

# Ride On!

ISSUE 3



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ISSUE 3

IAN BROWN INTERVIEW BEFORE FEILE

FEILE REVIEW WITH *EXCLUSIVE* PHOTOS

PART 2 OF '89 INTERVIEW

MORE FACTS, LETTERS & PICTURES

CHORDS AND LYRICS

ELEPHANT STONE,  
WHAT THE WORLD IS WAITING FOR  
GOING DOWN  
GUERNICA  
ALL ACROSS THE SANDS



# Feile '95

TAKEN FROM HOT PRESS.  
INTERVIEWER - NIALL CRUMLISH

- MONDAY 5th AUGUST  
 STONE ROSES  
 PAUL WELER  
 ELASTICA  
 ORBITAL  
 GALLIANO  
 THE WILD-HEARTS  
 DODGY  
 MENSWEAR  
 THE DEVL  
 JOYRID  
 TUESDAY 6th AUGUST  
 DAN C  
 THE CHEM  
 CAR  
 LAURENT GAN  
 DEAN PRESENTS:  
 DAVE CLARKE - ERIC POWE  
 PAUL BLAIRDALL  
 LINDA WHEEL - MARK  
 KAYAKACH  
 WEDNESDAY 7th AUGUST  
 ANGEYENT  
 RIDERWORLD  
 ANDREW  
 FEATHERBALL  
 READZONE  
 IRON EMERSON  
 FLUKE  
 VID HOLMES



CORK, IRELAND: 6th AUGUST

Feile will no doubt stop the rot for The Roses. The departure of drummer Remi, who seemingly couldn't handle the pace of work that the band had stepped up to after five years without a peep, caused the cancellation of a set of club gigs to follow the release of the much-maligned 'Second coming', and their intended triumphant return from the Welsh wilderness with the headlining slot on Glastonbury Saturday fell to pieces - almost literally as John Squire took a tumble off a mountain bike on the streets of San Francisco. However, the band has been gigging recently for the first time in an awfully long time. How has Ian Brown found it?

"Excellent yeah, y'know, the time's just flown past, I can't believe it's five years since the last concerts we did."

There have been rumblings that The Roses were reluctant to return to the road. Are you still an enthusiastic performer?

"Oh yeah, yeah, course, yeah. Y'know we can say that and we haven't even started yet."

Does Ian Brown get nervous about playing to crowds as big as Feile?

He laughs off the suggestion. "Naah. A few butterflies, but no, y'know, I'm not nervous about it, no."

Was it a shock though, when you returned to those kind of arenas? There must have been an astonishing buzz from it, having thirty thousand people swaying in time to a beat that only you could have come up with.

"It wasn't a shock- it just felt right. It was like y'know," he laughs quietly, "how come we haven't been doing this in five years? It's great, it's all people all sending you love isn't it?"

You must have been disappointed then to miss out on eighty thousand people simultaneously sending you their love at Glastonbury?

"Yeah," he replies monosyllabically. Did you watch it?

"Eh, some of it, yeah. Yeah, cos we'd had our hearts set on it, y'know, since October when we booked it. Yeah, I watched it yeah. We'd have blown it away."

And despite what some more cynical and imaginative conspiracy theorists than I may have suggested, he seems genuinely depressed about the whole debacle. "I don't really want to talk about it y'know?" he confesses, sounding simply, sad. What does Ian Brown think of their first Lp six years on?

"I think it stands y'know, the test of time," he replies, correctly of course. "it sounds as good as the day we finished it, y'know"

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to put it like that, it stands up well. Yeah it still sounds fresh." But with the second LP sounding so much more world-weary, I thought you may have revised your opinion, having grown up and all.

"Yeah, the second LP is darker, yeah."

Do you look back on it fondly or do you think it's immature?

"No, no I think it's great. Yeah it does sound innocent, but that's always good."

Are you surprised by how passionate people still are about that record?

"No, cos, y'know, when we finished it we knew it was good. We expected everything that's come to us. We expected it at the time."

But once you were just hopefuls - you can't always have been as sure of success as you let on.

"They did that right from the start though, it wasn't like, 'Oh look what's happening', cos we expected it to when we started out y'know."

