

# Ride On!

ISSUE 3



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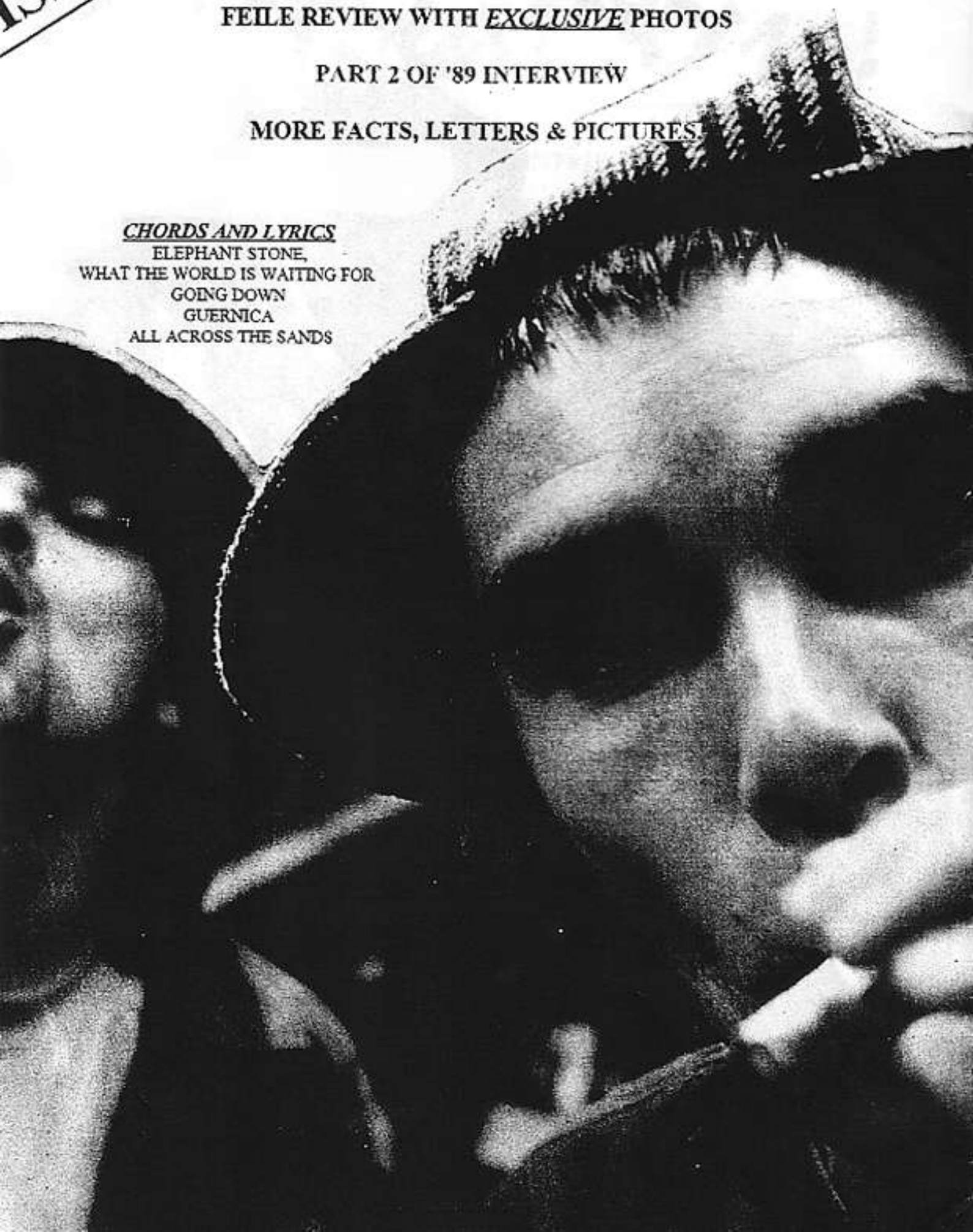
IAN BROWN INTERVIEW BEFORE FEILE  
FEILE REVIEW WITH *EXCLUSIVE* PHOTOS

PART 2 OF '89 INTERVIEW

MORE FACTS, LETTERS & PICTURES

CHORDS AND LYRICS

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



# Feile '95

TAKEN FROM HOT PRESS.  
INTERVIEWER - NIAL CRUMISH

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OSAN PRESENTS:  
DAVE CLARKE - KING POWE  
PAUL BLAIRDALL  
LINDA WHEEL - BLACK  
KAYAKACH



CORK, IRELAND: 6th AUGUST

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Does he club much himself these days?

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

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

"Yeah, I do, yeah."

And why do you think that?

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

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

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

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

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

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

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

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

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

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

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

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

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

How so, in your considerable experience?

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

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

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

He gets angrier as he goes on.

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

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

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

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

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

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

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

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

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

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

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

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

*And how has this changed Ian Brown?*

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Is Ian Brown a happy man?*

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

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

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

"The best is yet to come."

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

Ride On!

