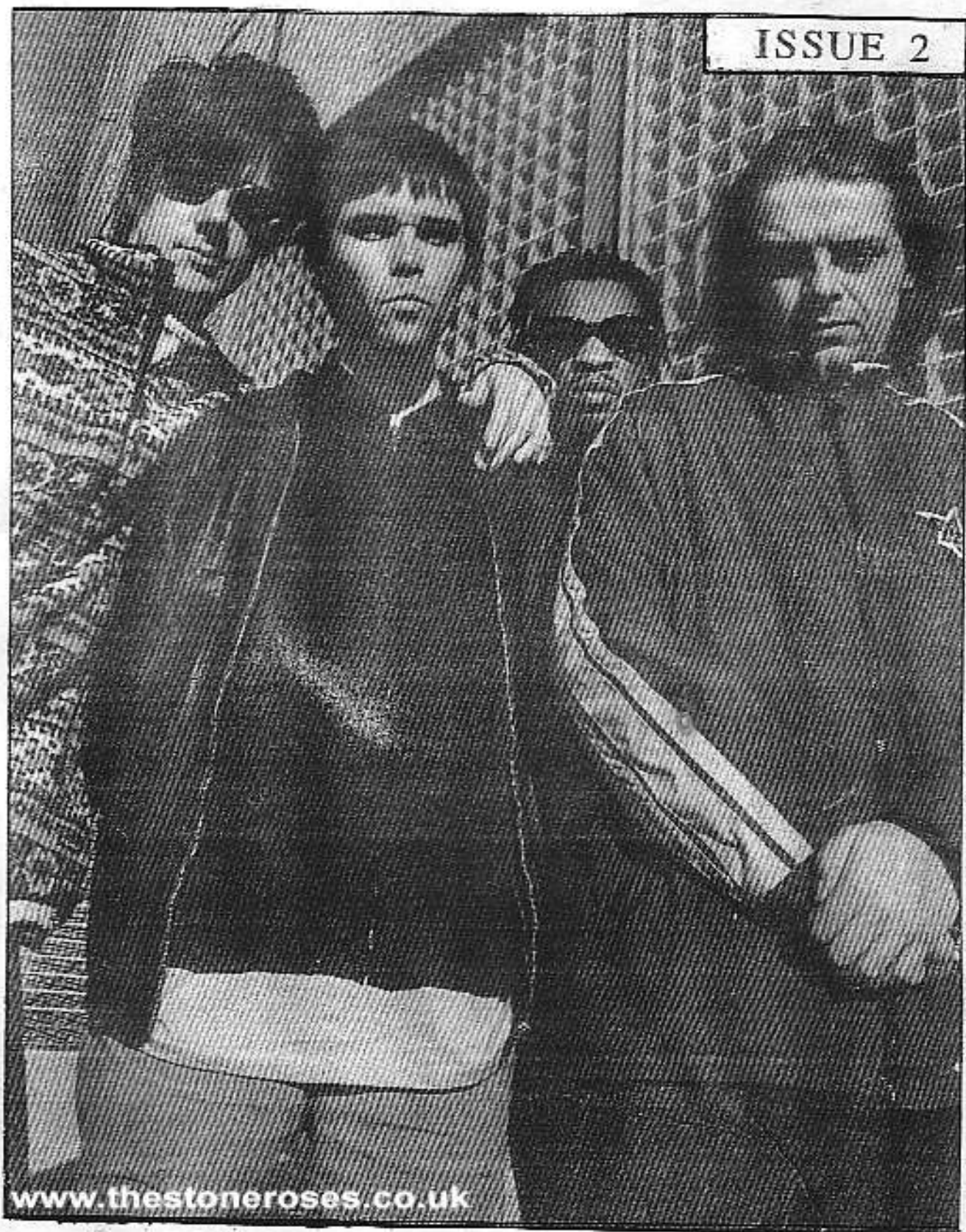


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ISSUE 2



www.thestoneroses.co.uk

THE STONE ROSES

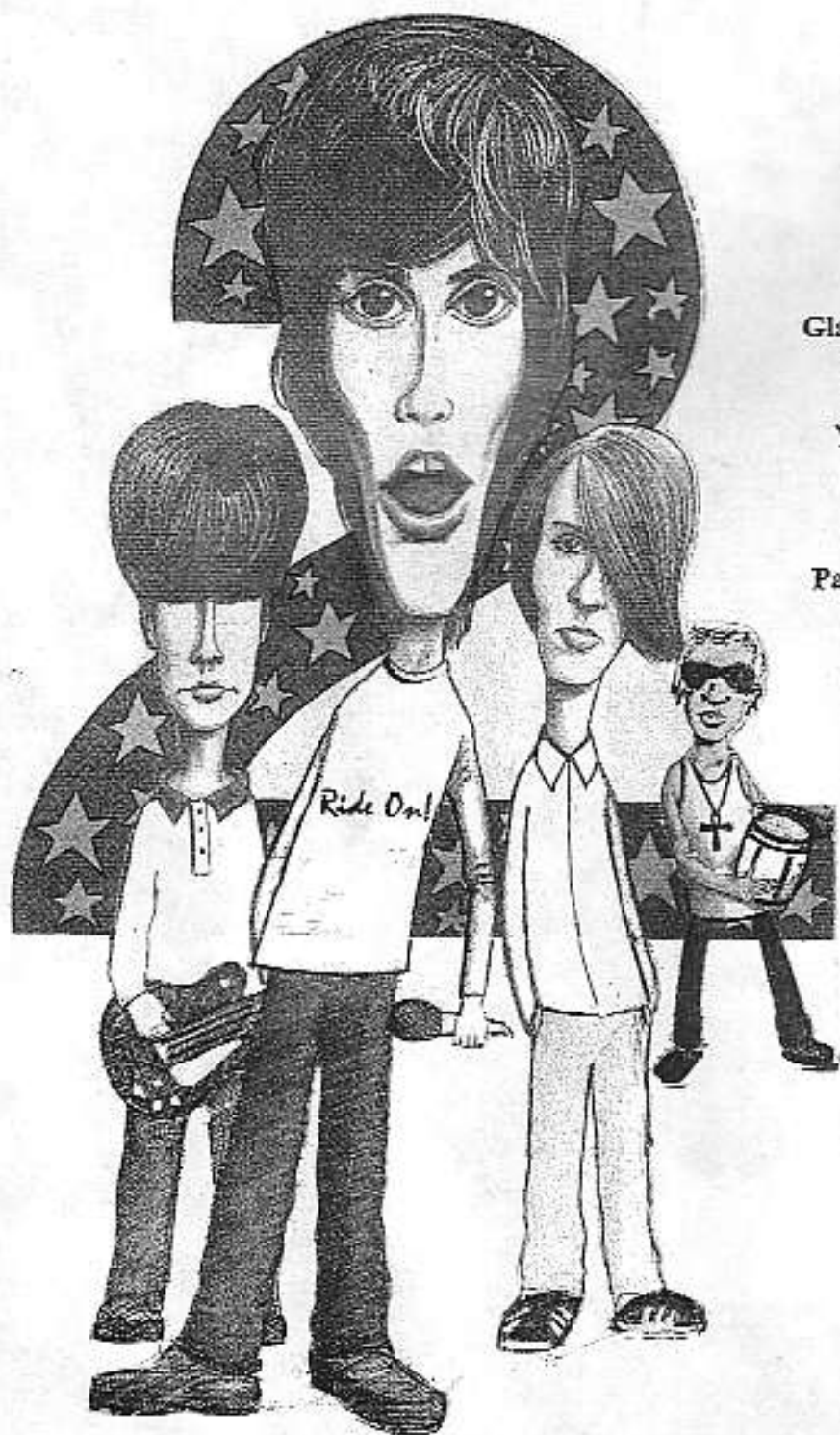
ISSUE 2

INCLUDES:

Glasgow green and Paris gig reviews,
Interviews with Mani and Ian,
More facts, info and pictures,
Your letters on The Stone Roses,

PLUS:

Part 2 of Guitar Chords and Lyrics,



SEND YOUR FACTS, INFO,
GIG REVIEWS, LETTERS
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DID YOU KNOW?