You were the very epicentre of British pop at the time, an almost unparalleled idol to the kids. You seemed to enjoy this. Yeah, y'know it was no big deal, I never had a problem with it. I've no problem with that at all. We never tried to hide from it, not at all no. No we always wanted to treble it!"

The power and influence that the Stone Roses had in those days was quite amazing; they did after all manage to drag 30000 people to a big day out in Spike Island in Somerset in 1990 - their last huge show before 'Faile. Also dance culture today pretty much owes them its life, as they were, with most obviously Fools Gold, the band that convinced the pop kid that if you were to shuffle about to something other than a 4/4 beat you weren't actually dancing with the devil. Does this liberating influence make Ian Brown proud?

"Yeah that the alternative is now like the mainstream and in America, yeah, it's good yeah."

Does he club much himself these days?

"I don't club much myself at home, but I do when I'm away, all the time. The clubs in Manchester aren't no good anymore. People get mandied too much (They take too many drugs)

Do you think that the dominance that dance culture has these days is a good thing?

"Yeah, I do, yeah."

And why do you think that?

"Eh...well, it's people enjoying themselves, for a start, which I like, if it's dance music, concert music or whatever other kind of music it is. And the people that are up on the stage are more with the audience rather than being sort of up on the stage to be idolised, adored or wanting a lot of people to give them attention. It's more of a collective thing rather than a straight performance..."

Which is, if memory serves, an admirable if easier said than done ethic to which The Stone Roses themselves have always paid more than lip service.

"Yeah, but sometimes it's hard," he agrees. Sure people are always going to look up to the likes of you, like it or not. You are not, in the minds of most, as other men.

"Sure yeah that's the hardest thing y'know, when you meet someone who's worshipping you, to bring them down and say 'No', y'know. That's the only hard thing really. Like when

people are looking up to you so much, you can't bring them down and say, y'know bloods red y'know?"

Surely there were times when you encouraged your mythologisation. The first LP, ironic and all as I Am The

Resurrection' was and is, couldn't possibly fit another massive generational anthem in. And the 5 year hiatus did allow an almost unprecedented legend to build around you. You knew all this would happen and you wanted it to didn't you?

"No I've never felt like I've needed that attention. And, he goes on maybe a tad exasperated at having to explain this again, "The five years was because of the court case (in which The Roses tried for years to release themselves from an improbably exploitative Silvertone record deal)

I've always had people there for me before I was in a band. I never felt like I needed that kind of thing. And I don't like to see people degrading themselves or, y'know, not having enough respect for their own selves, y'know. It's nice when someone'll go, 'I love what you do', y'know, 'keep strong keep on it,' and all that, but when someone's going too much over the top, it isn't healthy that. There's only so much you can do for someone, though: you can say it, and they get what they want from it. It's great when they do: that's what it's all about, isn't it y'know? Kill yr idols, and all that. But some take it wrong."

But didn't you have heroes to whom you looked with blind, stupid devotion as a young fella?

"No never. I loved music but I didn't look up to anybody and idolise them. Y'know you have respect for people and admire what they do or what they did. But I've never believed nobody was better than me."

Ian Brown has used drugs. This will come as no surprise to anyone who has paid attention to Pop culture in the last ten years. It was the huge parties that were pioneered by his band, The happy Mondays and their fellow clubbers in mainly Manchester, that popularised the use of E. He's a changed man these days.

"When we was using it '88 and '89 it was still only in Manchester and London and that. Now you go to every town every city in England, and it's all over everywhere innit? Five years, it's just gone 'Boom,' it's on street corners everywhere. I think it's a dangerous drug. A naughty drug yeah."

How so, in your considerable experience?

"Well, for a start, it can kill people, people dehydrate, and it's just a naughty drug, y'know? I like to go to clubs and shit, but I went to Bristol about six months ago, and I was the only person who wasn't E'd up, definitely. Everyone was E'd up and I had just as good a time as them all. Without any of the side effects. I've always said that, though, it's all in your mind. If you've never had one you don't need one."

