

# THE STONE ROSES



[www.thestoneroses.co.uk](http://www.thestoneroses.co.uk)

FREE WITH MELODY MAKER





# BE YOUNG BE FOOLISH BE HAPPY



IAN Brown and John Squire have known each other for as long as they can remember. They were brought up two doors apart on Sylvan Avenue in Sale, a town on the southern fringe of Greater Manchester, and though they went to different primary schools both attended Altrincham Grammar. John had a great fondness for art, being especially passionate about Pollock and Kandinsky, and was allowed to skip games in order to spend

more time in the art room. Ian Brown, nick-named Ibex, was a rugby league fan, always the more outgoing of the two. Both had a love of music and in their mid teens, as lads in their mid teens are wont to do, they formed a pop group.

The Patrol were, according to the few who can remember seeing them, very Clash influenced and not very special. Made up of Andy Cousens (vocals/guitar), John Squire (lead guitar), Ian Brown (bass), and Simon Wolstencroft (drums), they spent 1980 and '81 playing such local highspots as Sale Annexe, South Trafford College, and Hale Methodist

Church. Their set included a few punk-ish originals such as "25 Rifles" (their first recording on a long forgotten four-track demo tape) and a couple of covers - Boyce and Hart's "Stepping Stone" and "Johnny B. Goode". Essentially they were a school band and a hobby with little long term potential.

In 1981, after leaving school, Ian - closely followed by John - moved to Hulme, a monstrous post-war housing estate in central Manchester, and their interests, fashion sense, and circle of friends began to change. They became fast friends with the likes of Johnny Marr, and also met Cressa (later their official dancer and effects man) and Gary "Menny" Mounfield, who briefly became part of their

musical set-up. John Squire, having moved on from his Clash fixation, was now a Perry, a smartly dressed casual with a flick fringe and Kickers. Ian Brown had become a scooter boy, a member of the Charlton Gladiators scooter gang, with a love of Northern Soul, Tamla Motown, and nouveau mod bands like The Chords. The Gladiators were identifiable by the rabbit's tail that ran from the front to the back of their helmets. They were serious boys.

The Patrol had now mutated into English Rose, basically the same group but with a suitably modish name, "English Rose" being a track from The Jam's "Setting Sons". Simon Wolstencroft left around this point - to be replaced by a mysterious character called Wazza - to join a band called Freak Party with Andy Burke and Johnny Marr. Having quit both the embryonic Smiths and Stone Roses, Wolstencroft would make even Pete Best seem a lucky man. At least he ended up as drummer with The Fall, a position he still holds today.

But I digress. English Rose seem to have done very little and were put on ice in

EARLY BLOOMING  
ROSES: FEB '87

ALTERNATIVE FILMS  
AT THE PALACE  
Saturday 12 November 1986  
10.15pm  
12.15pm

## THE STONE ROSES

THE STONE ROSES  
SPINNING  
ISLAND  
WITH  
CRASHING  
TIDE





1982, and nothing was heard of the band for a couple of years. During this period John Squire was making models for the set of a children's TV adaptation of "Wind In The Willows" by day and fiddling with guitar, amps and canvas by night. Ian Brown, meanwhile, was off on the classic beat trip, travelling as far from Manchester as he could on his scooter. He'd had it converted into a pink creation that apparently looked like a cross between a scooter, a chopper and a marshmallow. In their first national interview in Sounds in 1987, Ian Brown told John Robb about the trials and tribulations of his scooter boy days:

"The Scooter Boys were not mods. We were a mixture of punks, skins, anyone who had a scooter. I used to see Clinton from Pop Will Eat Itself on scooter runs; we used to get attacked by bikers in Stourbridge (Pop Will Eat Itself's home town) till we followed Clinton down an alternative safe route. The police would pull me up wherever I went. I was once fined £20 for having condensation on my speedometer."

Obsessed with travel, it was during a trip to Germany in early 1984 that Ian had a chance meeting that would lead to the start of The Stone Roses proper:

"Yeah, I was hitching around Europe and I met this promoter who said that he could get us some gigs in Sweden, so obviously we jumped at the chance."

The fact that his group had laid dormant for a couple of years didn't seem to matter - there was a free holiday in Scandinavia there for the taking and Ian wasn't about to turn it down.



A SHOT IN THE PARK



## NOTHING BUT A HOUSE PARTY

RETURNING to England, Ian had to hastily reassemble his band. He got back in contact with old r'n'r cohorts Squire and Cousens, and took control of the vocals with Cousens relegated to rhythm guitar. A friend with long, dyed black hair called Pete Garner, who worked for a newsagents-cum-record shop called Paperchase in Manchester, replaced Ian as bassist and a wild drummer, Alan "Reni" Wren was recruited via an advert. Reni had first barged into the lives of Brown and Squire when they were 11, at the Belle Vue speedway track, bullying them out of 10p.

"When I went to audition for this lot," reminisced Reni, "I thought they were a horrible racket, but I was struck by their commitment. The whole group were such an oddball collection of long hairs, scruffs and smoothies that I just had to join."

Five gigs were set up in Sweden and the band played loud, rocky sets dominated by Reni's Keith Moon-like powerhouse drumming and John Squire's imaginative guitar playing. Their sound was not dissimilar to The Chameleons, Manchester's darlings of the time.

Ian told John Robb: "We played 'I Wanna Be Adored' and 'This Is The One' - mainly though it was just riffs, riffs with words over them."

A new name had also been decided on before they set off, something that sounded both hard and soft as a complement to their music. After considering The Angry Young Teddy Bears (doesn't quite have that classic ring to it, does it viewers?) they settled on The Stone Roses, a name that echoed both their previous English Rose incarnation and that of their favourite pop group, The Rolling Stones.

