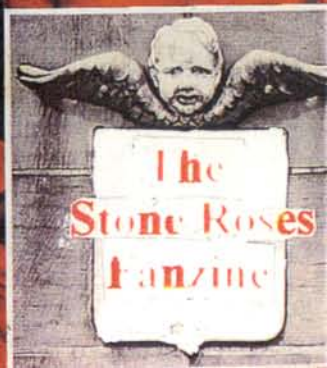


Ride On!

ISSUE 4



SEEMS LIKE THERE'S A HOLE IN MY DREAMS

'All good things come to an end', but to many 'Roses fans this seems a feeble summary when talking about the final split of what is without doubt the greatest ever band.

Looking back over the last twelve months or so, it seems inevitable that a final split was on the cards. During last year's world tour, reviews of their gigs became almost universal in their praise of John Squire's increasingly hypnotic guitar playing and listening to Radio One's recent live session, the widening gap between Squire's and Brown's performances became more noticeable.

Ian, Mani, Robbie and Nigel have approached the situation with optimism promising a good show at Reading. They have now whittled down their options to just two musicians for Squire's replacement. They have just completed demo-ing songs for their new album which apparently drops the heavier rock sound of 'Second Coming' for a return to their earlier more poppier sound. It's also rumoured that Ian wants RENI to replace Squire. When Squire's mountain bike accident prevented them from playing Glastonbury last year, Ian did say that if they were to have a stand in for Squire, the only person who could pull it off would be Reni, so who knows!

John Squire's new band will be a four-piece and the line-up will be complete once he finds a drummer. Rumours in Manchester suggest that RENI is the favourite. Squire is auditioning two singers. One is Sean O'Brien, who previously fronted Warrington's Black Crowes-influenced The Steamboat Band, who split after being dropped by Polydor last year. The other is Chris Helme from York band Dirty Monkey. Squire is currently working with both vocalists and a bassist, also from York, while he decides which singer to recruit.

The music press have put forward their own theories as to the reasons for the split. Some have even claimed that the rise to prominence of Oasis was partially responsible, and there can be no doubt that as a success story, Oasis leave nearly all other bands chasing their shadows. But to use a football-playing metaphor, if Oasis are a Kevin Keegan, with their ambition, drive and now consistent level of success, then The Stone Roses are a George Best, complete with their temperamental short-comings and ultimately unfulfilling talents. The fact is that at their peak other bands can only dream of reaching the heights that The Stone Roses conquered. Although recording-wise The Roses have limited catalogue, it is an out-put that stands comparison with any others.

"After lengthy deliberation it is with great regret that I feel compelled to announce my decision to leave The Stone Roses. I believe all concerned will benefit from a parting of the ways at this point and I see this as the inevitable conclusion to a gradual social and musical separation we have undergone in the last few years. I wish them every success and hope they go on to greater things. My intentions are to continue writing whilst looking for partners in a new band and to begin working again as soon as possible. Thanks for everything."

- John Squire (1/4/96)

"We feel as cheated as everyone else who's heard the news. We are in the middle of recording the next LP. We're disgusted yet feeling stronger and more optimistic than ever."

- Ian Brown, Mani, Robbie Maddix and Nigel Ipmsom (29/3/96)



Ride On!

So, why do you think this split has happened then?

GE: Well, John Squire has always been a solo hack. When Reni went out of the band, it was the heart and soul of the band, he was the main music inspiration.

Was that a surprise to you when Reni left?

GE: A major surprise because Reni WAS the band and once Reni left the band changed, totally. The Roses blew it in 1992 when they didn't play Madison Square Gardens and L.A. Forum, those dates were booked, they were sold out and they refused to go.

What was their problem?

GE: They said that they didn't want to do the numbers they'd done on the album. The Roses thought it would just happen, they read too much music history and they were too much into old rock 'n' roll, they didn't realise that they were in the 90's and things were changing with the new media.

So do you think that it's naivety or arrogance?

GE: Erm, arrogance. they might have just pulled it off but for Oasis.

Oasis would have been such a different band but for The Stone Roses.

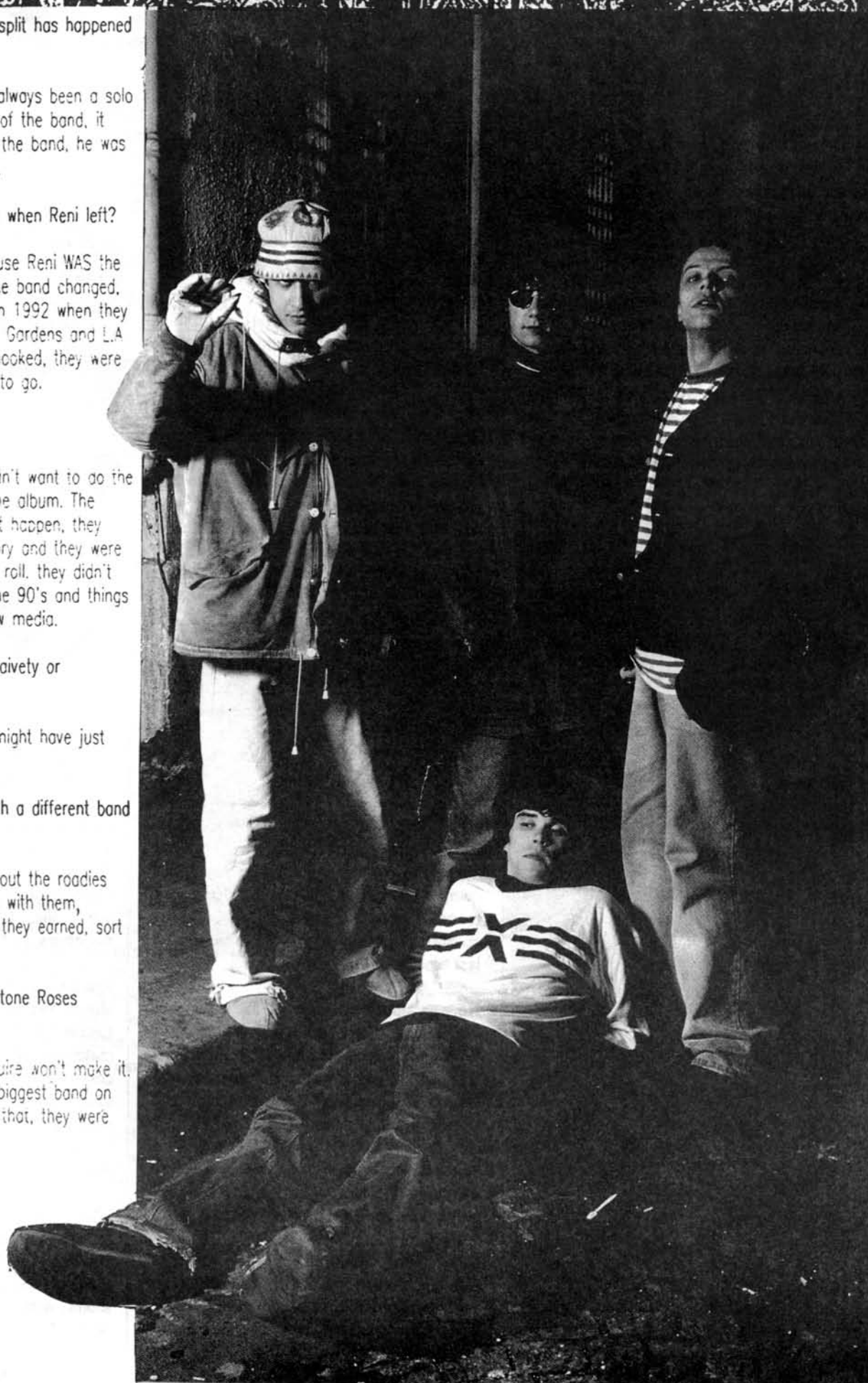
GE: Exactly, I'm worried about the roadies and the people who stayed with them, how much have they earned, sort of thing?

Is there a future for The Stone Roses without John Squire?

GE: In my opinion John Squire won't make it. They could have been the biggest band on the planet, we always said that, they were the leaders.

So do you feel sad?

GE: Yes.



Ride On!

John Squire

John Squire was born in Broadheath, Manchester on the 24th November 1962. He went to Altrincham Grammar School with a certain Ian Brown who at the time was on bass, soon to become lead singer. "Ian used to stand on the desk at the front of the class at school, so I was sure he had the bottle for it," remarked John.

In 1985 Squire was working at Manchester's Cosgrove Hall animation company producing the children's cartoon 'Dangermouse'.

The band soon after released 'Elephant Stone', the first song to achieve any sort of notoriety. It was also the first sleeve to feature John Squire's distinctive artwork. He never passed them off as his own however admitting he owes Jackson Pollock but said of them: "If you could see the songs, that's what they'd look like."

By the time the debut album was out, the 'Roses' had achieved star status. Something which had it's downfalls for Squire with the un-welcome attention: "I spent a day crawling round me house on me belly so no-one could see me." Also old friends started asking him for loans which "hurt".

His influential guitar work was much hailed but retrospectively he is more modest. "I didn't consider myself a competent enough player the first time round. I spent a lot a lot of time working on that... I didn't feel qualified or worthy last time."

He was also dismissive of the quality of the album. "We only started to play towards the end of the first album. I suppose in some ways the instrumental section at the end of 'Resurrection' was a sign of things to come."

'One Love' was the last release before recording the next album and it's heavy guitar work was a sign of things to come.

During the making of the 'Second Coming' Squire took time out to fly kites and mountain biking - something which would prove painful later on. His guitar



playing had advanced greatly in this time with a heavier sound.