The Stone Roses have been almost entirely drug free for a few years now. Thus, you might expect the tales of chemically-induced woe to have come to a stop, but no. A very close friend of Ian's "almost died last year" in an E related incident in Corsica. It was "scary" he admits. And sometimes it seems that everyone they grew up with is succumbing. Bassist Mart describes how he lost fourteen of his friends to Heroin in the last year: is Ian Brown in the same sad boat?

"Yeah, sure, yeah, man," he confirms, wearily, "In the last or five years, anyway. It's huge."

He gets angrier as he goes on.

"After the E's, you know, People started cutting E's up with Heroin, and a lot of people ended up on it, ended up junkies. I never tried it; don't ever try it. The users did it, and the dealers. It happens all the time."

So, with all this intimate knowledge of the risks and benefits of regular drug-taking, as well as hard-earned insights into the nefarious business of illegal drug supply up his sleeve, does Ian

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*Brown have an opinion on the legislation of illicit substances at all?*

"I think you can decriminalise it, I don't know about legalising it. You can legalise it in somewhere like Amsterdam, 'cos there's no threat, y'know. What are you gonna do? Powders, I don't know. Dangerous to legalise powders. Kids get 'em (softer substances) anyway. Some speed, weed, whatever. I think that's part of the attraction, isn't it? But I can't see them legalising it. Decriminalise it, yeah, so you can manage it, y'know."

*How easy is it going to be for In Brown and the rest of The Stone Roses, having only just re-entered the mad, mad world of live rock 'n' roll, to resist when providers of all sorts of good times come a-Knockin' on the dressing room door? Particularly as a settled man with a child? (You know what I mean, sex, drugs and all that stuff, don't make me say it.)*

"Em," he answers, pensively, "well, it's easy 'cos we're, in our minds, we're just going to play our tunes, and give people a buzz, y'know, lift people up, y'know. That's our release, and that's what's in our lives and sticks in our minds, so you see? I love going away, I love travelling, y'know, go to places where people know your tunes and where people want you to play, so that's it innit?"

*So, no coke snorting competitions, no gatherings of groupies: what does one do backstage at a Stone Roses concert?*

"Well, it's funny, y'know, you're guarenteed a laugh and shit. We smoke a weed and that's it. But never before we go for the show, always after.

The Stone Roses: still doind it -and yet at the very same time, not doing it -for the kids.

**A**mong the many reasons for the delay of *The Second Coming* was one that few people have thought noteworthy but which would surely discourage any reasonably devoted rock 'n' roll star from heading off to spend a year in a studio and the following two backpacking around South America in order to further widen and deepen David Geffens coffers: both John and Ian became doting daddies. And it's not until this comes up in conversation that Ian Brown ceases to check and tap his watch every twenty seconds and proceeds to take pains to take me through his baby photos - not that one really can from approximately one hundred miles away over the phone: ah, but he tries. Rock'n'roll stars are, you understand people too.

*So, how many baby Browns are there, then, exactly?*

"Just one," he gurgles. "I've a boy, just one boy. He's three. His name's Frankie."

*And how has this changed Ian Brown?*

"It's made me happier. You just double everything up, yeah? I'm sort of a doting dad, y'know. Seeing him born was the most incredible experience I've ever had. Cut the cord and all that. Showed him the moon, and shit. Oh man, what a day that is.



Christmas day, your best ever birthday and your best night ever rolled into one."

*How much does your child take after you so far?*

"Em hard to say, he's only three. He likes dancing, he likes singing, he likes, y'know musical things, a bit of Bob Marley and that, so he's on the way, yeah. He's his own little man though, y'know he's not me number two. He's got blue eyes anyway, so I'm glad about that" (laughs).

*And does Frankie Brown know who his dad is at all?*

"Oh yeah, y'know, you take him round the shops and he's there, pointing, going 'Daddy, there's you!' Or he hears the first few seconds of 'Love Spreads', he does the guitar, he's there 'Doonoong-noong,' he's like, 'Stone Roses, dad!' He knows what we do and that.

**T**here can be no doubt really that it was fears for a child's future, or Dylan's fear to bring children into the world, that inspired John Squire's riveting and righteous "So raise your classes here's a toast to wasted lives/May all their ghosts come back to haunt you/Tell you how they died...My dreams, your nightmares/I hope they all come true/How do you sleep?" Can there, Ian?