Their confidence was towering even at this early stage, and the freshly named Stone Roses advertised their Swedish dates in NME. Whether anyone followed them to Scandinavia is unknown but unlikely - at one of the gigs only four people from anywhere turned up. No matter. Although Ian could be heard to moan about the cost of living in Sweden when he got back - "£5 for a can of soup!" - the group were flushed with success, a foreign tour under their belt and they hadn't even made their debut in Britain!

Their next move was to be one of their most astute.



After a couple of low-key London gigs, they arranged to play in a disused railway arch on Fairfield Street next to Manchester's Piccadilly station. It was the summer of 1984, a hot night, lager was being consumed by the crateful, and the Roses came on at three in the morning to play songs like "Gettin' Plenty" and "Heart On The Staves", swaggering rock material that was never officially released. Most people were too pissed or too tired to study the group in any detail, but they'd caused a buzz all right. For those who craved somewhere to go after The Hacienda had closed down for the night, the Stone Roses' warehouse parties (two more followed in 1985) were, if not the perfect solution, illicit and exciting, and they soon became legend in Manchester. The goth connection that has been tagged onto the Roses of this period retrospectively is virtually unfounded, having more to do with Peter Dinklage's black threads than the group's music or the motley collection of beered-up groovers in the audience. No doubt, these parties formed the basis of the Stone Roses' loyal following.

More illegal activities soon earned the band the front cover of the Manchester Evening News. One morning in 1985, the populace of Manchester awoke to discover that every available

surface in the city centre had been daubed with the words "STONE ROSES". Old or new buildings, statues or libraries, the vandals had shown no remorse. Letters of outrage flooded the local press,

and traces of the graffiti can be spotted even now. The group themselves were the likeliest culprits though to this day they hotly deny responsibility, claiming they know who did it but they'll never tell...

All this notoriety had to lead to a record deal. Tiny independent Thin Line provided the Roses with their first home where they were teamed up with living legend Martin Hannett, the single most influential figure on the development of post-punk Manchester pop. Hannett's spacey, rhythmic productions had peaked at the start of the Eighties in his work with Joy Division, A Certain Ratio and Buzzcocks and, although he was by 1985 pretty unfashionable, Ian Brown later claimed that he "taught us how to arrange our songs and how to pull our melodies out". The resultant single, "So Young"/"Tell Me", had been recorded in the spring of 1985 and was released in August. The record was a colourful collage of junk by John Squire, putting those extra art lessons to good use, and the songs were strong melodies, recognisable (just) as the band who would become the world's most exciting group four years later, but were spoilt by head-handed riffing and melodramatic flourishes. Ian Brown's histrionic vocals were reminiscent of Kirk Brandon and the following year he wisely took singing lessons.

Sales of "So Young" were almost entirely local, and the band received virtually no attention from the press, though Mat Snow had this to say of it in NME:

"The great lost Martin Hannett produced this record, and a right silk purse too. Pure post punk 'pocalypse, of course, but even that won't persuade me to play it again."

Whatever the merits of "So Young", it is unlikely to ever be re-issued with the group's blessing and now fetches up to £100 on the collectors market.

During late '85, The Stone Roses spent a month working with Martin Hannett on an album, but the group were unhappy with the results and also broke with Thin Line at this point, effectively leaving the tapes to gather dust until the bootleggers went to work on them a few years later.



STONE ROSES  
AT THE  
HACIENDA  
MAY 1985

THE STONE ROSES  
AT THE  
HACIENDA  
MAY 1985



## REACH OUT

1986 provided a new beginning for The Stone Roses as they fell under the auspices of manager Gareth Evans. Owner of the two International venues in Manchester, Evans was and is something of an eccentric. It's rumoured that most of his belongings remain in packing crates, 15 years after he last moved house. An accountant, he seemed an unlikely Svengali, but his arrival proved a crucial force in switching the Roses from a potentially good rock band into a worldbeating force. The crucial moves in '86 were the departure of Andy Cousens (now a member of excellent new boys The High), the free practise time at the International afforded them by Gareth's management, and the group seeing Primal Scream at their pure pop peak. The Roses absorbed Primal Scream's classically chiming melodies and lightness of touch, combined this with their previous toughness, and emerged with a sound that was tight, punchy, and thoroughly contagious. Although they had some way to go, The Stone Roses of 1987 were already an awesome proposition.

Gigs that year were largely restricted to Manchester, though they played with The Raw Herbs at London's Dingwalls. Gareth gave them as many gigs as they wanted at The International and they soon became sell-outs as their following grew. They were learning as they were going, practising and perfecting sound and performance, growing up in public. Ian was now very much the front man, much more brash and aggressive than he is today.

"I don't take so many amphetamines anymore," he said last Christmas. "I used to try and provoke a reaction from the audience. I'm not so up my arse now, I'm more into the music."

A second single, the effervescent "Solly



Cinnamon" was released mid '87 on the Wolverhampton-based FM Revolver label.

