's attention, and they started talking, discovering that they had gone to the same primary school, that they shared the same friends – including guitarist Dick Taylor, who was also at Sidcup School of Art. They agreed to meet a few days later to hear each other's records and to see each other's guitars.

Brian Jones was busily trying to form a group of his own, and advertised for musicians in *Jazz News*. After all this time it is difficult to say who led whom, who started what. But one thing is certain; Brian Jones was then the driving force in what was to become the Rolling Stones – though before their line-up became formalized Mick had already started singing with Alexis Korner, and Brian was trying to persuade Paul Pond to give up his studies at Oxford University and be the Stones' singer (he failed, and Paul did not become a professional singer until Manfred Mann was formed some time later – by which time he was calling himself Paul Jones). Geoff Bradford was another early member of the Stones – and so was drummer Carlo Little and Keith's friend, Dick Taylor, and also pianist Ian Stewart, who is the Stones' road manager to this day.

Watts Power

"Mick didn't reply to that advertisement in *Jazz News*" Ian Stewart said later. "He was singing three nights a week with Korner and didn't have time for more. We spent weeks and months experimenting with different musicians and singers . . . and then later Mick left Korner to join us and he introduced us to Keith and Dick, and we had another re-shuffle to bring them in . . . it was very tricky trying to fit everything in because I still had a day-time job and so did Brian some of the time, and Mick was still at the LSE . . . and still hadn't sorted out who was going to be drummer . . . Tony Chapman was with us for a while, and then Mick Avory who later joined The Kinks, but the one drummer we were all keen on trying to persuade to come in with us was Charlie, whom we had all seen with Alexis, but that wasn't so easy to settle because we were still only rehearsing – and there was no money coming in."

The very first Rolling Stones' gig was at the Marquee Club in London – when they deputized for Alexis Korner

and his Blues Incorporated, who had been offered their first radio broadcast that evening. Korner had wanted Jagger to join him on the programme, but the plan had to be abandoned – because he couldn't afford to pay Mick that night!

Free Concert

It was around this time that the other key figure in the early days of the Rolling Stones came into their lives, someone with a background as exotic as Alexis Korner's – and that was Giorgio Gomelski, son of a Russian doctor and French mother. Before coming to London, Gomelski had hitch-hiked around the world, had organized the first Italian Jazz Festival, had lived in Chicago (which was where he became a passionate rhythm & blues fan), and now he was running his own jazz club featuring the Dave Hunt Blues band – which had Ray Davies, later of the Kinks, as its guitarist.

"Sometimes the members of that band wouldn't turn up," Giorgio once said. "Brian Jones, Mick Jagger and Keith Richard were in the club nearly every night – and they told me they were quite willing to perform for nothing. One night, Brian said to me: 'Look Giorgio, you can't run a club without knowing whether your band's going to turn up! Give us a break. We'll do it for nothing.'

"So I gave them the break. And although they were good, the applause was hardly rapturous – because their music was so strange to the audience."

By now, Mick and Keith had moved into the small flat that was Brian Jones' home – and over in Richmond, Surrey, Mr. C. J. Buckle, landlord of the Station Hotel, was deciding to lease off his rear room, which was usually used for Masonic or Rotary functions, for occasional beat and jazz sessions. Johnny Dankworth leased the room for Monday night jazz sessions – and Giorgio Gomelski leased it for Sundays, calling it The Crawdaddy Club. The Rolling Stones appeared there every week: it was their first regular booking. Just before their residency began, Dick Taylor announced he was leaving. "I was fed up playing bass guitar – and in any case had to think about my exams," said Taylor. "There was no row or anything like that," he said. Bill Wyman took his place. And on the drums sat Charlie Watts. Their line-up was complete.



STONE BY STONE

In those early days, the Rolling Stone with the greatest determination to succeed was Brian Jones — and he was the one who wanted to form a new group while Mick, Keith and Charlie were all still happily working with Alexis Korner. And he was also the one who made the greatest effort to see Korner live, traveling a couple of hundred miles nearly every week, until he found a flat of his own in London — and became the first member of the menage to acquire total independence.

As well as being determined, Jones was also enigmatic even to his closest friends; they could not understand him — even though it was generally agreed that he possessed personal

charm, was good company socially, was fascinating to women, and could converse on almost any subject.

Jones was fun — but he also brought more misery and unhappiness to those unfortunate enough to be involved with him than probably any other musician who has ever worked in the British music business. In retrospect, his life seems to have been a sordid waste, which is sad because he had so much else to offer. While he was still alive, Giorgio Gomelski said that he thought Brian was very sick and “a boy who should have had treatment; his responses were never those of a normal person.”

And yet, back in the early Sixties, Jones was a man with the world at





his feet. He was, as the Lord Chief Justice (Lord Parker) himself said some years later when Jones appealed against one of his drug convictions, "a very intelligent young man."

He was born in Cheltenham, Gloucestershire on February 28th, probably in 1942 (his age and height were two subjects he frequently lied about). At school, Brian was an outstanding pupil. But, to the distress of his family, Jones spurned the opportunities that were offered to him, and began to drift from one dead-end job to another. He worked behind the counter in a record shop that went bankrupt, worked for an optician, then in the sports department of a store and in a factory.

His first illegitimate child was by a 14-year-old schoolgirl, who gave the baby away for adoption at birth; his second was by a 16-year-old girl whom he met in a local coffee bar. While both were pregnant, his affairs continued with other girls – and he also drifted from job to job. He divided his spare time between playing with a local group, the Ramrods, and day-dreaming in the Aztec coffee bar, where he kept telling his friends that

what he most wanted to do was to go to London, play with a band and become a star.

Years later, Jones said: "I suppose you could call me a bit of a rebel. My father wanted me to go to university. But I didn't fancy that. And I didn't like the idea of working for anyone who could boss me around. I started drifting and got interested in drinks, girls and things, so I jacked it all in and did exactly as I pleased. What has proved to be the ruination of many people has been the making of me. I went against everything I had been brought up to believe in."

Big City Blues

After falling out with his parents, he moved into a flat in Cheltenham, going regularly to a jazz club when his own band did not have an engagement. Music was now becoming the main interest in his life but like so many other young musicians living far from London, Brian had no idea how to set about moving to the big city and gaining contacts there. His 'break,' for that was what it turned out to be, came in 1961 when Alexis



G. McCarter



Korner played a gig in Cheltenham and afterwards got talking to Brian.

Con conversationally, Brian had a maturity beyond his years, and Korner was immediately impressed by his enthusiasm and his knowledge of rhythm & blues.

They started talking about guitars and different musicians, and Brian mentioned how difficult it was to know what step to take next. Korner offered to try to find work for him, and said that he could stay at his flat while looking for somewhere to live. After that, Brian kept in touch with Korner by phone, and started traveling regularly up to London to see Blues Incorporated play. Eventually he dropped everything in Cheltenham to move into a flat with Pat Andrews, mother of his second illegitimate child.

In London, Alexis Korner intro-



S.I.

duced Brian to his drummer, Charlie Watts, to Mick Jagger, who sang with Blues Incorporated occasionally, and to Keith Richard, who sometimes sat in on guitar. They met regularly after that, and it wasn't long before they were talking of forming a group together. This they did, calling themselves the Rolling Stones. Bill Wyman came in through an advertisement in a music paper, and Charlie Watts joined some months later.

As the group became successful, Brian Jones reacted to the pressures that resulted in a different way to the others. "Brian was determined to be a star at any price," Gomelski once said. "When they were appearing at Richmond, Brian was the driving force behind them – and he kept pestering me to draw up a written contract, but I didn't believe in that. I remember when the Beatles were appearing at the Albert Hall, Brian was mistaken for a Beatle as he walked in the stage door, and was mobbed. He loved it, and told me afterwards: 'Giorgio – it was a lovely feeling. That's how I want it to be.' Of course, the Beatles had been to watch the Stones at Richmond and thought the group was wonderful.

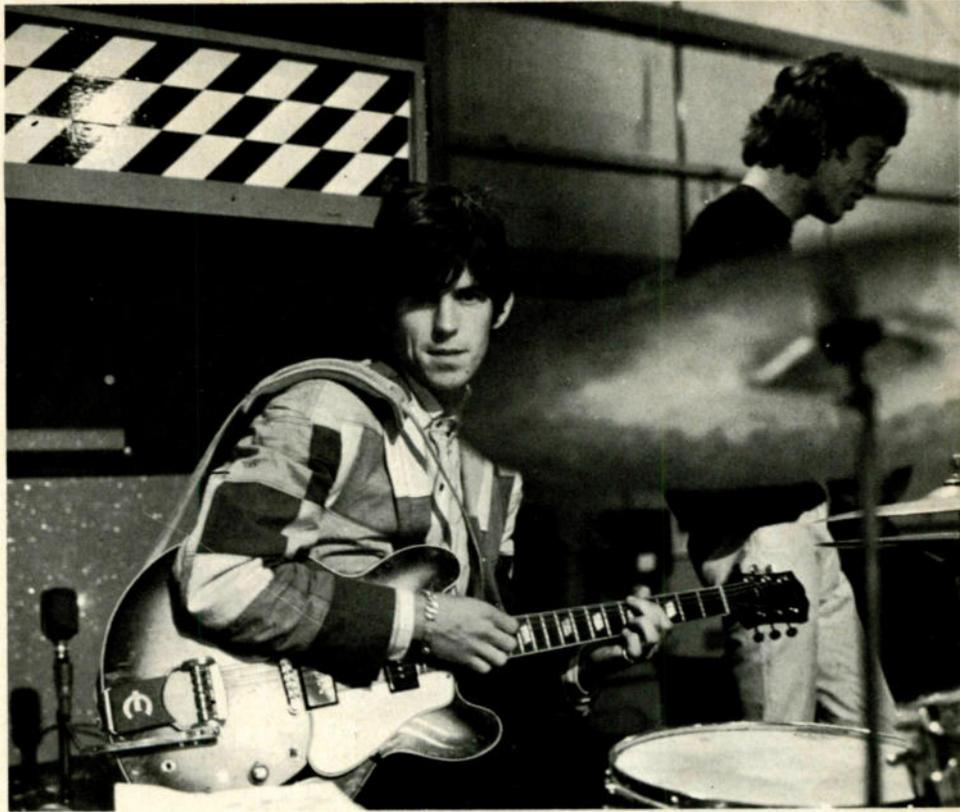
"Then we moved the club to larger premises, and I decided to make a film of our first concert. When the film was ready for showing we all sat down together in the flat to see it. The last person to arrive was Brian Jones, who had with him a strange young man called "Loog." I asked who he was, and Brian told me he was an old school friend from Cheltenham . . . the next thing I knew was that the Stones had signed a written contract with this chap Loog, and I discovered that his real name was Andrew Oldham . . . I thought we had a verbal understanding, and I felt tremendously let down when they left me. I was very upset by it."

The Jones Boy

As their records became steadily more successful, encouraging promoters to book them for tours, Brian Jones seemed to take it all in his stride, changing his life-style as his income increased, moving to well-furnished flats in Chelsea, and a different social world.

His friendships were deep and genuine – he was a generous host, had no religious or racial prejudices (he hated color prejudice), would help anyone if he could, would talk for hours on end about politics and social problems.

But underneath it all, he was deeply mixed-up, very insecure, acutely conscious about his lack of height,



jealous of whoever was the girl of the moment – and forever getting madly enthusiastic about different ideas that seldom held their attraction for long. And he took it all so very seriously. Brian Jones could never take a joke against himself.

When the Rolling Stones started, there was one other person with a driving ambition – and that was Mick Jagger. He was their singer and apart from harmonica, played no other instrument on stage. But that did not matter; his mere presence with pouting lips and mincing dance contributed more to the group than any other single factor. So far as their fans and the press were concerned, he became *the* Stone, with every misadventure chronicled in the morning papers.

Although his image was that of the rebel, the leader of youth, Jagger came from a secure and conventional middle-class background – his family home was a spacious, white-pebbled detached house, surrounded by trees where he and his younger brother, Chris, were brought up by their parents, Joe and Eva Jagger. His father was a physical training instructor and university lecturer, and encouraged his son to be studious. Mick was only 17 when he won a scholarship from Dartford Grammar School to the London School of Economics.

As with Brian Jones's parents, Mr. and Mrs. Jagger could be forgiven and understood if they ever thought that Mick was throwing away all his chances; like Brian, he could have gained a good university degree. But, though he would regularly work past midnight on an essay that caught his imagination, or a book that seemed relevant, Mick was none too keen on the thought of spending years as a student.

What kind of person was Mick Jagger at that time? How had he changed since childhood? Different people who knew him, within his family and outside, formed varying impressions. "He is a very emotional person, and if you upset him it goes deep." Ian Stewart once said. "He has that kind of temperament, but at the same time he is an excellent businessman. He vets every deal, and examines all the Stones' contracts before they are signed."

The two closest friends within the Rolling Stones when they started were Mick Jagger and Keith Richard. It is a relationship with deep roots. They were both brought up in the same area, Dartford in Kent, and although they did not become close friends until their late teens both had been to the same primary school as children.

Keith was an only child, and the family name was really Richards — he dropped the final "s" when choosing a stage name at the beginning of his career as a musician.

Keith's interest in music started in his early teens, and when he was 15 his mother bought him a guitar. "From that day, it has been the most important thing in his life," she said. "My father used to run a dance band before the war, and he taught Keith a few chords — but the rest he taught himself."

Until that chance meeting on the station platform at Dartford with Jagger, Keith's ambitions had been artistic rather than musical; he had progressed from Dartford Technical School to Sidcup School of Art, where he spent three years training himself for a career in advertising. His interest in music was encouraged by a friendship with Dick Taylor.

"Dick was always trying to persuade Keith to join a group," said Mrs. Richards. "But although he was so keen on playing the guitar, for some reason he wouldn't until he met Mick, and then he changed his mind. From then on, the three of them spent every possible hour practising together at their homes."