However he also admitted to an American magazine of having a heavy cocaine problem during this period. "I made the mistake of using cocaine for a while thinking it would make me productive, but it just made me unsure, more paranoid." The track 'Tears' seems to be about his problem with the line: "Someone throw me a line. I need it bad." But this is something that he has denied.

Another problem of recording the second album was the number of producers. John Leckie (who produced their early material) walked out. This was ultimately down to musical differences: "I'm not sure I liked the saccharine and cromplated Leckie sound anyway" Squire said, "it sounded too neutered for the kind of record we wanted."

When the 'Second Coming' eventually arrived it was acknowledged as John Squire's album. He wrote most of the songs on them and it had a vastly different sound with influences such as Elmore James, JJ Cale and Led Zeppelin.



Ride On!

By this time Squires' barnet had changed too, now modeled on ITN newsreader Julia Somerville!

John dismissed the five year gap between new but later admitted that he was pleased it came out at all. "In a way I'm pleased - well relieved - that we got the record out. Because there was a period when I thought

contributed a version of 'Love Spreads.'

Before the re-arranged Japanese tour the 'Roses played at the Feile Festival in Ireland. It was hailed as a triumph if a little painful for John as he still had the steel pins in his collar bone.

The British tour finally started on the 28th of November in Bridlington Spa.

met me wife at one of your gigs'. You realize you've become part of people's history."

As for the future John claims to have written most of the next studio album and has the target of producing an album every 12 months until the year 1999.

He says he's driven on by a fear in himself: "I'm in competition with myself.

"I'm in competition with myself. And with this fear that I'll never be able to do it again... that maybe that song was the last good one."

it wasn't going to happen."

Despite mixed reviews the album sold very well and Squire's guitar work was praised in guitar magazines up and down the country especially tracks such as 'Good Times', 'Tears' and 'Driving South'.

After cancelling low key British gigs, which were no longer secret, the 'Roses went on a tour of Europe - chrome curtains et al. The gigs had a mixed reception in the media but it didn't prevent the British dates being sold out in hours.

They were booked to headline Glastonbury but on June 2nd disaster struck. Whilst in San Fransisco finishing the America tour John fell off a hired mountain bike in San Fransisco and broke his collar bone.

The specialist at Manchester's Wythenshawe Hospital inserted a steel plate and six pins across the bone. The band cancel Glastonbury as doctors predicted a four to six week lay off. The media think it's a scam, so the 'Roses 'prove it' by photographing him in hospital. Consequently the band's insurance company ban everyone from dangerous sports whilst on tour.

Whilst recovering in hospital Squire tried his hand at the fashion stakes, designing a bikini with the 'Love Spreads' cherub and chevrons on. The piece raised money for Warchild's Pagun Fun Wear campaign.

Squire also designed the patchwork 'Help' album sleeve, to which the band

The 'Roses gigs now compromises of an acoustic set which turns electrically brilliant with 'Tears'. The live shows prove just what a good guitarist Squire, especially the epic jam version of 'Daybreak'.

Squire has always played down the importance of success and chart positions, preferring to be more philosophical: "People have started writing things like 'I

And with this fear that I'll never be able to do it again... that maybe that song was the last good one.'

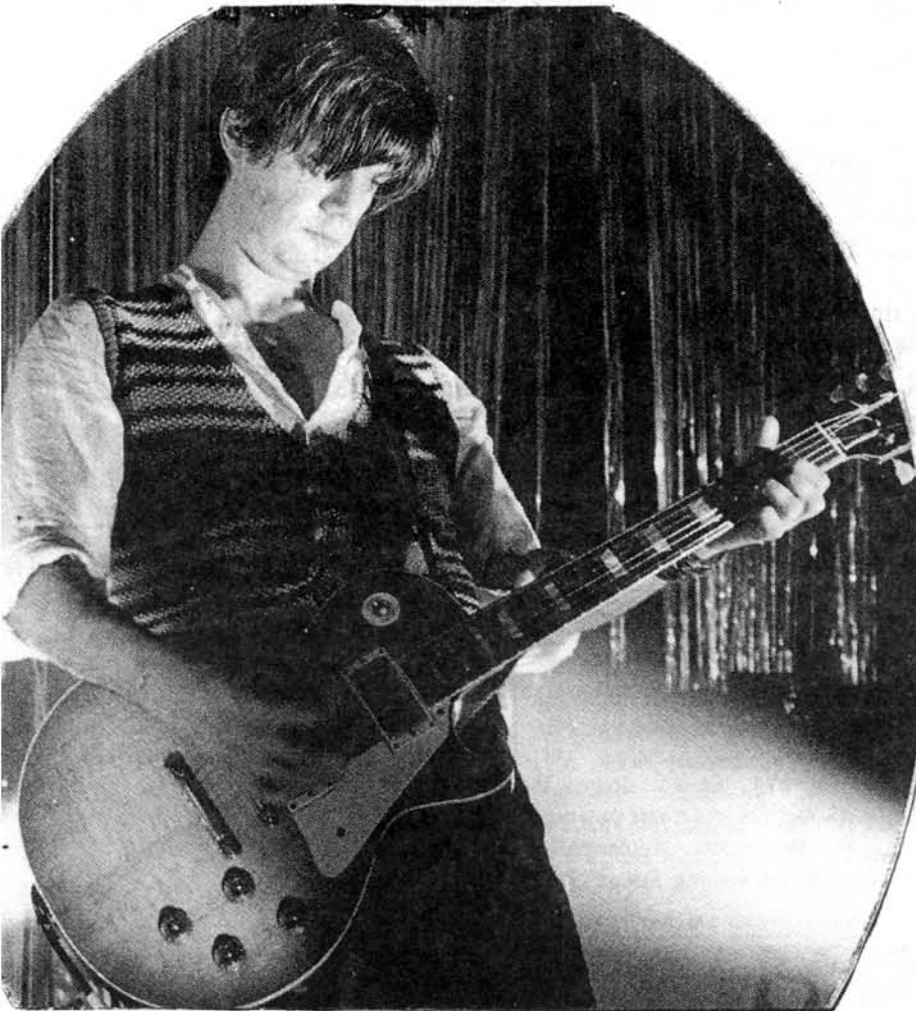
Mani perhaps best sums up John Squire in his own personal style. "He's a lone wolf... John fuckin' lives with his guitar, lives through his guitars, he goes to the bog with a guitar, he talks to 'em!"

... By Richard Walters.



Ride On!

THE INFLUENCE OF LED ZEP ON THE 'ROSES



As one reviewer wrote: 'If 'Second Coming' sounds like Led Zep, it's because they've gone back to the same root as Page and Plant', in discovering blues. 'Driving South' is apparently a direct update of the legend of blues originator Robert Johnson, and the whole 'crossroads' myth. According to one monthly guitar publication, the 'low register pentatonic minor riff at the beginning of 'Driving South' is reminiscent of Jimmy Page, and is similar in feel to the opening of 'Moby Dick' from led Zeppelin II. The track cleverly relates lyrically with Page's interests in the occult. 'Tears' includes second hand 'Stairway to heaven' refrains (Led Zep's epic length masterpiece- inspiring the Roses' own epic length 'breaking into heaven' perhaps), and certain song titles have direct parallels for example 'Good Times Bad Times' is featured on Led Zeppelin's first long player. (Incidentally, a Stone Roses' bootleg has a not dissimilar title to the Led Zeppelin movie, 'The song remains the same.')

Both groups also possess unique approaches to the music industry and indifferent attitudes to how it operates, take the Roses' five year absence and come back with an exclusive interview in 'The Big Issue' along with Led Zep's stance of very rarely releasing singles. Interestingly, Led Zep's legendary, ground breaking manager, Peter Grant, who dealt with a campaign of exclusivity, was approached by the Stone Roses at the time of their come-back in 1994 to handle their affairs.

As a consequence of all these links between both bands, Led Zeppelin's impact can not wholly be denied, although this is in no way detrimental to The Roses and their own unique body of work. Of course the strength of the Stone Roses lies in their diversity, for example could Led Zeppelin have produced anything like 'Fools Gold?' All musicians are influenced in some way or another by other types of music, and there is no shame in having your out-put influenced by one of the greatest of all.

Since the release of 'Second Coming' much has been made of Led Zeppelin's influence on the Stone Roses' most recent works. Although this was subsequently under-played by the band, there can be no denying that Led Zep are the one group who have made a major impression upon what essentially an undeniably original band.

Despite the more basic parallels between both groups: the classic four piece set-up; the ostensibly Les Paul playing lead- guitarists; lack of group photographs on their releases thus creating a certain mystique, when delving further into both band's works, there are clear associations between their music, some lyrics, attitudes and style.

When questioned about the overall sound of 'Second Coming' being similar to Led Zeppelin, Mani claimed, "I don't think we sound like Led Zeppelin. We sound like us." Although he did admit similarities in their use of heavy blues guitars and, "It's pretty funky on the undercarriage." It must be noted that the intensity of Robert Plant's vocals contrast with Ian Brown's laid- back tones. Upon Reni's departure one journalist touted him as an ideal drummer for Jimmy Page and Robert Plant. Ian admitted that John and Reni were great admirers, explaining, "We saw this clip of them off Danish telly and it was fucking so powerful, and we thought, right, they've got something there."



By Stuart Bolton - Stockport

BOOTLEGS

Reviewed by Scott Derry



STOCKHOLM LILA MARQUEE - 19/04/85

A must for all Stone Roses completists, as are the next two gigs on the list. The sound quality on this recording is as good as you'll get on any audience recording. The band play just three numbers 'Mission Impossible', 'Nowhere Fast' and 'Tragic Roundabout' before walking off stage. Before the first song starts Ian Brown comes out with the witty remark of, "I'd rather play with myself than play to an audience like you." After the gig Ian is interviewed for the radio and talks about the pending release of 'So Young'.