# Feile '95



REVIEW BY LORNA STORMITA

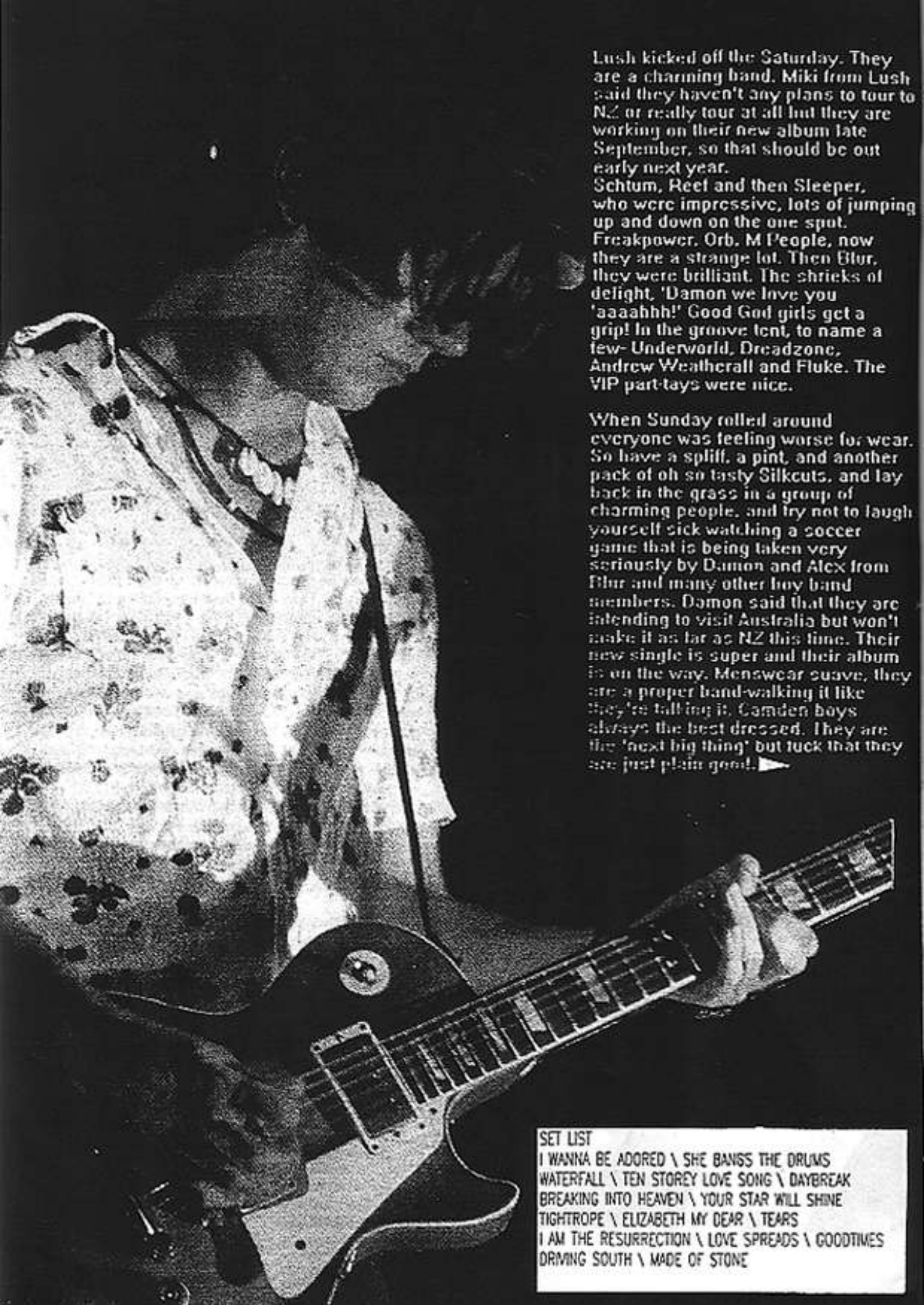
EXCLUSIVE PHOTOS-LEE HUGHES

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

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

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

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

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

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

#### SET LIST

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



You will now be aware of the 'Help' released to raise funds for the War child charity. Much has been made of the unusual recording process and packaging involved, all tracks being recorded on the Monday and the album being purchased by the Saturday - surely a unique achievement.

Rather than offering a review of the album, I thought an analysis of The Stone Roses' contribution to this worthy venture would be more appropriate.

John Squire contributed the cover artwork, not that dissimilar compositionally to the design of 'Second Coming' - the multi-coloured patchwork design gives the impression of one of those old pocket puzzles, with each square being movable in different directions. In this case the moving of any square would also alter the numerical figures written over the coloured squares. Could this be relating to the number of casualties in this conflict? 172 688 could soon become 688 172 in a number of moves. This relates with the album's article and it's opening lines, ("The numbers are available to gauge the suffering brought by the war in the former Yugoslavia...")

The relevance of all the different subtle colours is questionable. Though aesthetically pleasing, this may also reflect the confusion arising as a result of the numerous parties involved in the troubles. The 'Help' logo itself is written in a stencil design such as those used on long distance packages or crates - of how a potential victim of the conflict may indeed attempt to pass on messages to nearby neighbours.



The version of the appropriately titled (for such a cause) 'Love Spreads is a further sample of things to come from The 'Roses as they continue to search for a 'live' studio sound. This follows on from their initial attempts on certain 'Second Coming' tracks, like 'Daybreak' and 'Tightrope', to get away from the manufactured sounds of most bands. There seems to be no overdubs on the track (the excellent piano section excepted) and although it certainly isn't aurally perfect, the texture of the track is very real. The vocals could definitely be improved upon, but there is no doubting the continuing brilliance of Squire's mazy guitar work. It is also worth noting that this is the first recording featuring new drummer Robbie Jay Maddix. Listeners can expect more of the same on further releases. As hinted at in various recent interviews, the band intend to recreate this unique rough feel on future recordings.