Ian Brown and John Squire both went to Altrincham Grammar school, where they were in a band called 'Patrol'. The band was Ian, John, Simon Wolstencroft, and Andy Couzens. Andy stayed with Ian and John to form the start of The Stone Roses but later left (replaced by Mani) to join The High.



When recording Second Coming The 'Roses relaxed by mountain biking and flying kites. For music they listened to Aerosmith, Sly and Robbie, Dub War and obscure US hip hop artists as well as old chess rock 'n' roll and blues recordings.

On May 20th The Stone Roses played their weirdest gig so far in an office block in New York - Manhattan centre ballroom on the eighth floor.

Before joining the band, the 'Roses new drummer, Robbie Maddix, was a session musician for artists such as Terence Trent D'arby and Hot Chocolate's Errol Brown.

The Stone Roses nearly caused a mini riot in Cologne when they invited 50 fans back to their dressing room.

The Bluetones recently visited an Amsterdam club where Mark, the singer's, uncanny resemblance to Ian Brown led to him being interviewed for a radio station about playing Spike Island!



The Roses got a knuckle rapping from their agent when they played in Sweden in 1990. Just before they were about to go on stage at the Lund concert hall they "buggered off" for a bowl of soup and returned over an hour later!

IAN BROWN 1989 INTERVIEW



J: What's the whole thing about, 'cos I mean different people, different opinions, you know when you ask someone what's the whole thing about, American people would say, you know attitude, rock 'n' roll attitude, playing loud guitars, some people would say something else.

IAN: Communication, I think it's about communication.

J: Communication between who?

IAN: People.

J: Do you mean you and your audience?

IAN: Between us and other people, between other people and us. when we're on stage there's communication in the room, not from the band to the audience, just a lot of people in a room.

J: Yeah and the other day there was 7000 people.

IAN: Yeah.

J: Which is a lot.

IAN: Yeah, it's more than usual (both laugh)

J: Well it is more than usual.

IAN: More than our usual crowd.

J: Well your usual crowd was a couple of hundred a few months ago, now it's a few thousand.

IAN: Yeah (laughs)

J: I mean if it goes on with that sort of progression it will end up with a few hundred thousand.

IAN: Yeah that's right yeah and we'll be a phenomenon and we'll all be happy (both laugh)

J: You don't seem very happy today.

IAN: I'm not happy today. I'm being treated like a monkey by me record company and me manager, they wanna throw fish at you and slap your hands. Showbusiness though innit? (laughs)

J: Yeah well that's showbusiness like you said, 'cos I mean most of the people at record companies don't know what the fuck is going on, I mean music, rock 'n' roll. Middle-aged ladies and gentlemen singing in big cars.

IAN: I dunno, some middle-aged people have got their finger on the pulse, it's

young people that I worry about. Young people that don't know what's going on, that are brain-dead, unconscious, not awake.

J: When you say brain-dead, referring what?

IAN: That their brain's dead, that they're stagnant, that they don't think for themselves. You're not encouraged to think for yourself in this country, you're encouraged to just do what you're told.

J: You're talking about this country, the system in this country?

IAN: Yeah, it's the only system I know about.

J: What I read in *Timeout*, you know that article in *Timeout*, probably you've seen it, talking about 'boring North'

IAN: Yeah

J: And all this stuff and that barrier between south and north, between Scotland and England.

IAN: I don't recognise the North/South divide, there's poverty in London that'll make your eyes bleed, there's poverty in Manchester, there's poverty in Glasgow, poverty's poverty. Not everyone who lives South of Manchester's rich, not everyone who lives North of London's poor. I don't believe there's a North/South divide at all. I think it's a media lie to divide the people, it's convenient and it's bullshit.