LONDON EMBASSY CLUB - 11/09/85

Another of the Roses' early gigs. They really do sound like a punk band and there really is no hint of which direction the band will take in years to come. Early versions of 'Adored' and 'This Is The One' sound rough and ready but the overall sound quality of the recording is excellent.

MANCHESTER UNIVERSITY - 02/11/85

Again this recording is of excellent quality. Nothing really different from the previous bootlegs mentioned. This gig has nine tracks and lasts about half an hour. Only truly avid Roses fans will be familiar with tracks such as 'Gettin Plenty' and 'I'm not your darling'.

LONDON ICA - 15/05/89.

The breakthrough gig that brought the Roses to the attention of the media in a big way. Ian Brown starts chanting "London, London, London....." and the crowd respond with a cry of 'Manchester, Manchester, Manchester,' before the band launch into 'She Bangs The Drums'. The overall quality of the recording is not as clean as it could be but its still good enough to listen to over and over again. The highlight has to be the outro to 'I am the resurrection'.

BIRMINGHAM IRISH CENTRE- 28/06/89..

A great gig from the second summer of love. There was a definite vibe about the Roses by this time, just after the album had been released. The sound quality is excellent as is the music. By now the 'Roses had introduced the likes of 'Sugar Spun Sister' and 'Where Angels Play' to their live set. This recording is on bootleg LP and goes under the title HYPE.

LONDON ALEXANDRA PALACE - 18/11/89

By now the Roses firmly believed that they were the biggest and best band in the entire universe and they certainly had the cult following to prove this. This gig, however, was not the massive celebration it should have been. The band were dogged by sound problems right from the start. At times, John Squire's guitar couldn't be heard and at others Reni's backing vocals drowned out Ian altogether. If after reading what I've just said, you get the impression it's not a gig worth having then I've obviously misled you. Its certainly worth hearing just to listen to the twenty minute jam that is the Resurrection, flowing into Fools Gold. A great event but not a great gig.

SPIKE ISLAND, WIDNES - 27/05/90

Another of The Stone Roses' great events. Once more the sound quality of the gig was poor but the quality of the recording is about as good as is possible for an outdoor event. The only fault is the wind in the microphone of the tape recorder. The band play virtually everything at this gig. With possibly the only exception being 'Mersey Paradise'. All the singles are here, from 'Sally Cinnamon' right through to the then new single 'One Love'. Listen out for the fireworks at the end of 'Resurrection'.

GLASGOW GREEN 9/6/90

The biggest triumph out of their big shows. The set list is exactly the same as the Spike Island gig a fortnight earlier. This is the better of the two. Right from the start you can hear the audience "da da da..ing" to the intro of 'Adored'. You get the feeling that this is going to be something special. If you were there you'll listen to this with great memories and if you weren't you'll listen to it with envy, regret and jealousy of those who were there. He didn't know it then but it turned out to be Reni's last gig. What a way to go out. A must for any Roses fan the world over.

AMSTERDAM PARADISO - 26/04/95

What a return! It really is the Second Coming. Forget the negative album reviews, forget the NME review of the Oslo gig at the start of the comeback tour. I dare you to listen to this and say the Roses aren't the best band ever. To be fair we all know Ian Brown's voice isn't the strongest but do we care? I think not. Great gig, great recording and truly the greatest band ever.

Ride On!



RED, RED ROSES

Tony J met with Mani John Squire and Meety (long time Roses crew member and all round good geezer) for a few beers and a brief chat.

TJ Firstly on a musical tip, everybody always harps on about the gap between the two Lp's, but was there ever any real heavy pressure from Geffen to get a move on?

JS No, not really.

GM Never in fact. They gave us a million quid and didn't get a note of music for two years.

TJ So you weren't getting irate faxes and solicitors letters all the time?

GM No they just said to us 'When it's ready, give it us and we'll do the business,' that's fair do's isn't it.

TJ Well, I suppose so. Do you think things would have moved at a quicker pace with a steady management team in place?

JS I don't really know, but I haven't met a manager yet who plays bass or guitar and could have gone and done the whole thing for us.

GM I don't think it made a whole lot of difference really. I mean maybe we could have been a bit quicker, but it was mainly our own doing really. For two years through the courts we couldn't do anything anyway. Then the money from Geffen came and we all fucked off and did a bit of spending.

JS There were kids being born and stuff, but 1993 to 1994 was when we got it together.

TJ So from the position you find yourself in now, do you think you can continue to progress without the influence of a manager?

GM I think we're masters of our own destiny and we don't need a manager.

JS Maybe just to keep people away because we're a little bit too accessible at the moment.

GM We could probably use someone as a stop gap to keep people off your neck and deal with all the shit. Anyway, Tommy Docherty I'd like to see managing The Stone Roses, he was my first choice. Get the doc in, I'm serious man. As long as he doesn't fuck me bird that is.

TJ What about touring, is that it for now? What about America?

GM No they don't deserve us. We'll go anywhere really, but America doesn't really deserve us, they're fuckin wankers.

JS We'll get the new Lp out first and then tour everywhere again.

TJ So you've got some new material ready?

JS We've got eight or nine, three quarter written songs that we need to get together and jam out.

GM We've also just mixed some live stuff last week. So we could end up with a live album or stuff to use for extra tracks on future releases.

TJ So where are the band in five years?

GM Five years? A bit fatter, a bit balder and pumpin out magnificent tunes.

TJ You're very well travelled. Where's the coolest place you've ever been?

GM Well, I'd have to say Manchester, cos I'd get me nose kicked in if I didn't. Er, Valencia, Madrid.

Meaty Glasgow.

GM Yeah, Glasgow's good.

JS Australia's a cool place.

GM Yeah, I've never seen so many English in such a far off gaff. Mancs, Scousers, Brumes everyone was out there. It's weird but we like it out there. You get nice weed, it's a boss place. TJ As people who are away a lot of the time and drift back at regular intervals, how do you think Manchester has progressed as a city in recent years?

GM It hasn't progressed any, in fact it's in danger of going down the pan.

TJ What makes you say that?

GM Look around, drugs, smack, crack, crime, snide little mercenary gun slingers, Manchester has always been a party capital but its gettin fucked up isn't it?

TJ Do you think we've got it worse than all the other provincial cities?

JS Probably yeah.

GM It's a lot worse. If I go to London I feel pretty safe, though it's not that I'm not safe in Manchester. I'm a very fast runner but its all been getting pretty bad recently.

TJ So how do you find the city is perceived by foreigners when you meet people on tour?

JS People think its a magical place and a lot of magic goes on here.

GM It probably is. They think we're rum as fuck. They like Mancs, they like our attitude. They think we're cheeky cunts and we don't really care about anything.

TJ Are they up for the image rather than the actual place?

JS Well I think if they came here they'd actually enjoy it. It's different for tourists isn't it?

GM If you live here its different. Visitors see like nice clubs, nice shops, a nice footy team etc.

TJ What just one?

GM Yeah there's only one nice team here. If you live here and you skim below the surface and see how it all works it gets a bit frightening sometimes.

TJ I wonder whether that's because you've never really been deep beneath the surface of say Glasgow, because at the end of the day you know the score here, you know all the movers and shakers and it might just be the same everywhere else.

GM Yeah you're right to a degree, it's probably the same in every city.

Meaty The Roses attract the same sort of people in everywhere they go. If you're a mover and shaker in Manchester you're into the same sort of stuff as the main heads are in say Glasgow.

GM Yeah, like we played in Aberdeen a couple of nights before we played in Glasgow and we went out to this club and straight away we got hijacked by Aberdeen's casuals, all their boys. We were getting hassled off all these indie kids in this club and the next thing we know is all these scallies came over and told them all to fuck off and leave us alone. They struck us in a corner, skinned up for us and got us tanned.

TJ Were they alright though?

GM Yeah top geezers. I'd rather be with footy fans, I'll talk about footy all day.

TJ So what you're saying is that wherever you go, the band attract the same element?

JS Its our magnetism for spotty teenage boys, football hooligans and junicies.

GM When we were in Glasgow we ended up in the Bairds bar with all the Celtic lads. they were all winding Meety up about his United tatoo, telling him to go in the Rangers pub (the Saracens) down the road and see how long he stayed alive.

Meety I was up for going but they said the beer was shit.

TJ Why do you think that Manchester has always been such a hot bed for talent? Whether sporting or musically?

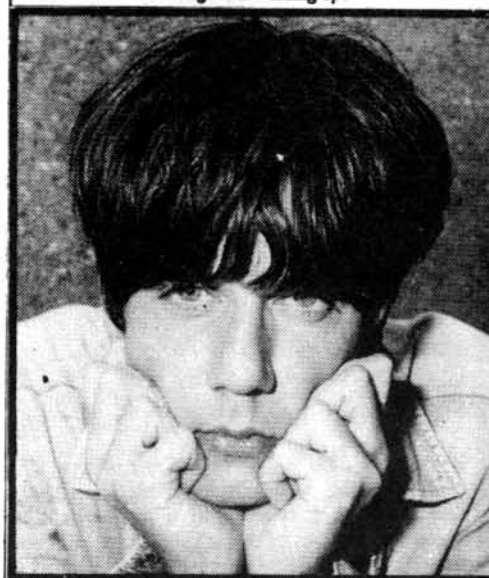
GM It always will be Tony. It rains a lot so what are you gonna do when you stay in? Watch fuckin Neighbours, go upstairs and have twenty wanks a day or go and learn how to do something. All these people in London with this trendy Campden thing and all that, they can suck my knob, because they'll never throw anything up like Manchester can. It's down to the mentality here.