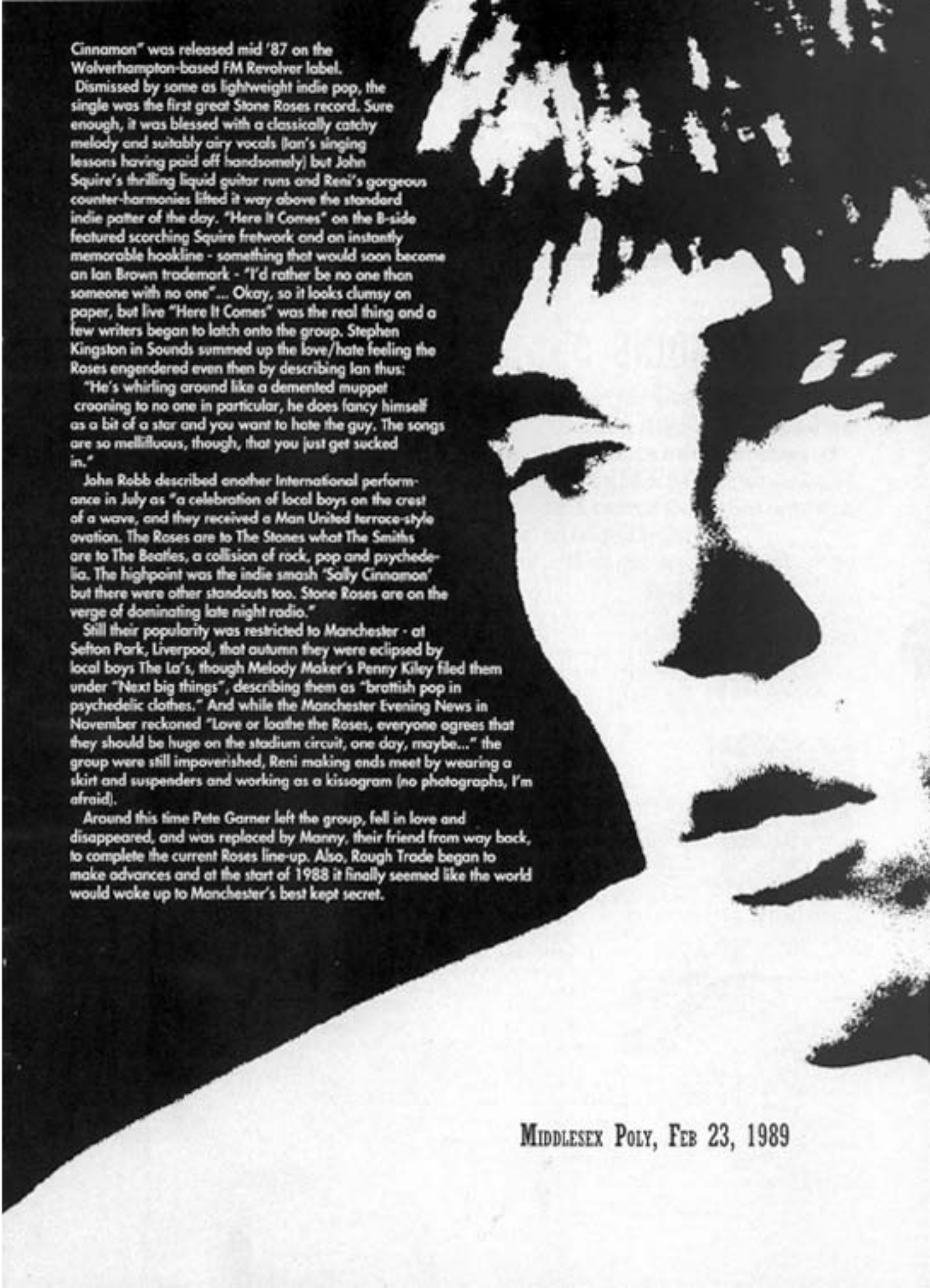
Dismissed by some as lightweight indie pop, the single was the first great Stone Roses record. Sure enough, it was blessed with a classically catchy melody and suitably airy vocals (Ian's singing lessons having paid off handsomely) but John Squire's thrilling liquid guitar runs and Reni's gorgeous counter-harmonies lifted it way above the standard indie patter of the day. "Here It Comes" on the B-side featured scorching Squire fretwork and an instantly memorable hookline - something that would soon become an Ian Brown trademark - "I'd rather be no one than someone with no one"... Okay, so it looks clumsy on paper, but live "Here It Comes" was the real thing and a few writers began to latch onto the group. Stephen Kingston in Sounds summed up the love/hate feeling the Roses engendered even then by describing Ian thus:

"He's whirling around like a demented muppet crooning to no one in particular, he does fancy himself as a bit of a star and you want to hate the guy. The songs are so mellifluous, though, that you just get sucked in."

John Robb described another International performance in July as "a celebration of local boys on the crest of a wave, and they received a Man United terrace-style ovation. The Roses are to The Stones what The Smiths are to The Beatles, a collision of rock, pop and psychedelia. The highpoint was the indie smash 'Sally Cinnamon' but there were other standouts too. Stone Roses are on the verge of dominating late night radio."

Still their popularity was restricted to Manchester - at Sefton Park, Liverpool, that autumn they were eclipsed by local boys The La's, though Melody Maker's Penny Kiley filed them under "Next big things", describing them as "brattish pop in psychedelic clothes." And while the Manchester Evening News in November reckoned "Love or loathe the Roses, everyone agrees that they should be huge on the stadium circuit, one day, maybe..." the group were still impoverished, Reni making ends meet by wearing a skirt and suspenders and working as a kissogram (no photographs, I'm afraid).

Around this time Pete Garner left the group, fell in love and disappeared, and was replaced by Manny, their friend from way back, to complete the current Roses line-up. Also, Rough Trade began to make advances and at the start of 1988 it finally seemed like the world would wake up to Manchester's best kept secret.



MIDDLESEX POLY, FEB 23, 1989



## WHAT'S GOING ON?

EARLY in '88 "Elephant Stone" was recorded as a first single for Rough Trade, its cred bolstered by a Peter Hook production.

The months rolled by and nothing happened - eventually, it transpired that Rough Trade had pulled out at the last minute leaving the group with a finished single but no label on which to release it. Eventually Andrew Lauder (who had signed Buzzcocks to United Artists in 1977) stepped in and made the Roses the first signing to his new Silvertone label.