"Eh...I never really thought about it like that. Well, John wrote that song anyway, he wrote it before he had a child, though. But, yeah, people have said to me that you get more mellow when you have a kid. I don't think it does, I think it increases your irritation

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and rage and shit, because of, y'know, the way the world's upside down and everything, and your child's so pure and free and everything. And you don't know what you can do to stop it. The state of the world just keeps going down, doesn't it? Even from eight or nine years ago."

*Are you optimistic at all about what Frankie's going to have to put up with in years to come?*

"Oh, yeah!" he declares, encouragingly. "I'm very optimistic, y'know, that all wrongs will be put right, y'know, by people like us."

*By people like you? People like the Stone Roses?*

"By people like us," he corrects me, and I'm flattered by his faith. You do realise it's pretty uncool to fly so unapologetically upbeat a flag in these supposedly despairing days, I observe.

"I ain't got time to listen to all that, d'you know what I mean? There's too much good things going on."

*Some people, on hearing this, might point you in the direction of Bosnia, the Mururoa Atoll or that Outhere Brothers single. What good things outside your bitsy family life, could you mean?*

"I don't know, the birds singing is enough innit?" he explains with a little laugh. "The other day I was in London," he expands, "and a bird shat on my shoulder. So I'm talking to this kid, he just stops in the street and I go, 'Look, shit, a bird shat on my shoulder,' he goes, 'Yeah, but, y'know, that means you're free, innit? A bird flies over you, shits on you, you're free.'"

.....(referring to Glastonbury), there's nothing we could do about that situation, y'know. A guy breaks his bone, he's not going to be able to play and then he gets people saying snidey things like, y'know, they're running scared or they done this or they done that, it's just what's happened to us, y'know, and we haven't got our own music papers to tell everyone, y'know, that we love them and shit!" (laughs bashfully)

"A lot of kids had paid sixty pounds for tickets just to see us. I'd be gutted, y'know. Say you've not got much money and you spend sixty pounds on a ticket and they don't turn up. You'd be angry and rightly so, y'know. The lads broke his bone so he can't do it, so then you'll say, 'Well what the fuck was he doin' on a mountain bike?' and rightly so. The kids are gonna be pissed off y'know."

*But when it gets a bit more personal than merely saying that your guitarist is a fucking eejit for attempting to cycle in San Francisco- is there such a thing as loyalty to your fans? Once you've come out with even one good tune, shouldn't a band be loved for that, and isn't everything that comes afterwards just a happy bonus?*

"Well, if a band's come out with something of quality then you'll stick with them until next time, and when they put a shit record out, that's when you leave it innit? The record's had mixed reviews y'know, but for me it's still a great record and it's up to people what they think. We don't want anyone to think our way: think their way! I don't care what anyone says; to be straight with you, I don't care what anyone writes or nothing, 'cos nothing can stop what we've got going. And anyway, it went platinum in a month. And everywhere that I went people told me that they loved it. I keep reading in the papers how poor it is, but no-ones come up to me on The street and told me they think its shit!"

*Well maybe they're afraid to, you're Ian Brown, remember?*

"Yeah, but we get loads coming up, saying 'Fuckin' ignore 'em, y'know, or, You're alright'."

*It is perhaps the latter quality of Second Coming that will make The Stone Roses' performance on Fete Saturday not only the highlight of the weekend but also the highlight of the young lives of many of those present and in every way- if we touch lots of wood and keep our toes crossed between now and then- the equal of REM's stunning Slane Set. We can look forward to a once or twice a generation rock 'n' roll band, in buoyant, revitalised and determined mood, playing, as Ian so helpfully pointed out earlier, some Stone Roses song, from the first, second and- if we're really lucky- third Lp's. They're perhaps predictable, but the answer that Ian Brown gives to my last two questions still makes me smile, considering the bad times he and his band have been made to go through in the past few years.*

*Is Ian Brown a happy man?*

"Yeah," he replies, reverting to monosyllables, but that's OK.