ARTICLE BY STUART BOLTON  
STOCKPORT

#### THE TRACKS

Fade Away - Oasis et al; Oh Brother - Boo Radleys; Love Spreads - Stone Roses; Lucky - Radiohead; Adnan - Orbital; Mourning Air - Portishead; Fake The Arrow - Massive Attack; Shipbuilding - Suede; Time for Living - Charlatans; Sweetest Truth - Stereo MC's; Ode to Billy Joe - Sinead O'Connor; Searchlights - Levellers; Raindrops Keep Falling On My Head - Marie Street Preachers; Tom Petty Loves Veronica Salt - Teatime; Magnificent - One World Orchestra; Message To Crombie - Plant II; Dream A Little Dream Of Me - Terry Hall & Salad; 1,2,3,4,5 - Neneh Cherry & Trout; Elna - Kildare; Lift Musik - Blur; Come Together - Paul Weller et al.





A month ago I walked into Sainsburys and saw Ian Brown doing some grocery shopping with his son Frankie. I didn't say anything to him, but it was obvious I knew exactly who he was and because of this he slowed down as he passed me to see if I was going to say anything, but I didn't. All I did was make prolonged eye-contact with Mr. Brown and then saw him pack his shopping into the boot of a sky-blue Peugeot, strapping his son into a child seat and driving off. I thought that would be the last time I saw Ian until the two gigs I was going to at the Apollo in December. I was wrong. On the first of September 1995, I was about to leave Atrincham and a I was walking to the car park along the main road, I saw Ian sat in a black BMW. He kissed his girlfriend and then Frankie who was sat in the back seat of the car. I followed him down the street. "Think of a question," I said to my mate, "Ask him if Reni's gonna go on stage with them," she said. That'd do. He crossed the road, I crossed the road and as he was about to cross another road I got up behind him. "Ian", he turned round, "Sorry to stop you". Ian: "That's alright". I noticed a Stone Roses badge he was fiddling with in his hand. "I've got one of them", Ian: "Where did you get it?" "Some bloke from Birmingham was selling them in Town". Ian: "Did he give it to you?" "Yes". Ian: "He should have been charging 50p". "Is Reni gonna play at one of the gigs?" Ian: "No, he might do his own little support thing though". "Who's supporting you?" Ian: "Probably Dub War from Wales." "I know I've got their single." Ian: "Look I've gotta go". "Alright see you". "Bye. Ian crosses the road, but stops in the middle and turns. "We're doing a gig tonight." "Where at?" Ian: "Glastonbury", he smiles. I laugh, I thought he was joking, but it was true!! He winks and heads off towards the station to get either a met or a train. Who said that The Stone Roses were unapproachable? I would have spoken to him for longer if he hadn't had a train or met to catch. Ignore what the press say, if you see a member of the Stone Roses walking down a high street near you, go up and say hello and they'll treat you fine!

Stephanie Sammut - Manchester

My head has been buzzing for four days. I feel sad, happy dazed...I just don't know how I feel. I can't come back down to Earth, I can't think about anything else. Four days ago in Paris at 2145 hours, I WITNESSED THE SECOND COMING. The Stone Roses played their best, EVER - they even done an encore!

I was, if I am totally honest, expecting the Roses to be pretty crap really, after the numerous bad reviews and slagging off the NME have given them during the past few weeks. The Stone Roses have left you suckers standing!! Since I've come back, I don't get the same buzz listening to their CD's because their uplifting performance at Paris has left me high..... four days later!! I don't know when I'll come back to Earth and I don't care really - as I have just went through the most amazing, spectacular, emotional experience of my 21 years and 8 months of living. The Stone Roses are "Top Of The World". The Gods are back. You can stick Oasis up your arse they're nothing compared to The Roses.

Leigh Balfour - Ayrshire, Scotland.

How pleasing it was to hear about the Roses UK tour, yet I was troubled slightly by some of the venues. Why are they starting off the tour at Bridlington Spa and playing at places like Whitley Bay Ice Rink? The fact that the whole tour was sold out in an hour and a half shows that much bigger venues such as Alexandra Palace and Sheffield Arena should have been used. I don't want them to sell out and become a stadium rock band. But while true fans can't get tickets, touts were buying four or more tickets and will sell them for huge profits (I spoke to some touts who openly admitted to expecting to sell tickets for £50 upwards on the night of the show) Tickets should have been limited to one per person so that the proper fans had more of a chance to get one. In Manchester the Roses should have played more dates such as at the Academy and not the crappy Apollo theatre. Finally are Oasis getting worried or what? They must be as they announce yet another tour a week after the Roses announce their one for a month before the Roses dates. Step aside Oasis the Stone Roses are back to reclaim their rightful position as kings of Indie/Britpop.

Nick Leigh - Manchester.





# DID YOU KNOW?

John Squire used to be an animator for *Wind In The Willows*.

Pulp's Jarvis Cocker wrote a song about his girlfriend's experience of Spike Island. Its called sorted for E's and wizz.

Most of the tracks on *Second Coming* were done at the Coach house Studio at Rockfield. The Roses were originally booked in for only two weeks intending to do the album quickly but effectively became permanent residents for the next year and half!

About six years ago pictures of the Roses were used on a Mercury phone card.

Bluetones singer Mark is a Roses fan and was a bit rattled when at the Amsterdam gig Mani remembered a previous encounter. Apparently some years ago mark had bumped into Mani on London's swanky kings road and, unable to believe his luck, followed him around all day.

John Squire contributed the cover artwork of the album 'Help', released to raise funds for the war child charity.

The album track 'This Is This One' was used by the BBC in the build up to big sporting events.

Holidaying in Amsterdam Ian Brown was surprised to be recognised by a whore in the city's red light district.