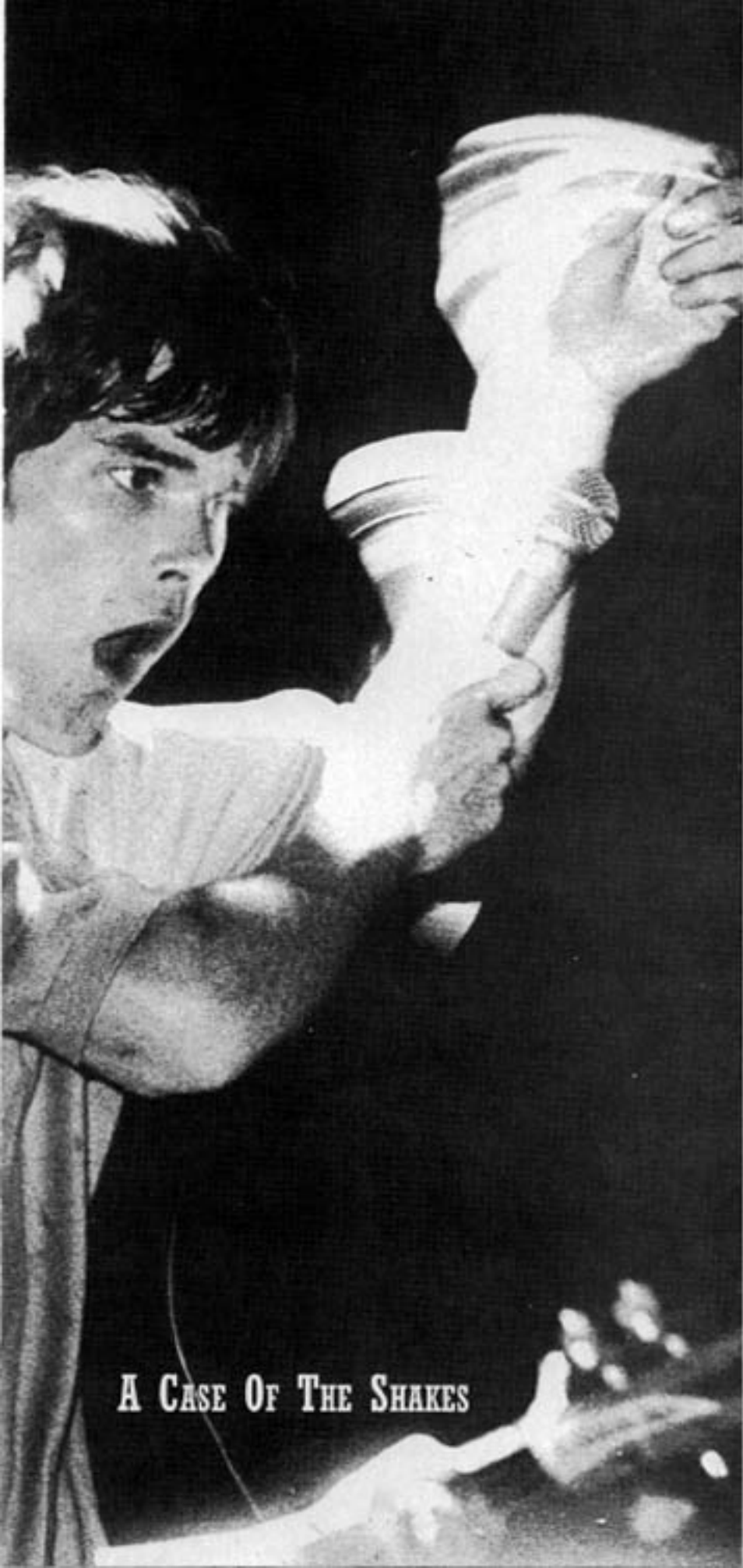
"Elephant Stone" finally appeared in October '88 and it didn't disappoint the faithful: every bit as euphoric as "Sally Cinnamon", it cruised in on a psychedelic siren guitar lick and floated for three minutes of pure hookline, easing up just a couple of times for the "seems like there's a hole in my dreams" punch. Crucially it emphasised the Sixties psych influence implicit on the previous single, and was a pointer to the sound which would finally break the group. Unlike the first two singles ("Sally Cinnamon" didn't receive one national review), "Elephant Stone" was widely written about. Edwin Pouncey in NME suggested that the reader "would be wiser to stick with 'Sister Ray'", and Record Mirror were even less kind describing it as "a physical assault that almost quickens the pulse, but then the vocals come in and it's like Norman Whiteside has been replaced by Larry Grayson wearing an inane grin. If they would only look beyond Lancashire, beyond indie-land itself, they'll realise that there's more to life than lollipops, psychedelia and flakey grey skin."

Naturally, "Elephant Stone" was best appreciated by the Manchester press. Andrew McQueen in M62 said of their most recent international show, "There were no interested onlookers, just 1000 passionate pop fans who don't need the big business music papers to tell them what to like." McQueen perfectly summed up the passion of Roses fans with his single review.

Every Roses song has a melody that tugs at your heartstrings and "Elephant Stone" is no exception. Fresh as a daisy but vitally urgent, the guitar explores every nook and cranny of the song, exploiting every melodic opportunity to the hilt. What's more, unlike many leaden-booted guitar bands, The Stone







## A CASE OF THE SHAKES

Roses have a groove and percussive sway that grips your hips and won't let go. There's just a buzz and attitude around them that's so exciting. Single of the year." And it was.

"It's our third single but we're looking on it as a debut as it's the first one we all feel really behind," said Ian at the time, and in a number of ways it was a(nother) new beginning. For starters, there was the sleeve, John Squire action pointing framed by the band name and the song title, which would become a house style from this point on. Secondly the 12 inch included a track called "Full Fathom Five", a spacey chunk of pure psychedelia which was basically "Elephant Stone" in reverse with a touch of studio trickery. They would return more successfully to this strain of psych pop in the months to come.

