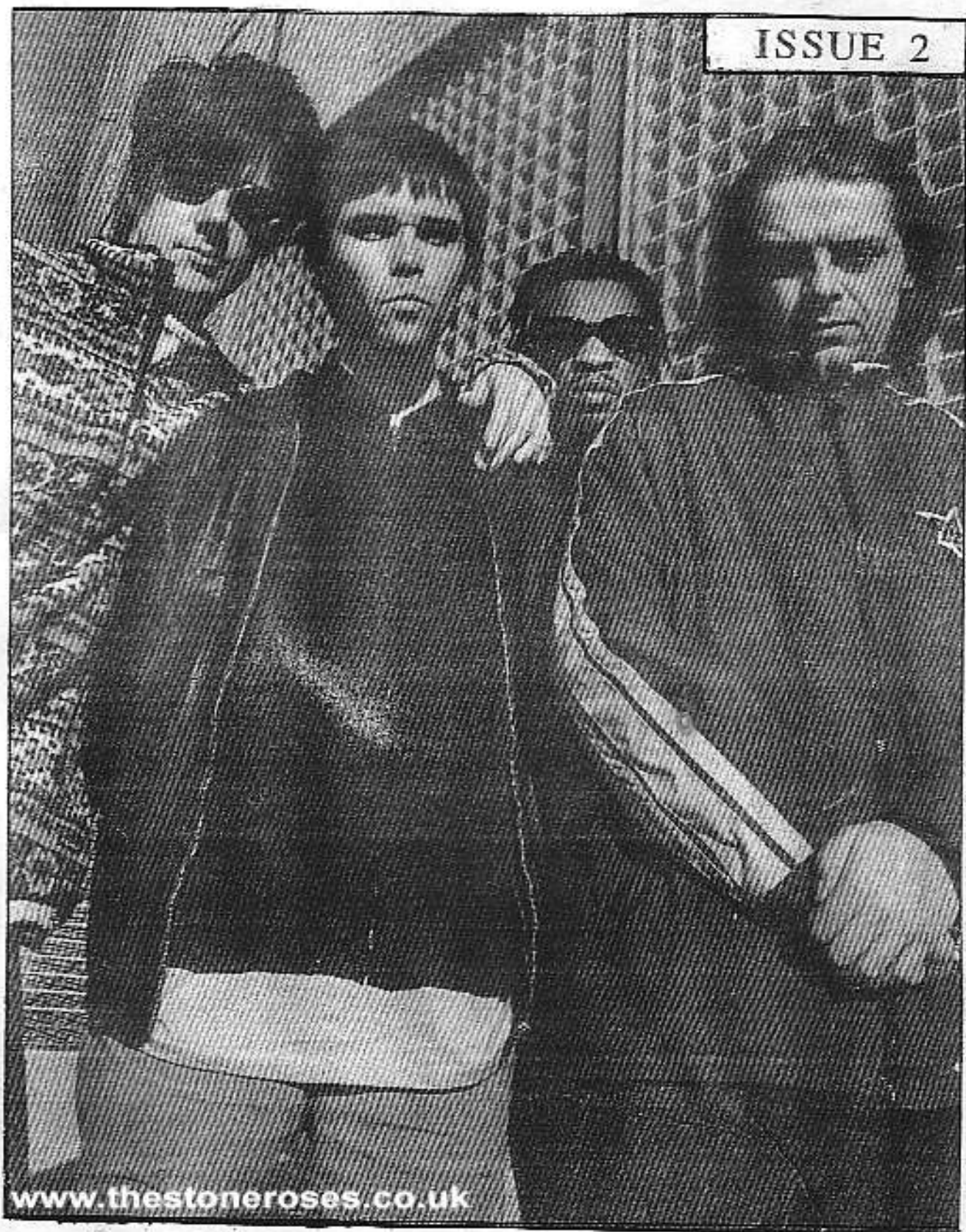


Ride On!