Ian had a gun pointed at his face during a gig in Sweden and had two teeth punched out in a bar room brawl in Japan.

Mani has a recurrent fear of being struck by lightning onstage and hates fans going through his bins.

*Ride On!*



# IAN BROWN

## INTERVIEW '89

CONTINUED FROM ISSUE 2

J=Journalist

J: The thing I think they like is that you don't care.  
IAN: I think they like us 'cos they know we don't care and we care. Course we fuckin care.  
J: You care?  
IAN: Yeh man.  
J: You're going up to bed every night, thinking about your audience.  
IAN: And about how much I care for em all yeh. (both laugh) I think not my friend.  
J: The thing that some people might think is that you're getting up because of a nightmare in the middle of the night, thinking about your audience (both laugh). Forgetting about the Stone Roses for a minute, what is the thing you remember about the last decade?  
IAN: Young MC singles. 'Know how' by young MC, first time I heard it, it's one of the greatest singles, delicious vinyl.  
J: What else apart from that?  
IAN: That there was so many people in England who wanted to dance and that they were stopped, by the police. That in England they want you to be in bed by 9 O'clock, safe and tucked up so you can get up and cash your giro the next day. It's not so you can go to work is it?  
J: What about 89? In 5 weeks we're getting into the next decade, the last decade.  
IAN: I dunno, things don't suddenly change when it's a new decade, it'll just be another day.  
J: As far as the last decade in music, because people are saying "Well 60's Woodstock. 70's punk 80's, what about 80's."  
IAN: House music. The decade Rock 'n' Roll was shown for what it was. All the phoney things that are operating in it, slowly becoming exposed.  
J: Right and you mentioned Police, again in that TimeOut interview and you said you hope there's gonna be a...  
IAN: I never said that. He said to me "Do you think there'll be a police presence?" I said "yes", he said "Will you be pleased?" I said "yes". He said "why?", "because it'll be more of an event."  
J: So it was implicated?  
IAN: That I'd say yeh, I was just saying "yes" to his questions. Did I think? Yeh I did there's 7000. Did I want 'em? Yeh I did 'cos I thought it'd make it more of an event. Spain doesn't even get going 'till 4/5 in the morning. England half ten at night, 11, half 11, bang shut, you can't go out. Yet England is supposed to be becoming part of the European community. It's a joke it's nothing to do with the European community. The European community are out at night enjoying themselves, loosened up, no problem. No-one's stopped 'em dancing. No-one's stopped 'em goin out for a drink. In England it's different 'cos England's backwards, 'cos England's arrogant, it's

full of shit. It doesn't want it's own people to enjoy themselves, unless they specify when and where.  
J: And then people go out and see a football game, they start drinking and fighting...  
IAN: Yeh.  
J: After five days work.  
IAN: It's not just England though is it? There's football hooligans in every country.  
J: It's a specific problem in this country.  
IAN: Yeh, it's a tense country and people are very uptight. Undoubtedly.  
J: I was relating it to what you said. Instead of enjoying yourself and having fun.  
IAN: It's the Protestant work ethic innit? It doesn't wash with us.  
J: What about your religion and beliefs?  
IAN: What d'yer mean?  
J: Are you religious?  
IAN: I'm not religious, I believe in God.  
J: Do you practise your religion? Do you ever go to church?  
IAN: No you don't have to go church. I believe God's in everybody. I believe the devil's in everybody, there's good and bad in everybody.  
J: So how big is the devil in your body? How big is God in your body?  
IAN: It's not possible to talk about it in those terms.  
J: I mean I'm coming from the other world where religion is not that strong.  
IAN: It's not that strong in England either. It doesn't mean a lot. You don't have to make your mind up till you get up there. I just believe in one love, one God, one stop. We're all going to the same place.  
J: Talking about this country and if you can call it brainwashing, is it sort of a hypocrisy with the media in this country, is putting down headlines on the front page about all those people in East Berlin coming to freedom, a world of freedom, I mean it's ridiculous.  
IAN: It's lies innit. This isn't a free world is it?  
J: I mean you can't even drink after 11 O'clock unless you have a lot of money to get into a club, pay a five or tenner to get in and then buy expensive drinks.  
IAN: That's right it's not a free society. You're not even allowed to say what you want, you can get locked up for it. We've got a monarchy which makes us look like a toy town. We've got a family that we're paying to keep in riches while most of their subjects live in cardboard boxes, well not most, but there's a lot that do and it's a hypocritical country that's probably embarrassed about what it's done round the world. The previous generations of English have been around, had half the globe under English domination, they've seen the British Empire collapse. They're embarrassed 'cos of what their forefathers have done. It's made 'em tense, it's made 'em uptight, it's made 'em arrogant and they don't realise that people are people and just because it's a little island it doesn't make it any more special than anywhere else. And