*You've had what you might call a topsy-turvy career: what would you change about it, if you could?*

"Nothing. Not a thing. I feel as if I've only just started," he says, with a serenity of which you can only be mad jealous.

"The best is yet to come."

*Singer, songwriter, gentleman and a scholar, Ian Brown may no longer wanna be adored, but do it anyway. Love spreads, indeed.*

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# Feile '95



REVIEW BY LORNA STORMITA

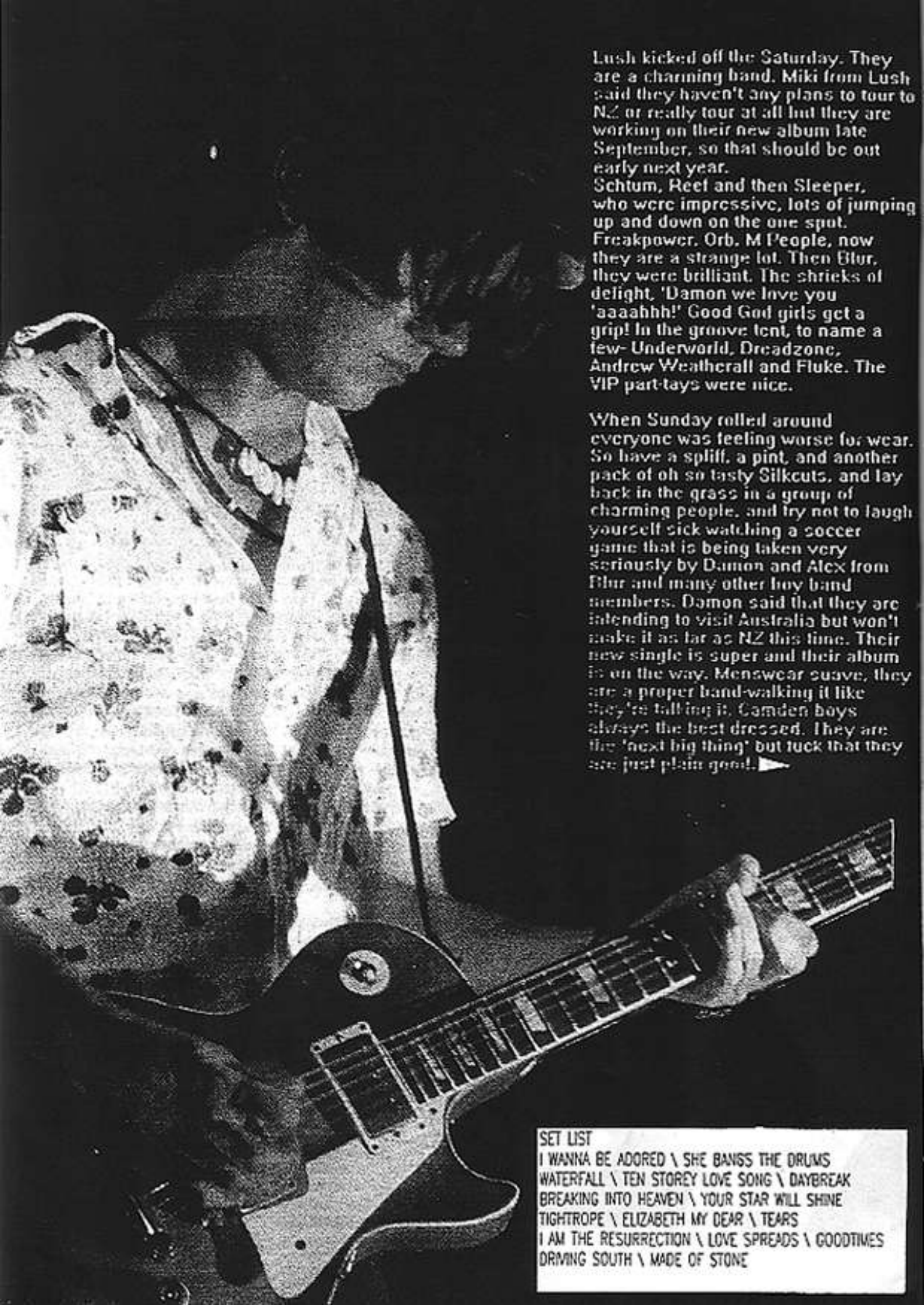
EXCLUSIVE PHOTOS-LEE HUGHES

The Feile festival '95 was in Cork Ireland on the 4th, 5th, 6th of August, and there are thousands of proud T-shirts to prove it. It was a long, loud, lovely journey from London to Cork, trapped on a Double Decker bus, packed with indie darlings (still in existence and alive and well) who insisted on "no sleep to Feile!" Not that you could unless you were prepared to miss out on the football anthems, the dancing, the crisp fights, the imaginary maracas, and the pouts, 20 hours of Cigarettes and Alcohol, blasting tasteful tunes, and watching pretty England pass you by from your window. "It's gonna be the summer of love all over again" - "Bollocks", and it's really not worth disagreeing.

As we stop in towns like Birmingham and Bristol more Johnny Squire look alikes and Beastie Boy T-shirts pile on. "It's gonna be great!" Everyone on this trip is handsome and over-friendly. They have their best outfits on and the hair. Well the hair is perfect but we check to make sure every 20 seconds in the reflections. Don't forget the trainers, bloody shoogazers. Oasis blasting from the front of the bus. Oh yeah you can tell what type of a weekend this is gonna be, as the proud lad with the stereo plays every indie track ever made. These people would die in battle for the Stone Roses' good name and as the night progresses out come the imaginary maracas and the pouts get bigger. Outbursts of Manchester Manchester Eeenglaaaand Manchester.' The worst was to come. We come to the ferry crossing where everyone is aloud off the bus to make trouble. Let loose on the ferry to get as much duty free as they can carry out onto the freezing windy wet decks to consume while running about... And God help us, someone's spotted Tim Burgess in the flesh!

