

THE STONE ROSES WAR AND PEACE

THE DEFINITIVE STORY. 70 NEW INTERVIEWS. 40 UNSEEN PHOTOS

Pete Garner – Original bass player in The Stone Roses (1983-87)

Unedited interview transcript

I lived in Sale, went to school at Burnage High School. I only lived five minutes walk from Ian and John but where we lived there was a brook that's separates Sale from Timperley; on one side of the brook is Manchester and the other side is WA postcode, Altrincham, Cheshire. I was on the Manchester side.

It was just a footbridge but it separates Manchester from Cheshire basically. It was just a good meeting place for everyone from round our way. I used to hang around... and that's how I met Ian and John basically. Me, and generations older than me, used to hang around on this bridge, just because it was a good focal point, somewhere to hang around.

That's how I met Ian and John, them walking across the bridge when they were going wandering like you do when you're 13, 14... that's how I first noticed them and got talking to them.., on the bridge basically.

I think it was 77, 78. I was a year younger than them. I was 13. To me it was, oh these two older kids. When I first met Ian, I remember him, what I later found out, lying about all the bands he'd seen like The Sex Pistols.

Him and John saw the Joy Division gig in Bowdon Vale youth club in Altrincham [March 14, 1979]. They went and I was gutted I didn't go because I always loved Joy Division. There were photographs of the gig and it looked like all school kids.

There were kids as young as 10 hanging around the bridge and kids of 16. It was just a good point to meet and piss about and smoke and do whatever. It wasn't like teenagers sat outside the off license. It was just a bridge over a brook really. Every year, as people started to get work, or to get money, they moved on and the next generation of kids took over and I'm sure there are kids now who hang around on the bridge. I remember being really young and there were older kids hanging around and you sort of get to the age where they'll let you hang around there and then they move on and you're the oldest.

Punk was why we bonded really. The punk thing, I was slightly too young maybe, but it totally changed my life; as it did for a lot of people. And then to meet two other people who were hanging around my area who were obviously into punk as well... they crossed over the bridge and we bonded and got chatting about music... I do remember Ian exaggerating what bands he'd seen. I was saying, Oh

wow, you've seen the Pistols? No way... and he was, yeah. Later on I realised it was quite a funny blag.

We were all pretty much the same (family backgrounds), it just so happened Andy's [Couzens] parents had a lot of money. Aside from that we were all into the same stuff, they all went to the same college. Andy was Andy but it was just weird because he had a car and I didn't know anyone else who had a car.

I would never describe Ian and John as coming from a bourgeoisie background. They lived in your bog-standard post-war semi which pretty much all the houses round there were like that.

I didn't live in the council estates of Wythenshawe... that was a mile and half from my house. At my primary school most of the kids lived in council houses in Wythenshawe but there were a couple of kids from Sale who had swimming pools in their back gardens... parts of Sale are really posh and parts are like Coronation Street houses.

They went to a different High School to me. I was at Burnage they were at Altrincham Grammar... Burnage was probably the roughest school in Manchester at that point; I didn't know that when I went there... it's an all boys' school, quite legendary.

So I'd get home from school, have me tea, then you'd go out and hang out on the bridge. Then once I'd met Ian and John then we'd just meet up and generally go for wander on the streets of Sale, chatting and pissing about... that became the nightly ritual pretty much. We're on a £1 a week pocket money, so were never had any money so we basically used to meet up after tea and go and wander, looking for action I supposes. Come home, say goodnight.

Getting a few records?

Exactly. In those days I didn't know anyone who had the first Clash album so when I met John - and he played that every single day. It was exciting just to meet someone who an album you didn't have... Ian had the first Stooges album... and the Stooges have been my favourite band since I was 15, 16... it was because of Ian I heard it. He'd bought that because the independent record shop in Altrincham had a punk section... and early doors there weren't that many punk records... and they had the Stooges album in the punk section with sticker on it with punk. And Ian had bought it because it was punk.

The record shop in Alty was a pretty good place to hang out; you'd find decent singles and stuff in there.

I remember the first time I went round to Ian's house, his mum saying to him, you're not hanging round with him, she thought I was bad news. Later on I teased her about it. But when she first met me she said to Ian you're not hanging with him, he's bad news. Which obviously I'm not.

He's got a younger brother and younger sister. Ian's younger brother Dave was exactly the same age as John's younger brother Matt. Effectively when Ian and John are 15, and I'm 14, their two younger brothers are the same age, probably maybe 11 or 12, but they were best friends as well. So when I met Ian and John, their younger brothers were also best friends with each other as well. And they were both cool kids, who were also into punk... so as soon as someone got a new single, it was like oh so-and-so's got a 7inch of whatever and it was quite exciting.

Ian and John were opposites? Was it that pronounced?

Even at that age it was clear-cut. Literally the first time I met them and talked to them, Ian was charming, confident, people like hanging around with him, he's good company. John's totally different, he'll think about what he's going to say before he says it, very creative. When I first met them they were exactly as they always were. Ian was always the one who was blagging a bit, in your face, full eye contact, and John was more... you had to wrestle stuff out of him a bit, but he turned out to be creatively brilliant. They were always like that from day one, for me.

And you were? Cocky like Ian?

When you say cocky, Ian was never a cocky knobhead, just very confident and we're only kids. I'm wary of getting into Spinal Tap territory about me being lukewarm water, but yeah I was probably in the middle... bass players always are.

Any other gigs you went to in those pre-college days?

We all liked Slaughter but I can't remember if we saw them. Ian especially liked Slaughter. When we got Martin [Hannett] to work with us we were more excited about the Slaughter & The Dogs aspect than the Joy Division. So we were asking him about the Slaughter single and that... and I don't think anyone had ever done that to him before...

And the Buzzcocks?

The first gig I went to was The Buzzcocks, July 78. It was free gig in Alexandra Park in Moss Side. It was Buzzcocks, John Cooper Clarke, a band called Exodus, reggae band from Moss side. It was a massive moment in my life. It was the first rally I went to. I jumped on the bus into town, and heard about this gig and we met at Strangeways prison and there was an Anti-Nazi league rally and we marched from there with banners, to Moss side, where there's a massive free gig.

I remember Ian telling me he'd see the Stranglers and I was jealous. The reason I ended up being a bass player was because of Jean-Jacques Burnel, because I love his bass playing. I don't think they were the best band in the world but that was the best bass sound I'd ever heard.

What about The Clash?

Ian and John saw the Clash on the Out On Patrol tour. I was the younger kid and they'd done everything a year before me... The Clash was a massive thing; they became my favourite band at the time. They were John's favourite band... Ian was more The Pistols rather than The Clash... we loved them both obviously.

Is John, Johnny?

He was always John to me. When I met him he was John. I know people would call him Johnny as well. Never Jonathon.

And IBEX?