TJ Although its obviously a big city Manchester, don't you find it a bit incestuous?

JS Its like a big village, everyone knows everyone else.

GM For a city it does have a weird sort of village vibe. Like in London you just get lost don't you. People won't even look at you on the tube, its strange. I don't like it so much.

TJ So, getting on to matters of a football nature. Now that Reni has gone and Robbie maddix is on drums all the band are now United fans, but a lot of the crew are blues. Does this result in a bit of general winding up?



Ride On!

Red Issue



JS: Yes we just get grief all the time.

GM: Right, for instance in 1989 we were playing in Valencia and doing a soundcheck in the afternoon, someone had been on the phone from England to say that City had beaten United 5-1. I was laughing, going yeah right, not in this life mate, but then I got a paper the next day and I was just gutted man. I took it like a man though, because I knew it was a one off.

TJ: So what about practical jokes and stuff like that does that go on?

JS: No, not really, just ball busting.

TJ: Tell me about the Cardiff city shirt incident at Newport.

GM: Well I've been living down that way for a bit and I know what the rivalry is like. It's like us and the scum. So, this big fat Welsh valley boy, a big fat smelly greasy man he was, I saw him take his Cardiff away shirt off and he threw it on stage. The next thing Ian picks it up and starts to put it on.

JS: I'm in mid song glaring at him thinking don't go putting that on.

GM: I'm thinking if he puts that on its going to go off big time. Ian knows about united and that, but not football in general. So he's oblivious to all this. He puts the shirt on and it went right off.

TJ: What in the crowd?

JS: Yeah in the crowd and then outside afterwards.

GM: There was about thirty arrests outside. The old Bill were a bit slack that night if you ask me, they should have locked them all up and thrown away the key (laughs)

TJ: (to GM) Well few people know this, but you were on the ferry during that infamous 'off' with West Ham a few years ago. What do you remember about that?

Meaty: He can't remember anything he was hiding under the table.

GM: Fuck off you. We were going to Amsterdam for some snide pre-season tournament. United ended up in one

bar and west Ham were in another. There was a little argy bargy and then it just kicked off major time. When we eventually docked I ended up on every prime-time news broadcast, and I was wagging work at the time. I was working at the abattoir humping meat and that. I wangled a week off from Harold saying I was going off on holiday to the sun or something. The next thing he's sitting eating his tea in front of the telly and I'm marching about on the six O'clock news.

TJ: Yeah, clutching your Head sports bag.

GM: That's right everyone had them didn't they. The courts were right out of order on that one. Some of the shovel handed out was completely over the top. Tony C got a really silly sentence.

TJ: Thinking about slightly less aggressive times, what do you remember about Rotterdam?

JS: I was away on holiday having a really ace time sarcastic)

GM: It was the best night of my life, even Ian Brown went over for that one. We started off in Amsterdam, had a couple of cakes and a good crack, then arrived in Rotterdam and it was pissing it down and we had no coats on. First off we sat round the Barcelona end and it was a fucking riot of colour and noise, but I knew inside we were going to do it. The boys couldn't be stopped that night Tony. Inside the ground was three quarters of pure United. It was the best sight I've ever seen at a footy match.

TJ: Is there any truth in the rumour that you left your girlfriend in the car?

GM: Not exactly, we couldn't get there on our own so we had to get the Hodge (Roses tour manager) to drive us and he's a blue. So she stayed at the hotel with him. We all went back later pissed up and he was gutted cos United had a big European success,

JS: The Hodge must have been the only blue in Holland that night.

TJ: You two have both got match books, where do you sit at Old Trafford?

JS: We used to be in F, but we're in the South stand lower now.

GM: Yeah, some of the Black Grape boys sit behind us, Muzzer and Bez etc. It's turning into a right little pop stars enclave. Mick no mates will probably want to move down there soon.

TJ: (to GM) Do you remember us being out together the night United clinched the title after Oldham beat Villa?

GM: That was a top buz wasn't it. It was rocking around the Pole in Failsforth. I remember we nipped off to the Broadway in Moston for a while and when we got back the riot police had Oldham road completely blocked off. United win the league for the first time in twenty six years and its kicking off like revolution. The Old Bill were completely over the top that night, they must have all been gutted City fans.

TJ: On a slightly different subject, where were you when you heard about the Cantana incident tat Selhurst park

JS: We were in LA

Meaty: I phoned you from Manchester and told you about it.

GM: That's right, but I thought it was a wind up and then we saw the news on CNN. First I couldn't believe it, then I thought nice one Eric.

TJ: Would you have done that then?

GM: I would have done it cos fascism has got to be kicked in the fucking neck.

JS: Racism is revolting, abhorrent.

GM: Racisms horrible. My family's Irish, the first niggers I Europe we were, before black people were called niggers. I hate it, I've seen ma mum and uncles take shit off idiots and its not right.

TJ: What about the media reaction to the whole thing?

GM:

There's a thing that happens whenever United get a successful football team, the entire country flaps. Everyone hates us. It was the same when Georgie, Dennis and Bobby were running the show, every time United get a successful team and it looks like we're going to clean up everyone gets paranoid about it.

JS: What's up with the press in this country? Instead of getting behind them and saying Hey we've got a team here that could go and conquer Europe. they just get moody and try and try and destroy it.

GM: They're all sad Cockneys, and Arsenal and Tottenham won't do anything as long as my arse faces downwards. It's the same with music. They're all centralised in London and they hate it when places like Manchester and Liverpool get off their arses and get on with it without them.

TJ: I know you see the Gallagher brothers on a regular basis, does the subject of football ever come up?

JS: Yes, often.

TJ: And what's the end result?

JS: We win and they lose.

GM: They've got twenty years of catching up to do haven't they. If they want to know how to get to Wembley I'll draw them a fucking map, I've been there lots of times

Ride On!

Red Issue

me. It's been a long time since Ricky Villa sorted them out hasn't it? Or was it David Speedie in the Freight Rover British Legion Enter Anything We Can Cup.

TJ: Will the Roses be celebrating the forthcoming twentieth anniversary of City being trophyless?

JS: Big time.

GM: I'll celebrate it, cos I celebrate it every year anyway. Do you remember that banner that used to pop up at United that had 17 written on it, then it changed to 18 the next year, I loved it man.

TJ: That banner went all over Europe.

JS: So it should.

GM: Soon enough it's gonna say 35, 40. There'll be kids going 'What's all that 40 about?' and I'll be saying, 'I'll tell you, it's 40 years since the shit have won a fucking thing.'

(John leaves for a while at this point)

TJ: Here are a few Shoot style questions for you Gary. Who's your favourite United player ever?

GM: I always had a yen for your nobby Stiles. Remi Moses, Norman Whiteside types.

Meaty: All the 'bites yer legs' boys

GM: Yeah, United always need someone with a fire in their belly, that's why I didn't want to see Ince go. Although Keano and Nicky Butt fit nicely into that mould.

TJ: What about in the current team then?

GM: In the current team? Predictably I'd probably say Dennis Irwin cos he turns it on every week, but Giggsy's back on his form now. I like Eric, I like the way his mind works.

TJ: He'd make a good sixth Stone Roses wouldn't he?

GM: Yeah, Eric's sorted man.

TJ: If you were Alex Ferguson for the day who would you go out and buy?

Meaty: Me?

GM: I'd buy Patrick Kluivert or Fimidi George from Ajax, not Overmars I think he's vastly over-rated. He's too much like Stuart Ripley, a straight liner. The thing is Fergie's very shrewd, there's all this flapping going on and he's happy bringing through the home-grown boys. If you think about it there aren't many available players that you'd pay five or six million for. I would have liked to have seen Baggio at United at some point, that would have worked.

TJ: What about the current form of the team?

GM: Something's not been right this season has it, you can't sell a player like Kanchelskis and not replace him. I know he was a bit of a ta-ta and he was only in it for the money, but Eric needs the service.

TJ: There was a big rumour that if Gillespie hadn't have been injured recently he would have been on his way back. Would that have been a good move?

GM: I was gutted when they let him go as part of the Cole deal. He was right out of the Giggs mould, you know, fast, dangerous, pacey. We shouldn't have let him go really, but having said that Fergie couldn't have known

that the Russian was going to turn out to be such a slapped arse.

TJ: So if United don't win the league this year, who would you rather see win it?

GM: The Geordies probably, cos ultimately they don't really matter do they, and they're alright up there.

TJ: What when they're not shouting 'Nigger loving Mancs' at you?

GM: Oh yeah, I heard about that. That's naughty but they're only jealous. Those sort of people should get out more often, but it's better they win it than the Mickeys or some daft Cockneys or something.

(John returns)

TJ: What's your greatest moment as a red?

JS: God, there's so many.

GM: There have been many great moments for me at United and many crap ones as well. Watching the likes of Alan Brazil and Ralph Milne drive you up the wall, but when we received the title against Blackburn I took a DAT machine and recorded the whole thing, and whenever I'm feeling down at home I put it on and it's fucking amazing. It cheers me right up. I got proper emotional that night because my dad had died recently and I wanted him to be there to see them do it again with the best team we'd seen in years.

TJ: That was an emotional night for everybody.

Meaty: We saw you on the way home that night.

TJ: Did you? I don't remember that, I was hanging off lampposts and things.

JS: The Busby thing was double emotional as well, you know at the Everton game.

Meaty: Sir Matt died on my birthday.

JS: The Everton fans were spot on that day.

