

# A university dissertation on the impact of The Stone Roses (2000)

**"We don't bear a grudge against anyone apart from Nick Kent because he's a liar" : Journalism and the Stone Roses as part of the Manchester music scene from 1985 to July 1990**

Nick Kent is a famous rock journalist and he was sent by the Face to interview the Stone Roses in December 1989, and the quotation that opens the title was a response as much to that interview, as a reflection of the Stone Roses trouble-some relationship with the press. The nature of careers and scenes prevents the time period from being arbitrary, but there are reasons for studying this period. For the music press this is a very interesting period, as this table suggests [Toynbee 93]

Title	1985	1989	1991
NME	125646	95949	110503
Melody Maker	69313	59962	67583
Sounds	76537	49201	-
No 1	237864	130721	-
Record Mirror	63732	41089	-
Kerrang !	69458	60126	52598
Smash Hits	522169	786886	420239
Raw	-	-	35714
Metal Hammer	-	-	43563
Select	-	-	75962
Vox	-	-	102182
Q	-	133975	163607

In this is a period 5 magazines started and 2 weekly papers and 1 magazine ceased publishing. The sales figures as well show that fluctuating sales and varying demand for different magazines. The NME itself this was a time of great change. It had 2 different editors with the change from Ian Pye to Alan Lewis in mid-1987, and a fluctuating staff.

The period also reflects a varied Stone Roses. Offering a rare opportunity to cover there entire history, Gary Johnson ran a review of their first gig in Sounds [Robb 97]. For most of the period, the band received no press coverage other than occasional single and live reviews. The level of coverage escalated in the last half of 1989, and the period ends with the block coverage of the Spike Island gig, one of the last gigs by the band for four years. The band also had no recognised promotion until signed in mid 1988. Then its promotion was handled by the press agency, Hall or Nothing which won a music week press award for its work [Hall or Nothing 00].

To try to avoid the issues of bias Thornton [Thornton 90] deals with, I try to use as many of the newspapers in the earlier table as possible. The sources used for the essay are the NME (the most available resource here at the IPM) and is supplemented by two biographies as well as other music publications (fanzines, other weeklies and monthly magazines)

Research into press and scenes (such as Toynbee [Toynbee 93] and Norwell [Norwell 87]) have ignored many important factors and have focused on the macro scale of the journalistic process. This fails to take into account the political economy of the processes involved, such as the change in editor and staff. Alan Lewis describes himself as a backroom person and that his editorship of the NME was basically house keeping [Lewis 00]. Under the previous music editor (Stuart Cosgrove) the NME had moved away from its 'rock heartland' [Lewis 00] [Kelly 00], featuring several black artists (Appendix 1).

Toynbee's work suggests that journalism is a continual process that constructs and deconstructs scenes, an argument much like that of Hirsch in processing fads and fashions [Hirsch 90]. It assumes it is the only mechanism, that the input is almost constant and that each fad, fashion or scene is somehow homogenous, and that each is processed in the same way as the others, regardless of individual characteristics. This scene in particular, is one which Lewis, Kelly and Collins [Lewis 00][Kelly 00][Collins 00] all describe as 'organic' or 'grass roots', to the extent that Danny Kelly described it as [Kelly 00]

*'the first music scene to happen without the permission of the music press .... the punters led and journalists caught up'*

The success of a scene obviously affects the way the scene works, and hence the idea of the 'build them up - knock them down' journalism is questioned. Lewis comments [Lewis 00]

*'we didn't get the mileage out of it, as it was grasped by other media'*

The placing of journalists as the sole controller of music scenes ignores what Straw [Straw 90] calls the terrain of the scene (a set of rules that create them and more importantly, sustain them). For example the recruitment to the main music press of local (or scene) journalists, such as Julie Burchill and Tony Parsons in the punk era, might affect coverage in other papers. Dave Haslam on Debris, a Manchester magazine of the period (discussed more later)

*'Debris did alter once the scene went underground; it stopped'. [Haslam 00]*

Journalism is not an almost constant process, it suffers from demarcations as much as the music it covers. On a simple level, if journalists leave a paper, then the record industry which targets journalists who are making a scene, will have no one to target. Negus [Negus 99] and Lewis 'certain journalists had the ear of record companies', but not just that, a journalist's favourite bands, favourite sounds and importantly a contact in the press goes (as shown in appendix 1). So if local journalists (or fanzine writers) can affect a scene, it is clear that journalists have varying effects.