ISSUE 2



www.thestoneroses.co.uk

THE STONE ROSES

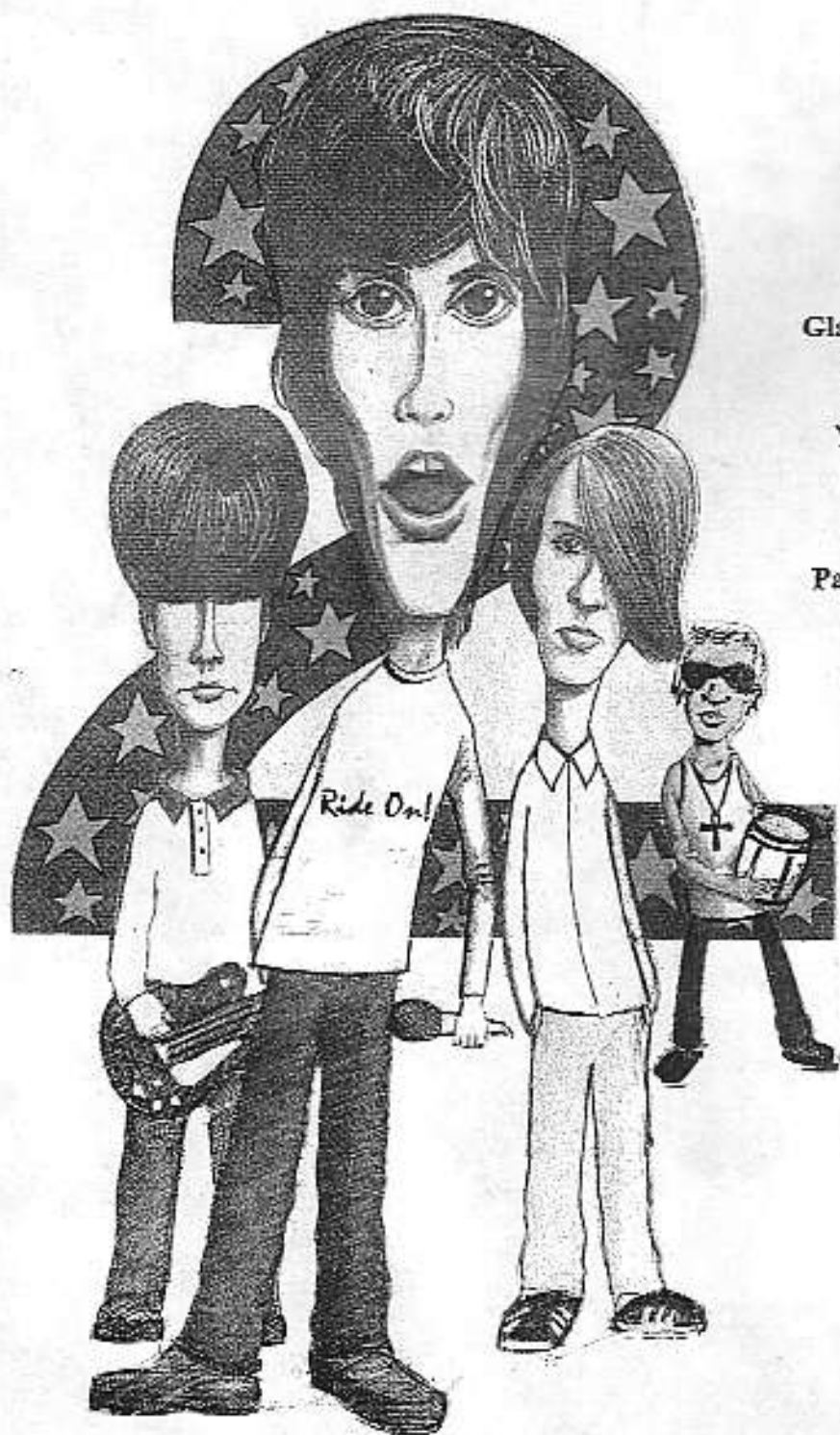
ISSUE 2

INCLUDES:

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

PLUS:

Part 2 of Guitar Chords and Lyrics,



SEND YOUR FACTS, INFO,
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RICK YH
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and a drummer. The band and audience take a welcome breather at this point, as the amiable ever smiling (clearly enjoying himself) Maddix nips off stage to grab his bongos and Mani and Squire take their seats to embark on a three-song acoustic meandering of 'Your Star Will Shine', 'Tightrope' and 'Elizabeth My Dear'. Earlier reports of the tour had been extremely mixed, reiterated by a road-crew member, much of the problem arising from the limitations of Ian Brown's voice. Okay Brown is no Sinatra, but his mellow relaxed sound juxtaposes with the strength and urgency of much of the 'Roses music - and it works. Brown also possesses a cool stage presence, he never seems to get rattled. This being illustrated when, as the rest of the band take up their original positions, certain sections of the audience start to chant, "Ian Brown, Brown, Brown" (as Arsenal fans on the ferry crossing would "Ian Wright, Wright, Wright") Brown's response is a quizzical and yet disdainful stare, as if to say, "Grow up lads". Cool with a capital 'As Fuck'. There weren't any problems tonight as the lead singer coped well without the usual backing vocals of Reni on the challenging 'Tightrope'. The foursome are coming around the final

bend now, and what better way to get into your stride than the opening beats of 'I Am The Resurrection'. The crowd, quite delirious now as the pace accelerates through 'Good Times', 'Made Of Stone', 'Love Spreads' (fantastic) and up the final stretch as Squire takes up the baton through 'Begging You' and a very heavy 'Driving South'. For the rest of the tour that was it, ("They don't do encores" I'd assured a friend) but Paris was burning and wouldn't have any of it. The audience' response simply demanded an encore. Minutes later, as the house lights remained, the group re-emerged to a tumultuous roar of "thanks". Mani was first to the microphone, "Fuckin' hell, I don't believe - we're doin encores", and the Paris audience found what they'd been waiting for, an upbeat 'Fools Gold'. This was their lap of honour at the end of the European phase of their world tour. Everyone was left ecstatic and exhausted to see an in-form band on top of their powers. The Montmartre location was appropriate with its many street artists and its history of great painters and great performers (The Moulin Rouge was only down the Rue). 11 May 1995 saw that tradition continue with The Stone Roses.

REVIEW BY STUART BOLTON, STOCKPORT



ELYSEE MONTMARTRE
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 75018 PARIS

Garance
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STONE ROSES
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DID YOU KNOW?

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



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

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

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

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

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



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

IAN BROWN 1989 INTERVIEW



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

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

J: Communication between who?

IAN: People.

J: Do you mean you and your audience?

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

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

IAN: Yeah.

J: Which is a lot.

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

J: Well it is more than usual.

IAN: More than our usual crowd.

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

IAN: Yeah (laughs)

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

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

J: You don't seem very happy today.

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

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

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

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

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

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

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

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

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

IAN: Yeah

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

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

J: You said a media lie.

IAN: Hmmm

J: How much can you trust the media?

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

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

IAN: About anything.

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

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

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

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

IAN: Yeh

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

IAN: That's where we wanna be.

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

IAN: Both, (both laugh)

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

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

J: How big?

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

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

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

Ride On!

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

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

IAN: Positive thinking?

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

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

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

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

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

J: Do you really think you can achieve that?

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

J: Best record ever made?

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

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

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

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

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

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

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

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

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

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

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

IAN: (muttering) Not the future.

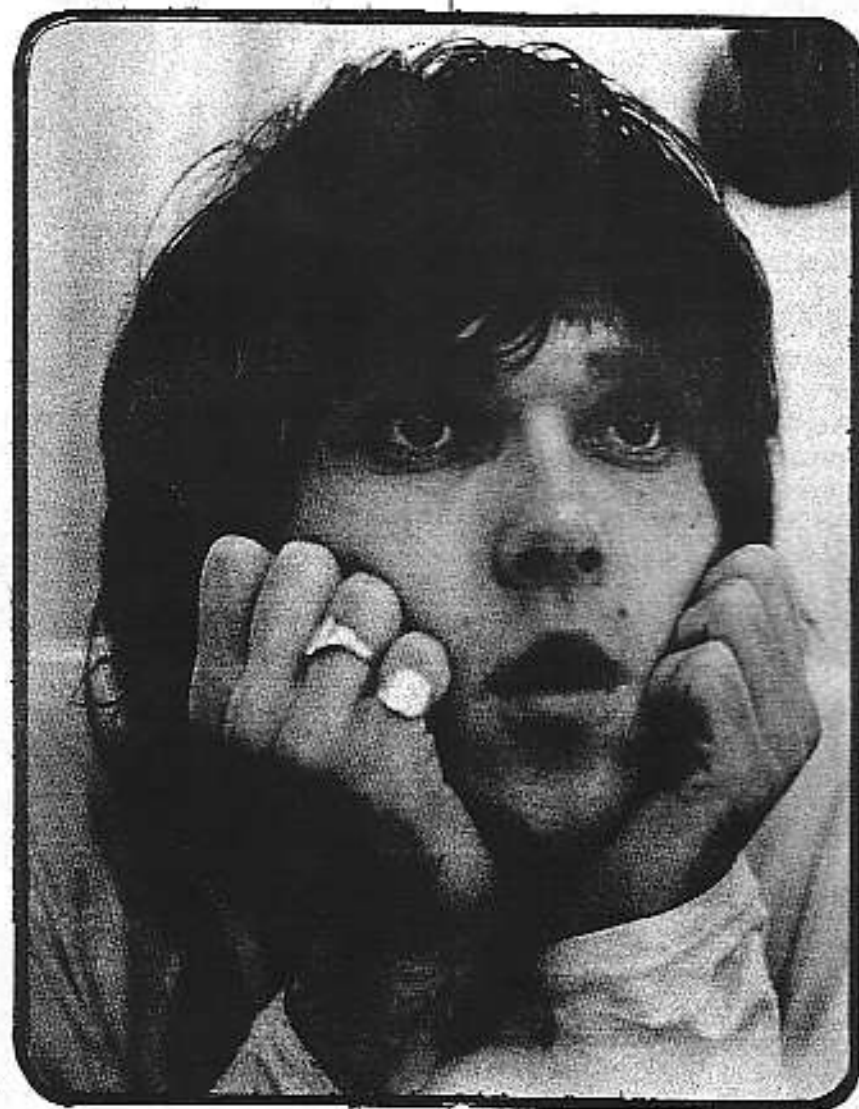
J: I mean it's a sort of trend, more and more people turning back to the sixties, I mentioned Terence Trent D'Arby, people say he does a boring blend of sixties and seventies music, like James Brown, Prince, Michael Jackson altogether putting them into one record or onto one track, you can't really invent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