GM: Yeah, they were 110%. That was a spooky silence wasn't it?

JS: That was a sign of proper respect and the man deserved it.

GM: I remember being really scared as a kid listening to Sir Matt make a speech before some friendly at OT, his voice chilled me to the bone. He had this sort of monotone drawl that sounded really frightening as a young lad.

TJ: What about football in general in England, how's it looking?

GM: What I don't agree with is its getting taken away from the common man, its our game, its not Saatchi and Saatchi's game is it? Its a rich mans game now.

Meaty: Get your Moschino jeans on and go and see the Reds.

JS: United are as guilty as anyone on that front, but they've got to find an extra fifteen thousand people for the new stand next season, so they'll have to drop the prices.

GM: I can remember taking our Greg to the match on the number seven bus aged about nine. It cost us about 30p to get in the Stretford end juniors. The whole trip for two of us only cost us about £1.30.

TJ: I know you're all IMUSA members, so you obviously think its a good thing, why?

GM:

Course its a good thing. Who's Martin Edwards answerable to apart from his bank manager. The supporters have got to bring him into line.

JS: Who's team is it? Who was football invented for? It was invented to alleviate boredom between work days for the common man.

GM: Not for rich cunts with boxes and money. The fans need a voice. You can't have a monopoly with one bloke saying 'This is how it is and if you don't like it fuck off Edwards has got to be answerable to somebody. Man United are the people's team. Matt Busby understood that, Fergie understands it and I bet he's not too chuffed about how dear everything is. He's from Govan man, a place without a lot of money and wealth.

JS: £366 or whatever it is for a season ticket for some guy that might even be out of work is a joke.

GM: The thing is that if you're a die hard fan you'll pay it won't you, regardless of cost. That's where they've got you every time.

TJ: Finally, I know you read Red Issue so what are your favourite parts in the fanzine?

JS: I can't discriminate it's all good isn't it.

GM: Do they make some of the letters up? I don't know really. The cartoons crack me up and I liked that Cultcha Vultcha bit in the last one. Red eye does some good stuff also, and the spoof adverts always make me piss.

On leaving the pub the lads picked up their glasses and took them all back to the bar, thanked all the bar staff for the service that evening and said goodbye before wishing everyone good luck. Okay, perhaps you see nothing out of the ordinary in that little scenario, but its not the behaviour normally associated with so called pop stars is it? At the end of the day these boys are a class act. You can't buy it, you can't steal it and you can't blag it, you've either got it or you haven't. The Stone Roses, top lads, top band, top Mancs (even though they do support United!)



Ride On!

FROM RENI TO ROBBIE

Reni, or 'Alan Wren', was an original member of the band joining John Squire and Ian Brown. They released 'So Young/Tell Me' in 1985.

By 1987 the band were gaining recognition for their live performances in which Reni was instrumental (pardon the pun). His 'angelic' backing vocals combined with professional drumming set him apart from the other drummers around this period. Indeed many people say his singing was better than Ian's.

When the band's debut album came out in 1989 the band were well established in the 'Madchester Baggy' scene. They had become familiar faces. Reni also pioneered the 'beanie' hat and wore them everywhere - it was even rumoured that he used to sleep in them! Why? No one knows.

Reni's finest hour (or nine minutes fifty three) was undoubtedly the song 'Fools Gold'. The Roses bridged the gap between guitar music and dance music thanks in main part to Reni's inspirationally 'funky' drum work on the track.

Reni then went into hiding for five years with the rest of the band to record the 'Second Coming'.

When the record was finally released it reflected a change in musical direction for the Roses. The album was more rock orientated and there was less of a dance/funk influence. This showed in Reni's drumming too.

However in April of 1995 Reni quit the group. This was perhaps not a total surprise as he had failed to turn up for recent press interviews or photo sessions - the 'Ten Storey Love Song' video was shot with a friend of the band sitting behind the drums wearing a Reni mask.

His reasons for leaving are still unclear. Rumours included the fact that he was unhappy with royalties, had drug problems, fell out with Ian Brown and the infamous 'musical differences'.

Reni talked in the music press a week later and said: "That's it now. I've quit. I'm not drumming anymore." He said the split was amicable and that he wants to spend more time with his family.

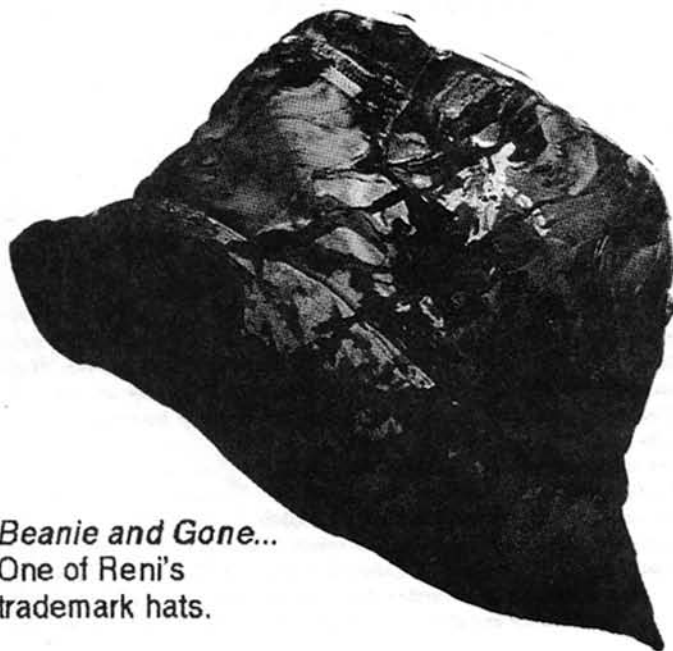
The band moved quick to appoint a new drummer - 25-year-old Robbie Maddix. His past experience included working with Terrance Trent D'Arby, Errol Brown and The Rebel MC.

Maddix has been a friend of the band for a number of years. They had to spend 18 hours a day for 10 days to rehearse the songs for a new album and coming tour.



Above... Robbie Jay Maddix, bringing a heavier sound to the drums.

Below... The mysteriously departed Reni who was the Roses drummer for over ten years and left in April 1995 just ten days before their world tour.



Beanie and Gone...
One of Reni's trademark hats.

On the tour Maddix complements the heavier sounding Roses well with suitably adapted drum beats - twisting songs such as 'Resurrection' to his own style.

Whatever happens Reni will be sorely missed by Roses fans. But Maddix seems like a more than competent replacement.



By Richard Walters - Derbyshire

Ride On!



REVIEWS



MANCHESTER APOLLO, REDWICK GREEN, MANCHESTER
FRIDAY 22 DECEMBER 1995

Having travelled up from Bristol on the Thursday evening and appreciated a lie in on the Friday morning, a day in the record shops of Manchester was long awaited, and very enjoyable. The day was made even more special by meeting Tim Burgess in the Corn Exchange. At 5.45 we set off for the Apollo, we were all wearing T-shirts ready for the gig, but the biting wind had little effect on us as we were all exhilarated at the thought of seeing the Roses that night.

Upon arrival at the venue we joined the queue, which was fortunately, just long enough for us to stand in a sheltered doorway at the back of the queue. We were getting ready for an hours wait and just beginning to show signs of fatigue when what do we hear from the other side of the door but the familiar opening notes of 'Made Of Stone', followed by 'Driving South' and 'Love Spreads', the band sounded on top form, although Ian must have been resting his voice as his performance left a little to be desired. (however this was not a sign of things to come)

At about 9.30 it finally happened. The DJ's left the stage, the lights went out and the first gorgeous guitar notes to 'Breaking Into Heaven' rang out. The intro was played in full before being slowly faded out, to be replaced by the familiar bass line of 'I Wanna Be Adored'. With a spotlight on Mani, John and R.J. Mæddix appeared shortly afterwards, really getting the groove going, then Ian Brown, the coolest man on earth, entered the stage wearing a winter jacket with fur lined hood, 'Merry Christmas' he proclaimed.

The song passed very quickly, as did the next three - 'She Bangs The Drums', 'Waterfall' and 'Ten Storey Love Song', although that's not to say they weren't mind numbingly good. 'Ten Storey Love Song' segued seamlessly into 'Daybreak' as on Second Coming, but the live version of 'Daybreak' is much funkier and the sound is fuller. The guitar on 'Daybreak' and the subsequent 'Breaking Into Heaven' confirmed John Squire's status as the coolest and most proficient guitarist in the world, past, present and probably future.

BY KEN JONES - BRISTOL

I WANNA BE ADORED
SHE BANGS THE DRUMS
WATERFALL
TEN-STOREY LOVE SONG
DAYBREAK
BREAKING INTO HEAVEN
YOUR STAR WILL SHINE
TIGHTROPE

TEARS
LOVE SPREADS
GOOD TIMES
MADE OF STONE
DRIVING SOUTH

ABERDEEN MUSIC HALL - DEC 17TH

My pilgrimage began at Aberdeen on the 17th of December, the bands first Scottish gig since Glasgow green. I was right at the barrier waiting for the band to come on when all the lights went off and the intro to 'Breaking Into Heaven' came on along with the strobes and dry ice building up the atmosphere until Mani and Robbie bounded through the smoke, arms aloft to the front of the stage, John and Ian not far behind.