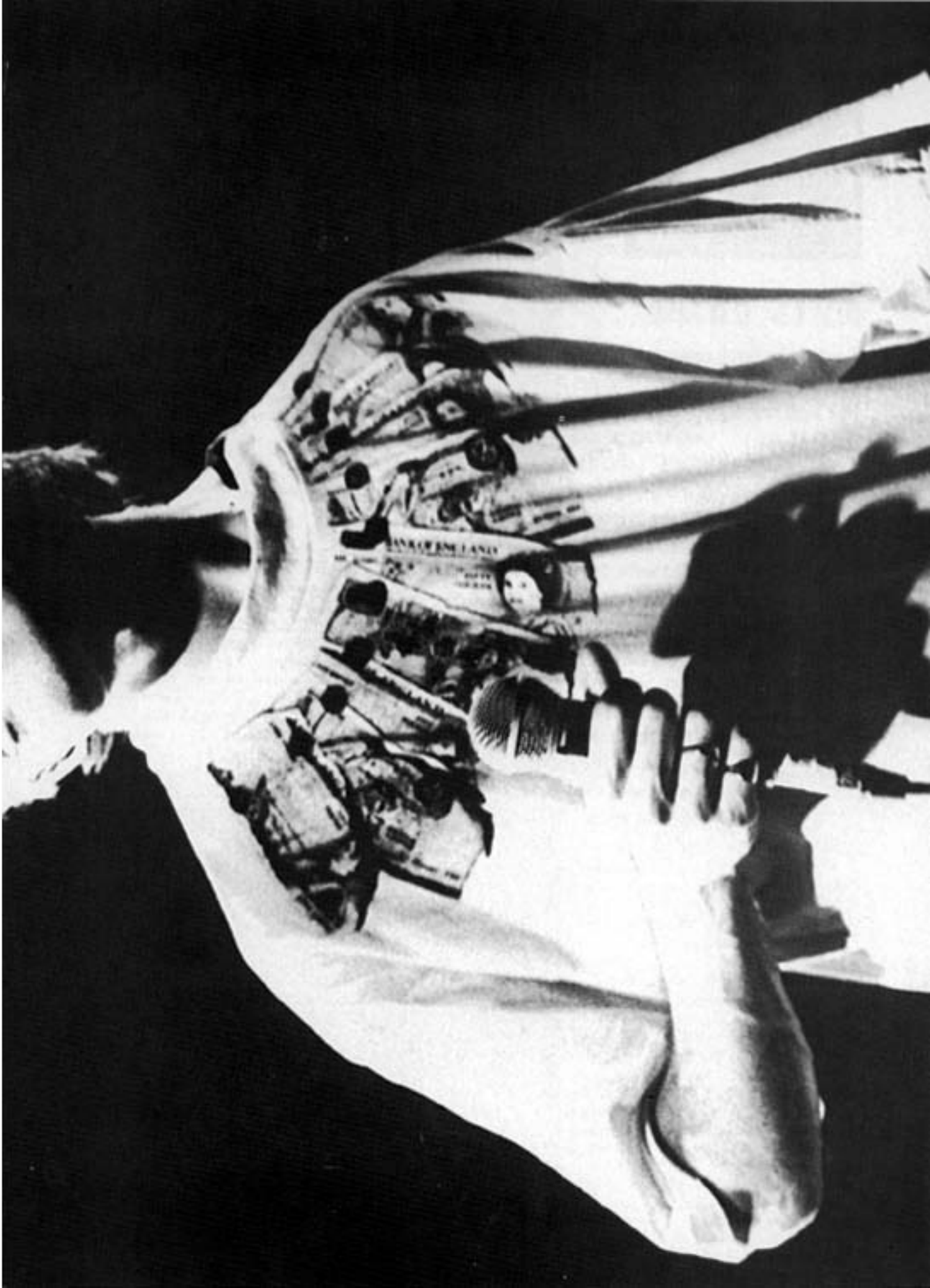
With the weight of a major behind them, The Stone Roses must have been hopeful of tickling the bottom of the national charts. At the end of October it entered the indie chart at 27, with huge sales in the Manchester area, and was nowhere to be seen the following week. Sales in the rest of the country were virtually non-existent and "Elephant Stone" sank without trace.

In retrospect, the step from local to national prominence seems logical: Inspiral Carpets had just paid tribute to the Roses on their debut "Plane Crash" EP with "Garage Full Of Flowers" (a line from the ancient "Tell Me"), and hundreds were being turned away from the frequent International shows. Yet other Manchester crews had been in similar situations before: James had remained huge in their home town throughout the Eighties while their fortunes fluctuated nationally. More poignantly, The Chameleons—a probable early Roses influence—could pack out Manchester clubs but eventually gave up in the face of national indifference.

At the end of '88, The Stone Roses could be seen at the shoebox hall of Central London Polytechnic playing with The Sun And The Moon, a Chameleons offshoot, to a measly crowd of disinterested students. "If I thought we were going to remain selling 2,000 records I'd give in now," Ian Brown told Sarah Champion, "but I seriously think we're going to be huge. You can't keep a good band down." Although they remained cocksure in interviews, they were very disappointed with the showing of "Elephant Stone" and were privately sceptical of what 1989 held in store for them after so many false starts. Friends who heard the demo of an astonishing new song called "Made Of Stone", however, had no doubts that 1989 would be a good year for the Roses.

Blackpool Rocks-The Empire Ballroom, August '89









## MOVE ON UP

IN spite of the purely regional success of "Elephant Stone", it had garnered enough praise to earn them gigs at The Hacienda and London's newly opened Powerhaus. The first four months of 1989 saw them logging around some fairly low-key venues - a gig in Cardiff pulled a mere 12 people. At Hull's Unity Club they played to just 10. I saw them for the first time in February at Middlesex Poly, an impossible-to-find college hall in Tottenham, North London. For a little known band, they had an amazing away following - the fan who stood out the most was a girl in a denim jacket with "The Stone Roses" scrawled on one arm, "The Jimi Hendrix Experience" on the other. As for the group, even in this half empty scout hut, they were obviously stars. "They sound like someone sneaked a tab into your Tizer," I blurted the following week. "They sound like maybe the best thing I ever heard." The Stone Roses tore my head off.

I was convinced I'd seen the future.