At his school, like you get fads at school, what kids started doing was using their initials and then putting EX on the end... because that sounded good that just

stuck. To this day people still call him Ibez. When I first met him people were calling him that.

They both did well at O-levels and go on to do A-levels?

Totally, they're both really bright.

Ian and karate?

When I first met him he had a poster of Bruce Lee on his wall. I knew he'd done karate. I think he was a black belt, really good at it. But I suspect as soon as music came in, it went out of the window. I don't ever remember him missing out on stuff because he was going to karate. I knew he'd done it. But I don't recall that ever being a big thing in his life when we started hanging out. He might of still done it every now and again. I get the impression he'd done it seriously and then when you get into music everything else goes out the window.

Football as bond?

Not at all. I'm City, they're United. I used to go to football with my dad every weekend but as soon as I got into music everything changed. I stopped going to the pictures, stopped going to football, I just got obsessed with music and it killed every hobby I had.

Initially when they started The Patrol they rehearsed at Walton Road Sale scout hut. Simon Wolstencroft has got a lot of stories; he went to school with them and college with them. The gang was basically Ian, John, Si, Andy (once they'd gone to college) and me. They started the Patrol and it was a bit of a joke because I was like the roadie. I was in the gang but I didn't play any instrument.

They were in their first year at South Trafford, so I was in my last year at Burnage.

I think they only did about six gigs; it's like a school band, rehearsing in a scout hut in sale. Supported Scorched Earth at South Trafford college... I've still got the poster.

Mod revival?

Basically we're a gang of kids, we're all into punk and in 79 the mod revival thing happened. Me and John always loved The Jam. The first single I ever bought was by the Small Faces... so I loved a lot of that music but then the mod-revival thing happened... and I was the only one in the gang who didn't turn mod. Ian and John turned mod which basically meant putting you top collar down, doing it up to the top button and put you hair in a side-parting and then you were a mod. It alienated me a bit. We'd go to parties like you do when you're a school kid and we went to this one party when everyone had turned mod and the guy wouldn't let me in because I was a punk. I was like fuck off, three weeks ago everybody was a punk. It was ridiculous like that, kids politics.

The tribal thing was insane... it was so tribal. If you went into Manchester and just from somebody's shoes you'd let on to them and they'd let on to you. It was that tribal... you met people just from that.

Andy was a bit of a hooligan?

They met him at college and they told me they were getting this band together and this Andy was going to be the singer. They told me they'd met him because he'd had a fight with some kid in the canteen, so they noticed him from having this ruck. He was the same age as them, into the same sort of music.

Did you say to him, if you want to be in the gang you've got to have one of these: Modern Politics by The Panik Zinck?

I loved that single and it might have been the sort of thing I'd have said to him. It was on Rainy City records, a Manchester label, the guitarist went on to be in V2, another Manchester band we really liked. Ian and I loved that single. Bear in mind you've only got that many records, you know every note on everything. We were both fans of V2 as well.

I think at the time the record shop in Altrincham, for whatever reason, there was a load of them and he had them for like 10p. It was more like spreading the word of what a great single it was.

The record shop in Altrincham was called Discount Records. There was one in Manchester in the underground market (which is where Fob/Tesco is now). The only place you could buy punk singles and then they ended up opening a shop in Altrincham and then one in Sale... a great place to hang around.

The Patrol demo is fairly poppy... Gaol of the Assassins there's a guitar solo, which is already almost Roses...

You can already tell it's John I think. I can still hear the riff... I was with them when they went to record that. The guy recorded it on a tape that was already used; there was an issue about the quality of it. He recorded The Patrol over another master tape. You can tell it's John absolutely and a lot of it was John's tape.

They got quite a lot of songs together...

One was Stepping Stone, we all loved the Pistols cover.

It was nearly all John. Too Many Tonnes was about The Clash had done the 16 Tonnes tours and it was John writing about that tour.

John, Si and me went on that tour. I waggged my exams to go on that tour. John and Si had come round to ours, one of those chucking stones at the bedroom window and said we're going to see the Clash. I think we went to Chester, somewhere in Wales, we went on various gigs. They said we're going, do you want to come. I had me CSEs and O-levels coming up but there was no way I was missing out on the Clash.

So as an adventure we fucked off and went. We met the Clash and they were all great, treated us really well, exactly as you'd want someone to be who was in your favourite band. I told Strummer I should have been doing my CSE's and O-levels and he said don't worry about it I've only got 3 o-levels, it doesn't mean shit... and he wrote on my programme, Joe Strummer 3 O-levels okay. So when I ended up getting one O-level I was like fuck it I've got that. I didn't care at the time. I was like 15 and Strummer was probably 28 or something... probably now it would look sinister.

It was a massive influence on my life... from meeting Strummer, when we ended up being in a band together, and we had kids coming up to meet us, because of

being fans of bands who'd treated us really well, I think influenced us. There's no way I'd ever be a cunt to some kid who comes up and tells me he likes the music. I did meet some bands who were cunts when I was a kid and I've never forgotten it. The Police were one.

I can't remember where Ian was, why he didn't come...

And you were in the studio when the Clash recorded Bankrobber ...

We were there all day; they were totally cool. That was half the reason the band were so great really. I remember the story totally different to Ian.

Basically we went to see The Clash at the Apollo. We were chatting to people after the gig and somebody came up with this rumour they were going to record the new single in Manchester the next day, on the Sunday, this story went round.

The next day on a Sunday met up with Ian as I did normally and we were talking about the gig and saying this thing about recording in Manchester do you reckon it's right. We just went fuck it got on the train and came into Manchester and thought we'll just go round the studio and find them.

So we got to Manchester and I went I don't know where any studios are do you? And the only one we knew was one near Granby Road, Pluto, so we walked up. It started raining, we're both there soaking wet and we realised how stupid this is. As if we're just going to walk up to the studio, there going to be there and let us in.

We got to the studio and this car pulled up and Topper got out of it... and we went fucking hell we've been looking for you... and they saw us as two soaked kids outside and went oh come in man. We went in and sat there and they spent all day recording Bankrobber. By the end of the day, and I love Bankrobber, but I was so sick of it... after you've heard it for six hours on the bounce... they were fantastic, there's not many bands who'd do that.

And the Damned?

Me and Ian both loved The Damned. I don't think John did. John was totally obsessed with the Clash. Ian loved the Clash as well, but it was more The pistols and The Damned he loved. Ian had Stretcher Case/Sick of being Sick single which was single you got free if you went to a certain gig in London. Ian being an opportunist wrote to Stiff records and said I'm a massive fan of The Damned and I really need to get the single. So obviously someone read it and ah, and sent it to him. He was the only person who had it, it was like the Holy Grail... a big deal.

Gen X?