From out of the chaos, everyone going mad, comes the angelic 'I Wanna Be Adored'. After that finished Ian simply said 'Aberdeen, Aberdeen' and the place went wild not to mention the fact that Ian was wearing an Aberdeen FC hat a la Reni. 'She Bangs The Drums' follows with Mani the showman jumping about pulling big grins while playing bass, also shouting at Ian to sing as he nonchalantly walks to the side of the stage missing out a line or two. 'Waterfall' up next which marks the entrance of keyboard player Nigel Ipinson who also does backing vocals and shakes a mean tambourine on the unbugged 'Tightrope' later on in the set. Loads of people throw various items on stage which Ian picks up and checks out before throwing back. 'Ten Storey Love Song' ensures a big sing a long with the crowd. Before on of the highlights for me - the 'Daybreak' - 'Breaking Into Heaven' sequence with giant bulbs flashing on and off and shaking round over the band's heads.

With John Squire on top form and Mani looking up to the giant bulbs every so often as if he thought they were going to fall off it was like watching the band in a hurricane. (What a rush!). With Ian being in the eye of it all shaking his tambourine, the pace slows down with 'your Star Will Shine' and 'Tightrope' is done superbly with Ian's voice holding up well. It's at this stage that Ian hands the microphone over to the fans someone yelling the Shanon Ryder quote 'Are you Man U. Are you fucking Man U' which draws boos from the crowd and an icy stare from Ian. 'Tears', 'Love Spreads', 'Good Times', 'Made Of Stone' fly through with Mani entertaining us with funny jumps and scary dances toward Nigel Ipinson in-between songs. he also has a funny game going on with John Squire which looks like, 'Who can lean back and play guitar the lowest?' - result - a tie.

The last song on the set was the brilliant 'Driving South'. You can virtually see the smoke coming off John Squire's fingers. Mani says thanks for Alex Ferguson as the band troop off in triumph, before coming back on in bathrobes (over their clothes) except Ian. Mani pretending that its time for bed. They blast 'I Am The Resurrection' at us and with a parting 'You Scots crowds are brilliant' are gone. Okay, no 'Elizabeth My Dear' or 'Begging You' that they played at Paris and Feile but 'I Am The Resurrection' benefit from being played as their encore. Lets face it no matter what the critics try and dish up to us this year The Stone Roses are back and they're the best.

BY ALAN SIMPSON - FIFE

Ride On!



WOLVERHAMPTON CIVIC HALL, NORTH STREET,
WOLVERHAMPTON
THURSDAY 30 NOVEMBER 1995

At last we meet. After years of waiting and wondering we finally come face to face. I'm talking of course about The Stone Roses, possibly the most mythical band that has ever existed and without a doubt one of the finest.

Before tonight's show I feel nervous. I've had a love affair with this band for over five years, and after reading all the reports and reviews questioning their commitment and ability to perform live, I start to wonder if tonight will be as brilliant and beautiful as I want it to be.

The Roses don't need a support band to get everyone in the mood for the show, instead they bring along a DJ of their own choice to spin some discs. This proves to be the only let down of the night, it's not that the stuff he plays (Hendrix, Beatles, Prodigy) isn't good, it's just that everyone's up for The Roses. Two hours into his set the DJ finally plays a tune that gets a deafening cheer from every last soul in the hall. As the opening beats to the tribal like intro to 'Breaking Into Heaven' filter through the P.A. and as the dry ice shrouds the stage in mystery you know the time has come.

Another deafening cheer goes up as the band take the stage. For a moment I can't place any band members. I see a shadow climbing behind the drum kit then I see Squire picking up his beautiful Les Paul, but what of Ian and Mani. I see someone in their places and as the dense ice clears I can see why they looked unfamiliar. Mani has been shorn of his locks, tonight he sports what can only be described as the traditional Manchester bowl and Ian is wearing a strange hat which looks like a hand down from Davy Crockett. Shut!! What's Kermit doing up there? Only after a few seconds do I realise that it isn't Kermit but the new keyboard player Nigel Ipmsen who has according to Mani, given the music a lot more dynamism.

"Aye up" Ian Brown mumbles as Mani picks the opening bass-line to 'I Wanna Be Adored' which brings about yet another deafening roar. My first impression is... errn actually I don't have any feelings at the moment because I'm totally lost in the music and as Ian Brown sings the final line of 'Adored' I say to myself "You are bleeding adored mate, there's two thousand people here tonight worshipping the ground you walk on."

Predictably 'She Bangs The Drum' follows and halfway through this track I realise Ian Brown is singing and not just shouting as he was during the gigs earlier in the year, he is never going to be the greatest singer in the world but his voice tonight is better than on any of the dozen or so boodegs I've listened to over the years. At the close of 'Waterfall' the Roses do what they do better than any other band around. The outro jam is absolutely electrifying. Mani is mad for it tonight. He's headbanging, skipping back and forth and pulling faces behind the security people. Compared to this it is hard to imagine that John Squire is part of the same musical force. Lead-back, quiet, verging on the stacc and yet he really is a genius on the fretboard. Nigel Ipmsen isn't really heard on the keyboard until 'Love Spreads' but his backing vocals bring back that little touch of subtlety that departed with Rani.

"Have you missed us?" Ian asks. After another deafening roar the band launch into 'Ten Storey Love Song' which tonight especially is a beautiful song. What follows is fifteen to twenty minutes of mind-blowing jamming. It starts with the funky jam of 'Daybreak' in which Ian refers to musical origins by singing "Black bones are the original bones... this the whole wide world should know." the outro to this song joins the intro of 'Breaking Into Heaven'. After this song has finished I come to the conclusion that I am standing no more than twenty feet away from the greatest guitarist alive and possibly the greatest guitarist ever.

The now customary acoustic set sees Mani take up guitar for two songs. If there is going to be anytime tonight that Ian's voice will fail to hold out it will be now. Not a chance. He sings 'Your Star Will Shine' and 'Tightrope' flawlessly before Mani switches back to bass and starts playing 'Tears', possibly the most beautiful song on the Second Coming album. 'Love Spreads' is next and by now the Roses have created a mass of crushed, sweating and awe-struck humanity. It really is quite amazing how a band can provoke this sort of fan reaction so effortlessly. 'Good Times' I've always thought has a rather spooky bass-line intro and tonight this is more obvious than it is on record but it rapidly develops into a frenzied three way battle between John Squire's guitar, Mani's bass and Robbie's drums. The guitar wins face down on sheer volume.

The next song 'Made Of Stone' has to be one of the simplest the Roses have ever written and yet it is by far the best. The hall erupts into a huge wave of bouncing bodies and flailing arms and know I really do realise that it was worth waiting five years to see this band. 'Driving South' is another tale of the devil at the cross-roads who wants your soul in exchange for the ability to play the guitar. John Squire strikes the last chord and Robbie hits the cymbals as the whole laser lighting rig beams down on the matted ranks and the band disappear. So whatever happens next is going to be unusual. If they come back it is only their second ever encore or if they don't it will be the first time in a very, very long time that they don't play 'I Am The Resurrection'. Mani runs back on-stage eager to pick his bass up and Ian Brown shuffles back to the microphone and mumbles incomprehensibly. Robbie strikes up the unmistakable drumbeat of 'Resurrection' and the whole place erupts for what seems like the two hundredth time tonight. The outro jam at the end of this song is the Roses at their brilliant best. It lasts ten minutes and I half expect it to run into 'Fool's Gold' but before you have time to get excited at the thought of that they disappear once more, this time for good.

This band have created the ultimate in fan devotion with the minimum of effort and quite simply the most amazing set of songs it is possible to play in a punctual ninety minute set. They haven't lost anything in their lengthy sabbatical but they have improved massively as a live band with the new drummer fitting in perfectly with their new rocker sound. To put it in simple terms The Stone Roses are set to achieve the total world domination that they so nearly achieved five years ago. This truly was the Second coming.

Ride On!

BY SCOTT DERRY-DERBYSHIRE

LYRICS & CHORDS

INTRO. RIFFS IN TAB

How Do You Sleep

Tightrope

Tears

Love Spreads

Driving South



HOW DO YOU SLEEP



E D A E D A
I've seen your severed head at a banquet for the dead, all dressed up for dinner looked so fine.

E A E D A
Your shining silver sword so tastefully powered with the finest military quick time.

E D A E D A
Now try and picture this, as I gave you a kiss, the apple in your mouth slipped in mine.

E D A E D A B
The orchestra played the sweetest serenade, we laughed as we put away your wine.

A E F#m G#m Aadd9
So raise your glasses, here's a toast to wasted lives. May all their ghosts come back to haunt you,

B
And tell you how they died.

E A B
How do you sleep? How do you last the night and keep the dogs at bay?

E A B
How do you feel when you close your eyes and try and drift away?

Emaj7 A Emaj7 A Emaj7 F#m11 Aadd9
Does it feel any better now? Does it mean any more when the angel of death comes knock, knocking,

B E
And banging at your door?

E D A E A
When all the fun was over, I put you on my shoulder, Took you home, away from it all.

E D A E A
Shot down and claimed, mounted and framed, Tastefully hung up on my wall.

B A E F#m11 G#m Aadd9
Are my dreams your nightmares? I hope they all come true. Get off your knees, the party's over,

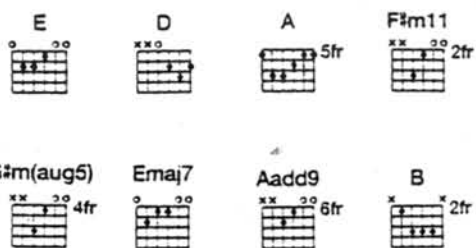
B
I'm coming home to you.

E A B
How do you sleep? How do you last the night and keep the dogs at bay?

E A B
How do you feel when you close your eyes and try and drift away?

Emaj7 A Emaj7 A Emaj7 F#m11 Aadd9
Does it feel any better now? Does it mean any more when the angel of death comes knock, knocking,

B E
And banging at your door?



Ride On!