By the time he finished his three year course, Keith's mind was made

up; instead of going into advertising he moved in with Brian and Mick — and then later when the Stones were signed to a management contract by Andrew Oldham and Eric Easton, he and Mick moved on to another much more comfortable flat.

It was here that he and Mick started to write songs together; a partnership that was to bring the Rolling Stones their most successful records — and because of the song-writing royalties was to make Mick and Keith by far the wealthiest members of the group.

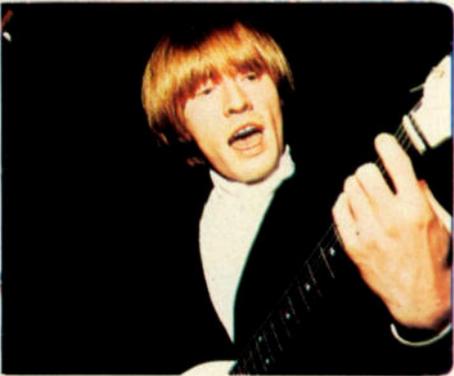
"I suppose people are never going to believe it, but we just don't know how much money we are making," Jagger once said. "All our money is looked after by an accountant. At the end of the year, a lump sum is paid into our personal accounts — a sum that has accumulated from record royalties, personal appearances, Performing Rights, merchandising, and so on . . . we've no idea which individual song or personal appearance it comes from."

Deep "Satisfaction"

Keith commented: "After one thousand and pounds comes ten thousand pounds — and then after that it means nothing. It's just a lot of money. You don't think about it . . . I suppose our most successful composition in terms of royalties must have been "Satisfaction," which has now been recorded by over 60 different artists all over the world, but we've no idea how much it has earned. It's still earning — I hope!"

Possibly the happiest, the most fulfilled and certainly the most enigmatic member of the Rolling Stones is their drummer, Charlie Watts, and he has seemed like that ever since he became the last one to join the group in January, 1963. Because he seldom spoke in interviews, Charlie was dubbed "The Silent Stone." Because he often smiled and said little, his expression was compared to that of the Mona Lisa. Once, when interviewed, Charlie said: "I give the impression of being bored, but I'm not really. I've just got an incredibly boring face." Right from the start he had a maturity and a quiet contentment that, despite the publicity Jagger receives, and the fact that he has been treated by the media as though he was the spokesman for his generation, Charlie Watts probably has the best-developed intellect of all the Rolling Stones.

The trouble with Charlie is that he rarely allows himself justice. He is polite, modest and seldom allows anyone outside the group to scratch much



S.I.



Gered Mankowitz/S.I./Mankowitz

below the surface. He manages to protect his privacy better than the other members of the group, and like Bill Wyman he was never involved in any of the drug scandals that dogged Jagger, Richard and Jones through the late Sixties; he and Bill both have a reputation within the music business for being totally "straight." The truth quite simply was that, while success went to Brian Jones' head and eventually helped to destroy him, and while drugs of different kinds became accepted within the clique that included Jagger and Richard, Charlie Watts had always had and adhered to a much more conventional life.

He was born in June, 1941, and brought up in Neasden, London going from the Tylers Croft school, where he won several prizes for Art and English, to the Harrow College of Art.

After leaving art college Charlie worked as draughtsman and designer with an advertising agency and in the evenings he started earning extra money as a drummer, eventually joining Alexis Korner's Blues Incorporated. It was because of his work in that band that he was later offered a place in the Rolling Stones.

"I met Alexis in a club somewhere," said Charlie in an interview in 1964, "and he asked me if I'd play drums for him. I joined the band with Cyril Davies, and at times others would sit in . . . we had some great guys in the band like Jack Bruce."

It was through this band that he met Brian, Mick and Keith. In that same interview, Charlie continued: "We were playing at a club and they used to come along and sometimes sit in. It was a lot different then.



Popper/Mankowitz/S.K.R./Mankowitz

People used to come up to the stand and have a go, and the whole thing was great . . . we were doing so much work that I couldn't keep up with what Alexis wanted. It was a very different scene — Alexis Korner was very big . . . the Rolling Stones were the only band I met who were playing without being paid. It was great, though — so I joined them."

For the first few months after he joined the group, Charlie continued to work at the advertising agency, amusing the others by the way he turned up at the flat sometimes with an easel under his arm to ask if there was a gig that night. Even then he looked different to the other Stones — nearly always in a suit with shirt, collar and tie, and much shorter hair than theirs.

Then, and until he married, Charlie lived at home with his parents, who

were worried when he eventually gave up the advertising job to become a full-time Rolling Stone.

As the Rolling Stones became successful, Charlie seemed to take it all in his stride much more easily than the others. In October, 1964, he had suddenly married Shirley, whom he had then known for three years. They met when he was playing with Alexis Korner at a London club. Their marriage was in secret at a register office in Bradford, Yorkshire, on October 14th, and news of it did not leak out until five weeks later when Charlie told the *Daily Mail*: "Yes, I am married. I kept it a secret from the boys. I thought that if the news leaked out, it would have a bad effect on them. I intended keeping it a secret as long as I could."

Charlie has been just as secretive

ever since, developing a life-style quite different from most of his contemporaries in the music business; even now much of it remains mysterious.

The other Stones thought they were lucky to get him. Good drummers are rare. And they were, because once he joined the group Charlie became their rhythmic binding force, underlining the bass of Bill Wyman, and driving the music along.

Bill Wyman joined the Stones by passing an audition at the Weather-by Arms, a public house in the Kings Road, Chelsea, after the group had advertised for a bass guitarist in the weekly music paper *Melody Maker*. Several things bothered him. "I didn't know whether I should put on my best suit or not," he said afterwards. Deciding on caution, Bill dressed up in his Sunday best, with collar and tie, and arrived at the pub to find Mick Jagger and Brian Jones standing at the bar, long-haired and in jeans.

This was not the only contrast in life-style between Bill and the two fledgling Stones – he was already a married man with a settled way of life, a young son to bring up, and he was eight years older than they were! In retrospect, he seems to have been an unlikely recruit.

In an interview in May, 1964, Bill recalled: "I was playing with a rock & roll group when I saw an advert for a bass guitarist with the Stones. I just went along, practised with them and sat in for a few numbers. We went through loads of tunes and messed about a lot. It wasn't a real audition . . . they didn't like me, but I had a good amplifier, and they were badly in need of amplifiers! So they kept me on. Later, when they were going to get rid of me, I think I clicked or something, and I stayed. I must have just fitted in."

Exactly how secure Bill was within the group in those early days is difficult to ascertain – but in October, 1965, rumors swept the music business that he was going to quit the Rolling Stones. When questioned about the rumors, Bill denied the allegations, said there had been no quarrels within the group, and that relationships couldn't be better. "It's the first I've heard of it," he said. "I don't know if any of the rest of the boys know about it. I'm certainly not quitting. If I'm thrown out I still get my money, but if I leave of my own accord, I don't. I'm not stupid".

That was an understatement; Bill is very canny – and has, like Charlie Watts, acquired a way of life and a breadth of interests way beyond those normally available to a musician.

Although this is not the date usually

given in Rolling Stones press releases, Bill – whose real name is William Perks – was born on October 24, 1936. He was brought up with two brothers, John and Paul, and two sisters, Judy and Anne. Their father was a bricklayer and their mother worked at a factory bench. He had gone to Beckenham Grammar School, and later recalled that when he left he "hadn't the faintest idea what I wanted to do. I didn't excel at anything, except math. I went to a firm and started as nothing in a little office job. I really was nothing. I got all the odds and ends that other people didn't want to do."

Old Stone

He spent his two years National Service in the Royal Air Force, for the most part stationed in Germany; married his wife Diane in October, 1959 (they have since been divorced), and by the time he joined the Stones, Bill was making a career with the firm that had employed him when he first left school. "I had a good future, and they all asked me not to leave when I began to get on the Rolling Stones kick . . . even though I was playing with the Stones, I hadn't left the job. I was nearly dead, though. I'd be working with the Stones until 2 a.m., then I'd go home and have to be up again at 6 a.m. to go to work. Half the time, I didn't know where I was. So in the end I left the firm."

He and Diane had met at a dance and went out together for 18 months before they married – and it was early in 1960, some months after their wedding, that Bill started a group.

As the Stones became successful and the money started to flow in, Bill Wyman matured. He had always been interested in astronomy; now he started collecting books on the subject. He took up photography, acquiring expensive lenses and often vanishing for a few days into the country to study wild flowers and old houses. He joined a record club in Tennessee to build up a specialized collection of blues records – and started hunting out old 78s to add to a collection that ranged far and wide over different generations of music, including Bach, Tchaikovsky and Mozart; Cole Porter and Rodgers and Hammerstein; all the original rock & roll stars; modern and traditional jazz. He started building a poetry collection – and became the Rolling Stones' "official librarian," filing away all their press cuttings, early documents, photos, press releases, souvenirs, etc, with the intention of one day writing his own book on the group's history.

THE ROLLING STONES STORY

And so the Rolling Stones had come together – Brian Jones the immature dreamer; Mick Jagger, whose parents thought he would become a politician; Keith Richard, fresh from art college; Charlie Watts, the designer with a similar art school background, and Old Bill Perks, the married man with a secure job and a home in suburbia who had always longed to be a musician. Here were five distinctly individual people forming one group; one has to admit that it was an unlikely combination.

Originally there had been six of them but Ian Stewart had dropped out after the Stones signed their first management contract, although Stewart still often sat in on piano and organ at their recording sessions, occasionally joined them for live TV shows (concealed behind a screen without the audience knowing he was there), and remained the group's road manager. "I joined before Charlie or Bill and when we wanted a new drummer, I suggested Charlie to Brian," Stewart said in 1964. "I left because of one or two things, and the Stones stayed as just five blokes instead of six . . . I don't want to be pointed at in the street and get torn to pieces.

"I was the second person to join, and was their pianist until Andrew Oldham thought I ought to fade into the background, partly because my hair wasn't long enough. There was a very good reason for this; Bill and I were the only ones who were working and we just couldn't go round with long hair, or we would have got the sack. So I stayed on as road manager."

Ian Stewart worked as a clerk in the export sales department for Imperial Chemical Industries, and had two other indispensable roles to fulfil within the group – he had sold the shares that ICI had given him under a scheme to encourage worker-participation to buy a van so that he could drive the Rolling Stones to their club and ballroom gigs, and also because he had a telephone on his office desk

which enabled him to handle all the group's bookings.

As he drove the van and booked the gigs, Ian Stewart was right at the heart of the group's life; he traveled everywhere and knew them all intimately.

"I must admit being a Stone and also doing a day job was too much for me," he has said. "Sometimes, we wouldn't get home from a job until 3 or 4 a.m. and then I would have only an hour or two in bed before going back to work again. Bill was in the same boat. Often, I used to spend the night on a couch round at his place because I was just too tired to drive the rest of the journey home. There was a time when Bill nearly left the group because Diane felt he was not spending enough time at home. At that time Mick, Keith and Brian were starving, and Bill and I were buying them food with what little money was left out of our own wages . . . we had very few bookings partly because no one wanted to book us, and partly because we wanted to rehearse before playing around the



clubs, which were the big things at that time.

"The truth was that we had had a row with officials of the National Jazz Federation. They thought we were a bunch of long-haired scruffs, and were annoyed because wherever we appeared there had been noisy scenes, whereas Alexis Korner and Cyril Davies drew only mild applause. They wanted groups with saxes and trumpets, but Mick, Keith and Brian weren't interested in mixing their blues with the fashionable sort of jazz of Ray Charles and Cannonball Adderley. The boys would not be told by anyone how or what to play; it did not matter how important he was. There was quite a lot of jealousy behind it all, and the fact that we were young – and rather big-headed, too – didn't help matters, either.

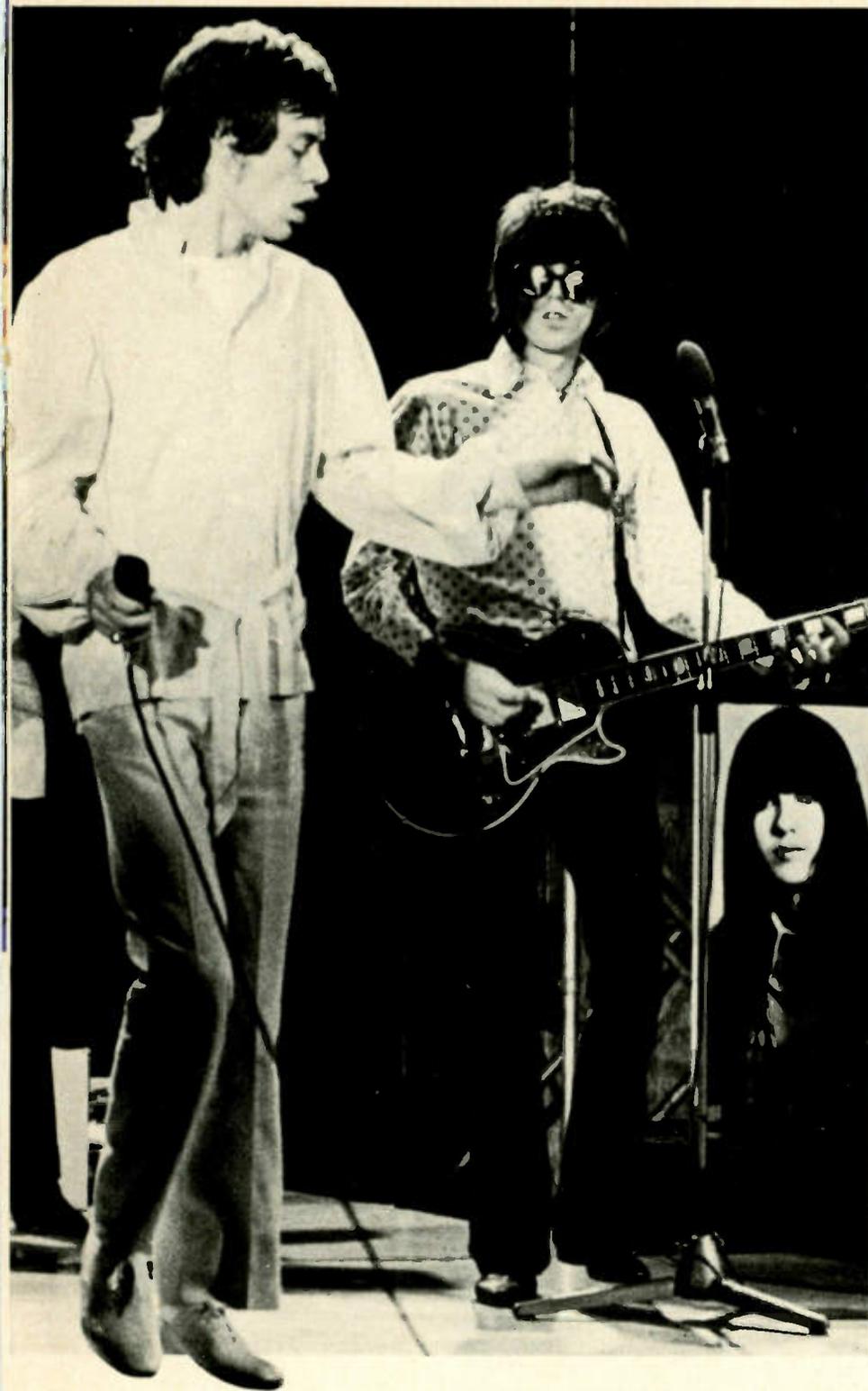
"We suspected at the time that even club owners were being asked not to book us. So, rather than be beaten, we decided to open our own club. We hired a hall for the night for just a few shillings. We arrived right on time, tuned our instruments – and waited for the audience to arrive. They did – all ten of them! That night, our courage reached a very low ebb. We had had bad moments before but that night was different because we had booked the hall ourselves. There was nobody to blame but us. We knew the answer. It was simple; nobody wanted to see us.