Further, it fails to reflect the variations between newspapers. Norwell refers to the larger papers as bellwethers [Norwell 87] in that they set the news agenda for other papers. Hence it may be one paper, that starts off coverage (Melody Makers often refers to 'the June cover that started it all' of their June Stone Roses feature). Appendix three also shows that of the press coverage given to the Stone Roses in the period, it is clear papers used different descriptive words for the band and its sound.

Chronologically, music papers also change, be it differences in personnel which alter the staff and contacts, or the competitors it had. Also papers change content, such as with the Lewis era NME, when albums first started to be marked out of ten, and the introduction of the On feature - 'to discipline ourselves in to covering new bands' [Lewis 00]. Further more, market forces are not taken into account. Diversity is also a selling point, focusing on certain genres would allow another magazine to exploit gaps in the market meeting needs. McManus would refer to this as 'market-driven' journalism [McManus 94], which he suggests would free papers from bias. Alan Lewis refers to [Lewis 00]

*'creating ghettos ..... to protect new bands and specialist music columns'*

in the NME, which where things they would protect from being swamped. Again this questions the validity of the scene construction / destruction argument. There is a need for a 'plurality of voices' [Lewis 00].

Journalists are not concerned with genre as the music press is essential a commercial enterprise. It has to sell what is, or what its believes to be popular. Danny Kelly [Kelly 00]

*'the music papers have a very difficult thing to do, the weeklies whereby they had to respond to what people are clearly getting into and also at the same time to be leading it in some way'*

This is obviously a process that could function irregardless of genre and scene. A scene itself can have many attributes. Like Madchester, it could be geographical, but scenes based on sounds or musical styles (shoe gazing) or time (Britpop) are as possible. So does the word scene some how relate to a hindsight based view, a sound that has already started (or been in existence) or maybe in this case, ended. As Appendix two shows, baggy and Madchester were not used to describe the Stone Roses at the time, but that is the name used now. Its clear that a Manchester scene exists today, and similarly you can argue that a Manchester scene always exists, as music is always being made in Manchester (and almost everywhere else on the globe). So how does a scene start for journalists. Frith [Frith 81 p75] argues as so

*'music originates as made for and by friends and neighbours, and the relationship changes only at the moment of recording, when the music ceases to be bound by a set of personal ties.'*

But recording is only one option, journalism also changes a relationship - it is when it first leaves the group of friends. The movement is where journalism plays a role in musical popularisation. Finnegan comments [Finnegan 89 p107]

*'friends followed their friends band without much interest in wider topologies'*

To break from this, friends will have to spread the word, or more likely given the scale involved - some one with access to more people will be used. So at the beginnings of the scene, the journalists are not so much gatekeepers or surrogate consumers, they occupy a role of kingmaker [Norwell 87] - or 'suprafriend'. Dave Haslam, editor of Debris [Haslam 00]

*'If I liked them I went to find the promoters and the managers and offered to do everything I could to help them. I used to put out flexis, phone John Peel etc etc. I paid the Happy Mondays first phone office bill because I liked them and they had no money. I put the Stone Roses on at the Hacienda when the management there didn't rate them'*

Spreading the word is what the term buzz relates to ('Have you heard about', etc.). Frith's first model for band popularisation - the rock - [Frith 1988] relies on a series of buzzes as part of the mechanism that propels a band upwards from the local to the national and finally international. Part of each level is the associated infrastructure, record labels and importantly for this research, local papers.