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

J: So what are your experiences?

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

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



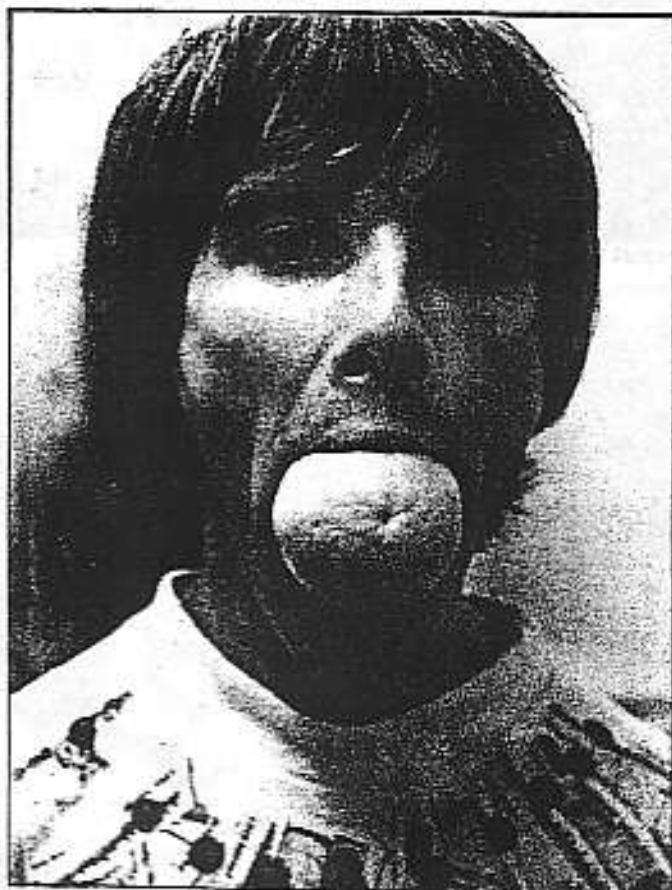
Ride On!

only acid house bands in this country, Stone Roses and Happy Mondays are you really an acid house band?

IAN: I'm not an acid house band, just as people we quite like some of the music, we like some of the clubs, we like the rhythms, the sounds, some of the singing, we don't play acid house.

J: Talking about acid house as sort of you can't call it ideology or a way of thinking, people are saying well acid house, what the whole thing's about is going out, going to clubs and having a good time.

IAN: Yeh



J: Isn't it the same thing with disco music?

IAN: It's not only about going into clubs and having a good time.

J: So what's acid house from your point of view?

IAN: Capturing my imagination as much as any rock record could. I still lie on the floor listening to house music on headphones, like I would if I was listening to Hendrix. I don't only listen to House

records if I was going to a club. The best house records still sound good if you were listening to 'em on a bus on a walkman. There's a lot of strong songs there, they're not as structured as pop music, but so what? Summat either moves you or gets you or doesn't dunnit?

J: So your band is not an acid house band?

IAN: No.

J: It's a band that is, apart from all the other influences, influenced by house music?

IAN: Yeh, well we like it, we listen to it, so it's bound to influence us innit?

J: Isn't the whole story about acid house, how I see it, acid house is something, there is a certain degree of (Ian yawns) dividing between people who are into acid house and people who are not into acid house. Isn't it pretty stupid to talk about acid house like, well acid house is going out or staying in listening to that music and getting stoned you know getting ecstasy, LSD or whatever. I mean you can get LSD and listen to rock music as well.

IAN: No-one said you can't.

J: People were doing that years ago, decades ago.

IAN: No mate it's not about that, it's not about that, it's music innit? It's

rhythms. Not just about taking LSD and goin' to a club and dancing all night y'know. Don't believe everything you read.

J: I don't do it but some people do it. (silence) I mean I experienced late seventies early eighties when I was 18, 19, 20 going out to clubs and sometimes getting LSD and dancing to rock 'n' roll music or whatever you know, not necessarily to get LSD and dance to house

to house music, to realise the values of house music. (he laughs)

IAN: No-one said you should, you don't need LSD to enjoy our music, house music, you don't have to have drugs to enjoy any music. That's what people say about reggae, that you have to be stoned to listen to it. Sometimes if you're stoned reggae sounds good, if you're not stoned it can still sound as good. That's putting the music down, that's putting down the work of all them people who have spent time getting their records done, for someone to come along and say, "Oh you need an LSD for this or you need a draw for that, I'm not having that."

J: Again we're talking about media hype. Stone Roses and drugs, and relating Stone Roses to drugs. They almost created 'Stoned Roses'.

IAN: Yeh, they searched their minds for that one didn't they? (laughs sarcastically) Such a clever pun.

J: And what about Rolling Stone Roses? Friendship and partnership!

IAN: What about 'em?

J: About supporting them.

IAN: Yeh well we didn't did we?

J: Yeah you didn't.

IAN: I'm sick of giving them publicity anyway. Don't wanna talk about 'em.

J: Yeah but supporting any other band, supporting someone...