A week later, Andrew Collins of NME had this to say of their Hacienda gig:

"The Stones (and there's a clue) comprising four unassuming boy wonders and a Happy Mondays roadie acting as surf-dancing accessory, and playing thoroughly regardless brat-arsed pop, have taken four years off my age. I'm already drafting a letter to my grandchildren telling them that I saw The Stone Roses at The Hacienda."

Suddenly, from nowhere, The Stone Roses were on a roll. It had only taken four years. "Made Of Stone" was released as a single in March and, although Ian Gittins unfairly compared it to "Speed Of Destiny" in Melody Maker, Simon Williams gave it Single Of The Week in NME. "Made Of Stone" was an ode to ten's

hitch hiking days:

"I've always been on the move. When I lived in Sale I never hung about there, I hung about with lads all over the city. I've been to every seaside resort in England and been to most cities before we toured, been to most of Europe. Moving about, it's what I'm into doing."

In retrospect, it lacked the grace and easy funk fluency of much of the Roses' set but that didn't stop it from being a classic pop song, a trad rock gem with a terrace anthem chorus of "Sometimes I fantasise". Some pointed out its proximity to Primal Scream's "Velocity Girl" but "Made Of Stone" was fine enough to outstrip any claims of theft.

"Going Down" on the flip side was a lascivious tale of summer lust set to the cutest of tunes and boasting a chorus line of "Ring a ding ding I'm going down" it was a major hit with their girlie fans. "Guernica" on the 12 inch was something else again. Another experiment in backwards sound-warping an A-side, "Guernica" emphasised the melancholy side of "Made Of Stone", its sense of space and its ambience.

"We go to Manchester airport in the summer," Ian Brown told the *Maker* in March, "and watch the planes land and take off. Your eardrums feel like they're shredding with the volume of the engines. And the fire coming out the back. It's an awesome sight, 30 feet from a plane. We want to get that sound onto record - bits of 'Guernica' sound like planes, but it's just 'Made Of Stone' backwards with forward vocals. I'd love to have done it as an A-side."

The single was a considerable success, breaching the Top 100 and climbing to Number 4 in the indie chart. The buzz on The Stone Roses was getting louder by the day.

At a prestige ICA show in May 1989, True was mindblown:

"The whole fucking hype is justified," he drooled. "Oh, sweet Lord. The Stone Roses have arrived." This time no one could deny it.







Ian Approaches Meltdown





## AIN'T NO STOPPING US NOW

THE Stone Roses' eponymous LP appeared in May 1989 and aside from a lukewarm review from Jack Barron in NME, it wiped out the opposition. "In guitar pop terms, this is a masterpiece," claimed longtime fan John Robb in Sounds, while Andy Strickland in Record Mirror saw them as "the only young band around at the moment with the potential and the balls to go all the way." Melody Maker said: "The spine of the LP is John Squire's guitar playing. Beautifully flowing, certainly psychedelic, there are elements of Hendrix ('Shoot You Down') and Marr ('Bye Bye Bad Man'), but the rest is the lad's own work.

'Waterfall' is a showcase switching from acoustic to wah-wah to funk without once sounding clumsy. This is a trip."

"The Stone Roses" was wrapped inside another distinctive Squire sleeve, a green-ish action painting punctuated by pieces of lemon. Ian Brown in the Maker:

"The story behind the lemons on the cover is that when we were in Paris we met this 65 year old man who told us that if you suck a lemon it cancels out the effects of CS gas. He still thought that the government in France could be overthrown one day, he'd been there in '68 and everything. So he always carried a lemon with him so that he could help out at the front. 65 - what a brilliant attitude."

Detractors screamed hype when the reviews were printed, but listening to "The Stone Roses" a year on, with the group at the very top of the tree, it still sounds like a dazzling debut. On a historical level, I would rank it very high indeed.

The summer was to provide the big push from "underground Manchester band" to Top Of The Pops with the immaculate "She Bangs The Drums" lifted from the LP as a single in July and a prestige one-off celebration at Blackpool's Empress Ballroom in August.

"She Bangs The Drums" was supposedly remixed, but effectively only the cymbal intro was trimmed and a few of Reni's harmonies added. It was a song in love with itself, amazed at its own greatness: "I can feel the earth begin to move/ I hear my needle hit the groove/ And spiral through another day/ I hear my song begin to say/ Kiss me where the sun don't shine/ The past was yours but the future's mine". If such staggering arrogance was tempting an almighty backlash it didn't come yet - "She Bangs The Drums" was Single Of The Week in three weeklies with Sounds adding "Let's call them The Stones - no one will get confused."

The 12 inch provided a value for money bonus for fans with two unreleased live favorites added. "Mersey Paradise" was sparkling pop a la "Sally Cinnamon" with a hook of "River cool's where I belong" confusing many who thought Ian Brown was singing "Liverpool's

where I belong". "Standing Here" was better still, a loping guitarfest that leant heavily on Jimi Hendrix's "Foxy Lady" and featured another classic Brown hook in "I really don't think you know that I'm in heaven when you smile" and tailed off into a sumptuous, aquatic coda.

The single charted at 36 but dropped out the following week and this disappointed the group: they'd expected at least a Top 10 hit. "I don't think anything's impossible," Ian Brown told Mat Smith at the time. "Things change all the time. Positive thinking brings good results. I've thought that all my life. You're born on this planet and you can either think positively or negatively. Why think negatively? I believe I'll live for 125 years. Therefore I've got a better chance of living for 125 years than if I don't believe it."

The 6,000 capacity Empress Ballroom was a breeze. As a thankyou to the fans who had followed them this far, and a show of strength that they could handle a large venue, it was faultless. Melody Maker had this to say of it:

"For most people here this has been the event on the summer calendar and it's been organised as such, set in the tinsel heart of the tackiest summer resort in the country. The atmosphere is raw E. The Salem witch trials were nothing on this. The Stone Roses appear and their appeal is instant and obvious; simultaneously they look like anyone and they look untouchable, four blokes in the Stretford End and four teenage Jesus Christs."