With music journalism the most interesting local paper is the local magazine (sometimes called fanzine). Fanzines are defined as [Norwell 87 p31]

*'usually the product of one person, published at his own expense and in his own house, for little or no reward above the pleasure of self-expression and writing about something he loves that is ignored by the music press.'*

A locally based music paper acts as a mechanism for strengthening the scene. The work of Staum and De Vries on community integration and local papers has shown that there is a positive relationships between ties to cities and neighbourhoods and the use of suburban and metropolitan newspapers [Staum 86][De Vries 97]. But how does a local paper work for music ? It is more often

that not going to be a bands first exposure to a local scene - sometimes bands even write their own [Cohen 91]. Also Brown highlights that local reporting is driven by different goals than national reporting, with a greater emphasis on informing and supporting than entertaining [Brown 75].

As well as providing the role of friend to 'spread the word' about the band, its clear they have to ask the questions that some one new to the band would ask, and later on, ask questions that people would ask, almost to integrate into the local scene [Curran 91]. The first time the band appear in a local (Manchester) magazine is Muze in August 1985. The questions are structured in a way (perhaps because the band is unknown to the journalist as well) to introduce the band. Some example questions are

*'But what's so different about the Stone Roses?*

*Who is the main songwriter of the band and what are the lyrics about?*

*Is there a release date for the single?*

*How much success do they want?' [Muze 85]*

There is also this as the first paragraph

*'Ilan, lyricist, exhibitionist and vocalist; Pete, bass; Reni, drums; Andy, guitar; and John, lead guitar' [Muze 85]*

Although perhaps constrained by the fact it is the first review, it is clearly performing an introductory article to those people who read the paper. As well as introducing the band, the first question 'places' the band. By using the word different, the question is clearly allowing for a relative position (to another band) to be taken. As Kruse comments [Kruse 93]

*'Local and regional scenes abound with low-budget fanzines which help to create identities for unknown acts.'*

Why does a band need this ? Simply a band can forge an identity quicker this way. In mid-eighties Manchester by comparing itself to the Smiths or New Order, a band could achieve a fanbase much quicker than it could by waiting for people to come to their gigs. If a band was to describe it sound meticulously then it would lack this selling point. The question itself 'Whats so different about the Stone Roses ' is allowing for a sales pitch.

In a later piece, one ran by Debris, the questions are similar, also addressing local views. It focuses on claims of arrogance and an unwanted Goth image (which would answer local peoples queries). It then concludes much like Muze

*'Who writes the songs?*

*Are the songs the groups main asset?*

*So where's the next move then?' [Debris 88]*

This process also happens in the national papers. In the first two NME articles featuring the band, Ian Brown and John Squire are introduced as 'Vocalist Ian' and 'Guitarist John' [NME 88], much like what was done in Muze. The stories that surround a band are also handled in such a way. Like the alleged gothness of the band, in the national papers, the story plays a key role. As well as this, the Stone Roses sprayed graffiti on Manchester buildings in 1986. In the first NME article in November 88 [NME 88] it leans heavily on that story (perhaps the Stone Roses most well known news story (heard outside of Manchester anyway) till that date) and the 'dodgy' single So Young (the goth past). Then in the next piece, April 89 it has become (original emphasis) [NME 89a]

*'After 'two years in the wilderness and two years in Manchester' STONE ROSES have left behind their graffiti-fuelled days, 'shit' singles to announce the imminent arrival of their scorching debut album.'*

Which by November 89 has become [NME 89c]

*'hometown heroes playing down a murky past'*

As more information enters a the media, the angles or talking points clearly change. A band has to be introduced, but its not merely that a band can be introduced full stop. Its eminently the possible that a reader could not read the first article, and then read the second. Hence with various possibilities for reading, its hard for the paper to introduce a band (the band weren't big enough to be well known, and hence still had to be 'introduced' - perhaps making a national buzz) in one issue alone. It would be much easier by repeating articles and without new points of interest occurring (or common recurring ones dominating), its likely the same one(s) will be used.