"That night, Mick was beginning to regret that he had ever thrown up his course at the London School of Economics – and Dick Taylor told us that he had made up his mind. "My exams must come first," he said, and they did. That was his last night as a Rolling Stone. But the rest of us stayed together, and the turning point came when we persuaded Charlie to join us. He was already a minor star on the club circuit. Though he had broadcast several times with Alexis Korner, Charlie really wanted to change to another group. The reason was an obvious one – Charlie had a steady daytime job as a graphic designer, sometimes earning \$150 a week. Korner was beginning to get more and more bookings out of town, and it was reaching the point where Charlie had to choose between a full time job as an artist, or his life as a musician. He thought about it very carefully, and finally decided that there just wasn't enough money with Korner to justify throwing up his job. So he spent his evenings as a Rolling Stone instead, and immediately became a close personal friend of Keith's; they have been bosom pals ever since."

One of the people who phoned Ian



Stewart at his desk at ICI was Andrew Oldham. He had then – early in 1963 – just finished working with the Beatles, a job that had lasted five months after a chance meeting that he and their manager Brian Epstein had had on the set of *Thank Your Lucky Stars* in January, 1963, just before their first really big hit, "Please Please Me." Andrew was already handling publicity for the singer Mark Wynter, and agreed to also look after the Beatles'



publicity on a part time basis. He gave the job up when Epstein decided the Beatles needed a full time press officer.

One evening Oldham was drinking in a pub with a music writer who mentioned that he had seen the Stones at Richmond; then George Harrison mentioned the Rolling Stones and Oldham was sufficiently alert to follow up the hints. He phoned Ian Stewart and asked for their address, went round to see them at their flat, and

went down to Richmond to see them playing at the Station Hotel, where they now had the weekly booking at Giorgio Gomelski's Crawdaddy Club. Gomelski regarded Brian Jones as the driving force behind the group – and it was Jones who kept pestering him for a written contract.

"If I had drawn up a contract, I suppose I might have become a very rich man; but I never believe in these stupid bits of paper," Gomelski once said. Being an idealist at heart, Giorgio was saddened when the Rolling Stones left him. "I was very upset by it. I think the Rolling Stones missed out by leaving me. I was sorry, yes – but I think they have much more reason to be sorry," he once said. "If they had stayed with me, I think their work would have become meaningful . . . I don't think they have grown up at all. They haven't grown up musically, and they haven't grown up as people. Certainly, they have not grown up as artists; they are still rising on a level of violence," said Gomelski in 1968.

Monsters

"That was how they were at the very beginning. I suppose if they had stayed with me, I would probably have avoided them growing chips on their shoulders. Certainly, that's what they seem to have. But what are they rebelling against? I'm not against people rebelling . . . but it seems to me that with them it has become a gratuitous thing. They have neither the breadth or the width of talent that the Beatles have, though I think they have a great strength. A few of the things they have done like "Satisfaction" are classics of their kind. The rhythm there is hypnotic. But I don't want to work with monsters. Even if people are greatly talented, if they're monsters I don't want to work with them . . . the Stones were monsters and had this satanic power."

During his association with the Stones Gomelski had taken some tapes along to Decca Records in the hope of landing a contract. The company turned him down. But it was to be Decca who eventually did sign the Stones to a recording contract, though by then Andrew Oldham and Eric Easton were the group's managers. Decca were looking for a promising new group having already earned the unfortunate reputation for being the recording company that turned down the Beatles! Andrew Oldham had contacts at Decca, but like so many young entrepreneurs in the music business in the Sixties he had very little capital of his own – which was where Eric Easton came into the

picture. The Stones had made some recordings at the IBC studios and before they could sign with Decca, Oldham had to buy the IBC tapes – which meant raising the sum of \$200. Oldham did not have the money – and Easton, who already had his own agency, did.

Oldham had phoned Ian Stewart at his desk at ICI. "Andrew asked if he could meet the Stones, and I told him their address and he went along to see them," said Stewart. "By this time the Stones were receiving approaches from quite a number of people in the music business, but they liked Andrew. Like them he was young, irreverent, full of enthusiasm and eager to make a fortune. He was only 19 at the time and had had little experience in the high pressure world of pop music. But that was no handicap as far as the Stones were concerned. A few days later he became their manager. Whenever we received any bad publicity, Andrew never worried – as long as our name was in the headlines."

Beatle Boost

The other key figures in the Stones' story at this time were the Beatles, who had always been naturally gregarious and felt lonely now that they were spending much of their time away from Liverpool. Their days in London were busy, but by late evening they had nowhere to go and few friends – and it was George Harrison who first heard of the Crawdaddy Club at Richmond, and the success that this new group, the Rolling Stones, were having there.

The first night the Beatles went to Richmond was in either February or March, 1963, when Ian Stewart was still playing piano with the Stones. "In the interval, Mick, Keith and Brian stood chatting with them, and then afterwards we invited them back to the flat, where we all sat talking and listening to records until nearly four o'clock, including some demos that the Stones had done, but which had never been issued. It was a bit of an eye-opener for the Beatles, who had been brought up on a completely different kind of music to the Stones," said Ian Stewart.

"As the evening went on the Beatles started to tell us stories about fans, and how they had been mobbed after different shows. Mick and Brian thought this was marvelous, and sat eagerly gulping down their mugs of coffee. 'That's great – that'll happen to us one day,' said Mick.

"Just before they left – I drove George and Ringo back to their hotel – John invited us to a show they were appearing in some weeks later at the

Royal Albert Hall. It was a big BBC concert. To avoid having to buy tickets, the Stones walked in the back door, carrying the Beatles' guitars . . . after that the boys often went around with the Beatles. At first we were rather big time about it. Mick and Brian were really proud to think they were close friends of Britain's leading pop stars."

When Andrew Oldham and Eric Easton first saw the Rolling Stones at the Station Hotel, they moved fast. They went down to Richmond together on April 28th, 1963. On May 3rd, they signed the group to a management and agency contract. Then they started negotiating with Decca. On May 10th, Oldham took the Stones into the Olympic studios and recorded their first tracks, "Come On" and "I Wanna Be Loved." On June 7th, the tracks were released as the Stones' first single on the Decca label – and that same day the Rolling Stones made their TV debut on *Thank Your Lucky Stars*.

Even to this day, few other managers have hustled with that speed. But Oldham's confidence matched the Stones' ambition; they deserved each other. Oldham recalled his trip to Richmond in an interview. "I was probably 48 hours ahead of the rest of the business in getting there. But that's the way God planned it," he said.

Sexual Music

He was just what the Stones needed; an arch-hustler. And he also had an unusual history of his own. He had been expelled from an exclusive school and had been jailed in France for vagrancy.

In an interview Oldham was described as "a long-haired gangling youth who uses make-up and swears like a dyspeptic drill sergeant. Some say he is mad others acclaim him as a genius of pop." He was then sharing a flat with the Stones, and explained: "My mother kicked me out. I turned up on their doorstep saying would they take me in. It was very funny considering I was their manager." He also said he had been to a psychiatrist and he opined that the reason he wore dark glasses day and night was "maybe to withdraw behind them into myself."

But for all his oddness, Andrew Oldham knew his rock & roll, knew a good sound when he heard it, and was a hard-driving opportunist. When asked what it was that had first excited him about the Rolling Stones when he saw them in Richmond, he said: "Music. Sex. The fact that in just a few months the country would need an opposite to what the Beatles were doing. I remem-



ber seeing the Beatles when they were about eighth on the bill to people like Helen Shapiro and Tommy Roe. I sat there with a lump in my throat. In just one night you knew they were going to be very big. It was just an instinctive thing. From that night on it registered subconsciously that when they made it, another section of the public were gonna want an opposite. The Stones were gonna be that opposite. That's the way it worked out.

"In the early days, the way that the media was running, was that you could invite the Beatles in for tea, but you couldn't invite the Stones . . . certain people claimed to be managing them, but I never saw any contracts. As far as I'm concerned, they didn't have a manager. So we went ahead and cut the first record "Come On." We did it on a four-track. I'd never produced a record before and the engineer turned round to me at the end of the session and said: 'What about mixing it?' I said: 'What's that?' He looked at me like I was a real dummy and slowly explained. I just shrugged: 'Oh, you do that. I'll come back in the morning.'

Bounced Checks

"My first jobs were to hustle for a decent recording contract and gigs. I went everywhere with them. There were a couple of compromises that had to be made first. Someone even said we would have to get rid of the lead singer because he would never pass a BBC audition! For the first *Thank Your Lucky Stars* TV appearance — just to get them on with the first record — we compromised to the extent of wearing some sort of uniform. We knew we had to . . . if the Stones had dressed the way they wanted, they wouldn't have been allowed inside the building. So they all wore check jackets. But we got rid of them as soon as we could."

So remembered Andrew Oldham long after the event, but nearer the time the Rolling Stones never seemed all that different to young people — and in no sense outrageous. They wore their hair no longer than many students. Their clothes were not particularly non-conformist — even in their own publicity photos they were seen wearing collars and ties, or black turtle neck sweaters with sports jackets. Frequently, different members of the group wore well cut city-style suits. In their press releases they were just as forthcoming in giving the personal details that young fans always like to have as any other pop group — saying what they weighed, how tall they were, and giving the color of their

hair and eyes, their parents' names and those of their brothers and sisters, and their personal choice of colors, food, drink and clothes.

The truth is that for all the later attempts to glorify the group, to elevate their social significance, and to analyse their success, the Rolling Stones started off as just another pop group. Unlike the Beatles, they did not write their own material — and were no more or less important than Billy J. Kramer and the Dakotas, the Searchers, the Hollies and the Mojos. What was distinctive about them was their musical roots — which were in rhythm & blues rather than rock & roll. Musically, even then they were superlative, playing as well on stage as they did in the recording studio. But they were just as anxious as all the other groups of their day to have their photos in the teenage magazines, to reply to their fan mail, to assist their fan club, and to get their records in the hit parade.

But all this took rather longer to happen than Andrew Oldham had expected. That first single was not the huge success that he thought it would be, and only entered the lower regions of the charts; their next single "I Wanna Be Your Man" only made number eight or nine in the charts, and their career did not really start to gather momentum until the release of "Not Fade Away" in February, 1964, by which time the Beatles had already had four No. 1 singles. "Although it was a Buddy Holly song, I considered it to be like the first song Mick and Keith 'wrote'," said Oldham. "They picked the concept of applying that Bo Diddley thing to it. The way they arranged it was the beginning of the shaping of them as songwriters. From then on, they wrote . . . The common ground we shared was that we knew as little as each other. We just had a basic desire to do something: a hustling instinct."