There was two camps. We all loved the first album. It was controversial because they had a guitar solo. The album is packed full of great tunes, and the guitarist is amazing, this guy Derwood... but they got a lot of stick because the last track on the album had got a massive guitar solo in it and it sort of split the camps. You weren't allowed to do guitar solos. Ian loved Gen X but didn't like that solo because it was wrong. Me and John both loved the solo... it's brilliant... unique... but we all loved that album for sure.

We all started from the same base but then the mod-revival... although I loved The Jam... all the other bands like the Purple Hearts, the Chords, Secret Affair, this mini-movement... Ian being into them bands and they turned mod. I started

listening to things the punk bands I liked were name-checking. The Stooges, The Dolls, I started going retro a bit.

I liked the odd single but I never had a single. Ian had a scooter, they had parkas and stuff. I went the other way, grew my hair.

The Patrol. The Blockbuster cover was via THE Cockney Rejects...?

Yes, because they covered it.

So the Rejects, Angelic Upstarts...?

There's some great records from that period. It has got some horrible associations with it but the first Rejects album we all loved. It just sounds like The Pistols basically, the guitar on it... and we all loved Steve Jones... the Upstarts we all loved and Ian met Mensi and became friends with him. I never met him. The Murder of Little Towers, we both had that, loved it... I'm An Upstart... classic of the time.

So you were all devouring a lot of music?

Yeah, as soon as one of us got a single, the first thing you'd do is play it your mates, tune them on to it.

And reading the music press?

I convinced my parents I needed a subscription to Sounds... I was obsessed. I kept every copy. I used to read it cover to cover. I'd get NME if there was a band I liked in it but it seemed a bit too high-brow for me at the time... maybe cos I went to Burnage. I preferred Sounds. We all devoured the music press.

What do you remember about The Patrol gigs? Gigs with Suburban Chaos and Corrosive Youth...

They were like a bunch of lads from Streford. Ian had met 'em. At this point Ian had a scooter and we'd got into different sort of music and he'd met the guys through doing scooter runs and stuff like that. I didn't really know 'em but it was just exciting knowing someone else who was in your area who had a band, especially in a punk band. Anarchy In The Suburbs was their classic at the time.

Playing a gig at The Portland bar in town

You know where Dawsons music is, it was Portland Street, it was just a bar... old school late 70s bar, playing in a long room in this bar but it was a gig in town so it was exciting.

The Osbourne club and the Adam and Ants gig?

I loved Adam and the Ants as well, and they were playing the Osbourne club up toward Failsforth and I was dead excited about this gig. And I think I rang the venue to find out what time they were on and the guy said it's been cancelled. They've broken down on the motorway and they're not going to make it.

So I was like who've you got on instead then? He was like well I'm fucked cos I need a band to play. So I was like I know a band. He was like who? So I was like they're great The Patrol, they've done these gigs. I was 15 at the time blagging this guy. I was like they've got a following... they'll pull a good crowd, so the guy

was like okay if you can get them down. He knew loads of people were going to turn up at the gig and he had no band. So I had to run round and try and get everyone together and it nearly happened but we couldn't find John. It turned out, after it was all over and it didn't happen, we caught up with John and said where the fuck were you yesterday. And I think he was sat in a field chilling, hadn't told anyone where he was going. Just sat in a field doing what he does... and we were all running round trying to find him do this gig.

You played South Trafford College a couple of times?

It's their college. My sister came to that, my older sister, I seem to remember quiet a few people being there.

Ian and Michelle met at college and ended up being a couple. I'm sure she was at South Trafford gig but I don't remember her being at the other gigs... but she was at all the early Roses ones.. girlfriends came... I had a long term girlfriend.

Lymm Vortex? And Dunham Massey village hall.

I remember Dunham Massey because that was the night I played Blockbuster. The first time I ever played bass and also the night I copped off with a girl I fancied that ended up being my 10 year girlfriend.

Were the Patrol any good?

I've got the tapes of their rehearsals. Sounds great. I was actually a fan of them, even though they were my mates. I loved the way John played guitar. Si was obsessed with Topper Headon and they were surprisingly good for a school band. I went to all their rehearsals.

What about John using the art department to knock out flyers and posters?

You can put a lot of the group's stuff down to John. He was definitely responsible for writing a lot of the lyrics, probably a lot of the music, if not all of it... he was very arty and creative. Ian was always brilliant at talking it up. So if he met somebody he'd convince them within five minutes that the band he was in was the best band ever. Whereas John would get down and do the work... so it worked out quite well.

There was a song in The Patrol Ian wrote called Black Flag, way before the band Black Flag. He'd sing that one and play bass... the anarchy flag..

The only time I played with them was that one encore at Dunham Massey. I'd never played bass before. I knew the Sweet and Rejects version, so I knew how it went and Ian just showed me the bass line... you play bass I want to sing this one... the only time I played with The Patrol was those three minutes...

It fizzled out because... Ian sold his bass to buy a scooter. He had a really great pink scooter, a proper head-turner with cranked up really high sprayed on the side of it... he used to get stopped all the time by the police. He sold his bass to put the money toward buying a scooter and then the band fizzled out. I then had a long-term girlfriend and we drifted apart... they were getting into scooters and I wasn't involved in any of that..

I started going retro, Stooges and Dolls...

I leave school in 1980 and then I signed on for a bit and then I got a job in what was my favourite record shop in Manchester, little independent shop. I went to the job centre with my girlfriend and I saw this job advertised for a sales assistant to work in a newsagent/record shop... three months after leaving school... I remember saying to my girlfriend wouldn't that be ace if that was Paperchase. And it was. It was a YTS thing... I so wanted that job... so for six months you get the same money you were getting on the dole and then after that you might get taken on. I got the job. He basically said what's your name? You start on Monday... what they were doing was just employing kids on this scheme, the Govt paid your wages, binned them off and then they just got someone else... once I'd been there six months I went from working in the newsagent to getting my foot in the record shop and then basically running the record shop, so after six months they couldn't afford to get rid of me... I was ordering all the stock.. it became my shop basically. I was only 16.

We didn't start the Roses until 83, so there's a gap really from Summer 1980... we were still mates but we'd got older, we didn't hang around the bridge anymore. I had a girlfriend, a job. Si was working in a fish shop in Altrincham. Ian had got into his scooters. Ian and Mitch moved to one of the crescents in Hulme...

They were doing the scooter thing, the Rejects and the Upstarts and I'd sort of gone the other way... starting to listen to Velvets, Dolls, Stooges. I had long died black hair.

Ian went for the scooter thing full title. I never went on a single scooter run so I can't comment on that... how much John was into the scene.

Before Cosgrove, after college, John had a number of jobs?

Until he got the job at Cosgrove there was nothing serious. I remember he got the job at Tesco, just working to be able to buy music... Before Ian got the DSS job I remember him doing dishes in a hotel... just odd jobs to basically pay for beer and music... I don't recall the caravan job.

