

Ride On!

ISSUE 3



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IAN BROWN INTERVIEW BEFORE FEILE

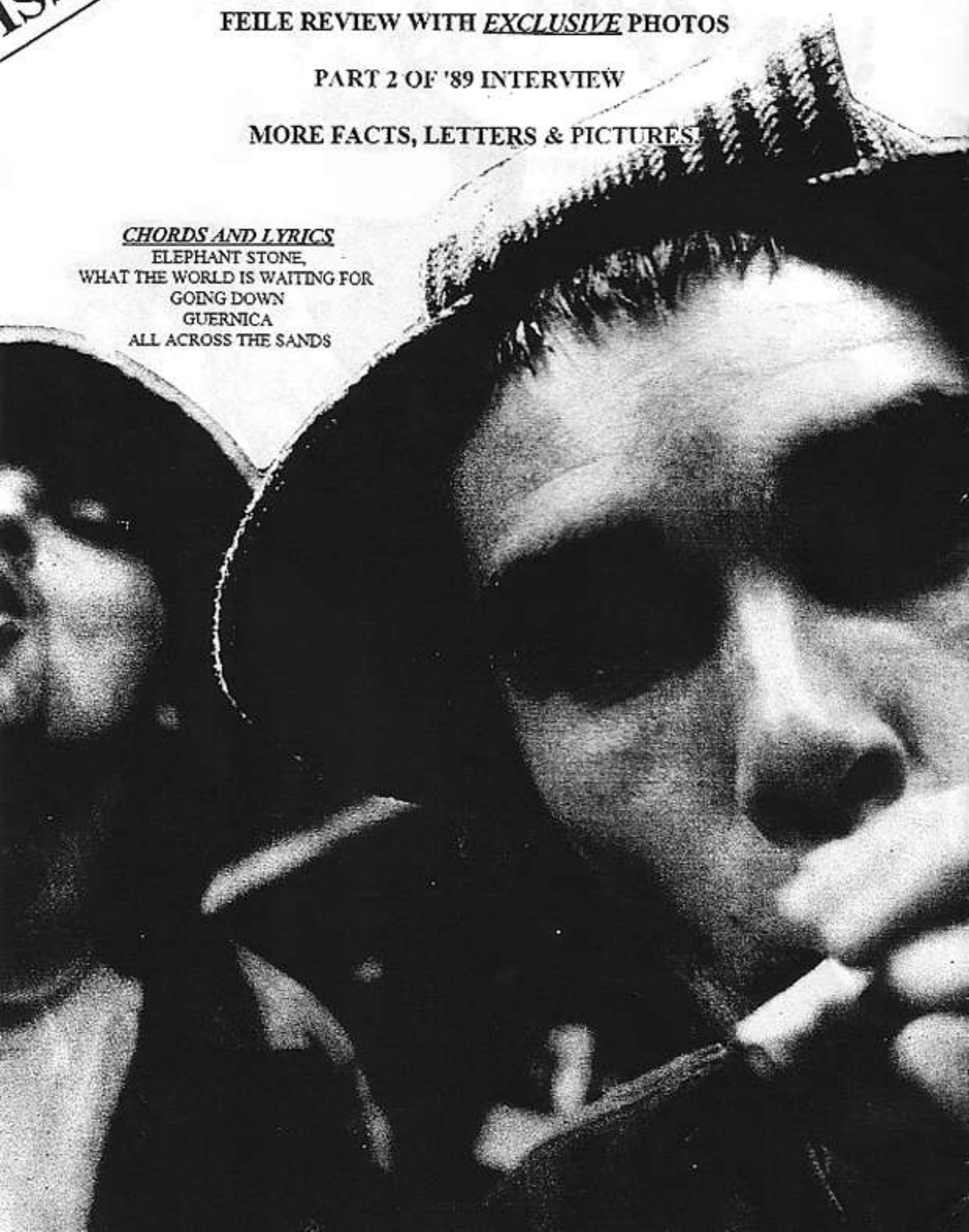
FEILE REVIEW WITH *EXCLUSIVE* PHOTOS

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 - NIAL CRUMLISH

- MONDAY 5th AUGUST
 STONE ROSES
 PAUL WELER
 ELASTICA
 ORBITAL
 GALLIANO
 THE WILD-HEARTS
 DODGY
 MENSWEAR
 THE DEVI
 JOYRID

 TUESDAY 6th AUGUST
 DAN C
 THE CHEM
 CAR
 LAURENT GA
 DEAN PRESENTS:
 DAVE CLARKE - ERIC POWE
 PAUL BLAIDALE
 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 Reni, 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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