IAN: We did support a few people when we started, but then we thought "Why should we?" We believe we're a good group, we don't have to take any sh-be treated like dickheads, and when you support someone you're treated like an idiot, you don't get a soundcheck, you can't use anyone else's equipment. Who needs that? You go to a gig to play your songs 'cos you wanna play your songs, not to get had over by some ego-trippin' main act, sack that.

J: Talking about Manchester your home town. There's a lot of rumours that you're pulling a big crowd from Manchester, who are following you round like the supporters of Manchester United (both laugh) Stone Roses/ United.

IAN: Yeh we get a lot of people coming from all over. It's not just Manchester though you know. In Paris there's people from everywhere, Glasgaw, Sunderland,

Bristol, Leeds, Birmingham, London, I know. I've met 'em. Same again innit? It's convenient for people to say "Oh, it's all Mancunians following them about." We get people following us 'cos we're worth following. We don't know why they do it, we don't sort the coaches out for 'em they just show up. It's good.

J: It's something new for eighties, it happened in seventies and sixties with some bands.

IAN: Not with me mate, I wasn't in any other groups (both laugh). This aint something that's happened in the sixties and seventies, this is The Stone Roses innit?

J: Yeah, and you were talking about future. How bright is the future?

IAN: Don't know, can't read the future.

J: Actually what I wanted to ask you, lets put it the other way round.

IAN: How dim is the past?

J: Having that strong following, being different from the other bands, you're creating something from present for future, how do you see the future?

IAN: Us getting bigger as us getting more proficient as us writing better songs, we're getting better all the time, we're getting better and better and good records is what it's about innit?

J: Don't you think having that strong following and more people showing up, bigger and bigger crowds, every day and having your band progressing to a larger scale. Is it based, ermm what can you say from your point of view of the whole thing, your success, why are you attracting such big crowds?

IAN: Don't know

J: I mean playing music, good songs, there are other bands doing the same.

IAN: I don't know, I can't explain why we've become successful, all I can say is that we knew that we would, is that I don't feel any different and that it feels right for us to be where we're at. Why I don't know. I can understand it 'cos if I wasn't in The Stone Roses I'd follow The Stone Roses, but I don't know why.

J: So if you get kicked out of The Stone Roses, you're going to follow The Stone Roses?

IAN: Aww yeh. If someone came along who was a better singer than me yeh, I'd help 'em get in, I'd teach 'em the words man (both laugh) have to.

J: What about last night (The night before the interview The Roses did their

famous performance on the Late Show, where there was a power shortage about 30 seconds into Made Of Stone)

IAN: What about it?

J: The power cut.

IAN: Amateurs weren't they. We rehearsed through it three or four times, it was good. Then we go on the air live and they can't get it together. Overloads, cut outs. Out of order.

J: And you got mad.

IAN: Wouldn't you? We went there to play our songs, they couldn't get it together. We were annoyed 'cos we wasted a night, we could've done *summat* else, could've washed me hair!

J: What do you think is gonna be the reaction of your audience after last night?

IAN: Haven't a clue. Don't think they all think the same anyway (laughs) Do you?

J: I think that you're gonna attract more people after what happened last night

IAN: What happened was...

J: Personally my opinion of attracting bigger and bigger crowds apart from your music is the sort of feeling people are getting that you're doing something the way you want to do it.

IAN: That's right you've gotta always do it the way you wanna do it.

J: Last night what you done was the way you wanna do it. Unless it was pre-meditated.

IAN: We went there to play two songs

five. We were looking forward to it. We'd had run throughs with the cameras and we were looking forward to doing them. They didn't get it together. There was a power cut and we thought right we better do it again, then all of a sudden, you think wait a minute this is live TV, what's happening what you doing? Chaos.

J: Some people would stay there and wait ten minutes and then start it all over again.

IAN: Yeh, they're the sort of people you should have hoops for 'em to jump through and throw fish at 'em. We're not that desperate. No way, not that desperate.

J: Right I told you my prediction, what's gonna happen after this which seems pretty right for your band, but if you put it the other way round people will start saying "Oh my God, pretentious bastards, arrogant bastards, went off stage when we wanted to see them, and they treated us like a shit. All those millions of TV viewers.

IAN: They can say what they want, I don't care about what people say about The Stone Roses or me personally. It's irrelevant to what we're doin, to where we're goin'. I hope they like it, I hope they understand it, I hope they can communicate with us. If they don't like you they don't like you do they? (laughs) Not gonna try and persuade 'em.



Thanks to Stephanie Sammut, Manchester, for the interview



Article taken from 'Select'

Tracey Macleod, presenter of Smart-arts magazine programme *The Late Show*, introduced The Roses' ill-starred live TV debut on the show in November 1989. After 45 seconds of the opening 'Made Of Stone', the band blew the studio fuses. Fiasco ensued.

"I had the producer saying in my earpiece I had to go and introduce the next item and Ian was behind me, shouting: 'Amateurs, amateurs!' The producer just said: 'Ignore him, ignore him', like Ian was some kid showing his bottom out of a passing bus. I knew you couldn't just ignore him so I ended, in some kind of stupid way, saying: 'It'll be alright, we'll sort it out in a minute.'"

It wasn't sorted out; the band didn't play again. Another moment of Stone Roses rock 'n' roll history!



Pictures taken from 'The Late Show'



Ride On!

GLASGOW GREEN

9TH JUNE '90

Review by Ian McIlwraith, Ayrshire, Scotland

It was five years ago that the most exciting band of the last ten years played to 7000 frenzied souls in a huge tent just 30 minutes from where I live. I say of the last ten years because that's as far back as I can remember. They were then and still are the most amazing, powerful band I've ever witnessed. Five years is quite some time ago but it feels as if it's only just finished. In one hour I'd never been through such a wide spectrum of emotions as I did that night. The atmosphere, hours before they trotted on stage was electric, everyone was just waiting to explode, like a time bomb just ready to go off. To say they were greeted like heroes is the understatement of the century, the whole place just erupted with everyone trying to get as near to the front as possible. As 'adored' begins everyone explodes, like possessed lunatics even singing in unison to John Squire's guitar intro. Without even trying, the band had the crowd eating out of their hands. By 'Made Of Stone' the whole place was like a huge sauna, with everyone totally soaked, As Ian burst into the chorus everyone, and I mean everyone joined in as if to celebrate the occasion in grand style. It really was lump in the throat time. Before you know it 'Resurrection' had finished, the perfect finale, there's never any need for an encore after ten minutes of fizz bomb brilliance. Sometimes the simplest things are the most important. Tonight was one of those nights. Oh lord, The Stone Roses had arrived!