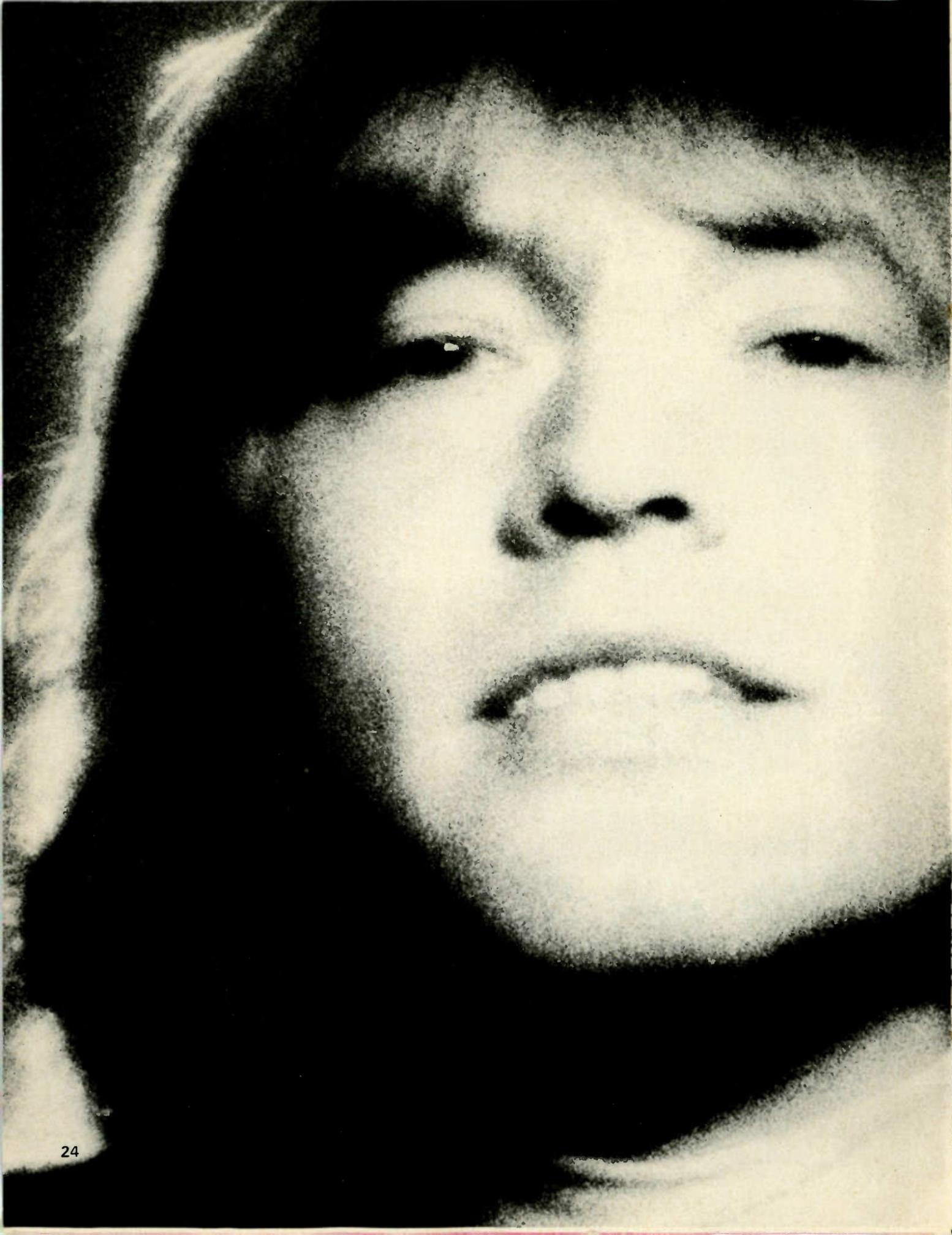
It was those other hustlers, the Beatles, who gave their career its biggest boost. They had just been to collect their Variety Club of Great Britain awards from the Prime Minister, Harold Wilson, and John Lennon and Paul McCartney were traveling back through the West End by taxi. They saw Oldham walking down the street, stopped the taxi, gave him a lift — and told him they had written a song, "I Wanna Be Your Man," which was just right for the Stones. Oldham told them the group was rehearsing and

Ladies in the life of a singing sex-symbol. Top: Chrissie Shrimpton. Bottom: Marianne Faithfull.



Dezso Hoffmann





they re-routed the taxi, went straight round there, and played the number over.

Although their singles were not achieving the immediate success that Oldham had initially expected, the Rolling Stones were fast developing an image that was all their very own — helped along by national press stories of their long hair and rebellious attitudes, and a long series of trivial disputes between the Stones and people ranging from TV producers to an airline hostess, to hotel and restaurant managers and even a garage attendant, plus the occasional brush with the law, and publicity master-strokes like the headline **WOULD YOU LET YOUR DAUGHTER MARRY A ROLLING STONE?** In their private lives, the Stones were just as sane, civilized and conventional as any other group of predominantly middle-class people of their own age, but their public image was rapidly becoming the very opposite: they were portrayed as long-haired, scruffy, dirty, unwashed, foul-mouthed, vulgar, immoral, stupid, inarticulate and incoherent — and they appeared to do little to dispel the general impression.

Stunt Men

This was an image largely created for them by the national press, who had never really understood pop music, and who had the suspicion that every event within the music business was a stunt. But the Stones' clashes with minor symbols of authority were not stunts. Oldham was shrewd enough to realize that the age of the organized pop music stunt was very nearly over. Having been a publicist and having helped to launch the Beatles, he understood that to be successful you had to project yourself. He explained in an interview, "None of those things the Stones got up to were stunts."

When asked whether it was a case of the press picking up the smallest things and saying "The Wild Men Strike Again," Oldham said that was: "Right. Thank God for the media! Except for the compromises they made early on, the Stones could just be themselves and that was sufficient to become what they are now." Asked whether there was a feeling of amusement within the Stones' circle at the way people reacted to them, Oldham said: "Yes, there was. Like on the German tour someone said to Mick that it would be really hysterical if he did the goose-step during the instrumental break in "Satisfaction." Well, Jagger being Jagger not only does that, he goes on stage and does the whole Hitler routine. The audience

were going crazy anyway and that just drove them berserk. There were too many fuzz and dogs in the theater for them to do anything then, but when they got outside they overturned 130 cars and every train leaving the city for the suburbs was wrecked completely . . ."

But their press coverage did not start off like that; when "Come On" crept into the charts at the beginning of August, 1963, their interviews in the music papers were just as mundane as those given by any other artist of the time.

Horror Shock

Meanwhile, their live appearances were reaching a different level. They started moving away from the smaller clubs and ballrooms and began making theater tours, instead — a Fall tour with Bo Diddley and the Everly Brothers, another in January with the Ronettes and Marty Wilde, and then a third in February with John Leyton. But perhaps the most important development was their association with Gene Pitney for whom Mick Jagger and Keith Richard wrote "That Girl Belongs To Yesterday," which gave him a major US hit before the two songwriting Stones had ever written any material for their own group. Pitney also went along to the studios where the Rolling Stones were recording — and so did the American producer Phil Spector, who had been the most influential producer of the early Sixties.

Spector went along to that Rolling Stones session as a friend — both of them and Andrew Oldham, and also of Pitney. He was not the producer; Oldham was. But out of that session came their next single "Not Fade Away"/"Little By Little." They were the best recordings the Stones had ever done — and were helped by Gene Pitney playing piano on "Little By Little," which Jagger wrote with Spector, who played maracas on both tracks.

Soon, the Rolling Stones were a nationwide phenomenon just as their friends the Beatles had been for the past year. When the Stones' first album was released by Decca in April, it went straight to No. 1 in the LP charts — the first week in 12 months that the Beatles had not occupied that space. Within a fortnight, the album sold over 150,000 copies.

And it was then that their managers Andrew Oldham and Eric Easton pulled a master-stroke. Even though the Rolling Stones had never had a major US hit, and were still largely unknown outside Britain, they booked



the group into Carnegie Hall, New York.

It may not seem strange now that rock music has become such an important part of the world's entertainment, but back in 1964 for the Rolling Stones to be booked to appear at Carnegie Hall was a major event within the music business. For ten years, American artistes had dominated the British charts; now the situation was reversed – and just a few months before the Beatles had made their first US tour. In February, 1964, the Beatles had become the first beat group ever to appear at Carnegie Hall.

By this one booking, the impression was suddenly created that the Rolling Stones were as important as the Beatles, even though they had only just had their first hit in Britain, and had never had one in the States. As their plans took shape, Oldham and Easton soon had the Stones booked into other venues, too. It had already been announced that the Stones were to star in a major film that was to be produced by composer Lionel Bart and partly financed by Peter Sellers (a project that fizzled out). Now, it was announced that as well as appearing at Carnegie Hall the Stones would record a spot on the *Hollywood Palace* TV show on June 5th before appearing in a number of concerts.

Unknown Group

By now the Stones had an image that far exceeded their actual success, and when they appeared in concert in London, 50 policemen were on duty, as well as a squad of first aid attendants to help the girls who were expected to faint.

Immediately after that concert, the Stones left for the States – and apart from their concerts, they also began recording at the Chess studios in Chicago where their heroes like Muddy Waters, Chuck Berry and Bo Diddley had cut many of their own albums. There, the Stones cut four numbers including their next single "It's All Over Now" – but they were advised not to go down to the South Side area of Chicago where all the rhythm & blues clubs were because of the racial tensions. It wasn't a wholly successful tour. Bill Wyman wrote back that: "We did a date in Minneapolis which was organized only two days before. Nobody had heard of us. I think the reaction was the same as we first experienced in England a year ago – complete disbelief and curiosity. There weren't many people there because the tickets were \$3." And when they appeared at San Antonio in Texas, a reporter wrote that "Britain's Rolling

Stones got 'the bird' when they appeared last night. Local singers were cheered wildly. A tumbling act and a trained monkey were recalled to the stage for encores. But the long-haired Rolling Stones were booed. After the show, one 17-year-old girl said: 'All they've got that our own school groups haven't is hair.' Only 3000 of the 20,000 seats were filled. The Stones had to compete with several other attractions — including a rodeo show."

Violent Gigs

The Chicago-recorded single "It's All Over Now" gave the Stones their first No. 1 hit. They also brought out an EP "Five by Five," and by the end of July were being followed by teenage riots wherever they appeared in Britain just as the Beatles had been. When they turned up at the Rediffusion TV studios in Kingsway to appear on *Ready, Steady, Go!* 20 policemen on foot plus more on motobikes tried to control the teenage mob outside the studio — and a car door was wrenched off as the Stones were driven away by their chauffeur. "It was one of the most horrifying mobbings we've ever had," said Jagger. At another venue, police made a baton charge into the crowd as an angry mob began breaking up the place. "A group of youths kept spitting at us while we were playing. I lost my temper and tried to kick one of them," said Keith Richard. In the ensuing riot, amplifiers, drums and other equipment worth more than \$2500 were smashed as youths clambered over the stage ripping down the red and gold velvet curtains. Two policemen and 30 fans were injured. Later, four youths appeared in court charged with assault and carrying offensive weapons. "It was terrifying," said Brian Jones. Such scenes were repeated all over Britain.

It was no surprise when the Rolling Stones were voted Britain's most popular group in the annual *Melody Maker* poll in September. Starting to have a growing international following, the Stones began appearing regularly in France, Holland, Belgium and Germany — though they turned down an offer to appear in South Africa because of that Government's apartheid policy. In October, they had their first US hit with "Time Is On My Side" — and that same month began their second US tour with a concert at the New York Academy of Music. In November, they brought out another No. 1 single "Little Red Rooster," written by Willie Dixon, which had advance orders of 300,000.

By now, controversy was following

them everywhere. After the Rolling Stones appeared on the Ed Sullivan show in the States, Sullivan told a paper: "I promise you they'll never be back on our show." This was after teenagers in the audience had rioted. "If things can't be handled, we'll stop the whole business," said Sullivan. "We won't book any more rock & roll groups and we'll ban teenagers from the theater if we have to. Frankly, I didn't see the group until the day before the broadcast. They were recommended to me by my scouts in England. I was shocked when I saw them . . . it took me 17 years to build this show. I'm not going to have it destroyed in a matter of weeks."

Before the Rolling Stones arrived in Milwaukee for a concert, the Mayor was interviewed on radio — and described their concert as "an immoral thing for teenagers to be able to exhibit themselves at," and when they visited Cleveland, the Mayor there told the local newspaper: "Such groups do not add to the community's culture or entertainment."

Back in Britain, the Stones were involved in another dispute — this time with the BBC. It started when they failed to turn up for two recording sessions for the radio programs *Top Gear* and *Saturday Club*. Mick Jagger said afterwards: "I understand that the bookings were made on our behalf, but we never consented to them. That is partly the reason we didn't turn up." Then Mick Jagger appeared in court accused of three motoring offences. His lawyer, Mr. Dale Parkinson, told the magistrates: "Put out of your mind this nonsense talked about these young men. They are not long-haired idiots but highly intelligent university men. The Duke of Marlborough had much longer hair than my client, and he won some famous battles. His hair was powdered, I think because of fleas — my client has no fleas! The Emperor Caesar Augustus was another with rather long hair. He won many great victories. This unhappy country suffers from a perennial disease called the balance of payments crisis and it needs every dollar it can earn. The Rolling Stones earn more dollars than many professional exporters."

The disputes (which would have been bad news for any other group) seemed constant — they were forever being refused admission to hotels and restaurants; were said to have reduced an airline hostess to tears; Mick, Bill and Brian were each fined \$12 for insulting behavior after urinating against a filling station wall, and a

Mick Taylor (top left) joined the Stones to replace Brian Jones.





magistrate described the Rolling Stones as "animals, clowns and morons" when one of their fans was arrested for breaking a window — prompting two members of parliament to defend the group.

"Mind you, I will admit that some of the bad publicity was deserved," Ian Stewart said, adding that: "Andrew Oldham never worried — as long as our name was in the headlines!

Hostess Heartbreak

"The Stones have been banned so often that it gets monotonous," Stewart continued. "We have been banned by hotels because of our long hair; refused meals in restaurants because we have not worn ties — and have even been banned by a major airline, British United Airways. That all blew up one day when the air hostess said in a stage whisper: 'Well, boys have you washed today?' That is the sort of comment that really annoys the Stones. But though she could see that they were all angry, she did not let it rest at that. Instead, she added: 'When did you last have your hair cut?' That was it. The boys let rip, tore into her quite mercilessly — and kept asking for drinks, coffee and cigarettes so that she was kept running up and down the plane, and they kept criticizing her. By the time the plane landed 30 minutes later, she was in tears. She had never had to face such an outburst of abuse in her life, and it was more than she could take. She was sobbing. Naturally, as always happens, the authorities assumed she was right and we were wrong.

"Unless you had been with the Stones you would never believe the insults we have to face from people prejudiced just because they happen to have long hair, and dress unorthodoxly. Everybody seems to suspect the worst — particularly parents who think their daughters are never safe when there is a Rolling Stone around. Even the police suspect us, though they have to protect us. They know now that whenever the Stones visit a town there will be riots. There always are. There always have been.