The difficulty of the music press is that it although having a news section, it essentially relies on features that are provided by bands trying to sell records by getting coverage. Whereas the features of newspapers or other magazines could focus on newsworthiness [Clayman 90], this is rarely available to the music press. Hence it has to almost make a story, and with that perhaps justifications for coverage in the national press, and the graffiti story is such a reason. Even if the graffiti story didn't make an article, it would be perfectly feasible that a news story may have run as so

*'Graffiti days long gone, Manchester's Stone Roses release their debut album on Silvertone in May.'*

News stories use there own references, the main story and then often into what the band plan for future. Similar to the example above, it is not one fact that makes a news story. More often than not an article starts by siting the band, but also their direction and future goals. An example is the 'I Wanna be Adolfed' news story [NME 90b]. It starts by talking about the One Love artwork, then to talk about a set of American gigs they are about to do. Which when compared to the Muze article, has similarity. The band are placed (what it so different about them to make them newsworthy and for how much success do they want can be seen as a reference to the future, much like the future American gigs are).

So it seems a reason for coverage is important, and clearly if a place or a scene has a buzz, then that makes it more interesting (and perhaps more likely of inclusion). In this case Madchester was a scene with geographical ties, it serves no purpose to a paper within the geographical area to categorise bands as Madchester bands, as it may be an almost default standard. So how does the local become the national, the local scene become the national scene ? For a local paper, it makes more sense to compare locally, as this is what a local paper works on. Locally references don't seem to be used, as Finnegan argues [Finnegan 89 p106]

*'local bands with the autonomy to do their own thing without being determined by national labels .... classification depended on an image developed by a band'*

A national paper has to reflect more than a local scene, it needs to sell nationally. Hence it needs reasons for inclusion. So in a national paper, such as the NME needs a word such as 'Madchester' as it creates a meaning that can be applied elsewhere [Bennett 99][Magaldi 94][Wicke 85], that can be understood by those not in Manchester. Shuker comments [Shuker 94 p78]

*'magazines freeze the signifiers of a subculture, allowing them to be learned and absorbed'*

More than this, once a paper has found something that sells papers, it may well keep that. Danny Kelly comments [Kelly 00]

*'it just happened that the whole country, or at least the people who where interested in music or enough to be buying a weekly newspaper where interested in thats ... its very difficult, you call them Manchester bands to give them identity.... it didn't have any other name and try to appeal to kids across the country'*

The use of a word such as punk, psychedelia or baggy, allows the reviewer to give the reader a greater idea of what is being described. Norwell comments [Norwell 87 p1]

*'normal brevity of available space forces reporters to use simplistic labels or keywords (i.e "anachronistic", "bizarre", "punk rock") as journalistic short hand to describe social and artistic trends'*

Simon Jones [Jones 92]

*'Popular music criticism has been canonized, organised around standard phrases and prosaic writing.'*

A band's first piece of coverage with the NME is often through a singles review. Often less than a paragraph or more and unlike other reviews, this salience introduces the mechanism journalists most frequently use for describing bands, and also is how the scene can be written about. Going under various names (including canons, media templates or collective memory [Kitzinger 00][Norwell 87][Edy 99]), the device is essentially a way to set a bands sound using one word. So what purposes do these reference points achieve. Norwell argues [Norwell 87]

*'that a frame once chosen tends to dominate subsequent news coverage and that they limit the ability of opposition movements to present views.'*

Edy comments [Edy 99]

*'journalists invoke the past for four basic reasons ' to delimit an era, as a yardstick, for analogies, and for the shorthand explanations or lessons it can provide''*

which is extremely close to Kitzingers view [Kitzinger 00]

*'templates serve as rhetorical shorthand, helping journalists and audiences make sense of fresh news stories.'*