Ride On!



"After 'Second Coming' was released I was slightly disappointed and wasn't totally surprised by some of the criticism it got. However after listening harder to it I've grown to love it, especially since I was fortunate enough to be in Paris to see them. The Second Coming songs were played with great energy from the band (most of all Mani) and my thoughts were confirmed, the best band on the planet were bigger and better than ever before! I couldn't wait to see them headlining Glastonbury, (I didn't have a ticket but was sneaking in). I knew that once all those journalists and the doubting Thomases who said their best days were behind them had witnessed the likes of 'Driving South' and 'Breaking Into Heaven', they would surely have to change their stance on the band. The bootleg Beatles, sorry Oasis, would be blown away by the masters and Noel would have to start worshipping at the alter of John Squire instead of Paul Weller. I'm now very sorry and sad that they didn't headline at Glastonbury and very angry that their great chance to recapture some of their old audience and a brand new one is gone. They'll never have a better chance than Glastonbury. They'll have to do something drastic pretty soon if they still harbour any hopes of being as big as their music and us loyal fans deserve".

ALAN - FIFE, SCOTLAND



"The Roses are the only band that really matter at the moment. It's all about optimism, spirit, arrogance, beauty, I could go on for ages. Put it this way, when I'm having a bad day I'll put on 'She Bangs The Drums' and everything starts to look that bit better, that's a positive feeling surely! I've had a love affair with them for about six years now. It's so long ago but it feels like yesterday. They influenced me (good or bad) to get in a band, grow my hair, wear flares, take no shit, do what I want - the lot! I'm now 22 but it's still in my system. It'll never leave!"

IAN - AYRSHIRE.

"It's sad that Reni has left but Maddix seems more than a capable replacement and the band are now bound to be tighter than ever. As for the chart opposition from the likes of Blur and Oasis? Well, they are both more than likely to fizzle out (perhaps even take a four year break!) while The Stone Roses just seem to get stronger. The jaded reviews in N.M.E etc. are simply because once they attempt to knock a band down they expect them to stay there, not bounce back. Anybody who doubts the professionalism of the band should just check out the records!"

ROBIN - AYRSHIRE

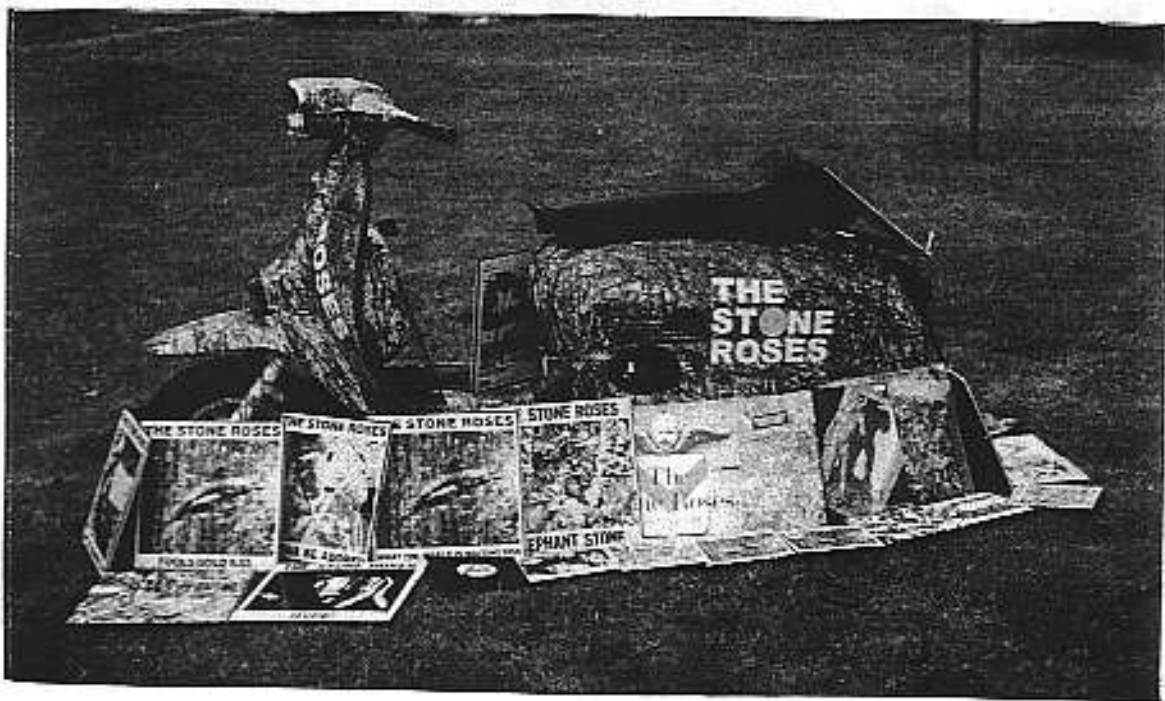
"A FAN'S POINT OF VIEW"

BY PHIL DAVIES, RETFORD.

Six years ago in 1989, my life was changed drastically for the better. I discovered the Stone Roses. Back then I was 19 and heavily into scooters, ska, reggae, punk, motown (still am now) but still looking for that perfect band that would capture my heart and make me wake up and open my eyes. This came true when B.B.C. 2's Snub T.V. shared the Roses playing 'Sugar spun sister' and 'Adored' from the famous Hacienda gig in '89. I was hooked! This band have everything, a guitar master in John Squire, a drummer that had unbelievable skill and timing, not to mention backing vocals that sound almost heavenly (Remi, you will be sadly missed) good luck Robbie! Thundering melodic bass lines from the excellent Mani, and of course Ian Brown, a singer who whenever performs does as if his life depends on it. Top stuff! So what's this piece of writing all about you might well ask? well it's just my story of how I never thought that a group could affect my life so much and change my view of the world, people, places, situations, relations, feelings. Anyway, it's my story and I'm gonna tell it anyway!! If there's one thing I've learnt being a Stone Roses fan then it's self belief. How can you expect people to believe in you when you don't believe in yourself? It's not where you're from it's where you're at" (to coin a phrase) so basically what I've been doing in the last six years is collecting everything and anything connected to the Roses, scouring record fairs, second hand book shops, trips into Manchester for stuff (Clampdown is one hell of a shop!) Getting ripped off by shitty Silvertone re-re-re-releases. (If you're reading this Ian, John, Gary, Remi) I bet it pisses the life out of you seeing your old record companies flogging a dead horse!) Of course factor that impressed me about the Roses was Ian's past time as a scooterist, there has always been a strong connection between the Stone Roses and Scooters and scooterists. For those who didn't know, Ian used to be a member of the Gladiators Scooter club and was the owner of a pink chopped down Vespa described by someone as a 'marshmallow on wheels'. I'd've loved to have seen that bike. Even still now when we go away on our scooter rallies there is a strong presence of Roses fans there- good buzz! Anyway, before I go now when we go away on our scooter rallies there is a strong presence of Roses fans there- good buzz! Anyway, before I go now when we go away on our scooter rallies there is a strong presence of Roses fans there- good buzz!