TIGHTROPE

E5 E7s4 A
You should have been an angel, it would have suited you.
D/A A D/E E5
My gold-leafed triptych angel, she knows just what to do.
E7s4 A
In the half light of morning, in a world between the sheets,
D/A A D/E E5
I swear I saw her angel wing, my vision was complete.
D/E A/C# E5
And I know I'll never want another lover, my sweet,
D/E A/C# E7s4
Can there be more in this world than the joy of just watching you sleep?
E5
I don't know just what to feel. Won't someone tell me my love's real?
E5 E7s4
Are we etched in stone or just scratched in the sand,
A D A/C# E5
waiting for the waves to come and reclaim the land?
E5 E7s4
Will the sun shine all sweetness and light,
A D A/C# E5
burn us to a cinder, our third stone satellite?
D
I'm on a tightrope, baby, nine miles high,
A D E
striding through the clouds on my ribbon in the sky.
E5 D
I'm on a tightrope, baby, one thing I've found,
A G Em7 E5 D5
I don't know how to stop, and it's a long, long, long long way down.
E5 E7s4
She's all that ever mattered, and all that ever will,
A D A/C# E5
my cup it runneth over, I'll never get my fill.
E5 E7s4
The boats in the harbour, slip from their chains,
A D A/C# E5
head for new horizons, let's do the same.
E5 D
I'm on a tightrope baby, nine miles high,
A D E
striding through the clouds, on my ribbon in the sky.
E5 D
I'm on a tightrope, baby, one thing I've found,
A G Em7 E5 D5
I don't know how to stop, and it's a long, long, long long way down.

E5	E7sus4	A	D/A	D/E	
					E5
A/C#	D	G	Em7	D5	

Four staves of musical notation for the song 'Tightrope'. The notation includes various chords and melodic lines, with some parts marked with '2fr' (two frets) and '2fr' (two frets).



TEARS

D Ca9 G/B D
Our love, girl, is going through changes,
Ca9 G/B D Ca9 G/B D Ca9 G/B D Ca9 G/B
I don't know if I'm alive, dead, dying or just a little jaded, someone throw me a line.

D
You know I need it, I need it bad.

D Ca9 G/B D Ca9 G/B D Ca9 G/B D
Lost in a maze of my own making, no way out that I can find, send home your hard working jury,
Ca9 G/B D
I'm going down this time. You better believe it, yes, you had.

Am G Fmaj7 G Am G Fmaj7 G Am
So, if you hear me crying, or talking in my sleep, Don't be afraid, it's just the hours that I keep.

G Fmaj7 G Dm7 Am G Am
We've gotta love to last for a million years, A love that could never fade through the tracks of your tears.

Am G Fmaj7 G Am G Fmaj7 G
All I can do is hope that you will see me fall, do your best to smash my picture on your wall.

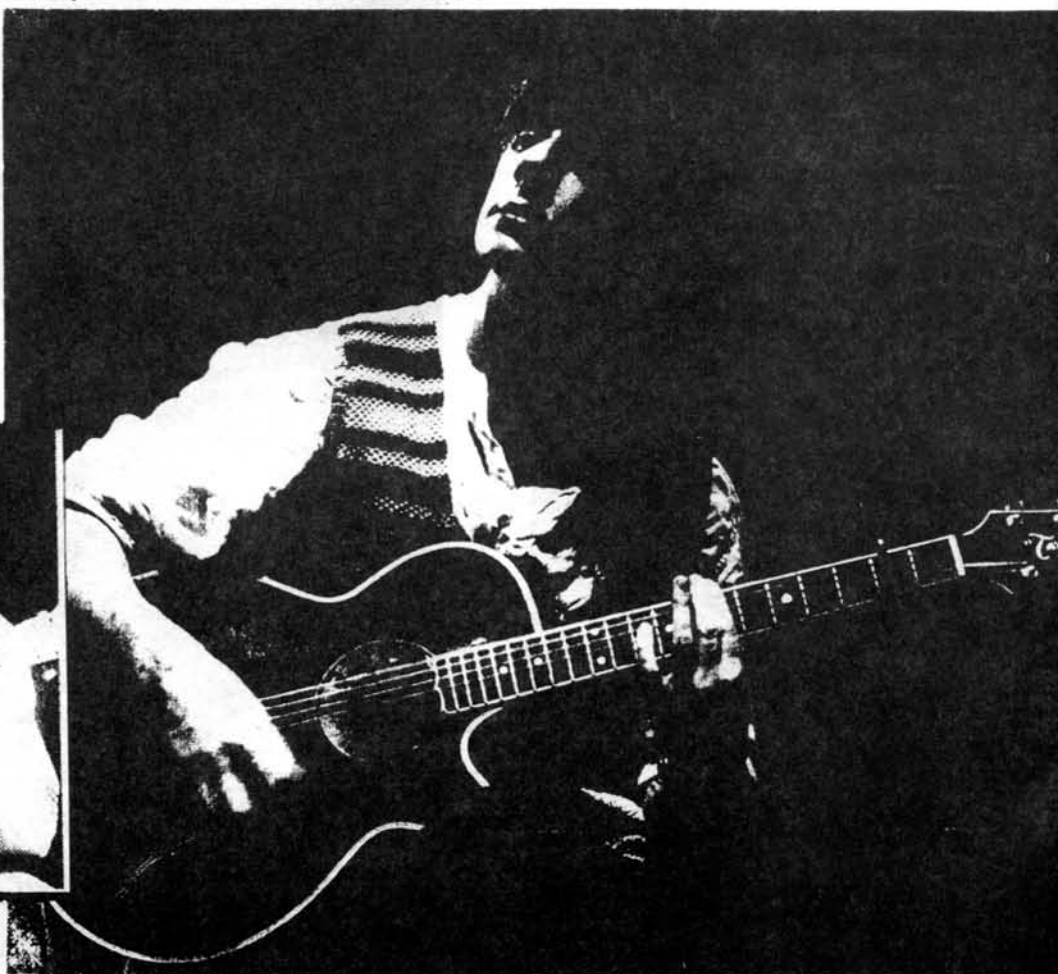
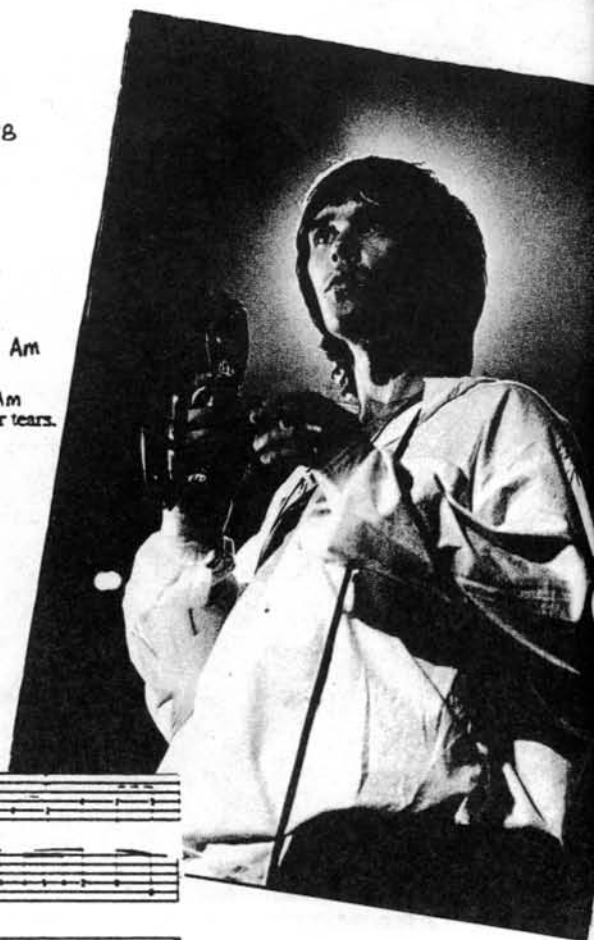
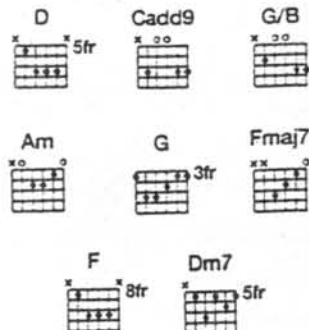
Am G Fmaj7 G
Forgive me baby, absolve me, my dear.

Dm7 Am G D
I've seen the future in the tracks of your tears.

Dm7 Am G Fmaj7/A
I've seen the future in the tracks of your tears, of your tears, of your tears.

Am G F Am G F G
I cast a shorter shadow with every passing day, no time to think, I'm just fading away.

Am G Fmaj7 G Dm7 Am G D
Some kind of magic in all your hopes and fears, show me the future in the tracks of your tears.



Ride On!



LOVE SPREADS

D7#9

Love spreads her arms, waits there for the nails. I forgive you, boy, I will prevail.

Too much to take, some cross to bear, I'm hiding in the trees with a picnic, she's over there, yeah.

Yeah, yeah, yeah, yeah, yeah, yeah.

D7#9

She didn't scream, she didn't make a sound, 'I forgive you, boy,' but don't leave town.

Cold black skin, naked in the rain, Hammer flash in the lightning, they're hurting her again.

[D]

[F]

[G]

[D]

Let me put you in the picture, let me show you what I mean, The messiah is my sister, ain't no king, man, she's my queen. (x2)

[C]

[A]

[G]

[F]

[D]

I have a dream I've seen the light don't put it out say she's alright, yeah, she's my sister.

D7#9

She didn't scream, she didn't make a sound, 'I forgive you boy,' but don't leave town.