they're scared of the European community 'cos they know that their own traditions and cultures'll break down and we want the tunnel to be built as quick as possible 'cos we believe that the more cultures and traditions that link together the better for everybody.  
J: Yeah, you had a chance to go round Europe on your last tour, so what do you think of Europe from what you saw?  
IAN: Hang into it, I love it. Perpetual motion, I like travelling. Spain was good.  
J: What is it you like about Spain?  
IAN: The attitude of most of the people. It's just like "Yeh lets do it yeh". Not uptight with a furrowed brow, ready to have a heart attack. That's what they're like in England innit? Running round, flying round waiting to have a heart attack. You've got to enjoy yourself haven't you? You don't have to dance at a party to enjoy yourself, it can be just as enjoyable sitting on the carpet staring at the ceiling. They don't encourage a free spirit in England. They try and grind you down, grind you down, grind you down.  
J: Do you feel yourself free?  
IAN: Yeh, I feel in touch with me own spirit.  
J: Do you see yourself as a sort spokesman for some young people.  
IAN: Don't see myself as a spokesman, no, but I do know that there's a lot of people who've got the same views as me, the silent majority.  
J: You're not going to turn and be someone like Paul Weller?  
IAN: (laughs) Frightening thought, that's one uptight guitar!  
J: Well he's going round talking about the problems in this country.  
IAN: Well why shouldn't he? If you can see right from wrong say it.  
J: What about you in your position to go around preaching...  
IAN: I'm not preaching.  
J: Well some people are doing.  
IAN: Some people are doing, yeh. Let them do what they wanna do, that's all I believe in, do exactly what you wanna do, don't be compromised.  
J: Do you think it's alright, for instance Bono...  
IAN: No I think he's an idiot and a phoney. I've never met him, but I do believe the eyes are the window of the soul and you can look into someone's eyes and see where they're at, and Bono is on one isn't he? Cabbaged, washed up, sucked up, empty, just moping. He's nothing.  
J: Nothing?  
IAN: Not to me he's not. To the people who buy his records he is, he's important to them isn't he? To me personally, him and his music and his group is nothing. But I don't wanna slag people off like him 'cos it's too easy a target. I don't think it could have been easy for him to go where he wanted to go, but I don't think he's done anything of worth to get there.

Ride On!



J: To become Saint Bono (both laugh)  
IAN PICKS UP A BIBLE AND STARTS  
LOOKING THROUGH IT

IAN: This one's really good, instead of having an  
ordinary bible they've got lots of pictures, convenient  
little quotes for you to remember.

THE PHONE RINGS AND IAN PICKS IT UP

IAN: Hello...yes...hiya Phil...yeh...Steve's downstairs  
somewhere...alright...yeh...Okay cheers Phil.

HE PUTS THE PHONE DOWN AND GETS OUT  
HIS FAGS Do you smoke?

J: Yeah, why not, I've had a bad cough so I've not  
smoked for a few days.

IAN: Sound.

J: Talking about beliefs, going back to a point of  
relating your music to acid.

IAN: We don't wanna relate ourselves.

J: I'm just trying to make a point that...

IAN: Alright.

J: Acid house which is sort of sixties revival party, of  
love...

IAN: Why does love have to be put into fashion  
terms? 'Oh love that was all the sixties let's have a bit  
of hate'. There's not enough love in the world, and I  
don't give a shit if that sounds corny or not 'cos it's  
true. There's not enough hate...(laughs)

J: Doesn't it sound ridiculous, like love, there was  
love in the sixties and then we had summer of love a  
year ago and there was no love in-between and  
there'll be no love afterwards.

IAN: To say that is a load of bollocks isn't it?

J: It sounds ridiculous treating trends. It's not very  
fair for you to call journalists when you're doing a  
photo session for Face.

IAN: How do you mean?

J: You're doing a photo session for Face.

IAN: Yeh.

J: Face are one of the magazines that's creating  
trends.

IAN: Well if you were only gonna do interviews and  
photo sessions for magazines that had the same  
standards as your own you wouldn't be in anything.

J: What I wanted to say about what you said that the  
media is creating something.

IAN: The media has to create something though. It's  
hard 'cos the media always has to make new things,

the media has to be current, it can't keep harpin' on  
about the past, so if there's nothing new then it has to  
mould and create, it has to. It's not always right it's  
not always wrong, but it is the media's job to find new  
things. Maybe the media are on the case, 'cos they're  
on the outside looking, maybe they're always right,  
maybe they're always wrong.

J: Sometimes it ends up as a hype.

IAN: What's a hype?

J: What's a hype?

IAN: Yeh.

J: Well, summer of love.

IAN: That wasn't a hype. When I was in the  
Hacienda and there was 2,000 people with smiles on  
their faces in a disco, that was no hype, that was  
people with no inhibitions, not caring, with no  
constrictions, and I'd been in the hacienda three, four  
years previously, it wasn't cool to dance, it wasn't  
cool to speak to anybody, the done thing then was to  
sit at the bar sucking your cheekbones in, that was no  
hype, that was people genuinely enjoying themselves,  
genuinely letting themselves go, genuinely feeling  
together. If loads of people want to say that that's a  
load of hippy sixties nonsense then that's up to them,  
we don't know about the sixties 'cos we were only  
little kids in the sixties. That's no hype, when it's  
coming from inside someone and you can see it with  
your own eyes, that's no hype. When there's 7000  
people all going down the motorway to attend a party  
in a warehouse, a barn, that's no hype that's people  
really wanting to go out, feel part of something, enjoy  
themselves, they're not going 'cos they think they  
have to be there, they didn't care what those people  
write about 'em, 'cos there's not enough hours in the  
day to care about things, you'd be tossing and turning  
in your bed all night. It's there for what it is, to report,  
to excite, maybe to make things up, yeh, I don't see  
there's anything wrong with the media making things  
up.

J: You like it?

IAN: Why not? I don't make things up, well I do  
songs.

J: (laughs) I like that you like people making things  
up.

IAN: How can they put it down though, you know.  
Even if you hate house music you can't ignore the fact

that's its been very popular with a lot of people.

J: I really liked house music in the very beginning,  
two years ago when it first came over from the states,  
I thought it was good dance music, it was nice going  
to clubs to dance, but the thing that made me sick  
was it really made me sick the whole exploiting of  
summer of love.

IAN: Yeh, me too. Chancers.