## ONE NATION UNDER A GROOVE

THE pop/House crossover, the Acid connection was a bone of contention with unbelievers in that long, hot summer. Detractors claimed, and quite rightly, that The Stone Roses did not play "Acid House" music. The reason that they were crossing over, though, lay not so much in the music as in the attitude.

"For me it's been right through the Jackson 5, Motown, Northern Soul, then discovering Parliament and Bootsy Collins," Ian Brown told Roy Wilkinson of *Sounds*. "Then discovering Barry White and Acid House and dance records. Over the same period we had The Beatles, the Stones, T. Rex, and the Pistols. When I've heard our songs in the studio, when they've just been bass, drums, and one guitar line, I'd say they're as danceable as any House record I've ever danced to. It's just about creating a groove with space around it."

Basically this echoed Andrew McQueen's comments on "Elephant Stone". The trick was to recognise and adapt the pulsebeat of dance music without mimicking it. Ian again:

"We wouldn't say let's write a funk song. We might end up like the Stones, man. Trying to sound black. My favourite records at the moment are reggae and I wouldn't think about making a reggae record. When bands think they can do anything it's shit."

The next Stone Roses single was their boldest move to date. "Fools Gold" was a hypnotic, spacey groove, far removed from the brightly coloured, easily defined shapes of the LP. It loped and shuffled, a real fat groove underpinned by an irresistible bassline. For sure, the Roses weren't aping current dance trends, otherwise they'd have delivered a 120 BPM mock-Italian number. "Fools Gold" at once followed a line from the smokey "Shoot You Down" and the floating tailpiece of "Standing Here", while pre-empting 1990's love of all grooves mellow. After the most hectic dance summer on record, it was the perfect time to calm things down and "Fools Gold" effortlessly flattened boundaries between pop and dance fans. No doubt, it was a masterstroke.

In November the cavernous funk groove of "Fools Gold" entered the chart at 14, peaking a week later at number 8. In a particularly memorable week they made their Top Of The Pops debut along with Manchester's other psych-groove terrorists, Happy Mondays. From this point on, their success was beyond speculation. They had become Smash Hits pin-up regulars and the faithful believed that the world was about to be turned on its head. As walls came a-tumblin' down throughout Eastern Europe, could 1990 signal the downfall of the government in Britain, the end of SAW and Thatcherite pop? Could The Stone Roses walk on water?



# He Bangs The Drums, Ian Brown; Ally Pally Nov'89

The answer came at their biggest happening to date, at the Alexandra Palace in North London. Sold out weeks in advance it was intended as a glorious ending to a remarkable year which had begun in front of 10 people in Hull. In no way was it a disaster but the acoustics at Ally Pally were notoriously poor, the PA was so bad that the guitar was inaudible for the first three songs, and the organisation - particularly at the bar which could barely cope with 800 people let alone 8,000 - was atrocious.

"They didn't seem to be conquering the logistics of playing a large gig," commented Steve Sutherland, "let alone transcending the sum of their parts. It was OK as far as it went, which wasn't far-out enough really."

Ally Pally was a minor setback with the group as disappointed as many of the fans, but it let in a chink of light for old heads who couldn't understand the fuss to have their say. It proved The Stone Roses were human after all.

As a return to form, they made their first live TV appearance on "The Late Show" an event by blowing BBC fuses after 45 seconds of "Made Of Stone", apparently because they were playing too loud. "These are young time lads," shouted Ian Brown as presenter Tracey Macleod attempted to introduce the next item. "Amateurs! Amateurs!" shouted Ian behind her. It was great TV and almost made up for the disappointment of the week before.





# WE ARE PHUTURE

CONSIDERING they've yet to release a new record, the Nineties have already been pretty eventful for the Roses. In January they allegedly wrecked the offices of former label FM Revolver, causing £23,000 worth of damage with cans of blue and white paint, after the label had made a tacky video to accompany their re-issue of "Sally Cinnamon" without the group's consent.

Abstract expressionism in full effect, or just plain vandalism?

A few weeks later Silvertone made their first three Roses singles available again which saw the band hogging the Top 40 - "Elephant Stone", which had been fetching £40 in some London shops, entered the chart at number 8, an astonishing feat, while "Made Of Stone" also reached the Top 20.

And there was Spike Island, the 30,000 capacity outdoor event which received mixed reactions but was generally a success.

Where on earth do we go from here? asked the "Made Of Paper" fanzine at the beginning of the year. After Spike Island the question seems even more pertinent. Myself, I see them becoming the most successful band in the world, trailblazers for a new generation of groups such as The Charlatans and Inspiral Carpets, and the next generation, Northside and The High and a whole batch that have yet to surface. Pop revolution, nothing less, with the Roses ahead of the pack, always.

How can such a cosmic claim be backed up? Well, their appeal - as with all the great pop icons from Elvis to Prince - is androgynous, their clothes, their music, their looks, they appeal to both sexes equally. This appeal is universal. Happy Mondays, by comparison, are basically a lads' band and could only appeal to girls as dirty sex. Secondly, they cut across pop, dance and rock, the three major musics of today, picking up fans in all sectors with consummate

ease. The only enemies they seem to have encountered en route are old heads either too scared or too cynical to come to terms with the new order. The third and least tangible point, they have a magical knack for doing The Right Thing. When they say they're going to be huge in America you believe them, don't doubt them for a minute. Happy Mondays, the only group who could conceivably challenge them, may have the loan reputation but their recent career has been carefully managed, and their rise from Dingwalls to Town & Country Club to Wembley Arena is a flawless computer printout for a successful rock group. Soon they will slog round America believing you have to before you become accepted there. The Stone Roses will turn up, expect adulation, and receive it. It's that untogedder and that perfect.