Fact 1 'Guernica' 'Full Fathom Five' 'Don't Stop' 'I'm without shoes' (aaahhh!) 'Simone' are all backward recordings. If you have access to a 4 track or (musician people only) on 8 track you can record these songs and play them as they were intended to be heard, backwards, and believe me the results are mind-blowing. forget drugs man, listen to them backwards!

Fact 2-Although I love Oasis to bits and have seen them twice, I'm sorry to say it, bitter blues, but the Roses piss all over you!



Ride On!

LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS

RADIO INTERVIEW WITH MANI AFTER BARCELONA GIG.

I: Mani what's been the best gig so far?

Mani: A toss up between Amsterdam and Cologne.

I: What about tonight?

Mani: It was alright. We've done better (laughs) no we've done better.

I: The press reviews of your European gigs have been very mixed, some not exactly enthusiastic, does this bother you?

Mani: Couldn't give a toss really, people who fill your clubs are the only persons worth listening to, the only ones who dictate whether you're good or not. The gigs have been sold out every night. I'm not bothered at all, well optimistic.

I: What's the audience's reaction been like?

Mani: It depends from area to area y'know it's races of people init. In Madrid they went mental, in Scandinavia they were a bit cool. Yeah everyone seems to have a good time y'know.

I: Tell us about the over enthusiastic fan at the Cologne gig.

Mani: Well we were half way through doing resurrection and he climbed up the stack and I just saw him fall head first and then he smashed all his head up and his car was hanging off, and he come past me on stage and I just wanted to faint man it was 'angin (laughs) it was horrible, pretty crazy in general yeah. Spanish are mad for it though aren't they. They know how to party them people. You always have a good time here, you get as much from the crowd as you're givin' out y'know what I mean? It's been alright, I like Spain, wonderful city this as well.

I: Do you get time to be a tourist?

Mani: No. Doin' this we get out of bed, do this, sound check, have your tea, do a gig, go to bed get on the bus (laughs)

I: Where are you off to next?

Mani: Next for us is Leon and eh a day off that isn't a day off cos we're doin stuff (laughs) and then to Paris then off to the States the day after. I've always wanted to go and play there. We have to go and take them, make 'em take notice

I: How's Robbic your new drummer getting on?

Mani: Brilliant, incredible eh lift for the group. So talented, good bass player,

writes, produces, rearrange, remixes. A good talent there working. Like I said we only had ten days to get him familiar with seventeen songs so he's gonna be doin' it as we go a lot more. Tremendous voice the kids got as well. He's very good

I: What happened with Remi?

Mani: He just give up didn't wanna do it anymore.

I: Do you miss him?

Mani: Yeh I do, I haven't had a chance to phone him lately, very sad.

Mani: Are you looking forward to Glastonbury?

I: Yeah I went last year, really good. Yeah we've gotta be smokin' for Glastonbury, first English gig. It's gonna take people's heads off hopefully, fingers crossed yeah. I'll like it man they'll be about 200 thou there won't there?

I: Has this tour been hard on you?

Mani: Not really, it's pleasurable. I love playing live in front of crowds anyway, that's my favourite bit. It's very tricky to play, you have to keep on top of your game.

I: Why do you do an acoustic set in the middle?

Mani: Have a cig, a breather, a quick pull on your beer man (laughs)

I: Are you planning a live album?

Mani: Yeah we're recording these gigs and what av you so we wanna get a live LP out and get a new one out next year

cos we're still sitting on a heap of songs from the last lot, but yeah we'll hopefully get the LP out next year

I: Whose writing?

Mani: Everyone's getting involved. Everyone's involved now getting your name in a little bracket.

I: Will there be another single from the Second coming?

Mani: Yeah we've got one coming out in a few weeks I think. I know what it's gonna be (laughs) you'll have to wait and see won't you.

I: Why didn't you play in the UK in March?

Mani: Because a certain publication decided they'd print the dates and we said if you do that we're not gonna do it and they did so we didn't do it

I: Your new manager Doug Goldstein. It didn't work out?

Mani: Not really it's a bit strange. Nice man hell of a nice man but it came to a bit of a point were we couldn't agree on some things so we had to wave him goodbye.00