"The ones with least ideas when it comes to controlling crowds are the Americans. The Stones realize that the police have to be firm — but in America everyone is so litigation-happy that you only have to push a girl and you are liable to be threatened with a law suit. Some of our worst scenes have been caused because the American police have stood by, allowing fans to riot. The sort of thing that happens is this. You warn them in advance that there will be a concert on

such and such a night. 'Don't give us that, buddy,' they drawl. 'We've had the Beatles here — and we know how to control a crowd!' Of course, come the night of the show and there are nowhere near enough police. Then an emergency call goes out and they all start coming at once, revolvers strapped to their hips."

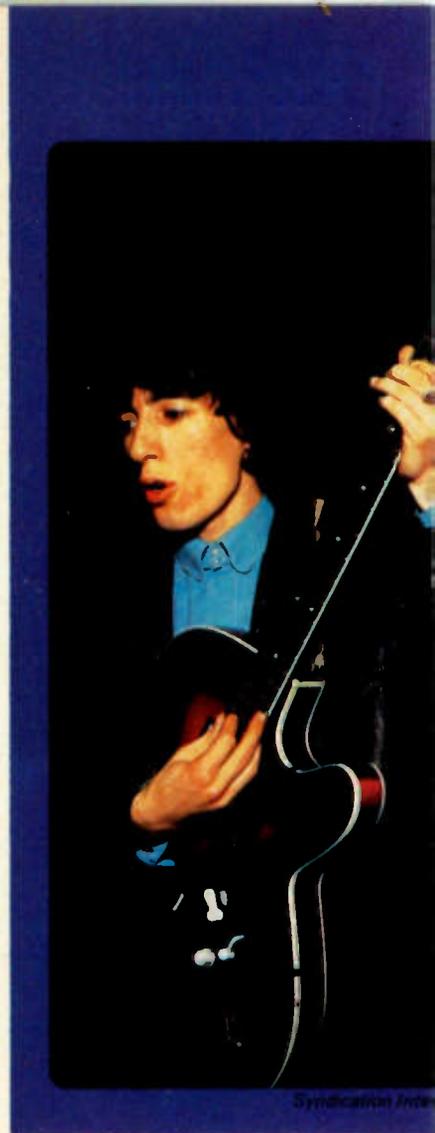
The continual disputes, controversies and occasional court cases were good meat for Fleet Street; the national press publicized the Rolling Stones more than any other group during 1964–66. It made them household names, though not heroes. But on a different level, the one that their teenage audience understood, the Rolling Stones strode ahead, with one hit record following another; with Mick Jagger and Keith Richard becoming accomplished songwriters within the limits of the group's range.

To give them their due, the Rolling Stones worked at an astonishing pace. 1965 started with a short Irish tour, followed by more recording sessions, the release of their second album, and then their first trip to Australia and New Zealand where they toured with Roy Orbison and Dionne Warwick. Then they appeared in Singapore, returned to the States, made another two-week British tour, and then spent a fortnight in Scandinavia. By now their riotous welcomes were no longer a local phenomenon.

Decca, realizing how popular the group now was, rush-released the single "The Last Time"/"Play With Fire," which they had recorded in Los Angeles *en route* to Australia.

Indecent Exposure

"The Last Time" went straight to No. 1 — and on the very day that it did so the Stones were ordered out of another British restaurant because they were not wearing ties. By now someone was bound to complain wherever the Stones went. When they returned to the States for another tour in April, police in Georgia were swamped with complaints by passing motorists that women were indecently exposing themselves at a local hotel — it was only the Rolling Stones sunbathing! At Long Beach, California, so many fans clambered on to the roof of their car that it caved in — so the group had to stand up in the car supporting the roof while their chauffeur tried to get them away with the vehicle still awash with bodies. And when they returned to the Ed Sullivan Show (despite his earlier pronouncements they were re-booked), the doors to the TV studios were locked for 12 hours while they recorded four





Roger Morton



Roger Morton



Roger Morton

numbers for the program.

That summer they had their first No. 1 hit record in the States, "(I Can't Get No) Satisfaction," which sold over 1,000,000 copies there before it was released in Britain.

"We cut 'Satisfaction' in Los Angeles when we were working there," Mick Jagger said. "We cut quite a lot of things and that was just one — contrary to some newspaper reports it only took half an hour to make. We liked it, but didn't think of it as a single. Then London said they had to have a single immediately because 'The Last Time' was long gone and we had a *Shindig* TV date and had to have something to plug. So they just re-released 'Satisfaction' as a single.

"In England, we already had the EP all pressed, the covers done and the plugs lined up before we even knew that 'Satisfaction' was going to be a single . . . The Beatles had 'Help' and it seemed silly to issue 'Satisfaction' then. If 'Help' hadn't come out then, we would have brought ours out a month ago . . . the point is that the Stones aren't in control of everything

— some things are out of our hands. We make the records and have a large say in what is released in this country. But America is so different."

As one success followed another, and the Stones kept returning to the States to record, the "bad" publicity continued. Mick Jagger was said by one newspaper to have kicked a girl's bottom in the street. "She was laying into my girl and using filthy language. Sure, I kicked her," said Jagger, refuting the suggestion that he had aimed the kick because she was a Beatles' fan. "She and her gang had our flat staked out for days. They were not Beatles' fans. Some papers are still trying to whip up a Stone versus Beatles war which does not exist." And Brian Jones commented: "We've always had a wild image. We built ourselves on the fact. Groups like the Hollies envy our image." By now, the fan scenes at their shows were often so wild that the Stones decided to give up ballroom appearances altogether because of the danger of people being injured.

The stories of riots and people being injured had now been constant for

18 months. The "bad news" stories had been just as frequent. And just as the Rolling Stones had concluded a deal whereby Allen Klein became their new co-manager, it was reported: "More than a million pounds is certain to go into the bank accounts of these five young men in the next five years. Andrew Oldham said: 'Under the terms of a deal concluded by our American business manager, Mr. Allen Klein, the Stones are guaranteed \$3,000,000 over the next five years.'"

As the months rolled on, with the Stones still working at the same frantic pace they had maintained since the summer of 1963, the crowd scenes became uglier. When the group visited Dublin, a paper reported: "About 30 of the Irish capital's fair youths leaped the chasm of the orchestra pit on to the stage and turned a wild performance into a riot. It was a sensational close to the Rolling Stones' second concert. The youths swarmed

all over the stage. Mick Jagger was dragged to the floor. Brian Jones was wrestling with three punching teenagers and Bill Wyman was forced back against a piano at the side of the stage. Keith Richards managed to escape off stage. And the implacable Charlie Watts carried on playing stone-faced as bedlam raged around him."

Rock Riots

In Germany the leading hotels in Dusseldorf refused to accommodate the group because of the risk of fan riots — and when the group arrived in the city for a press conference at the airport, thousands of fans went berserk, with 200 of them breaking through a police cordon, attacking the police and smashing doors. In Berlin, nearly 400 police with rubber truncheons battled with the audience after the Stones' concert — and 70 people were injured with six policemen and 32 fans being detained in hospital.



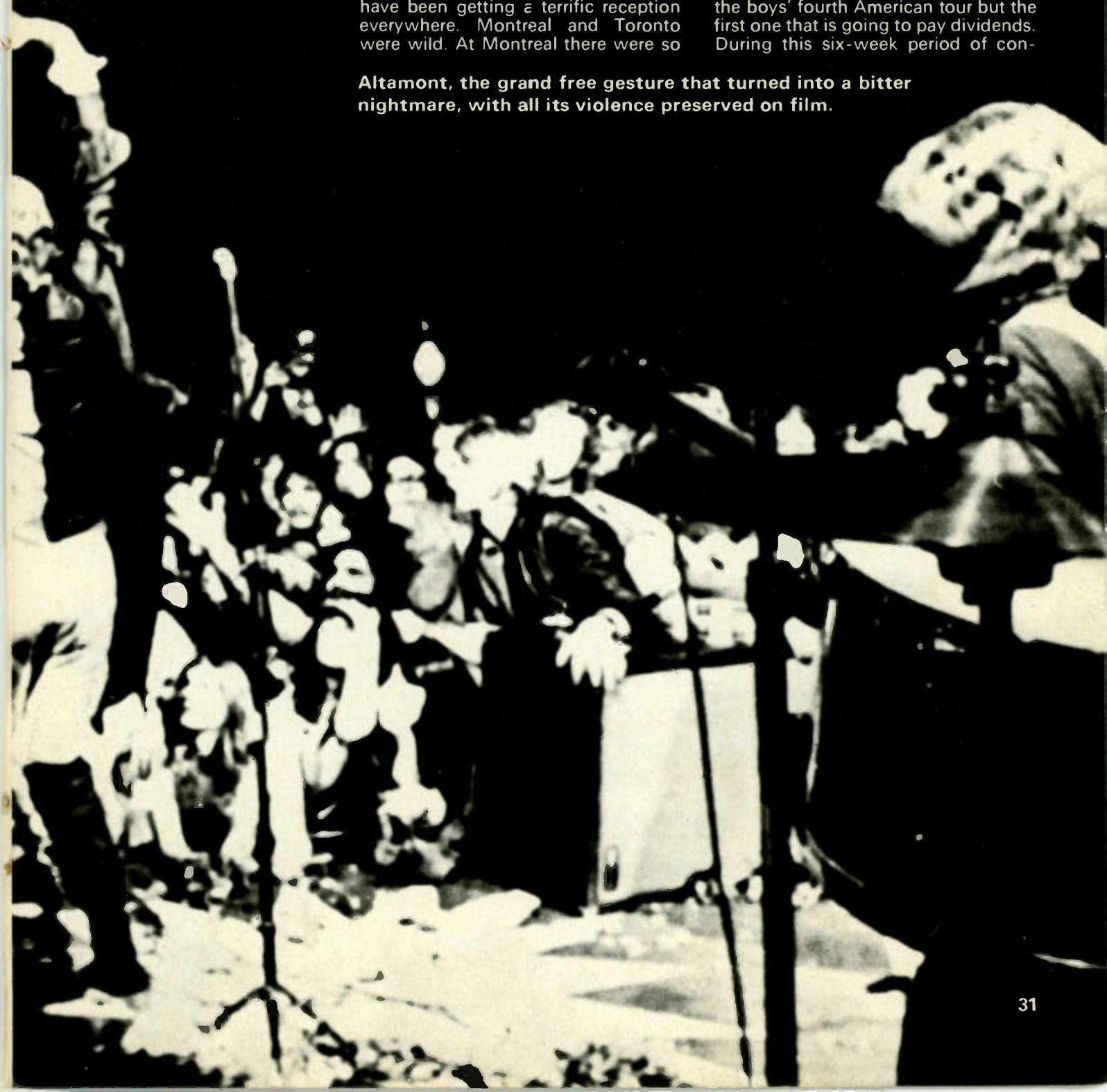
After the show, fans pulled the emergency brake of an overhead railway train, attacked the conductor and wrecked coaches.

Only nine weeks after the release of "Satisfaction," the Stones released "Get Off Of My Cloud"/"The Singer Not The Song." This time, the Rolling Stones reached No. 1 in both the British and the US charts – in the same week. And the record's success like that of "Satisfaction" was world-wide. "It's great, marvelous," said Jagger on the 'phone from the States where the group was in the middle of yet another North American tour. "We have been getting a terrific reception everywhere. Montreal and Toronto were wild. At Montreal there were so

many people on stage we had to run, and then couldn't get away because there were so many people backstage. Generally, we are getting an even better reception from people than we got last time, and the American public have been less rude, too. We haven't had time to meet people as yet but Bob Dylan visited Brian Jones at our New York hotel a couple of days ago." At that same Montreal concert, it was reported that 30 teenagers were injured and eight of them had to have hospital treatment.

On this trip, every concert was a sell-out, and Andrew Oldham said: "This is the boys' fourth American tour but the first one that is going to pay dividends. During this six-week period of con-

Altamont, the grand free gesture that turned into a bitter nightmare, with all its violence preserved on film.







certs and TV appearances we will gross an unprecedented \$1,500,000." Mick Jagger said from Colorado: "The whole attitude to British groups has changed. They don't like most of the groups any more. They quite like us, I think, but they have this ridiculous attitude — a sort of intellectual approach towards the group." Later Charlie Watts said that some of their dates on this tour had been at universities and colleges. "At first we were amazed, because there was no screaming. They listened and then applauded at the end, just like a jazz concert. I think we'd have enjoyed this a lot more if we'd realized right away what was happening."

Global Fame

By the end of that North American tour in the late autumn of 1965, the Rolling Stones seemed to realize that their career had now reached a new peak. So did Andrew Oldham who announced that the group would be on holiday for the next two months — and would not be touring Britain again for at least another six months. Like the Beatles, the group realized that when artistes reach a certain level in their careers it is time to start consolidating in a different way. For the Rolling Stones, this was the time to cement the worldwide following.

They flew to New York to appear again on the Ed Sullivan Show, and then began another Australasian tour, spent three weeks recording in Los Angeles, and then visited Belgium, Holland, France, Germany, Sweden and Denmark, released two more singles ("19th Nervous Breakdown" and "Paint It Black") plus another album ("Aftermath") — before Mick Jagger collapsed from overwork and exhaustion two weeks before they began another eight-week coast-to-coast US tour.

As always, the controversies followed them — just before they left for

the States one of their fans committed suicide because he was told to have his hair cut; the press attacked the Stones in Australia after Brian said "Chris:" in a radio interview. In the States "19th Nervous Breakdown" became their fastest-selling single.

"America is a great scene for us at present," Brian Jones said, "We've never been so powerful there. I think we've reached a peak in Britain but things are still opening up for us in the States . . . there's one interesting development in the US. That is, we've built up a type of intellectual following among the hippies. The Greenwich Village crowd all dig us. There was a terrible scene out there just before I left. The police were stopping and searching everybody in sight — looking for drugs, I suppose, but it was frightening. Worse than a police state."