Which creates 4 attributes

*'simplification and distortion - facts lost or disregarded*

*minimal opportunity for alternative readings - secondary account exposure*

*osmosis - meanings repeated*

*invisible but not self perpetuating - destroyed by a conflict' [Kitzinger 00]*

The first three are important for scene creation and band popularisation. Simplification in use of reference allows the journalist to use less words to say more, which creates the need for the word of the scene (i.e. Madchester). Andrew Collins comments [Collins 00]

*'Events and movements are very quickly assimilated into NME/music folklore (BritPop, baggy, Madchester, shoegazing, Blur at Mile End, Pistols at 100 club, Morrissey and the Union Jack), they became the grammar of the music writer and the music paper reader.'*

The minimal opportunity for alternative readings helps reduce the inevitable polysemy of music reporting [Forde 00][Middleton 90]. Hence once the reference is established for the scene, in this case its notions of dress and dance rock psychedelia. Then it can be used by journalists to describe the sound of a band as much as punk or psychedelia can.

These references have certain uses making them ideal for journalistic reporting of bands and scenes. Bands once established they can be compared within themselves, and once established they can be

compared size wise with other bands, or chronologically with other bands speed and progress. Initially however, bands must be compared to others, if only to 'place' them, relatively (as with Muze). Here are some Stone Roses reviews, where clear references, or placements are made.

Sounds, covering the Blackpool Empire Ball room gig [Sounds 89]

*'Two years ago it was Poguetry on St. Patrick's day at London's Brixham Academy. Last year, Christmas came early for the shoplifters of the world at Wolverhampton Civic Hall. And on August 12, 1989, what may well be looked back on as this years greatest music event took place at the Blackpool Empress ballroom'*

NME review of London ICA gig [NME 89c]

*'The Stone Roses have captured people's imagination, filled a hole in them (just as the Smiths did, as the Sundays do)'*

NME review of Manchester Hacienda gig [NME 90a]

*'Bollocks to Morrissey at Wolverhampton, to the Sundays at the Falcon, to PWEI at Brixton - I'm already drafting a letter to my grand children telling them I saw the Stone Roses at the Hacienda.'*

NME review of Stockholm gig [NME 90c]

*'Like the Jam and the Smiths before them, they've caught the attention of the young and impressionable'*

Melody Maker review of Blackpool Empress Ballroom [Melody Maker 89]

*'The essence of pop is NOW. Look at Morrissey paraphernalia in Manchester shops and see how old fashioned it seems.'*

Does this reference to the Smiths denigrate the Smiths ? The Smiths had split long before this reference was made, and hence it can hardly be considered the knocking down of the band. Rather it is the band being covered that gain benefit from the reference. Note that the individual band are going to gain from the comparison, but the scene they came from won't. Making the Stone Roses the new Morrissey or Jam makes them better than other bands in the scene. Hence they become the band are better, or are the key band of the scene. The scene eventually, due to people taking breaks, bands breaking up or bands changing style mean the scene will eventually not generate the reviews or features it did. Then as much as the Stone Roses became, in terms of review references at least, a new scene will replace Madchester (there will be a new Stone Roses).

After all the NME has clearly already decided some scenes and genres (heavy metal, dance, folk, country, classical) are not worth covering, or that NME's owners have a magazine meeting that niche. It is clear that certain genres have been deemed journalistically (nothing to write about) or stylistically (of little musical interest) unwanted. Each genre and scene has its big bands and covering all scenes and genres would create thousands of reference points, and perhaps make the ability to reference much harder and a much more involved read.

Even with Toynbee's broadly pedagogic pieces [Toynbee 93], the problem is the paper would have more and more features, and this would stop the paper from covering what is actually happening. Hence the reference is always recent, or to the biggest historical factors. The history needed can be compressed into key moments and, much like the coverage of new events, can be expressed as references as well. The Spike Island gig happened on the same date as the Rolling Stones Altamont gig (marred by the murder of a fan) and is referenced to show how different the event was. The only way to reference is to make it explicit, to remove the polysemy [NME 90d].