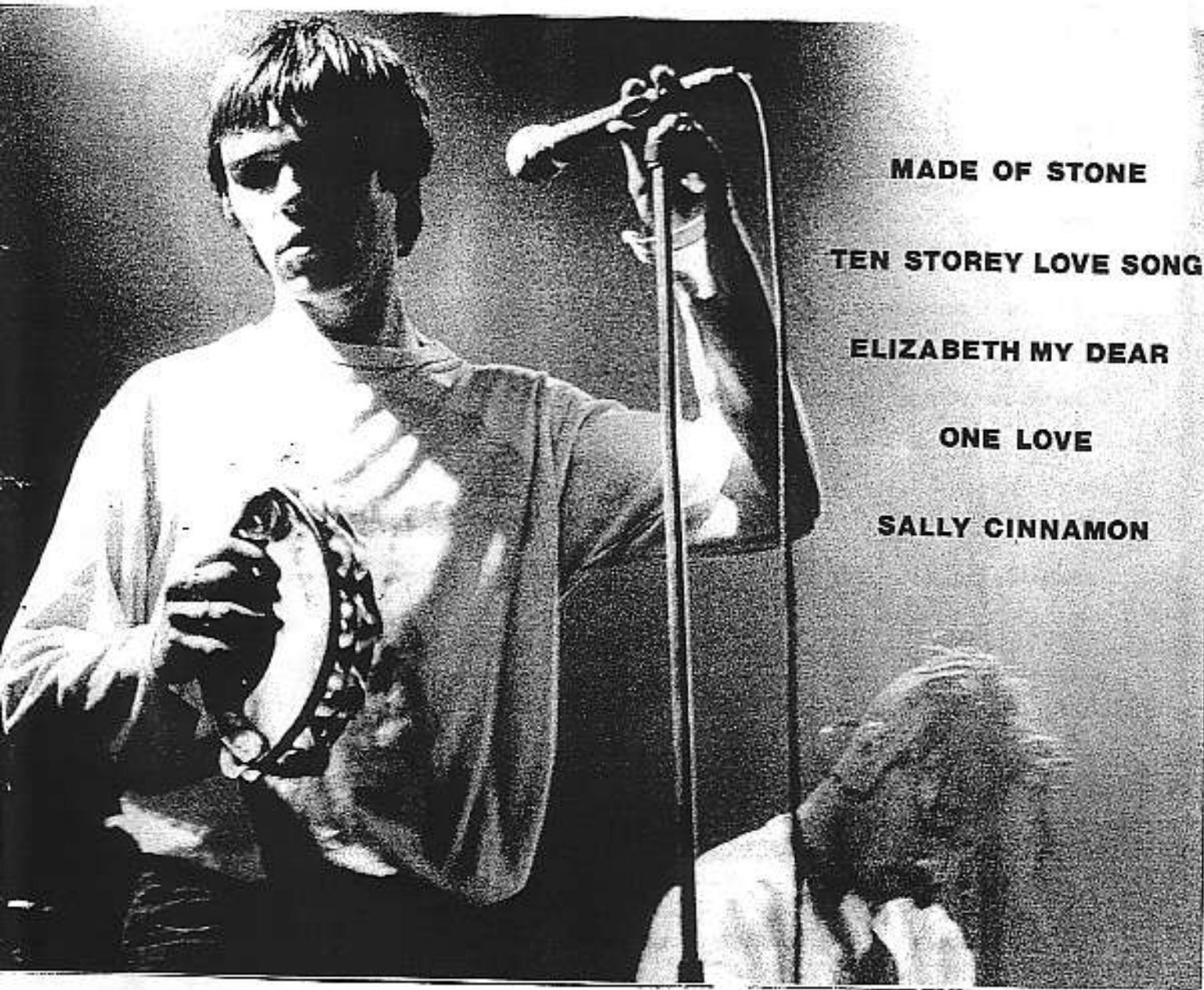
I: Where do you think you're going as a band?

Mani: Wherever we wanna go. It's up to us to improve. We should do that with every LP. It's completely down to us. If we excite enough people and better ourselves musically we can go anywhere really.



Ride On!

CHORDS and LYRICS



MADE OF STONE

TEN STOREY LOVE SONG

ELIZABETH MY DEAR

ONE LOVE

SALLY CINNAMON

Ride On!

MADE OF STONE

Em D C
Your knuckles whiten on the wheel, the last thing that your hands will feel,

B
Your final flight can't be delayed

Em D C
No land just sky It's so serene, your pink fat lips let go a scream

B
You fry and melt I love the scene

G D C G
Sometimes I fantasise when the streets are cold and lonely and the cars they burn below me

G D
Don't these times fill your eyes,

C G
when the streets are cold and lonely and the cars they burn below me

D Em
Are you all alone, Is anybody home.

Em D C
I'm standing warm against the cold, now that the flames have taken hold

B
At least you left your life in style

Em D C
And for as far as I can see tin twisted grills grin back at me

B
Bad money dies I love the scene

G D C G
Sometimes I fantasise when the streets are cold and lonely and the cars they burn below me

G D C
Don't these times fill your eyes, when the streets are cold and lonely

Ride On!

And the cars they burn below me

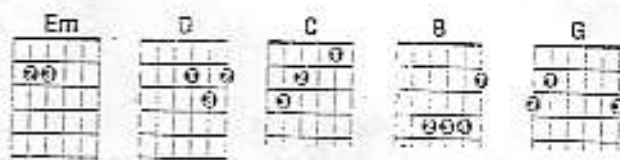
Are you all alone, Is anybody home.

Sometimes I fantasise when the streets are cold and lonely and the cars they burn below me.

Don't these times fill your eyes,

when the streets are cold and lonely and the cars they burn below me,

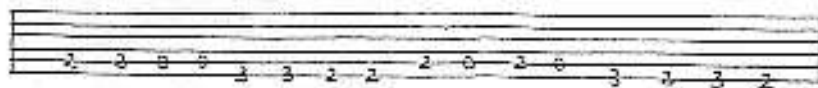
Are you all alone, are you made of stone



MAIN RIFF



RIFF PLAYED JUST BEFORE THE CHORUS



Ride On!



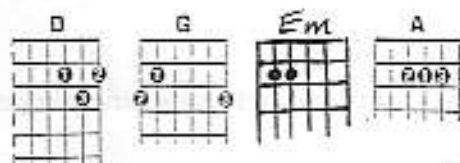
TEN STOREY LOVE SONG

When your heart is black and broken and you need a helping hand

When you're so much in love you don't know just how much you can stand

When your questions go unanswered and the silence is killing you

Take my hand baby I'm your man I've got loving enough for two.



Ten storey love song I built this thing for you

Who can take you higher than twin peak mountain blue

Oh I built this thing for you and I love you true.

There's no sure fast set solutions, no short cut through the trees

No breaching the wall that they put there to keep you from me

As you're lying awake in this darkness, this everlasting night

Some day soon, don't know where or when, you're gonna wake up and see the light.

The drums on 'Ten Storey Love Song' were done with John Leckie, probably at the house they rented outside Manchester for a while. Using that drum take the 'Roses' played live around it.