When they toured France there were 57 arrests at their Paris Olympia concert. In Marseilles, Mick Jagger received a black eye when a chair was thrown at him from the audience. "They were ripping the seats apart and beating up the gendarmes. The kids were going bonkers. Even hitting the police with their own truncheons. I kept out of it as much as possible. I don't like seeing police being thumped," said Jagger, whose eye injury required six stitches.

Hard Work

When their next single, "Paint It Black," was released Decca had advance orders of 200,000 two weeks before the record was in the shops — and it was now eight months since the Rolling Stones had last made a British TV appearance. Now they were thinking of producing their own promotional films to plug new records. In subtle ways like this the emphasis of their career was changing to give them more control over their work.

By the week of its release, "Paint It Black" had sold 400,000 copies. One newspaper chose the occasion to say: "Now at this moment of conventional success, Mick Jagger has revealed himself in his true light . . . not rude, not rebellious, not arrogant. He said yesterday: 'When I was 16 I wanted to be a journalist. But it seemed too much like hard work. When I went to university I thought of going into politics. But I believe it is harder initially to get into politics and then get to the

top than it is in the pop world. There are parallels one can draw between the two fields. In selling yourself as a politician, like selling records, not so much depends on what you have to say but on how you say it."

This was the year that the Rolling Stones peaked throughout the world. And they knew it. And so did Andrew Oldham. Now, they started speaking less frequently to the press. The public outrages became fewer. Long periods elapsed between their records. But they still worked extraordinarily hard, still accepted far more bookings — mostly overseas — than the Beatles.

Tear Gas

But success brought even more problems; when they made their next US tour 14 of the top hotels in New York all refused to accommodate the group for fear of the destruction so often caused by their fans, and it was an understandable reaction. When they arrived in the city, police had to use tear gas to disperse the fans — and Oldham hired a sailing yacht, the *Sea Panther*, so the group could be less accessible.

In the middle of the tour, Mick Jagger said: "One thing I will say about the American press this time is that in spite of the rubbish written by the usual idiots who come back to the dressing room and say, 'Which one of you is Ringo?,' we are getting great reviews. In Chicago — which is a great place for people chucking chair-legs at you we got a tremendous reception. Boston was an unbelievable scene. We played in a baseball park and the police used tear gas after the performance to disperse the crowd who had invaded the square."

In Montreal, the Stones stopped one concert to boo the bouncers hired to guard them. Later, Mick said: "It was unbelievable. We've never seen anything like it before. I was disgusted. There were about 30 bouncers when we appeared — all of them huge blokes, wrestlers, I think. They were punching people for no reason at all and then throwing them out. One fight broke out at the front of the theater while we were playing and six of the chaps set on one kid. It was terrible. It was going on in front of 12,000 people, too. In the end we stopped playing because the fans were booing and hissing and pointing at the bouncers. We joined in — and after the show had to run for our lives because the wrestlers tried to get up on the stage after us. I was scared out of my life. I thought we were going to get it that time."

Back in Britain, public appearances by the Stones were becoming rarer

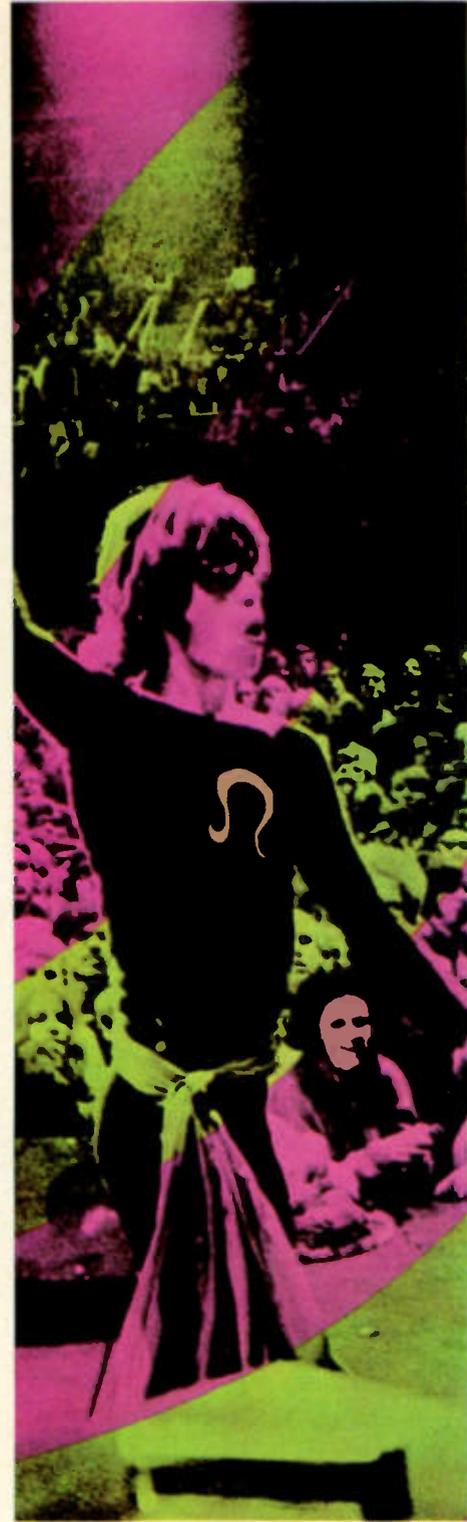
and rarer; their only stage performance in nearly a year had been at the annual *New Musical Express* Poll Winners' concert, and then they had refused to allow the show to be filmed. So when the group appeared at the Royal Albert Hall before a crowd of 5000 it became a major occasion within the music business and Decca presented them with 20 Gold Discs to mark the fact that each of their last four US albums had grossed more than \$1,000,000.

"Have You Seen Your Mother, Baby, Standing In The Shadow," was their next single; to promote it, they dressed in women's clothing and wore make-up. "We did it for a laugh. I thought it was all a bit of a giggle, really," said Jagger, though one could not help feeling that this was now sensation for sensation's sake — a feeling that persisted when they chose to appear on *Sunday Night At The London Palladium* to promote their next single, "Let's Spend The Night Together," and then refused to take part in what was the traditional (though admittedly rather boring) finale to the show, the round-about, on which the artists revolved while smiling fixedly and waving furiously to the TV lens. "The only reason we did the show was because it was a good national plug — anyone who thought we were changing our image to suit a family audience was mistaken," Mick Jagger said. The show was the top program in that week's TV ratings, viewed in 9,250,000 homes — but Jagger afterwards told a newspaper: "It was a mediocre show, and it made us the same. It was all terrible. I'm not saying we were any better than the other acts—it was just too depressing. We were dreading the Palladium performance and we will never do a program there again. Added to that, television sound is pretty poor and does not match our sound on records."

Drug Bust

By now, months often passed without the Rolling Stones appearing in public. In Britain, they were living increasingly private lives — until suddenly in February, 1967, came the event that emphasized even further the distance that had developed between the Rolling Stones and their traditional teenage audience. And that was the first drug raid.

There were already signs that the awe with which they were now being treated by fans in the States was something that the Rolling Stones were beginning to take very seriously. In an interview Brian Jones said: "Our generation is growing up with us and they believe in the same things we do





Ronald Grant

... our real followers have moved on with us – some of those we like most are the hippies in New York, but nearly all of them think like us and are questioning some of the basic immoralities which are tolerated in present day society – the war in Vietnam, persecution of homosexuals, illegality of abortion, drug taking. All these things are immoral. We are making our own statement – others are making

more intellectual ones. Our friends are questioning the wisdom of an almost blind acceptance of religion compared with total disregard for reports related to things like unidentified flying objects which seem more real to me."

The first of the drug-taking allegations appeared in the *News of the World* on Sunday, February 5, 1967, and was followed within a fortnight by a drug raid on Keith Richard's country home in Sussex where Mick Jagger and his girlfriend Marianne Faithfull were spending the weekend with Keith and other friends. As a result, Keith was accused of allowing the premises to be used for smoking cannabis resin, and Mick was charged with being in unlawful possession of amphetamine tablets.

Before the case came to Court, the Rolling Stones completed a European tour (including concerts in Eastern Europe), which was accompanied by the usual scenes of violence and the new experience of thorough body searches by Customs officials.

Jagger's Guilt

On May 10th, it was Brian Jones's turn to be arrested at his London flat and to be charged with unlawful possession of cannabis. And that same day the magistrates' court hearing opened in the Jagger-Richard case. They both reserved their defence and pleaded not guilty, and with their friend, art gallery director Robert Fraser, they were sent for trial on bail of \$250.

The Jagger-Richard trial opened at the West Sussex Quarter Sessions before Judge Block on June 27th. Fraser pleaded guilty to a charge of being in unlawful possession of 24 tablets of heroin on the night of the raid, and then the case opened against the other two, with Jagger's private doctor telling the Court that the pills he had had were of a kind widely used by "people with a busy day ahead of them," and that though Mick had bought them in Italy (where they were available without a prescription) he had told his doctor about them, and that the doctor had said they were all right to use in an emergency but on no account must he take them regularly. The Judge then told the jury: "I have ruled in law that these remarks cannot be regarded as a prescription by a duly authorized medical practitioner and it therefore follows that the defence open to Mr. Jagger is not available to him. I therefore direct you that there is no defence to this charge." After an absence of five minutes, the jury found Mick Jagger guilty and he was taken to the remand wing of Lewes

Prison. The following day, Keith Richard's case was heard – he, too, was found guilty.

By now, both Jagger and Richard had been photographed wearing police handcuffs. And when the time came to pass sentence, Keith Richard was told he would be sent to prison for 12 months with £500 (\$1250 approx.) costs; Robert Fraser to prison for six months with £200 (\$450 approx.) costs, and Mick Jagger to prison for three months with £100 (\$250 approx.) costs. That night Mick Jagger was taken to Brixton Prison and Keith Richard and Robert Fraser to Wormwood Scrubs. There was an immediate press outcry at these astonishing sentences, at the handcuffing – and within 24 hours Mick and Keith were both released on \$40,000 bail. In *The Times*, the editor Mr. William Rees-Mogg, wrote the now-famous editorial:—

Who Breaks a Butterfly on a Wheel?

Mr. Jagger has been sentenced to imprisonment for three months. He is appealing against conviction and sentence, and has been granted bail until the hearing of the appeal later in the year. In the meantime, the sentence of imprisonment is bound to be widely discussed by the public. And the circumstances are sufficiently unusual to warrant some discussion in the public interest.

Mr. Jagger was charged with being in possession of four tablets containing amphetamine sulphate and methyl amphetamine hydrochloride; these tablets had been bought, perfectly legally, in Italy and brought back to this country. They are not a highly dangerous drug, or in proper dosage a dangerous drug at all. They are of the benzadrine type and the Italian manufacturers recommend them as both a stimulant and as a remedy for travel sickness.

In Britain it is an offence to possess these drugs without a doctor's prescription. Mr. Jagger's doctor says that he knew and had authorized their use, but he did not give a prescription for them as indeed they had already been purchased. His evidence was not challenged. This was therefore an offence of a technical character, which before this case drew the point to public attention any honest man might have been liable to commit.

If after his visit to the Pope, the Archbishop of Canterbury had bought proprietary airsickness pills





A.P.

Left: Jagger is displayed handcuffed to an incredulous Press and public. Above: Mick and Keith.

on Rome airport, and imported the unused tablets on his return, he would have risked committing precisely the same offence. No-one who had ever traveled and bought proprietary drugs abroad can be sure that he had not broken the law.

Judge Block directed the jury that the approval of a doctor was not a defence in law to the charge of possessing drugs without a prescription, and the jury convicted. Mr. Jagger was not charged with complicity in any other drug offence that occurred in the same house . . .

We have, therefore, a conviction against Mr. Jagger purely on the ground that he possessed four Italian pep pills, quite legally bought though not legally imported without a prescription. Four is not a large number. This is not the quantity which a pusher of drugs would have on him, nor even the quantity one would expect in an addict . . .

The normal penalty is probation, and the purpose of probation is to encourage the offender to develop his career and to avoid the drug risks in the future. It is surprising therefore that Judge Block should have decided to sentence Mr. Jagger to imprisonment, and particularly surprising as Mr. Jagger's is about as mild a drug case as can

ever have been brought before the Courts.

It would be wrong to speculate on the Judge's reasons, which we do not know. It is, however, possible to consider the public reaction. There are many people who take a primitive view of the matter, what one might call a pre-legal view of the matter. They consider that Mr. Jagger has 'got what was coming to him.' They resent the anarchic quality of the Rolling Stones' performance, dislike their songs, dislike their influence on teenagers and broadly suspect them of decadence

As a sociological concern this may be reasonable enough, and at an emotional level it is very understandable, but it has nothing to do with the case. One has to ask a different question: has Mr. Jagger received the same treatment as he would have received if he had not been a famous figure, with all the criticism and resentment his celebrity has aroused? If a promising undergraduate had come back from a summer visit to Italy with four pep pills in his pocket would it have been thought right to ruin his career by sending him to prison for three months? Would it also have been thought necessary to display him handcuffed to the public?

There must remain a suspicion in this case that Mr. Jagger received a more severe sentence than would







A.P.

have been thought proper for any purely anonymous young man.

Other national newspapers also criticized the sentence and the controversy raged in the letter columns of the press. The role of the *News of the World*, who passed the original information about the party at Richard's house to the police, came under fire in other papers and among politicians.

As a result an early date was set for the appeals to be heard in the High Court by the Lord Chief Justice, Lord Parker, and Lord Justice Winn and Mr. Justice Cusack. Lord Parker made it quite clear that they were unanimous in thinking that the evidence that a girl at the party had been sitting in the room naked with a fur rug or bedspread over her shoulders "was extremely prejudicial," and should not have been introduced into Richard's case. And the case against him and the verdict was quashed. In Jagger's case, Lord Parker said: "There were only four tablets left in the phial, there was no evidence of over-indulgence, peddling to others, and they were amphetamine drugs. In no sense were they . . . heroin.