What about The Fireside Chaps, Waterfront... ?

All that, I'm not aware of. They started doing that and I was involved with my girlfriend, working in town... they didn't give me the demo, never even heard 'em.

You're a face about town now? Did you not see them?

They used to come in to Paperchase now and again... but we just didn't hang around together anymore really. We didn't really go to the same gigs. One specific time, same night, I went to see Bauhaus, who I saw early doors and really loved them, and they went to see The Professionals... goth didn't exist really... one of the best bands I've ever seen. They were with kids who'd being into the Pistols, bit of oi... whereas the crowd I was with were people who'd be into Bowie and Iggy... so really I'd lost touch with them at this point... Kaiser and Chris Goodwin I didn't meet them until they started coming to Roses gigs.

And then?

John was working at Cosgrove. I can't remember how we met up again but John put it to me he wanted to make an animated film and wanted me to work on it with him. He would do all the work but we'd write it together... so I said yeah why not. So the plan was we'd meet on a Sunday and go to Cosgrove hall.... It was so painstaking, you've got a model, just to get five seconds of footage you've got to do hours of work, real ballache... we started doing that and then I realised how tedious it was. So we storyboarded it. But it was basically John doing all the work, moving all the models and stuff... we were hanging out and doing that... and then John said to me they were basically getting the Patrol back together and Ian was going to be the singer, he was the obvious choice to be the singer, he should have been the singer all along really... no offence to Andy but Ian's so obviously the singer... and did I want to play bass. I was like well I can't play bass. He was like well I'll teach you it. Basically I think Ian said to John lets get the band back together and Andy can play guitar, he'd been playing guitar quite a bit... and I think John said to him why don't we get Pete on bass... the easiest instrument to play, the hardest to master of course... so that's how it was put to me... so yeah...

I've heard that John said he'd only do it if Pete played bass. Quite sweet of John but he didn't tell me that at the time... he just asked me if I wanted to be in it and I said sure.

Infamous Geno?

Well he lived in Hulme. It's not hard to get draw if you lived in Hulme... if you can't score in a crescent in Hulme you're doing something wrong.. I wasn't there at the party... that's what Hulme was like. If you wanted to score drugs the obvious place was Hulme and if someone was having a party a lot of people would know about it... Ian was an impressive guy when you first met him...

John was still living at home. John asked me if I wanted to get a flat with him but I was looking at getting a flat with my girlfriend at the time...

And Si on drums ...

Si's got so many stories to tell you... I knew Johnny Marr from my primary school. Johnny lived just near my primary in Wythenshawe... so I met Johnny and I'd go round his house, he turned me onto Johnny Thunders.. I met Johnny through primary school. I worked in Paperchase and he worked in the independent clothes shop called X clothes round the corner, so I'd go in his shop, he'd come in Paperchase, we liked similar music... really nice guy... and when he started the Smiths... After the Patrol Si was the only one who carried on playing his instrument and was looking to join bands.... John was still playing at home and the Waterfront thing happened... but Ian hadn't take any of that seriously... but Si was like I'm going to be a drummer, so he ended up in the first version of the Smiths and did demos with them and then he left...

He's been in loads of bands... he was in The Colourfield...

Andy said when Si joined the Colourfield, he felt abandoned?

I didn't see it like that and I don't think Ian and John saw it like that. We got the Patrol back together, I was in the band, Ian was singing, we were all mates, we were rehearsing it was great fun... and then Si was obviously looking for work... all we're doing is rehearsing, we're not doing any gigs.... I can't play so I'm learning what I can and then Si gets a sniff of some work, it's the Colourfield, we all love the Specials. So I remember at the time going good luck to you man. I

remember him listening to their stuff and learning it... it didn't seem like the abandonment thing... Andy's got a totally different outlook...

We rehearsed quite a few different places but we rehearsed in Andy's cellar for a while. He's the only one who had a big house, huge house. No he didn't have a swimming pool, full size snooker table, which was a wow... it was free, we could leave all the gear set up and the house was big enough we could play and not disturb his parents...

The early songs, Nowhere Fast was the first, All Stitched Up, I Can't Take I Anymore, Mission Impossible, Tragic Roundabout...

Certainly the music is purely John. Andy will quibble. It's easy for me, I didn't write any of it. As far as I was concerned I was just learning to play this beast I had round my neck.

We started rehearsing, we'd look to John who'd worked something out at home, and he played that and we'd work that up, play it over and over. The next rehearsal John would have another riff. I'm not saying Andy didn't do anything but in my mind it was nearly all John. He co-wrote the lyrics with Ian, they sat and wrote the lyrics together. But it's nearly all John at that point, the creative input for the music... which it was in The Patrol really, so really it was just like an extension of The Patrol but Ian was the singer rather than Andy.

And Ian went for singing lessons?

He went for two or something. Have you seen the Sex Pistols film, Great Rock N Roll Swindle, when they do the music teacher who taught Johnny Rotten to sing... McLaren sent him once or twice ... so it's gone down in myth he had singing lessons. It was a bit like that, Ian probably went to get taught how to breathe and stuff but it was something and nothing.

Did John come up with the name?

For a long time we didn't have a name. Every week when we'd get together to rehearse it was like has anyone come up with a name. Things got suggest and rejected... and it dragged on for ages to the point where John went oh I think I've got a name, I was thinking of The Stone Roses... and we went yeah that'll do, just because it wasn't shit. The book thing, he didn't get it from that, he chose it because he picked two words that were hard and soft... we said, what does it mean, he said it doesn't mean anything it's hard and soft which is sort of what we are. Then he found that book in a charity shop in Chorlton and going round to his flat and him going, check this out, and me going no fucking way... the book was just a mad coincidence.

What about Angry Young Teddy Bears... ?

There were probably hundreds of names, I don't remember that one.

So Si left?

After Si left we were rehearsing drummer-less which was a nightmare; we were rehearsing mainly at Andy's, we haven't got a drummer... so it sounds shit. It's not much fun rehearsing without a drummer and various people came down. Chris Goodwin came down... there's a few drummers out there who could say 'I was in the Roses for one rehearsal'.

You put the ad in A1?

Music store on Oxford Rd...

Mentioning Gen X, Clash, Empire?

We were into those bands but I don't remember it saying that... I'm assuming Ian or John wrote it, drummer wanted, I'm assuming they might have put influences but I don't remember that... I remember it going up and Reni turning up.

As soon as Reni did his audition he was in the band basically.

Empire were obscure. Me and John were obsessed with them because it was the guitarist in Generation X. And it does sound a bit like the Roses. You can't go oh that riff is from that [Track 8 on album riff was lifted]. After he was booted out, I read he was in this band Empire, and I ordered it in at Paperchase and I used to play it all the time at work, so I used sell it and was really pushing that... so I played it to John and we both loved it... it really reminds me of the early Roses.