The future is theirs for the taking. Apart from 1989's burst of activity, they've never managed more than one single a year - hardly prolific, I'd guess that they'll release a single every six

months, their second LP won't appear until late next year (and it'll include one song at least 10 minutes long), and they'll soon become untouchable. Playing in Britain will become impossible. Eventually they'll explode, but they certainly won't tail off. As Ian Brown once said:

"I think a lot of groups are burnt out but they're scared of returning to where they've come from. I'm not scared to,

cos I am where I've come from."

On the eve of "One Love", a solid gold single before it's even in the shops, this booklet signals the end of the beginning. Now they go supernova. For The Stone Roses, the fun has only just begun

## DISCOGRAPHY SINGLES

So Young/ Tell Me (Thin Line THIN 001) 12 inch only, 1985  
Sally Cinnamon/ Here It Comes/ All Across The Sand

(FM Revolver 12 REV 36) 12 inch only, 1987

Elephant Stone/ The Hardest Thing In The World (Silvertone ORE 1) 7 inch, 1988 (12 inch included Elephant Stone (long version) and Full Fathom Five)

Made Of Stone/ Going Down (Silvertone ORE 2) 7 inch, 1989 (12 inch included Guernica)

She Bangs The Drums/ Standing Here (Silvertone ORE 6) 7 inch, 1989 (12 inch included Mersey Paradise)

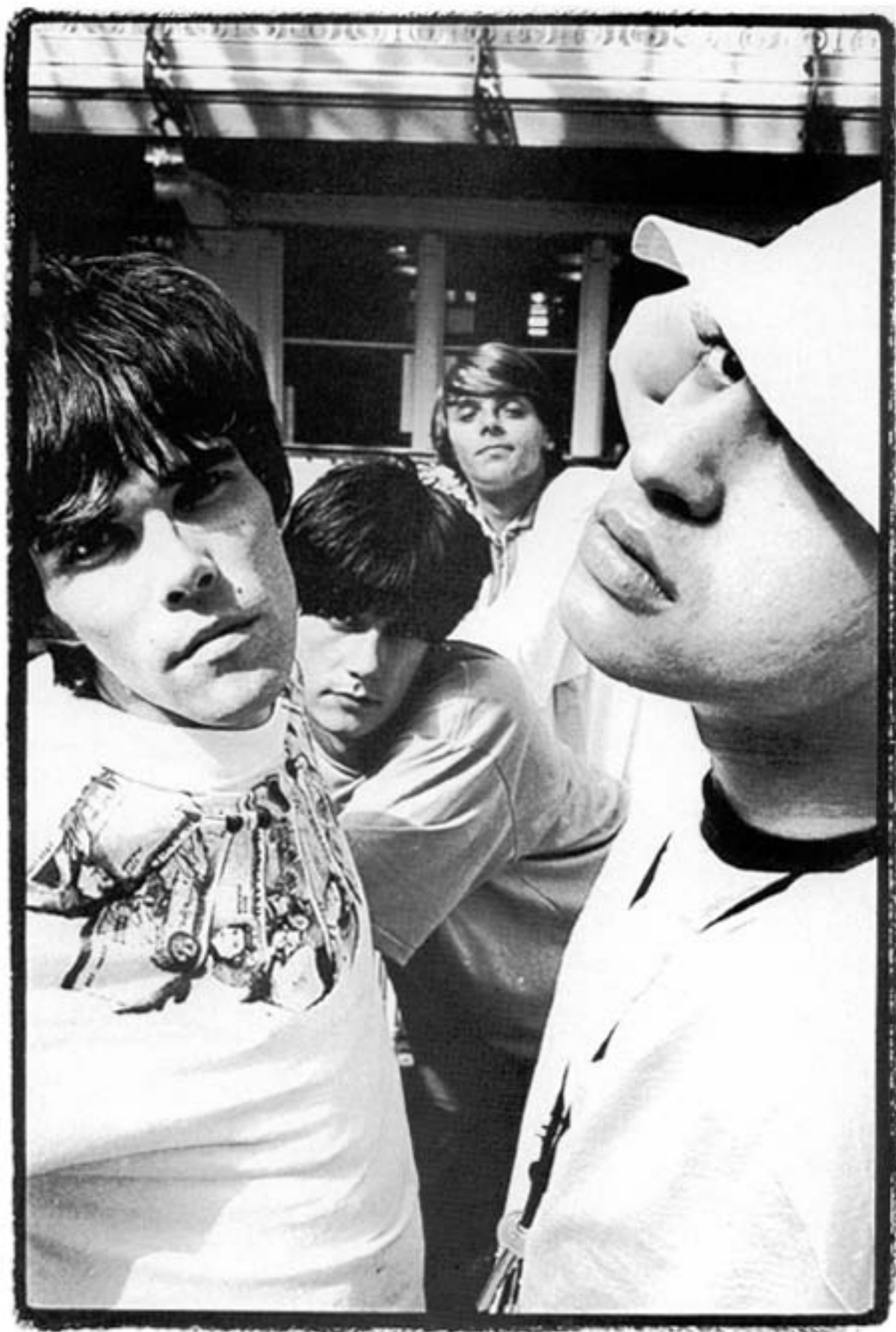
Fools Gold/ What The World Is Waiting For (Silvertone ORE 13) 7 and 12 inch, 1989

## ALBUMS

THE STONE ROSES (Silvertone ORE LP 502) 1989.



STOCKHOLM, MAY 1990



# THE STONE ROSES



**'WHATEVER ATTENTION  
WE'RE GETTING, WE DESERVE**

**IT...WE WANT TO BE THE BEST AT EVERYTHING. TO BE ALL  
THINGS TO ALL PEOPLE AT ALL TIMES. AIM FOR THE STARS  
AND YOU'RE GONNA HIT THE CEILING. NEVER PUT UP WITH  
SECOND BEST...'**

**THE STONE ROSES**

**WRITTEN BY BOB STANLEY  
DESIGN BY BRETT LEWIS  
DIGITISED BY STEVEN ROSS  
[WWW.THESTONEROSSES.CO.UK](http://WWW.THESTONEROSSES.CO.UK)**