J: All the big fuss.

IAN: I don't like it, that always happens with scene  
though once there's a bit of a scene created then in  
come the chancers with all the T-shirts and  
everything else all the paraphernalia that goes with it,  
I don't like it, it's just another excuse for people to  
make money, but for the people actually involved in it  
that isn't what it's about.

J: All of a sudden there was loads of people being  
into acid house, being really groovy, but they were  
into Hip Hop music two weeks ago and now they're  
into House and discovered a new way of life and it  
made me sick people making money of it and making  
up, creating something based on something that  
doesn't exist in that way, they want people to believe  
that to be trendy you have to be into house and there  
are stockbrokers in London going to house parties  
and going back to their office, buying and selling coal  
or whatever and saying "Yeah I went to a house party  
last weekend, I took LSD and shagged 5 girls" but  
come on its rubbish.

IAN: I agree with you yeh.

J: I don't like the hype about acid house.

IAN: So maybe you're an elitist. You like things  
when they start and when they spread you don't want  
anything to do with them. It's like a group when they  
start, there's people into 'em and then they get  
successful and it's all "They're not as good as when  
they started and now there's all these other people I  
don't like 'em anymore" I don't think that matters,  
you're either having summer or you're not and to me it  
really doesn't matter if there's a million people into  
summer or a hundred, if I like it, I'll go with it, I  
won't be into it just 'cos there's a hundred people in  
the East end who are into it.

J: Worshipping something.

IAN: Yeh, but what? It's only music isn't it?



# CHORDS LYRICS

ELEPHANT STONE

WHAT THE WORLD IS WAITING FOR

GUERNICA

GOING DOWN

ALL ACROSS THE SANDS





# ELEPHANT STONE

G D C G D C  
Burst into heaven kiss in the cotton clouds

G D C D  
Artic sheets and fields of wheat I can't stop coming down

G D C G D C  
Your shrunken head looking down on me above

G D C D  
Send me home like an elephant stone to smash my dream of love

G D C G D C  
Dreaming till the sun goes down and night turns into day

G D C D  
Rooms are empty I've got plenty you could move in right away

C D G C G C D  
Seems like there's a hole in my dreams in my dreams in my dreams

G D C G D C  
Down through the heavens choke on the cotton clouds

G D C D  
Artic sheets and fields of wheat I can't stop coming down

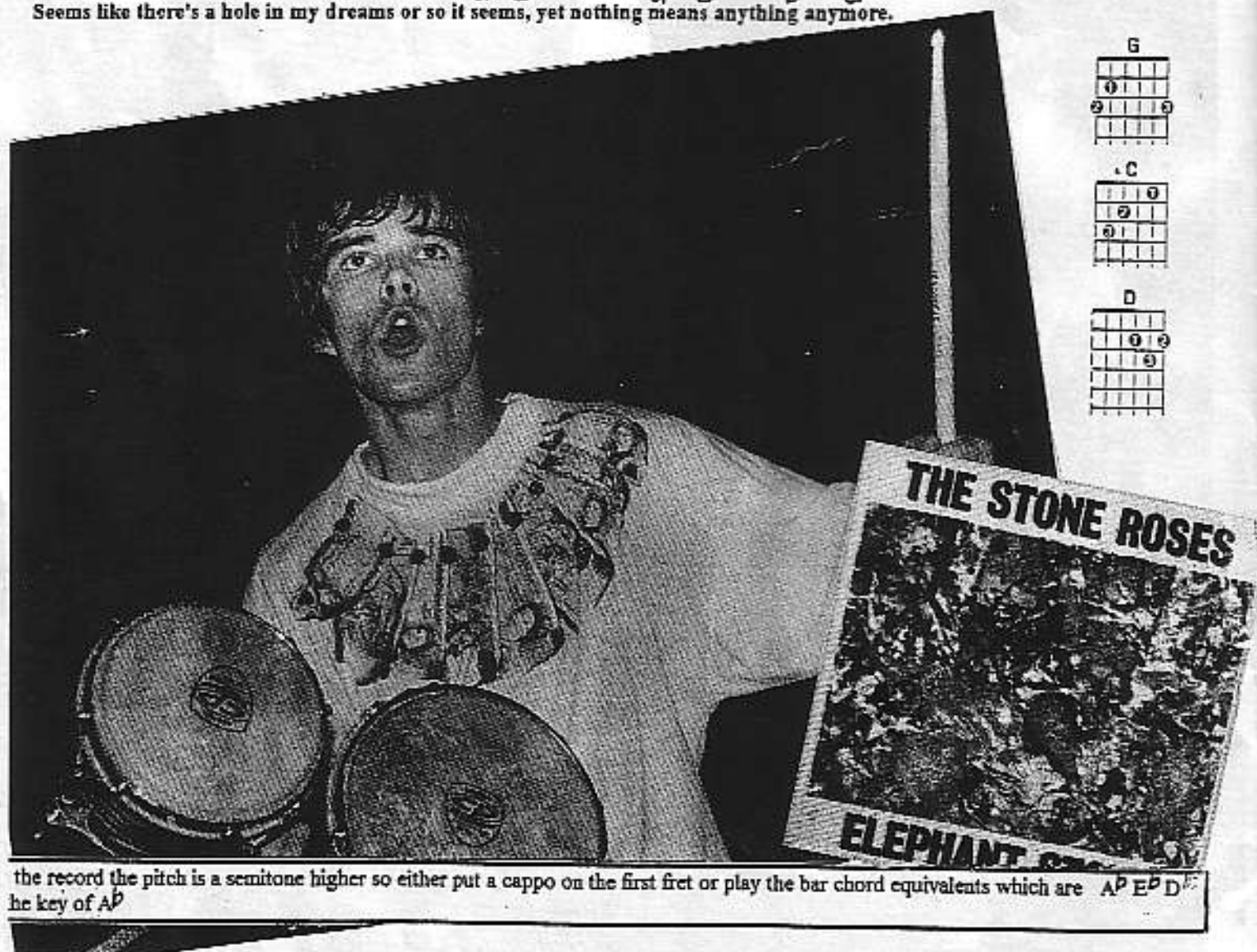
G D C G D C  
Your shrunken head looking down on me above