I think Thurston Moore got really into it... and might have re-issued it on his own label. Henry Rollins was really into it. The few people who heard it... It's that period when me and John are doing stuff at Cosgrove hall, we're both listening that album and loving it. And he's getting into The Misunderstood and psych stuff like that. John was also really bug On The Misunderstood... Cherrv Red re-released it and John Peel was big on it at the time.

Nuggets album?

Not all of it but I liked selected things. John turned me onto the Misunderstood and I used to love that record. We all got into Love later on from that sort of scene...

What was Reni's take on the band?

Reni told me later... Reni was looking for work. He was a working drummer basically, like Si was. He went into A1 looked at the wall where people had adverts up, saw the one we'd done and did what anyone right would do, instead of writing the number down, went right I'm having that, stuck it in his pocket, so nobody else would see it.

We had quite a few guys come along and auditioned and no-one seemed right... we were getting a bit disillusioned rehearsing without a drummer and then he came down... and he didn't have any transport, so Andy went to pick him up to bring his kit down... Andy brought him in and we were working on something, I was recording it, I recorded all the rehearsals and we would listen to it and sift out all the good bits we would keep... so I've got hours and hours of shit... so when Reni comes into the room, I've got the tape of him actually introducing himself to us... we basically said, it goes like this thinking he'd listen for five minutes... and tens second he was in and sounded better than it had ever sounded.. we never said shall we have him in the band... he was basically in the band ... why would you not have him... he was easily the most talented musician in the band... beyond everybody at the time...including John... we were all pissing about a bit at the time... he was like a serious drummer could have joined a lot of bands.

That's really when it gets serious from the moment he turns up. At the time, I'd never met the guy, we talked about what stuff we'd done before. We probably told him about The Patrol and playing Portland bars... and he'd basically been playing in rock bands since... his mum and dad ran a pub in I think Denton, it was like a pub where they'd have rock bands on... and he was an amazing freak drummer as a kid... so they'd have a drum kit set up in the pub that he had access to.... he'd played with like some quite big local rock bands from his area... he'd already done proper gigs which none of us had really done, aside from half a dozen Patrol gigs... he was like way beyond us... I hope he tells you about all that side of it.

At this point when we got the band together in no way did we want to sound anything like Oi! John was listening to Misunderstood, Empire... even those very early tunes none of them are like that.

Were the Chameleons an influence?

Not at all... one of the Chameleons used to come in Paperchase so there was a bit of a ... not a rivalry but in no way would we cite them as an influence.

We were all big fans of The Beatles... first band I ever got into as a kid.

English Rose?

Same again... we all liked the Jam so that's where they got that from but I think that was from the Waterfront period... we were never called that as the Roses...

Coming Of Age?

That lasted a month in the set and we didn't continue with it. There's a few like that...

Nowhere Fast...?

Have you heard that first demo? That's on it, Mission Impossible, So Young and Tragic Roundabout... they were the ones that stayed in the set for a bit.

You recorded at Spirit studios ...

We did the demo... I don't know how it happened. We had no money so I don't know how we paid for it. We got on with John Breakell, we did a few things there, so it wouldn't surprise me if we said yeah we'll tidy up if we can have a bit of recording time.

That's where we met Steve Edge, I think he'd just left the band he was in - Third Law. When we there, 84, early 85; I don't remember there being any bands of any note in there.

Trust A Fox is quite aggressive ...

It was a violent time, gigs were violent; just being young you pretty much expected to get into shit every time you went out in Manchester. That's what it was like, you just got used to it.

I've know Ian since I was 13; never seen him punch somebody, never seen him be aggressive to somebody... ever. Anyone who met us wouldn't have a go... Ian's super confident and got his karate thing but in no way did he use that or was

aggressive toward people, that's not what he was like. If anything Andy was the most aggressive person in the band. One gig we came on and there was a kid leaning on that stage and Andy kicked this guy in the face as the opening salvo... nobody else in the band would have done that. He was an aggressive guy at the time.

I bought a bass amp off Steve, his band had finished, he seemed to be always there at Spirit. Not sure what his role was there... we became friends with him.

Fall?

That one certainly was anti-Factory/Hacienda. It's difficult because when people talk about Factory and the Hacienda, there's the 24-Hour Party people view, it was packed out and on one... for the people who used to go when it first opened, it was generally empty, awful sound, freezing cold. It was a bit pretentious. It was nothing like the myth. I think all of us felt that whole Factory thing... we just found it a bit pretentious. Factory completists used to really annoy us, buying things just because it was on factory... it all seemed a bit poncy. Bear in mind we were all into Joy Division and the stuff Martin had done... but it just seemed up its own arse really... it didn't seem real.

Berlin was popular?

I didn't go their regular. Maybe Ian and John. There was a few clubs at the time. I was more Pips, which was more Bowie/Roxy... Cloud9 was another one...

Misery Dictionary which was re-titled So Young.. was because The Smiths. I knew Johnny and Andy ... we'd watched them go from being a kids band rehearsing to being on TOTPs to being a big and important band, so once you've seen your mates on telly you're obviously like fuck we can do this.

I really liked Johnny but I didn't like the vocal or warm to Morrissey and that whole misery bedsit thing associated with Morrissey, that song was really an reaction against that. We were all young and enjoying ourselves, and our mates were in a band who were known for misery, shyness and depression... which didn't seem right to us, we were all happy to be in a band and up for it... that's how I saw it. John probably wrote most of it.

When we used to rehearse we were into it, so we'd never just stand, were never a shoe-gazing rehearsal band, all young energetic lads so when we'd rehearse we'd enjoy itself... it wasn't rehearsing the moves, we didn't choreograph.

And playing with Reni?

Immediately rehearsing became more enjoyable because he could play any style of music. Si was a great drummer but when Reni joined the band the level he was at was so way above everyone else, so we all felt pretty lucky he'd joined our band. I was worried someone would poach him that was my biggest worry. As soon as we started gigging, someone would see him and just poach him.

So he fitted into the gang?

Absolutely, straight away. It was bizarre. He was into a totally different type of music, he came from a totally different part of Manchester, a totally different angle. But instantly within five minutes I loved him; we never went shall we let

him join the band; it was like we're rehearsing tomorrow, see you tomorrow. It wasn't even discussed, he was in the band.

He saw us as, on the scene so to speak in Manchester, whereas he'd come from this rock world. His rock bands playing the pub circuit and doing little mini-tours, he'd come from that. I think he'd done a lot... he didn't boast about it. It was only when he started playing we were like fucking hell.