Ten storey love song I built this thing for you

Who can take you higher than twin peak mountain blue

Oh I built this thing for you and I love you true X2

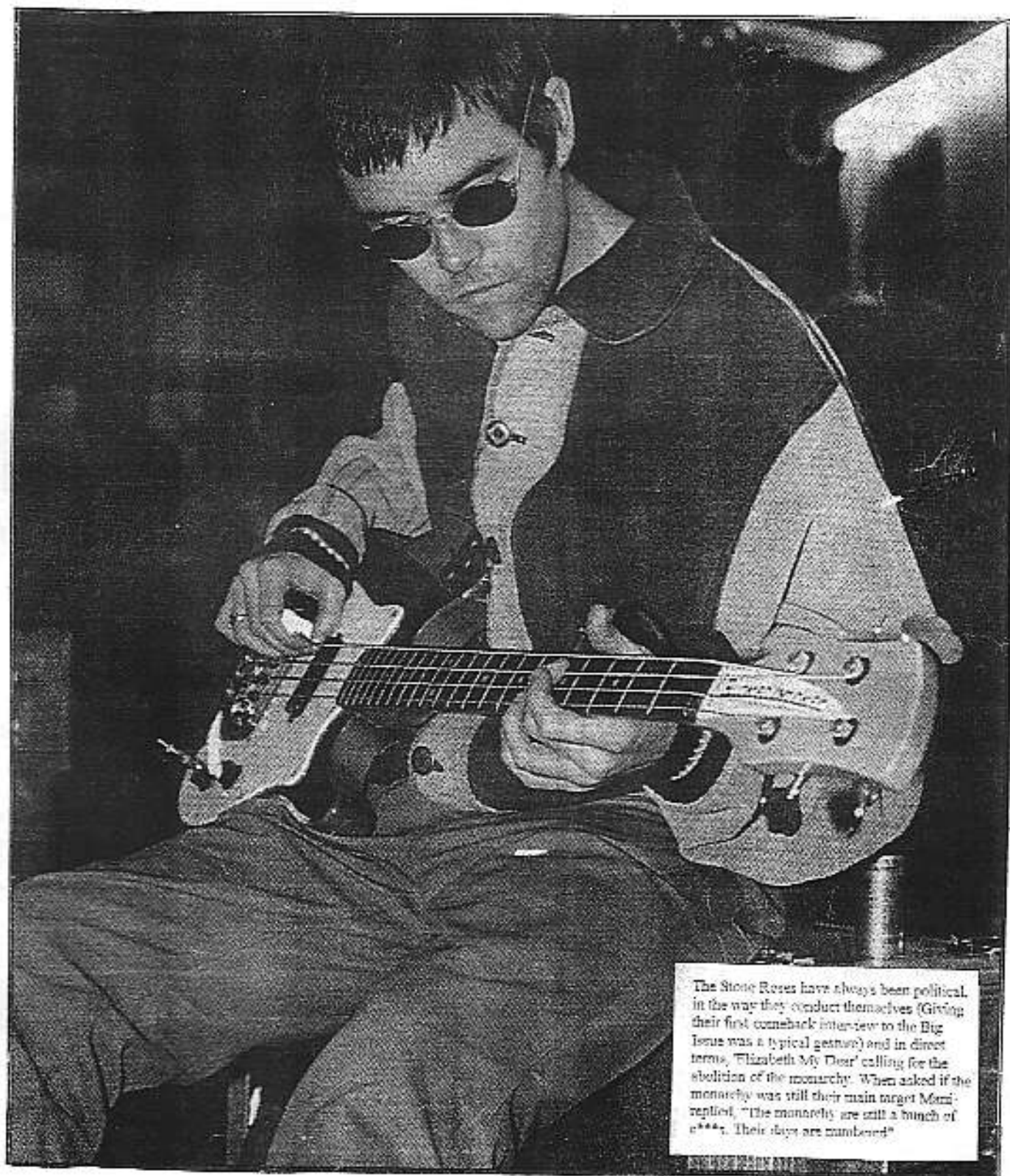


Ride On!

ELIZABETH MY DEAR

B_m $F\sharp_m$ B_m D B_m D B_m
Tear me apart and boil my bones, I'll not rest till she's lost her throne,

G D A B_m $F\sharp_m$ B_m
My aim is true my message is clear, It's curtains for you Elizabeth my dear.



The Stone Roses have always been political, in the way they conduct themselves (Giving their first comeback interview to the Big Issue was a typical gesture) and in direct terms. 'Elizabeth My Dear' calling for the abolition of the monarchy. When asked if the monarchy was still their main target Maki replied, "The monarchy are still a bunch of s****. Their days are numbered"

I missed out a verse in Issue 1 so here it is again in full!

SALLY CINNAMON

^G Until Sally I was never ^C happy I needed so much ^G more

Rain clouds oh they used to ^C chase me down they would ^G pour

Join my ^C tears allay my ^G fears

^D Sent to me from heaven ^C Sally cinnamon you're my ^G world

Oh oh oh oh oh oh bubblegum you taste of ^C cherryade ^G

There is something ^C heh you must show me from what you are ^G made

Sugar and ^C spice and all things ^G nice ^C

^D Sent to me from heaven ^C Sally Cinnamon you're my ^G world ^C you are my ^G world

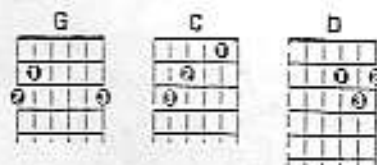
^D Your eyes are gazing back from ^C every little piece of glass

^D You seem to smile from every plane ^C Sally Cinnamon you are my ^G world.

^G Then I put the letter back in the ^C place where it was ^G found ^C

In the ^G pocket of a ^C jacket on a ^G train in ^C town

^D Sent to her from heaven ^C Sally Cinnamon you're her ^G world ^C you are her ^G world



The girl on the back of Sally Cinnamon is infact a member of the audience at the Monterey pop festival U.S.A. 1968, and the reason she looks so lovely (Phil Davies' words) is she's chilling out to Ravi Shankars mind blowing 25 minute solo!

ONE LOVE

^E Anytime you want me - ^A ^{EAE} Anytime at all - ^A ^{EAE} Anytime you need me - ^A ^{EAE} All you gotta do is call ^A ^{EA}

^A ^D ^E ^A ^D ^E
I'm no dog I'm a dolphin - I just don't live in the sea

^A ^D ^E
You feel my flow and you flood my brain

^E ^D ^A ^D ^E
Show me your vision your wild apparition and sink to the depths of your soul.

^E ^A ^E ^A
One love we don't need another love, One love one heart and one soul

^A ^B ^A ^B ^E
You can have it all, easy easy ooh ooh ooh ooh.

^E Anytime you want me - ^A ^{EAE} Anytime at all - ^A ^{EAE} Anytime you need me - ^A ^{EAE} All you gotta do is call ^A ^{EA}

^A ^D ^E ^A ^D ^E
You put me one step clear of the chain gang and two miles over the line

^A ^E
Oh all the scenes I saw left me wanting more

^E ^D ^A ^D ^E
Show me your vision your wild apparition and sink to the depths of your soul

^E ^A ^E ^A
One love we don't need another love - One love one heart and one soul,

^A ^B ^A ^B ^A ^B
Your fruit's in season and these feet fall sure and sound -and what goes up must come down

^A ^B ^{F#m}
Turns into dust or turns into stone.

Thanks to Stuart Bolton in Stockport, Ben Yarwood in Wythenshawe
and Robin Kennedy in Darvel for their help with the lyrics!



LOOK OUT FOR DETAILS OF RIDE ON! ISSUE 3 IN NME AND SELECT CLASSIFIEDS. BYE FOR NOW!

www.thestoneroses.co.uk

Julie