G D C D  
Send me home like an elephant stone to smash my dream of love

G D C G D C  
Did your bed and bookshelf go and run run run away

G D C D  
These four walls saw the rise and fall and your midnight getaway

C D G C G C G C D G  
Seems like there's a hole in my dreams or so it seems, yet nothing means anything anymore.



the record the pitch is a semitone higher so either put a capo on the first fret or play the bar chord equivalents which are  $A^b E^b D^b$  the key of  $A^b$

## GOING DOWN

D A G A  
Dawn sings in the garden phone sings in the hall

D A G A  
This boy's dead from two days life resurrected by the call

D A G A  
Penny here, we've got to come, so come on round to me

D A G A  
There's so much Penny lying here to touch, taste and tease

G A D G D G  
Ring A ding ding ding I'm going down I'm coming round

D A G A  
Penny's place her crummy room her dansette crackles to Jimi's tune

D A G A  
I don't care I taste Ambre Solaire, Her neck her thighs her lips her hair

G A D G D G  
Ring A ding ding ding I'm going down I'm coming round

A D G  
All thoughts of sleep desert me there is no time

A G A D  
Thirty minutes brings me round to her number nine

D A G A  
Yeah she looks like a painting Jackson Pollock's number five

D A G A  
Come into the forest and taste the trees the sun starts shining and I'm hard to please

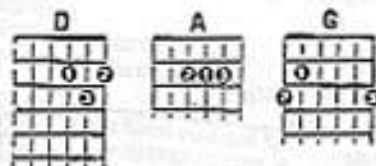
G A D G D  
Ring A ding ding ding I'm going down I'm coming round

A D G  
All thoughts of sleep desert me there is no time

A G A D  
Thirty minutes brings me round to her number nine

G D G D  
To look down on the clouds You don't need to fly

G A D  
I've never flown in a plane I'll live until I die



## WHAT THE WORLD IS WAITING FOR

Here comes the wise man and there goes the fool

Can you see the burned out world that he is living in I don't need to look for the rules

Here comes the donkey chained to a ten ton plough

He'll never make that hill in a million years whip crack beat him down

He loves his brother, he'll sell him for a fistful of gold

But he needs a slave for his vision of the promised land, no I don't believe a word

Take me anyway the wind blows

You'll never know just what you wanna do or where you wanna go I think it's time

That you found what the world is waiting for I think it's time to get real (x2)

Anytime you want it then it's there all you've gotta do is stop it on the corner and ask

Say hey, you don't live today stop the world stop the world I'm getting off, I'm getting off, Can't get enough, I'm getting off.





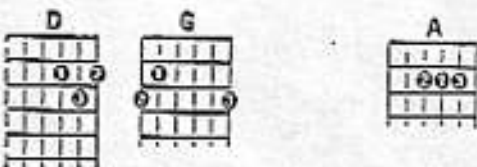
## GUERNICA

Watch me at war, really up  
You wanna hurt me, stop the row  
We both are stitched up now  
We're hard with fear, hard, speak up  
You wanna hurt me, stop the row  
We both are stitched up now  
We're whores, sit down,  
We're whores that's us

He wanted us he swore and all we've got  
You wanna hurt me, stop the row  
We both are stitched up now  
We're hard with fear, hard, speak up  
You wanna hurt me, stop the row  
We both are stitched up now  
We're whores sit down  
We're whores that's us

Simple lives ah we don't have  
We pack up, in truth it seems this  
Peacemakers has arms that hold fear  
Say gargoyles can you see the wonder?  
Yes I fear the carbine  
What does never wrong mean? that's right

Everyone of us he swore so hurry up  
You wanna hurt me, stop the row  
We both are stitched up now  
We're hard with fear, hard, speak up  
You wanna hurt me, stop the row  
Both of us are stitched up now  
We're whores, sit down  
Whores  
That must mean sinful eyes that maim of fear  
It's the look that stings I fear boy  
Being disturbing I trust no-one  
They've been back down for nothing  
It was never shared it ours  
We win know those names who follow.



## ALL ACROSS THE SANDS

<sup>D</sup> But of an impressive <sup>G</sup> romance, scattered all across the <sup>D</sup> sands

A secret safe with all the world, too vain to seem so capable

<sup>F#m</sup> Can you hear it calling, do you feel warmer as the hired hand's <sup>G</sup> exposed <sup>A</sup>

<sup>D</sup> But of an impressive <sup>G</sup> romance scattered all across the <sup>D</sup> sands

A secret safe with all the world too vain to seem so capable

<sup>F#m</sup> Can you hear it calling, do you feel warmer as the hired hand's <sup>G</sup> exposed <sup>A</sup>

<sup>D</sup> How can a pretty painted shell send them all packing off to <sup>D</sup> hell

A freight train laughs and rattles by, you kissed the girls and made them die

<sup>F#m</sup> Can you hear it calling do you feel warmer as the hired hand's <sup>G</sup> exposed <sup>A</sup>

<sup>G</sup> And I'll never come here again, <sup>D</sup> Ah we will never come here again <sup>D</sup>

<sup>G</sup> Ah we will never play here again, <sup>D</sup> again <sup>A</sup>

Can you hear it calling do you feel warmer as the hired hand's exposed

After her call, after her call, after her call and she calls.