I remember him saying later once, he didn't think we were in any way musically brilliant, he just thought we had something, he wasn't quite sure what it was but he thought I'll stick with these. We were going out in Manchester a lot, probably to clubs he wasn't used to, so we introduced him to places and a lot of music. He was into AC/DC. I thought AC/DC were a shit rock band and he just went listen to that on his walkman, and I went fuck amazing; he turned me on to a lot of stuff like that... I played him the Stooges and all the stuff I was into and I'm sure Andy did the same... we got a lot of the rock stuff from him and gave him the stuff we were into.

It was the Roses first gig and your worst fear was almost realised ...

Exactly I stood on the side of the stage going oh fuck he's going to join The Who now. First gig and we've lost him. That was pretty surreal. I believe the previous gig Townshend had done was some massive stadium on The Who farewell tour.. and then he'd come back to do this charity gig.

We didn't know when we set out to do our first gig that we were going to be supporting Pete Townshend. It was a just a gig in London and we were all excited... and we got there.... Caroline Reed had organised it, so we did our soundcheck, our first soundcheck, we did the Nazz cover, and she came over after the soundcheck and said have you got a manager, I want to manage you... just on the strength of that. Yeah, why not? She videoed the gig and then Townshend asked Reni to drum with him, and he did... did maybe 3 or 4 Who tunes and one of them Reni didn't know the song. I was on the side of the stage and he mouthed to me, how does it go? It was surreal, what an experience. But I was thinking, shit man, our secret weapon is out of the bag, he's going to get poached.

Caroline Reed?

We got the gig because I think Ian had seen an ad in Sounds, saying bands wanted, send demo tape. So he sent the Spirit demo off, probably put a bit of blag in the letter knowing Ian. She listened to the tape and rang him up and Ian blagged her we'd done loads of local gigs and we were big on the Manchester scene... so she didn't know it was our first gig.

Caroline wanted to poach Reni too?

Reni was so much better than any drummer in a little band, like another level. He'd learned his craft. Everyone else I knew in bands had started like we did and you work at it, but he was already.... He'd been doing gigs when he was a kid... those early gigs basically people would just lock onto him, it was pretty mind-blowing really. Now, he's gone down in history as the hat and the Fools Gold riff but most people have not seen Reni drum like he can drum. Later on in the band he toned it down. Those early gigs it was always him people would talk about afterwards, where did you find that fucking drummer.

We were buzzing on the way back to Manchester. Can you imagine? First gig ... it was surreal.

The next few gigs was the comedown, back to earth, two men and a dog style thing. We came back to Manchester thinking fucking hell after that first gig, then we get to play in front of two men and a dog and no-one's really interested.

And there was the bad review in Sounds...

Exactly...

From early 85 at the Marquee...

I remember Ian and there being a mic incident and us getting band. But we actually played there again [six months or so later] us getting banned again. We got banned twice, they didn't realise the second time it was us again. How many bands can say they got banned from the Marquee.

They didn't treat us well, we got paid shit money, it always cost us more because we had to pay petrol down to London and back, we were all skint. We were basically paying money out of our own pockets, which we didn't have, to go and play somewhere ... so when you get treated like shit and it's costing you money you tend not to be that happy about it.

As far as the Marquee was concerned it was you should be paying to play at this prestigious club rather than encouraging bands who were trying to create anything.

Quite a few of these early gigs were with Mercenary Skank?

It wasn't a good fit. It was only because Caroline had become our manager, she manages them... she's already booking them gigs.. so it's just gigs for us.. we've got no-one booking us gigs.

We wanted really to play out of Manchester and get good before we started playing Manchester... we could have booked somewhere in Manchester invited everyone we knew and filled it cos we knew a lot of people because we're all on the scene... but it just felt better to learn your craft doing other places and then when we come back to town we're gonna be great.

The song Getting Plenty? Plenty of sex?

No. I didn't write the lyrics... that's not about sex. I don't think there's a single song the band have done that's cheesy like that, singing about chicks... that would have been wrong, we would have all questioned that at the time.

Would you look at the lyrics?

Oh yeah absolutely, I'm a nightmare to be in a band with. I used to insist; in fact I've still got an exercise book where Ian wrote all the lyrics of the songs out. I demanded to know what he was singing about, if someone was going to ask about them I wanted to know what the fuck you're on about...

Heart On The Staves...

That was another thing that annoyed us at the time was the tortured artist, false emotion thing, that's where Heart On The Staves comes from...

Tell Me?

Absolutely self-explanatory. It's Rage Against the Machine before you were allowed to swear, I still like Tell Me it's a fantastic song.

Mission Impossible... Tragic Roundabout...

Nothing to do with the TV shows... just a play on words. If you're going to sing about something being tragic, then Tragic Roundabout sounds pretty good... Mission Impossible was about trying to attain something that wasn't possible, so the title just sounded good.

Then Garry Johnson pops up?

We used to buy Sounds and it was Ian again, because he was into the Upstarts and Rejects, so Garry Johnson was like the voice of Oi before Bushell. Basically Ian sent Garry a demo tape, he knew what journalists did what at the paper, so he sent him the tape, Garry liked it, rang Ian up and that's how we got the first press in Sounds.

He came up with a photographer. It was our first interview in the press. I'd bought Sounds every week from being a kid.. and our name was on the front of it and there was a picture.. it was a massive thing. So pleased.

We met him at Piccadilly station, we went and did some shots, he interviewed us, then we kept in touch. When we went down to London we'd meet up with him and he blagged us into a few parties.

And Bruce Foxtan offered to produce the Roses?

Well, we met Bruce Foxtan... we'd been big Jam fans but it was mainly me and Ian. John was never really having it. So although we all liked the same music, there were certain bands, I bonded with Ian over this band, John with this band.. we never all liked exactly the same thing...and for whatever reason John just wasn't having the Jam.

Me and Ian absolutely loved it. We're in London and Garry takes us to this Bruce Foxtan gig or something, and we get to meet Bruce Foxtan. And some photographer's going to take a photo of us with Bruce Foxtan and John's refusing. He was like, no I don't want to do that... so there wasn't a photo of us with Bruce Foxtan.

I'd met the Jam when I was 14... I used to wag school a lot and hang around town and I met Rick Butler on Oxford road when they were playing Salford Uni.

I saw him and approached him and he was on his way to the pictures, I was with my mate, and I asked if we could go with him. He said okay come if you want... I said I haven't got any money... so he paid for us into the pictures ... we watched Every Bit But Loose... he was totally cool, he bought us a box of Maltesers, sounds sinister... we were in school uniform... but it wasn't.

We came out, went to the pub, he bought us a couple of drinks, he was great... and the next day the Jam were playing at Salford Uni. He put us on the guest list... we arranged to meet him at the Piccadilly hotel the next day and met Bruce Foxtan and Paul Weller. Rick needed drum skins and didn't know where to get them so me and my mate got in the tour bus and showed them where to buy them from ... and it was the day of the Woolworths fire in Manchester, Piccadilly.