"Further, the evidence of the doctor was the strongest mitigation there could be. Granted it was not a prescription, it was something the appellant was taking with the full knowledge of the doctor. The proper course was to give a conditional discharge . . .

"I think it is right to say that when one is dealing with somebody who has great responsibilities as you have — because you are, whether you like it or not, an idol of a large number of the young in this country — being in that position you have very grave responsibilities, and if you do come to be punished it is only natural that those responsibilities should carry a higher penalty."

At a subsequent press conference, Mick Jagger said: "One doesn't ask for responsibilities; they have been thrust upon one. I simply ask for my private life to be left alone. My responsibility is only to myself."

Once the case was over, the Rolling Stones returned to their more usual arena; their next release "We Love You"/"Dandelion" — featured clanking cell doors as the introduction to the A-side. It only reached No. 8 in the British hit parade, whereas



S.I.

nearly all their other recent singles had gone to No. 1. Both in its form and in its lyrics, the song seemed much inferior to the Beatles' "All You Need Is Love," which had a similar contemporary message.

To promote the disc, the Stones had made a four-minute film which included a parody of the trial (on homosexual charges) of Oscar Wilde. Mick was Oscar, Marianne Faithfull, his friend Bosie and Keith Richard the Marquess of Queensbury. The BBC banned its use on their TV show *Top of the Pops*. Said Mick, "I'm very annoyed. Pop is not all sweetness and light . . . My film is valid social comment."

In the same month (August, 1967) problems in the private life of Bill Wyman came to a head when Diane — his wife of seven years — announced she had left him. The announcement was made from South Africa, where she had gone with their five-year-old son Stephen. Blaming fans for the break-up, she said, "I am not prepared to share Bill with anybody, let alone thousands of strange women."

Though the Stones by now had reached a level of symbolism, a style of chic mystique, many felt something was lacking in their music. Their next album — "Their Satanic Majesties Request" — seemed below their usual standards to some critics, even though it grossed \$2,000,000 in its first 10 days of release in the States. It was the first album produced by the Stones themselves.

Mental Exhaustion

As Gomelski had said, the Stones now seemed more concerned with image than music. Only too clearly, a major part of that image was conflict with "established" society and another facet of this was the sentencing of Brian Jones (in October) to nine months in jail for drug offences. He appealed and in December had the sentence replaced by a \$2500 fine and three years' probation. A condition was that he should receive psychiatric treatment. Three days later he was rushed to hospital after collapsing in his London flat. Doctors diagnosed "mental tiredness." Although he didn't know it, he had roughly 18 months to live.

Near the end of 1967, talking to a Sunday paper, Mick said of God, "How can anybody in his right mind believe there is some bearded old man up there in the skies keeping an eye on everybody down here? God is just another way of saying, 'I don't know'."

Later in the talk he declared, "There should be no law against sex in any

form as long as nobody is hurt either mentally or physically . . . As soon as a daughter of mine reached puberty, I'd tell her to take the Pill. I wouldn't encourage her to have sex at that age but if she felt strongly enough about a boy to do it, that would be that."

Meantime the Stones had brought in American disc producer Jimmy Miller. But a few days before their next release ("Jumping Jack Flash" in May) Brian Jones was charged with possessing cannabis and given \$5000 bail.

Mysterious Death

In July, Mick started filming *Performance* for Warner Bros-Seven Arts. He said of his role, "I play a very strange boy who has retired into himself and lives within his mind. He's not me — but he's not alien to me, either."

The seemingly endless controversy stemming from the Stones was exemplified in the September when some US radio stations banned their new single "Street Fighting Man" on the ground that it might incite riots. And then Brian Jones's case came up and he was fined \$125 with \$250 costs. Two months later Brian bought Crotchford Farm near Hartfield, Sussex. The last chapter of Brian's troubled life was to be unfolded there. On June 8, 1969 when he had less than a month to live, Brian Jones quit the Stones. "I no longer see eye to eye with the others over the discs we are cutting," he explained. A few days later Mick Taylor replaced him. Mick — born on January 18, 1949 — had recently quit John Mayall's band. In it, he had been lead guitarist in succession to such notables as Eric Clapton and Peter Green.

For Brian Jones, the end of the road came on July 3, 1969. His companions during his last hours at the Sussex farmhouse were Swedish girl friend Anna Wohlin, his blonde nurse Janet Lawson and her friend builder Frank Thorogood who had arrived on the fateful Wednesday night at Brian's invitation. "Brian had been drinking," said Miss Lawson at the inquest. "His conversation was a bit garbled and he said it was because he had taken sleeping tablets . . . Frank and Brian were in no condition to swim. They had been drinking. I mentioned this but they disregarded the warning. Despite Brian's condition, he was able to swim. However, he was rather sluggish. I left the pool thinking he was all right. But later I saw him lying at the bottom. Anna and I tried to revive him but couldn't."

Miss Wohlin said, "When I tried artificial respiration, I felt his hand grip

Two pairs in the limelight.
Left: Mick and Bianca.
Below: Keith Richard and
Anita Pallenberg.



mine." The Coroner's verdict was that Brian had drowned while under the influence of drink and drugs.

Despite Brian Jones's tragically inevitable death, life for the Stones went on. "Honky Tonk Women" was released the day after Brian's death. It was the first Stones' single for 14 months — though their "Beggar's Banquet" album had come out the previous December — and Mick Taylor played guitar on both sides. The day after its release, 250,000 people flocked to a free Stones' concert in London's Hyde Park. It was Mick's first public appearance with the band. During it, Mick Jagger read a poem by Shelley in tribute to Brian Jones and thousands of butterflies were released.

Previewed during that month was the Stones' film, directed by Jean-Luc Godard, *Sympathy For The Devil* — first called *One Plus One*. It included recording shots and featured some of Brian's last work with the band.

Angels of Death

More drama came before the end of July. Mick flew to Australia to the title role of the outlaw in the film *Ned Kelly*. With him went Marianne Faithfull — cast as one of Kelly's sisters. But the day after arrival, she collapsed and was rushed to hospital. Put into intensive care, she was in a coma for days. And a report stated, "Police and customs men want to know if drugs found in her hotel room were brought into the country within the regulations." Marianne was later replaced.

In the August headlines was Keith Richard. Anita Pallenberg — once Brian Jones's girl friend — gave birth to a son, and admitted it was Keith's. The couple said they had no plans to marry.

The Stones started a tour of the States in November. They hadn't been in the US for three years. Fans massed to welcome them back and the tour was a towering success — grossing over \$2,000,000. But it ended in tragedy. The band decided to finish with a free concert. It was held on December 6, 1969, at the Altamont Speedway outside San Francisco. In support were Santana, Airplane, the Burritos and CSN & Y. If the event had been seen as a wonderful demonstration of peaceful togetherness, it proved to be far different.

A force of Hell's Angels had been brought in to guard the stage. It soon became clear they had their own ideas about how to do this. From early on, as 300,000 watched, violence built up around the stage and even on it. When eventually — after dusk — the Stones came on, they found themselves hemmed in on stage by Angels who,

according to one observer, "made no secret of their contempt for everything they stood for."

The Stones were into their third number when a youth was stabbed to death by Angels a short distance from the stage. The Stones stopped, Mick Jagger called for a doctor. Then their music went on and so did the violence. Said the same observer with devastatingly shrewd analysis, "The apocalyptic nihilism which the Stones had long flaunted in the faces of an older generation for *us* — suddenly it was being flaunted back at *them* by a couple of score of Hell's Angels. Irony!"

That Brian Jones had died approximately \$400,000 in debt was reported in May, 1970. His assets were put at \$75,000. But, a Stones' spokesman pointed out that vast sums in royalties were due to the estate.

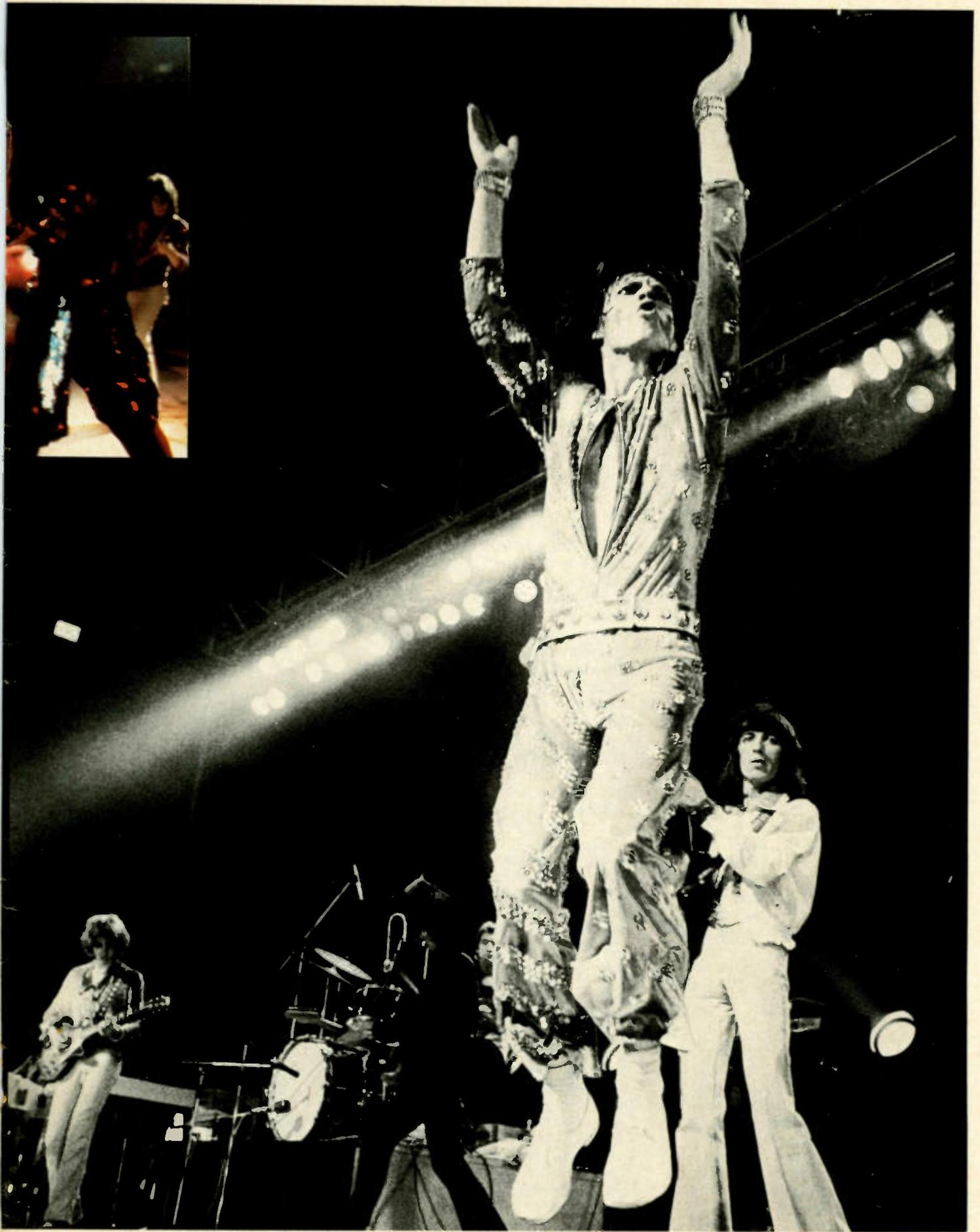
In the same month, the band's contract with Decca ended. Predictably, some hard bargaining was going on. "Stones' business advisor Allen Klein . . . is haggling for a big increase in the percentage on each disc," said one report. But a couple of months later the situation was complicated by this statement from Leslie Perrin, the band's press representative: "The Rolling Stones stated in London today that they have informed Mr. Allen Klein, president of ABKCO Industries Inc, of 1700 Broadway, New York City, that neither he nor ABKCO Industries Inc nor any other company have any authority to negotiate recording contracts on their behalf in the future."

Psychotic Fantasy

In the summer of 1970, Mick's films *Ned Kelly* and *Performance* were released. He admitted the former had been "disastrous" and that it was "a load of crap." His role in the latter (in which his co-stars were James Fox and Anita Pallenberg) was that of a pop star living in a world of psychotic fantasy and spending a lot of the time convincingly decked out as a girl. "Everyone's going to think I'm like that," he told an interviewer. "But I don't mind, 'cos I'm not really. That character is basically me . . . But me taking myself to another extreme. It has nothing to do with drugs. It's just taking what I have and distorting it."

On September 8, 1970, "Get Your Ya Yas Out" was released. It was a live album of their 1969 American tour released partly to counter a flood of bootleg versions in the States. Around the same time, the band began a six-week tour of Scandinavia and Europe. It brought stormy scenes in the well-established Stones tradition.





In February, 1971, when a Stones tour of Britain (their first for 4½ years) was due to start, hundreds of fans slept in the street, waiting for tickets to go on sale. In London, touts charged sky-high prices for what had been announced as a farewell concert.

That the Stones might move to France had been predicted the previous October in the London *Evening Standard*. On March 4 – ten days before their tour was to end – the Stones gave official news of the move. And in further shake-ups Marshall Chess was to run the band's new label – Rolling Stones Records – and a distribution deal was signed with the Kinney Group. The label's first release – the single "Brown Sugar" – came out in April and shot to No. 1. Meantime "Sticky Fingers," the first album on the new label, was released.

On November 24, 1970, at London's Heathrow Airport an unknown girl had been spotted boarding a plane with Mick Jagger leaving for a holiday in the Bahamas. "I have no name," said the girl. But her name soon came out: Bianca Perez Moreno de Macias – reported ages varying between 21 and 26. She was daughter of a Nicaraguan business-man, had been on the staff of the Nicaraguan Embassy in Paris and had later been employed by a French record firm and was a former girl friend of actor Michael Caine. During the first months of 1971, she was seen increasingly in Mick's company.