Cold black skin, naked in the rain, Hammer flash in the lightning, they're hurting her again.

Oh, oh, ooh, Yeah, yeah, yeah, yeah.

[D]

[F]

[G]

[D]

Let me put you in the picture, let me show you what I mean, the messiah is my sister, ain't no king, man, she's my queen. (x3)

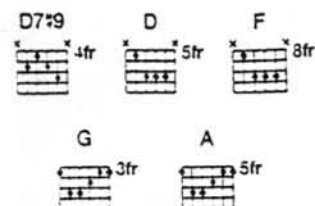
[C]

[A]

[G]

[F]

I have a dream, I've seen the light, don't put it out, say she's alright, yeah, she's my sister.



Ride On!

DRIVING SOUTH

E Driving South round midnight, man, I must have been insane, Driving South round midnight in a howling hurricane.
 A
 B I stopped for an old man hitcher at a lonely old crossroad,
 A
 B He said, I'm going nowhere, I'm only here to see if I can steal your soul.
 A E

Yeah, that's what I thought he said anyway.

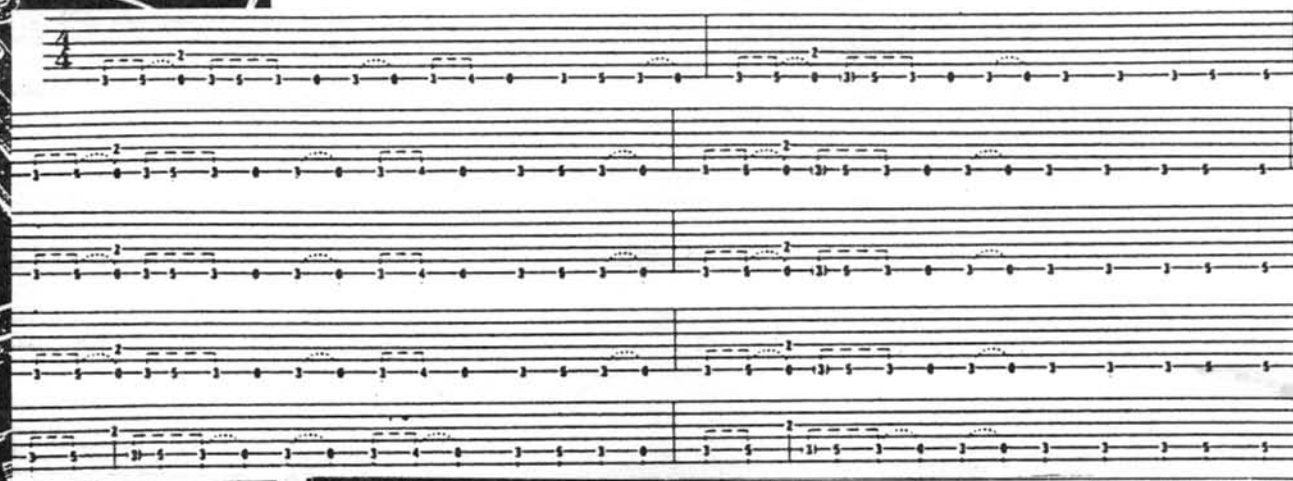
E 'I'm not tryin' to make you, I don't want to touch your skin, I know all there is to know about you and all your sins.
 A
 B Well, you aint too young or pretty, and you sure as hell can't sing,
 A
 B Anytime you want to sell your soul, I've got a toll-free number you can ring' (x2)



0 eight 0 0 treble six, oh yeah,

A
 0 eight 0 0 treble six, oh yeah.

B I stopped for an old man hitcher at a lonely old crossroad,
 A
 B He said, I'm going nowhere, I'm only here to see if I can steal your soul.
 A E



John Squire

'Driving South' 1995 mixed media on board

THE ARTWORK OF JOHN SQUIRE
 900 word analysis in colour
 Send 3 x 25 pence stamps to :
 S.BOLTON
 10 WOODHEYS
 HEATON MERSEY
 STOCKPORT, SK4 3BJ.

BACK ISSUES ARE AVAILABLE
 FROM THE SAME ADDRESS AT £2 EACH PLUS STAMP
 ALL INCLUDE LYRICS AND CHORDS.



STONE ROSES CD RARITIES

For full list send SAE/IRC to:
 CD Rarities. 92 MAIN STREET
 CARRICK-ON-SUIR
 CO TIPPERARY
 EIRE

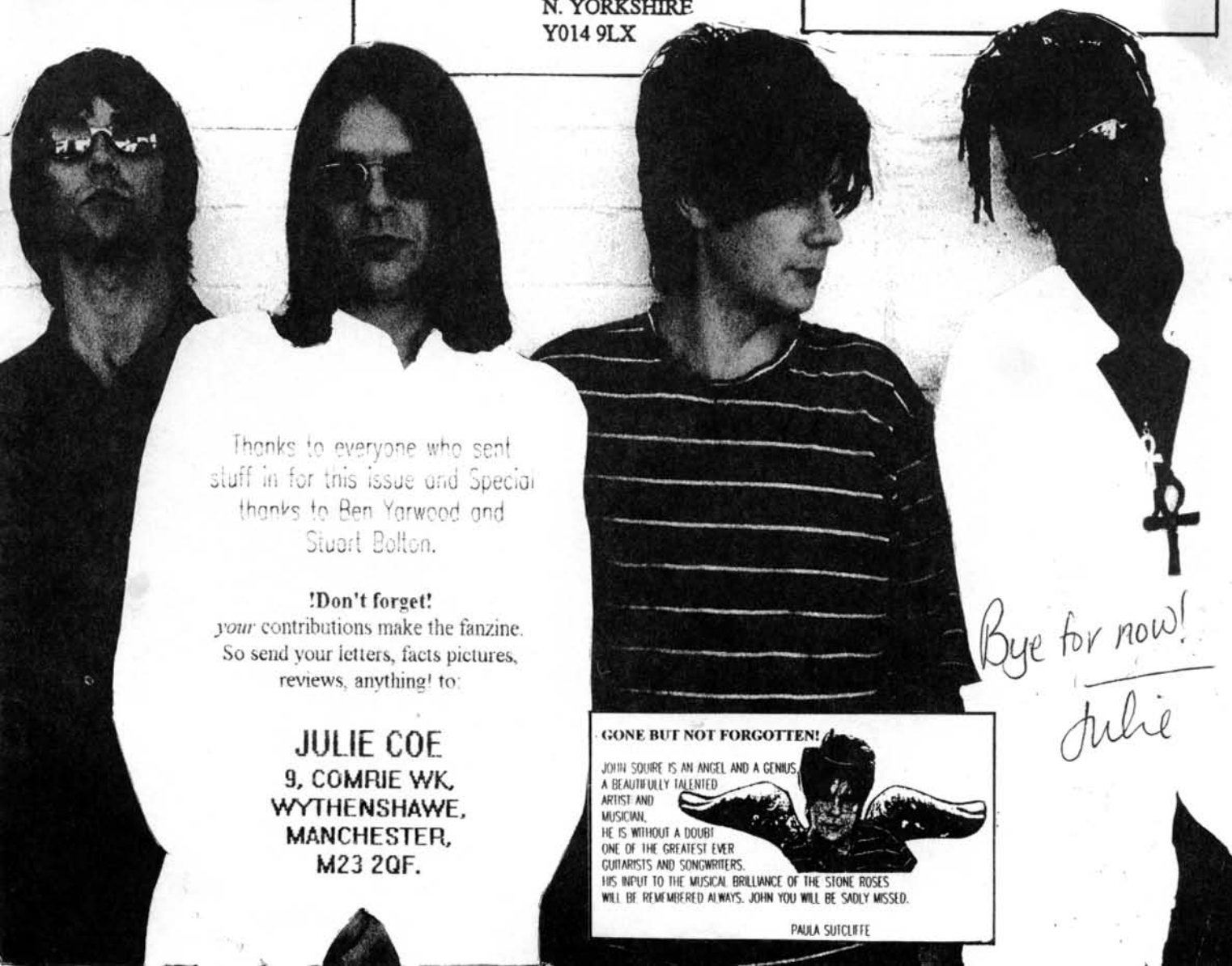


'ROSES DEMOS TAPE- 29 tracks.

including 10 early unheard tracks.
 Swap for Roses records, CDs, live tapes
 or any other 'Roses stuff.
 BILL CLARKE. 7 GROVE RD
 FILEY.
 N. YORKSHIRE
 YO14 9LX

STONE ROSES Audios for sale/swap.

For full list send S.A.E or IRC to:
 John. 89, FERMAIN Ct.
 HERTFORD RD
 LONDON N15SX
 ENGLAND



Thanks to everyone who sent
 stuff in for this issue and Special
 thanks to Ben Yarwood and
 Stuart Bolton.

!Don't forget!
 your contributions make the fanzine.
 So send your letters, facts pictures,
 reviews, anything! to:

JULIE COE
 9, COMRIE WK,
 WYTHENSHAW,
 MANCHESTER,
 M23 2QF.

Bye for now!
 Julie

GONE BUT NOT FORGOTTEN!

JOHN SQUIRE IS AN ANGEL AND A GENIUS.
 A BEAUTIFULLY TALENTED
 ARTIST AND
 MUSICIAN.
 HE IS WITHOUT A DOUBT
 ONE OF THE GREATEST EVER
 GUITARISTS AND SONGWRITERS.
 HIS INPUT TO THE MUSICAL BRILLIANCE OF THE STONE ROSES
 WILL BE REMEMBERED ALWAYS. JOHN YOU WILL BE SADLY MISSED.



PAULA SUITCLIFFE