30-odd people died... horrific... people were trapped... it was on that day... I was in the Jam's mini-bus with my school uniform watching Woolworths burn.

So I loved the Jam and had a history; so it was like 'hi Bruce remember me...' but John was like no I don't want to have my photo taken with Bruce Foxton.

Show business party? Pete beats up Limahl..

Yeah. Pete doesn't beat up Limahl. Garry took us to this party, we're kids, everyone there is a celebrity, Bananarama, Kajagoogoo, Captain Sensible was there, I was chuffed to meet him. It's all pop stars... apart from us, no-one knows who the fuck we are, Garry Johnson has just blagged us in... it was free drinks... it was one of them, pigs head with fruit in it... I'd never seen anything like it... free champagne... yes please... I got pretty pissed and all it was was I went to the toilet, kicked the bog door open and as I went in Limahl was coming out. I didn't beat him up, I didn't even hit, didn't do anything, bumped into him... and then seeing it was Limahl, I thought it was quite amusing... so I mentioned it to Garry Johnson, oh I bumped into Limahl in the bogs... the next thing I know there's a story in Sounds about how the bass player from the Roses has beaten up Limahl... you know how it works... it was bullshit...

Garry went to bat then...

Oh yeah, and for an unknown band he got us quite a bit of press. At the end of 84 it was bands to watch in 85 and he got us in that... he tipped us as being a big thing for 85 and we were a tiny band who'd done one demo tape and six gigs... he was a massive champion of the cause... and a lot of that was he just liked the band really... he liked us...

Howard Jones...

We wouldn't allow him to watch us through glass? That sounds like us; you can sit in the room or you can fuck off.. sounds about right... That would be like a Mickie Most thing really, watching us through glass.. hold your scores up, marks out of 10, fuck off... I imagine us saying no to that..

I didn't know him, never heard of him, didn't know his history at all... We'd met Steve and he's like can this guy come and check you out so we're grateful for anyone who wants to enhance our cause really... didn't know anything about Howard at all when we met him. I remember disliking him because his comment about the band was that bassist has got to get his hair cut... I took umbrage... who the fuck are you man, telling me how to have my hair...

Another spirit demo for Howard?

Respect, was another title for Nowhere Fast... Si had left us and joined The Smiths and we realised The Smiths had a song called Nowhere Fast, so we went no way, so we changed the title... we didn't know The Smiths had song called that when we wrote it... but I don't remember that demo. A I remember it we did the first demo and then the next time we did any proper recording was with Martin ...

Moved to the Lock Up in Chorlton... I can't remember why we went down there. The Smiths used to rehearse down there as well, next door to us. It was a decent room. I think it was because Ian and John were both living in Chorlton by this point... I was living in town so a lot of time we used to meet at my flat in town... Howard was in Chorlton, he was living on Zetland Rd near to where they were

living.. it was the days where people used to move quite regularly, you might be in a flat for three months... Ian's lived in a lot of flats, him and Mitch probably did share with John.

Adored, here It Comes... Boy on a Pedestal..

Which we never got round to record [Pedestal]... it wasn't brilliant... it sounds Smiths-esque the title but I think we were really wary. Bear in mind we changed Misery Dictionary to So Young, changed Nowhere Fast to Respect... we just absolutely didn't want to be seen as Smiths copyists ... totally ... not that the band hated them or anything but it wasn't what we were about.

I think what happened was we started rehearsing at the Lock-Up, Howard brings Martin down the Lock-up, so we're like of Martin who produced Slaughter & The Dogs rather than oh it's the Joy Division guy... so me and Ian are asking him what are slaughter like, we'd heard all these great stories... he was a bit taken aback because everyone wanted to talk to him about Joy division apart from us... so he came down, listened to us.

He was involved with Thin Line with Howard, maybe as the in house producer as he had been with Factory... Martin had fallen out with Factory, Tony Wilson had fallen out with Howard, the reason Wilson hated us for a long time was because all these people he'd fallen out with tended to look like they were working with us... it wasn't deliberate.

Martin likes us and then Howard said we can put a single out and Martin can produce it... there was no outlay... but they'd sort it, Martin had credit at Strawberry... they'd put it out and pay money, Martin could pay the studio bill off with that.

Dingwalls, Feb 85... ?

An interesting one - that was a few bands from Manchester travelling down to play... that's how I think we met Clint Boon. The band he was involved in then played...

Ian's not doing Iggy Pop but he's pretty confrontational... his thing at the time was he always insisted on a really long mic lead so he could go out in the audience... he's not aggressive but he's got balls of steel... that's why you want him as your singer... he'd go out into the crowd and pick someone's drink up in front of them and say cheers, not in a threatening way but in that Ian way and he can get away with it... Iggy was more attack the audience, it wasn't like that... it was just bravado, balls of steel, nobody could ignore you if the singer gets off the stage and walks up to you singing, giving you full eye contact, takes your drink and drinks it and then puts it down... you ain't going to forget that... our singer had balls of steel..

A few Northern soul moves?

He was into Northern and yeah ... but he might have done that for five seconds at one gig... there was a lot of stuff we'd do that we never did again...

Preston Clouds?

Nightmare... it was Preston and we hadn't played in Manchester... so anyone who was on the scene who knew us travelled to Preston to see us because we'd never done a gig in town...and then there was a big contingent of kids who went to this venue in Preston every week... so as soon as we started playing it was obviously there was a Manchester section and a Preston section and it was just waiting for a spark..

Mani was there? Adge had a crew?

There was a load of people from Manchester and I'm sure Steve was involved in that. I saw Mani at the Warehouse gig but not at Clouds...

Ro Newton/NME?

Boy, she didn't like it. She came down and then there was a proper fight at the gig. It all kicked off. She interviewed us afterwards and she was horrified by the violence, I was as well. None of us are fighting people. We weren't scare of it but it was horrible basically. She interviewed us afterwards and she took this line where she was saying that was totally horrible, surely you can't condone that in anyway. She thought in some way we'd encouraged it, which we hadn't done. We got up and started playing and it all kicked off. It felt like she was attacking us for instigating it when we hadn't done. Ian wasn't condoning it but he wasn't agreeing with her it was outrageous and horrible, he was playing devil's advocate a bit and she took umbrage to it... I think she hated us. She thought we were celebrating that. Whereas if you were going out in Manchester at the time, shit like that happened all the time. I thought afterwards we've upset the wrong person there, she got a job on the Whistle Test and did really well.. she ain't going to help us obviously...

And then Howard used the first paragraph of the review?

That's Howard being McLaren-esque, using it as a positive attention grabbing thing rather than a slag off...

Adored played... do you instantly think we've got a good one here?

No. It just felt like the mellow one. Not the ballad one, it's not a ballad. I discussed it with Ian, because he said to me I need to write some more lyrics... there's only four lines in it... I was like no no no, that's why it's so good, less is more... and sort of convincing him not to add any more lyrics to him. It was unusual in the set because it was mellow... most of our songs were fast and quite angsty and that had quite a groove to it and minimal lyrics...