When I arrived at Feile it was straight to the VIP bar for a pint with massive Attack, who said they really liked New Zealand and want to go back as soon as they can. The VIP bar was a huge tent in the middle of a luscious green Irish field scattered with familiar faces, to anyone who reads NME. Ash played first, Marion were lovely, Black Grape were bloody cool, and oh so stylish. Tricky was relaxed and smooth, the gig was still quite small, but it grew and grew. I watched Kylie from the wings of the stage with the Tricky girls, and Nick cave who did a number with her. They were awesome. She was absolutely adored, the crowd loved her. The words 'sex on legs' were shouted a lot during her set. The groove tent was exactly that. Massive Attack were massive, it was such a nice atmosphere, no arseholes, people were either dancing or sitting watching Mushroom do his thing.

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Lush kicked off the Saturday. They are a charming band. Miki from Lush said they haven't any plans to tour to NZ or really tour at all but they are working on their new album late September, so that should be out early next year.

Schum, Reef and then Sleeper, who were impressive, lots of jumping up and down on the one spot. Freakpower, Orb, M People, now they are a strange lot. Then Blur, they were brilliant. The shrieks of delight, 'Damon we love you 'aaaahhh!' Good God girls get a grip! In the groove tent, to name a few- Underworld, Dreadzone, Andrew Weatherall and Fluke. The VIP part-tays were nice.

When Sunday rolled around everyone was feeling worse for wear. So have a spliff, a pint, and another pack of oh so tasty Silkcuts, and lay back in the grass in a group of charming people, and try not to laugh yourself sick watching a soccer game that is being taken very seriously by Damon and Alex from Blur and many other boy band members. Damon said that they are intending to visit Australia but won't make it as far as NZ this time. Their new single is super and their album is on the way. Menswear suave, they are a proper band-walking it like they're talking it. Camden boys always the best dressed. They are the 'next big thing' but fuck that they are just plain good. ▶

#### SET LIST

I WANNA BE ADORED \ SHE BANNS THE DRUMS  
WATERFALL \ TEN STOREY LOVE SONG \ DAYBREAK  
BREAKING INTO HEAVEN \ YOUR STAR WILL SHINE  
TIGHTROPE \ ELIZABETH MY DEAR \ TEARS  
I AM THE RESURRECTION \ LOVE SPREADS \ GOODTIMES  
DRIVING SOUTH \ MADE OF STONE