J: You said a media lie.

IAN: Hmmm

J: How much can you trust the media?

IAN: You can't trust them at all, you can't believe anything you read, seriously.

J: You can't believe anything you read about The Stone Roses?

IAN: About anything.

J: To be quite honest I mean it's very hard, I've known you for fifteen minutes or whatever and I'm asking you to be quite honest, I mean we don't know each other and the thing is, talking about your band, talking about Stone Roses and about enormous success, because it is a big success, maybe not as big as sort of, Terence Trent D'Arby

what he has done with his first L.P. going straight to number one and this and that, but 7000 people in London is a big thing. I know half a dozen bands in this country go to America and can't sell out a country club which is 4 times smaller than Alexandra Palace, so we'll call it a big success for the time being. A big success which was based partly on the media as well.

IAN: Yeah the media helped The Stone Roses to get where they got to, the support of the music press has helped us get where we've got to, yeah course.

J: I mean this week's *Melody Maker*, you seen it?

IAN: Yeh

J: I mean, coverage like that as far as I remember Prince had something like two pages for his Paris gig last summer, so it means that you're in a big league, a big media league.

IAN: That's where we wanna be.

J: In a big media league or a big music league?

IAN: Both, (both laugh)

J: So you like being in a big media league?

IAN: If you've got a big media league it means you're a big group and we wanna be a big group, we believe we'll be a big group.

J: How big?

IAN: Five foot nine (laughs), how big, I don't know, we've just always known that we'll become successful and we believe that we'll become more successful, then our popularity'll wane and then we'll split up (both laugh)

J: 'Cos you've just talked about something, success, getting success, in thousands and thousands and playing to big crowds, getting bigger and bigger all the time and then about business treating you like a monkey today, it means you're getting into a bigger and bigger business league.

IAN: We'll just have to kick some heads in of the people that are working round us, that's what it is, people take you for granted I don't see why you should have

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to behave any differently just 'cos you're becoming successful, you should retain your ownself.

J: American people are using that word attitude, about your attitude, talking about like you said being big, about media, about everything. Is your attitude positive ermm...

IAN: Positive thinking?

J: And respect in a positive way to values that are established.

IAN: We've got our own values yeh, I don't really know what you're sayin'.

J: I mean you have some values, they are established in a world of music a world of everyday life and basically are you being rebellious young people, breaking some rules and putting in new values?

IAN: We believe we can see right from wrong and we always wanna say when

something's right or something's wrong, we believe in saying what you think and we believe in if you've got something to say, say bit. Our values, I don't know how different they are to anyone else's. We're not trying to have anybody over, our prime concern for doing it isn't financial and it isn't even to get big, it's because we enjoy writing songs, we enjoy playing songs to people, we enjoy making records with our songs, we wanna end up making the best LP of all time, that's our real goal in time and that's why we're here.

J: Do you really think you can achieve that?

IAN: Yeh I do I believe anyone can do anything.

J: Best record ever made?

IAN: 'What's going on', Marvin Gaye.

J: Yeh, but I mean the thing is, how

can you tell, a record that is number one to a record that is number two on a history of rock 'n' roll, I mean you can't, there's no way...

IAN: Well as far as I'm concerned there's never been a record as good as 'What's going on', Marvin Gaye, there's not even a record that's come close to it, anywhere and if we can make an LP that's as exciting, as interesting and moves me in my own mind, body and soul as much as that, then we've achieved something, so yes you can. No-one as ever got anywhere near 'What's going on' Marvin Gaye.

J: Yeh well it's pretty subjective (obviously not agreeing)

IAN: (getting pissed off) what d'yer mean, it's why we're doin' it innit?

J: So that's your opinion, best record yeh? (with a patronising tone)

IAN: course it's my opinion yeh. In my opinion the best record is this so... we wanna make summat that's better.

J: Talking about records and music, there is a quite recognisable influence, something coming from the past in your music.