*Ride On!*



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## Splishin'! THEE oasis Fanzine

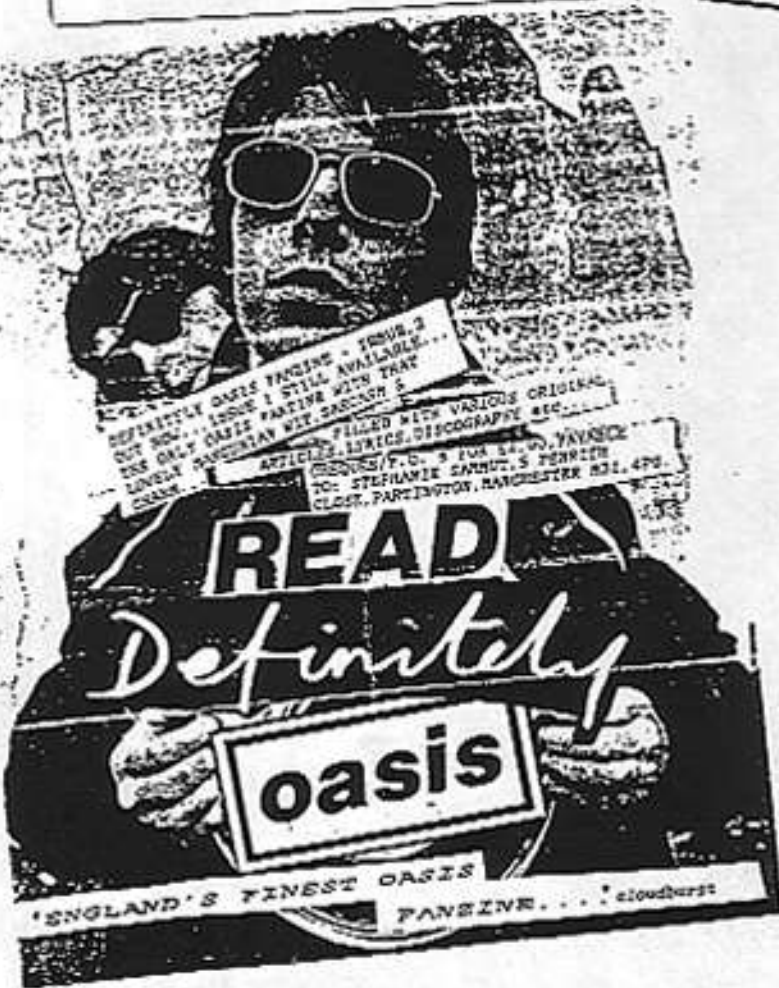
We're the greatest band in the fuckin' world. see, which means we deserve the greatest fanzine in the world. So there's this Canadian bird who we all know called Lori-Jo, and she puts out this mega top 'zine called 'Splishin'!'. It's different that all the other 'zines out there 'cos she doesn't photocopy a load of crap out of music papers - she uses exclusive photos and stories that only 'Splishin'! readers get to see. She's one of the birds who gets in the tour bus after the gig, and she'll be the one to tell all the stories about it (like how we were caught watching Ace Ventura! Fat Detective - info which is, like, dead humiliating 'cos it's not 'rock 'n' roll', man...).

Issue #1 has the greatest fanzine cover you'll probably EVER see, and even more, it's in full colour! And it's fuckin' 24 pages long, man! There's loads of reviews from Brighton to California, and Lori-Jo's exclusive story about going all the way across Canada just to see us, and you'll find out what it's like to be in the tour bus and front row centre at the gig. If yer 'ard enough, like! And more! Lori-Jo ventures into one of our press conferences and does out perfectly alright, man, while other journalists leave emotionally scarred for life. Plus, there's the story of our first radio play (you'll be shocked... we still are!), our first bit of press, and a discography for 1994 so you can go out and buy all our records and make us dead fuckin' rich, because we're dead big-headed. Also, we kick the shit out of Blur on page 19.

Issue #2 is out now - issue #1 has already sold out 'cos it's dead popular now, even we love it. And there's not much we like. So get on the bus, it don't cost much! If we're good enough for letters, we're good enough for 'Splishin'!'

Send \$4 cash/cheque payable to Lori-Jo Sherwin in North America, or 2 quid in the U.K. (cheques only, payable to Lori-Jo) + one international reply coupon (get it at the post office) to...

SPLISHIN'! 2340 Lorne St.  
REGINA, SK. S4P 2M9 Canada







# Ride On!

CHEERS TO EVERYONE WHO CONTRIBUTED TO THIS ISSUE!

DON'T FORGET TO SEND YOUR CONTRIBUTIONS FOR ISSUE 4 TO THE ABOVE ADDRESS. FACTS, PICTURES, VIEWS, LETTERS, GIG REVIEWS, ANYTHING! RIDE ON IS A FAN ZINE AND NEEDS YOUR CONTRIBUTIONS SO GET WRITING!!!

AND LOOK OUT FOR ISSUE 4 IN NME AND SELECT CLASSIFIEDS.

Bye for now!  
Julie.



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

BACK ISSUES ARE AVAILABLE FROM THE SAME ADDRESS AT £2 A COPY

*Ride On!*