Sputnik... Love Missile F1-11?

What we used to do when we first started playing the early gigs was instead of just getting up and going 1234 and just start playing the tunes, and we sort of robbed it from the Pistols this.. when the Pistols were on So it Goes... they started playing off a load of racket before they did the song... and they used to do it at the gigs, they'd just come on and play a load of racket just to get everyone's attention... and then they'd play the first song... and we always thought that was a brilliant idea.. so we sort of robbed it and we'd go on and play a discordant mess until everybody in the room was looking at us rather than sat in the bar chatting... and when we got everyone's attention then we'd go into the first tune... it was just a good way of getting people's attention...

Playing Love Missile was just a total piss-take.. we loved Gen X and it was Tony James' new band and it was stupid really... they had this big hype around them and they'd signed to EMI for £4m which we didn't believe... but I really liked that single... and it became a sort of joke... we sort of likes it because it was a bit naff... the riff's just chuck berry/eddie cochrane... we never went on with the intention of doing that, that never happened... we were doing the gig at preston, it was a disaster cos it all kicked off, so I think John started playing the riff and we joined in laughing... just to try and make light of the situation...

So Young at Yellow II..

Martin could get credit. That's how we end up, this tiny band recording in 10CC's studio essentially...

Martin had a huge reputation. He was cool and really helpful to me. I was still leaning my instrument, and he was really patient with me. I'd never heard myself playing in perfect clarity in a studio before... the demos were done with no recording stuff separate, we just counted 4 and did the song and maybe did an overdub and that was it... with Martin we recorded things separately and I freaked out a bit... when you hear yourself in isolation playing, you've never heard yourself before... fucking hell you can hear every single tiny mistake.. he was patient and supportive, he was great man.

Live session on Piccadilly...?

It was going out live... so we're in this room at Piccadilly radio and doing this session and it's going out live... I was terrified because if we fuck up there's no doing it again.... Steve Adge could probably tell by my face that I was thinking if we fuck up here we're dead... half way through and it was going well, Steve threw a chair at us.. just to add to the tension... we did it and it all went well and then the engineer said, I didn't press the record button and they needed it on tape so they could repeat it... so we had to do the songs again...

Things are going well and things are back-firing, the Ro Newton thing back-fired, the City Life thing back-fired... we've become this anti-Factory thing, so we've alienated the Tony Wilson crew... it was like that all the time.

Sweden...

The Chevy truck... not it's not like a transit van. It's like a big Chevrolet fucking truck... it's the sort of tour bus you'd have on your third album and we're all on the dole.. I'm on a YTS...

We were all as skint as each other apart from Andy and his parents had a lot... so when he was 17 he owned an MG sports car, brand new, and then he got into, cos he was into rockabilly, he had a 1950s black Chevrolet car... ultra rare... bought one... his parents bought it for him... and then we started gigging... we do those early gigs in a transit van, nightmare, no seats, sitting on the equipment.. not pleasant, not glamorous... and then at some point before we go to Sweden Andy sells his 50s black Chevy and buys this Chevy tour bus style thing... I don't k now how much it cost... probably more than the house I lived in... he buys that and he's got money to pay for the petrol... nobody had any money but Andy had access to money... we drove to Sweden in Andy's unbelievable Chevy tour bus...

That was our Hamburg moment... absolutely brilliant, not a bad memory, apart from being hungry and no money. We were five kids... in a foreign country, doing gigs, it was our gang... it was fantastic..

I didn't see the gun being pulled on Ian but afterwards someone going did someone pull a gun out... I don't know if that happened or it's mythology.. they were pretty crazy gigs though... one of them, there was curfew in the town and you weren't allowed out if you were under 18 after 9 o'clock... so we had all these kids at the venue and we played the gig and then the police turned up and arrested everybody and we were hiding these kids backstage... it was nuts...

There was both ends of it.. big sports hall and tiny gigs... the story of how we ended up going to Sweden was Ian had gone hitching it around Europe on holiday... a few weeks break him and Michelle went off... he'd met this Swedish guy somewhere in Europe. Ian had done his usual thing of I'm in this band and we're huge in Manchester, got a big local following and blagged this guy... and he was so impressed they kept in touch and they set up this tour for us with Toxin Toy... they were writing letters and we were going we haven't got any money and this guy sent us the money to get over there on the ferry... we could have just spent it on beer... all based on this guy meeting Ian and he probably had a demo tape. We got our guitars, got in Andy's van and went. If this guy hadn't turned up at the train station in Sweden we'd have been fucked... he took us to this guy's flat who moved out of his flat let us stay there, all seven of us, and then we had another guy in Toxin Toy bringing us food... it was insane...

First roadie Glen

He's dead now, Glen Greenough. I think he died of liver failure, he was a big drinker... we weren't... he was one of them guys that when he starts off the beers he's going to batter it... I don't know where he came from, we met him and he ended up coming to Sweden as our roadie, with his guitar... which he spent on the ferry in the casino, blew it all on roulette... before he'd got to Sweden he said to Howard can you lend me some money... it wouldn't surprise me if he was doing solvents but no-one called him Gluepot Glen.

Howard?

I like Howard. I've not got an issue with Howard. But he was like the grown up and so sometimes we let him see things that weren't true, it's almost like teasing your dad. He's got to be sensible, he's the manager, a lot older than us... he's very proud of his Factory history and we'd take the piss a bit... as an example maybe Reni brought a hat from somewhere and maybe Ian chucked it out of the window for a laugh, totally inconsequential, I've got no memory of it, but Howard remembers it being a big thing...

Calling him Conchise the Red Indian?

Gentle piss-taking... we were kids and he was the grown-up... none of it was malicious but he did take the brunt of it. Just cos he was trying to be very serious and represent us, he was trying to do us good... we're all having a bit of laugh, not taking it that seriously, lads on holiday really...

Toxin Toy saved our arses... we'd have been skint and deported after a week without them. They organised a proper tour bus, organised all the kids, fed us, convinced some guy to give up his flat to let us stay there... they were too nice for their own good really... there's no way we would have done that for an

unknown band from Sweden coming here... give up your flat and let them stay in it? Fucking no chance man.

It's totally different from doing a gig every few weeks; we became a proper band. And when we came back that's when everyone jacked their jobs in. We realised we'd become a proper band sort of thing...

John had a diamond job. I was giving up my job in Paperchase, which I loved, but I could get as much money on the dole. Ian had a shitty job at the DSS, he wasn't giving up that much. But John was actually giving up a fantastic, creative job he really loved... So it was a big thing for him... he was on good money as well... so when he did that, that made us all feel wow, we're serious now... it was a big deal...

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