IAN: Well we're not gonna be influenced by the future.

J: (obviously not hearing right) So you should call it influence of the future?

IAN: (muttering) Not the future.

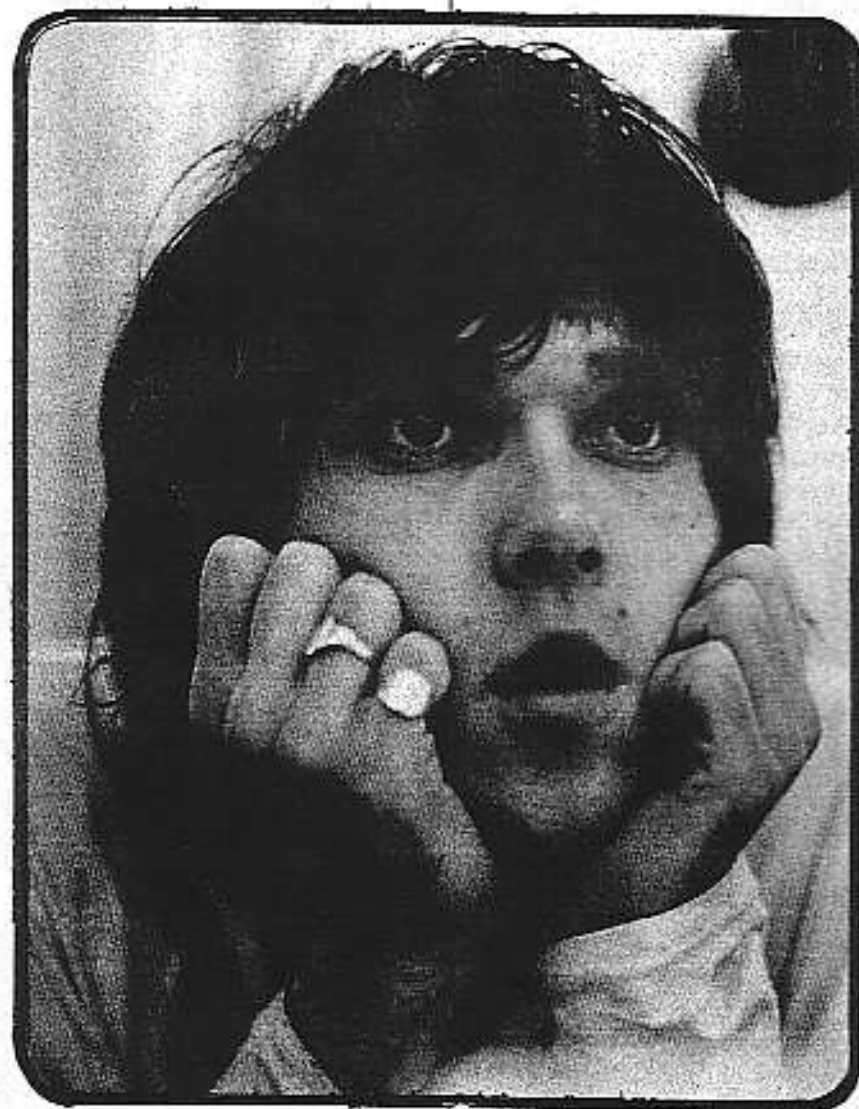
J: I mean it's a sort of trend, more and more people turning back to the sixties, I mentioned Terence Trent D'Arby, people say he does a boring blend of sixties and seventies music, like James Brown, Prince, Michael Jackson altogether putting them into one record or onto one track, you can't really invent something all of a sudden that has no connection with the past or previous experiences.

IAN: No, I'm not sayin' we are.

J: So what are your experiences?

IAN: I'm influenced by fifties, sixties, seventies, eighties, reggae music, funk music, rock 'n' roll music, punk music, classical music, folk music, house music, hip hop music, heavy metal music.

J: You just mentioned house music, well the media again, press, they talk about two



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