Married Mick

They were married in St. Tropez in the South of France on May 12 that year. There was a civil ceremony in the town hall, a Catholic one at the Chapel of St. Anne and an evening party at a small local theater. Bianca was said to be four months pregnant – one report stating she had been unable to get into her party dress "because her breasts were so swollen." (She bore a daughter, Jade, on October 21, 1971).

Mick and Bianca's first married home was a Riviera villa with 17 acres of orchards rented from Prince Louis de Polignac, a relative of Prince Rainier of Monaco. Other members of the band also moved into villas and, just a week after Mick married, the film *Gimme Shelter* was premiered at the Cannes Film Festival. Based on the Stones' 1969 tour of the US, it led up to the Altamont disaster and showed horrific scenes from it.

Early in 1972, the Stones were in the States, recording in L.A. for most of February. Released that spring were the single "Tumblin' Dice" and the

double album "Exile On Main Street." Each was a transatlantic smash.

On May 9, the Stones announced a settlement of the dispute they had initiated the previous September against Allen Klein. They had sued him for \$30,000,000 claiming that "he had failed to represent their best financial interests." Now it was stated that "all outstanding differences" had been settled.

Quake Catastrophe

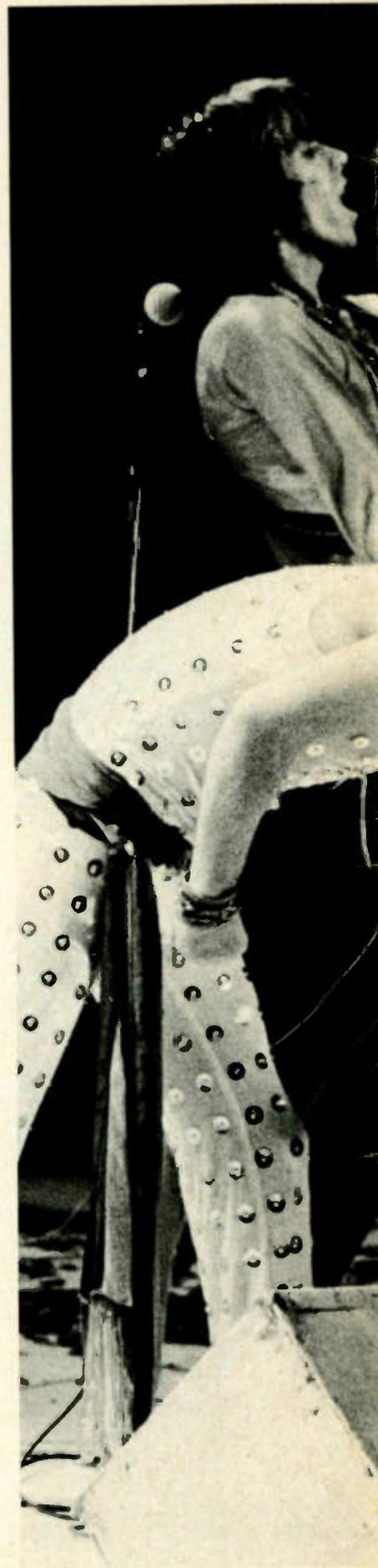
Later that month the band began rehearsals for their first US tour since Altamont. Asked about that catastrophe, Keith Richard declared, "The thing on film just made it more obvious. It's nothing new in our experience. We're just gonna try and make sure it doesn't happen this time." Nor *did* it happen. After the opening gigs, one critic declared, "The remarkable Rolling Stones have been generating nothing but good vibes for themselves and their brand of high power rock music. The band has shown consistently high degrees of concern for its music and the audiences."

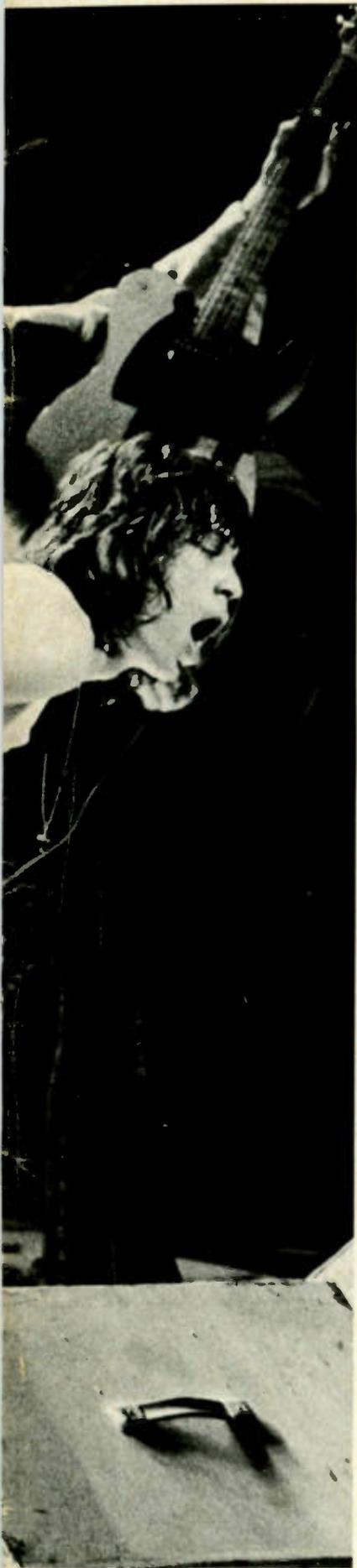
On November 5 the band went to Jamaica to record. "We did our last album with our mobile unit but wanted to do this one in a studio," Mick explained. On December 23 – two days after recording had ended – there was a disastrous earthquake at Managua, Nicaragua. Bianca's mother had been living there. Three days later, Mick and Bianca flew from London *en route* for Nicaragua – taking 2000 anti-typhoid capsules. They found Mrs. Macias and other relatives safe and sound. On January 18, 1973, the Stones starred at an L.A. charity show which raised \$500,000 for the earthquake victims.

But Stones' concerts in Tokyo due at the end of the month had to be called off when Mick was barred from Japan. It was said that the refusal to give him a visa stemmed from his 1969 drug conviction. All tickets for the five Tokyo shows had been sold "within minutes." The money had to be refunded and it was said the Stones had lost \$150,000 in expenses.

For Keith Richard, it was a black summer. In June, he and Anita were arrested in London and charged with possession of cannabis. He was also charged with owning a firearm and ammunition. They were freed on bail and later he was fined \$500 and she was conditionally discharged. On July 31 fire gutted his \$300,000 home. He, Anita and their two children escaped unhurt. In September, the French police issued a warrant for his arrest on a drug charge.

From the Jamaica sessions had





come the album "Goat's Head Soup." Released at the end of August, it soon added to their list of transatlantic hits. The European tour which began on September 1 was said to have taken three months of preparation involving over 1000 people and an outlay of \$250,000. It was a 20-city, two-month tour seen by 420,000 fans and grossing \$3,000,000.

In April, 1974, Bill Wyman declared he had moved to France to escape going bankrupt. "We must have sold over 100 million records," he declared, "but I have never seen a million dollars. I had just a couple of grand in the bank, a car and two houses but I owed a fortune in tax." Since the break-up of his marriage, Bill had lived with pretty, green-eyed, Swedish-born Astrid. "We are together 24 hours of the day," he said, "We love it like that and I don't want it to change." He added that he wasn't interested in dope or pills. "Me and Charlie Watts are very straight," he said. Soon after, out came Bill's solo album "Monkey Grip." He was producer, writer and arranger, and had played and sung on all nine tracks.

Around the same time, the band's movie *Ladies And Gentleman - The Rolling Stones* was premiered at New York's Ziegfeld Theater. Filmed during their 1972 US tour, it featured 15 of their numbers.

Exit Lines

In July, the single "It's Only Rock 'n' Roll" was released. It was from the album of the same title, which had been recorded in Munich. Predictably, the single made the charts both sides of the Atlantic. So, soon after its release in the October, did the album.

A shaker for Stones' fans came on December 13, 1974, when it was announced Mick Taylor had quit. He had done so, it was said, just a couple of days before the band was to record a new album. Mick declared he was forming a group with ex-Cream bassman Jack Bruce and that it would feature writer Carla Bley and pianist Max Middleton. More or less inevitably, there were reports that there had been personal differences. But neither side would admit this. Said Mick Taylor, "My five years with the Stones were very exciting but I feel it's necessary to try something new." Said Mick Jagger, "We're all sorry he's going and wish him every success and happiness."

Early in 1975 the remaining Stones were recording at an Amsterdam theater with help from their mobile unit and their old friend Billy Preston. In March, Mick was reported as being "without the companionship of both the women who have featured in his

life since late last summer." Before Christmas, he and Bianca had taken Jade to see her folks in Nicaragua and, it was said, Bianca was still there. Argentinian-born Beatriz - a London model - with whom Mick had often been seen around, had gone to Japan.

Meantime, there had naturally been plenty of speculation about who the band's new guitarist might be. In mid-April it was ended for the time being when Ronnie Wood of the Faces was announced as the choice. A spokesman for the Stones stressed that Ronnie would continue with the Faces and that his membership of the Stones would be a temporary one - prompted mainly by the fact that the band had a summer tour of North and South America ahead. The duality, according to a statement issued in May, meant he would be available for only 41 of the 57 gigs scheduled for the Stones' three-month tour.

It was said that he would leave after the last US concert at Jacksonville on August 2 to perform with the Faces. This would leave the Stones needing a replacement for the South American part of their tour. Wayne Perkins and Harvey Mandel were rumored to be possible replacements.

Shortly before the American tour was due to start (in Louisiana on June 1) it was stated that a new album was to be released to coincide with it - and that the tour might extend to other parts of the world.

Early in May, the Stones arrived in New York to detonate what one music paper called "one of the best planned and executed media blitzes ever." Its result was that all tickets (about 1½ million) were sold within a few days. First sell-out was in San Francisco where 28,000 tickets went in under two hours - and with a limit of four tickets per person!

But the band's first American show of 1975 was for free. On the morning of May 8 they set off in the back of an open truck for a New York press conference on Fifth Avenue - and as they went, they delighted onlookers with a rendering of "Brown Sugar" which (as one observer commented) couldn't have been given more guts had there been a stadium audience of 100,000. The world's best rock & roll band was back in business.

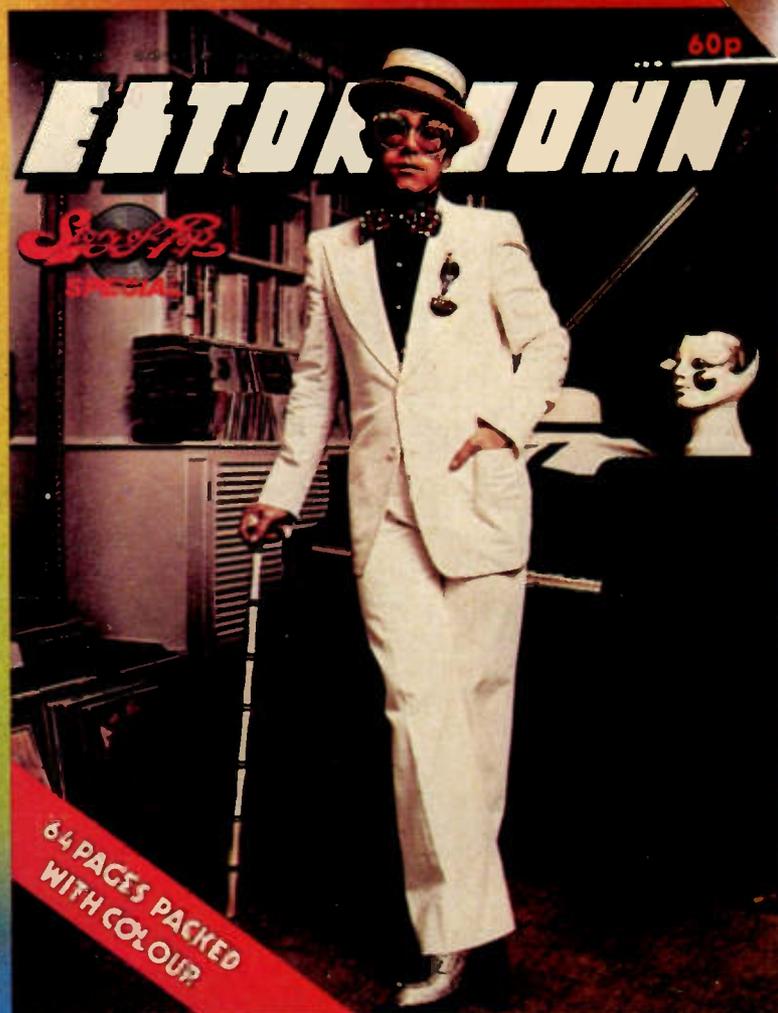
Cover Picture by J. Stevens

© George Tremlett Limited 1974
First published in Great Britain in 1974
by Futura Publications Limited.

Phoebus Publishing Company,
49/50 Poland Street,
London, W1A 2LG

Story of Pop
SPECIAL

ELTON JOHN



The solid gold international superstar! This incredible Story of Pop Special tells the amazing story of Elton Hercules John. It chronicles his extraordinary career, analyses his potent charisma, explores his enormous talent. In 64 colour-crowded pages it takes you behind the Elton John legend to meet his closest friends and colleagues – Bernie Taupin and Dee, Nigel, Davey and Ray, the boys in the band. All the facts about Elton the man, the clown, the composer, the musician, the superstar are here!

Copies are available from newsagents and newstands at \$1.95 (US) and 60p (UK) (Australia \$1.65, New Zealand \$1.65, South Africa R1.45)

Readers in UK can obtain copies for 60p (plus 10p for package and posting) from Phoebus Publishing Company, 563 Wandsworth Road, London SW8. Cheques/postal orders should be made out to: 'Phoebus Publishing Co.