But how can journalism knock down a scene ? The three big Madchester bands, the Inspiral Carpets, the Happy Mondays and the Stone Roses all continued well after the demise of Madchester to make music, none of them suffering from the death of the scene. So are the smaller 'scene' bands different, covered differently ? As shown in the appendix, the Stone Roses are never described in news reviews as of a Madchester sound, but some bands, such as later bands, like the Paris Angels and Northside were. Perhaps it is their main reason for inclusion, and hence they take a relative position from the scene to place themselves (rather than the larger bands who place with reference to bands). So the Paris Angels could be 'Madchester's young guns', or 'punk Madchester', but then when Madchester goes out of fashion, their place goes as well, because they are reliant on it. The larger bands are not as reliant on it, as we have seen they are not described with scene words, and often are referenced size wise to larger bands. As the larger bands are part of the 'NME grammar', or the collective memory of the reader, then these references are much more long lived. After all the Altamont reference was 25 years on.

Do initial bands set the scene, and then later bands rather than squabbling over whether they sound more like the Stone Roses or the Happy Mondays, for simplicity are describing as sounding like a Madchester band. Eventually, as Kitzinger says, the bad Madchester band, or the fact there are too many bands breaks the template and creates a vacuum with a need amongst journalists for new bands and new sounds. The overused reference would soon, due to its suggestion of size or significance create its own back lash, due to hype, or over use. Hence the band chosen to reference would suffer as much as the band referenced would gain (if both currently active).

Scenes are more a reflection of bands coming together at times (perhaps coincidentally), and reflect time more than journalistic device, perhaps reflecting the need to make stories interesting. If bands never left the public eye, then perhaps they would not suffer, but the nature of the collective memory is that it takes up space, and only the defining moments can be kept, as all the time people need to learn about new bands. Bands from important scenes can last (there are still punk bands today), but perhaps as Frith's rock illustrates, there isn't much room at the top and journalism reflects that.

## **Appendix 2 : Occurrence of expected words in band coverage**

Word	Times	Where	Why
Madchester	1	NME Interview, December 30th 1989	No Context
Baggy	2	NME Live Review, October 21st 1989	To Trousers
		NME Live Review, 9th June 1990	To Clothes
psychedelia	5	NME, June 10th, 1989, Live Review	The bands sound
		Interview in Sounds, August 1989	Where their sound originates from
		Record Collector Article, January 1990	The bands Sound three times
psychedelic	15	Interview With The Roses Muze By Paula Greenwood, August 1985	reference to what other people think of their sound
		NME Single Review, November 5th 1988	Reference to sound
		NME Article - 12th November 1988	slightly psychedelic - reference to the bands sound
		Sounds Live Review, 11th march 1989	blissful energetic pop with a hard, psychedelic edge.
			reference to the bands sound
		NME, April 15th 1989 - article	reference to other bands with similar sounds
		Melody Maker, April 29 1989 album review	Reference to the guitar players style and to the delivery of the vocals
		NME Review Of 'The Stone Roses', May 1989	No context
		Q Magazine Album Reviews, May 1989	Relating the bands sound to other bands
		Sounds, August 19th 1989 - Live Review	What the bands songs sound like
		NME Live Review, November 25th 1989	Reference to bad sound quality
		NME Interview, December 30th 1989	Questions relating to the band being described as psychedelic
		NME Live Review, May 1990	reference to stage lighting
		NME Live Review, 9th June 1990	reference to one love being psychedelic pop
		Sounds Live Review, 9th June 1990	song described as psychedelic punk
Retro	3	NME Review Of 'The Stone Roses', May 1989	reference to the album being better than usual retro bands
		NME Single Reviews, 22nd July 1989	Reference indirectly to the bands sound
		NME Live Review, 9th June 1990	reference to the sound of Sally Cinnamon

### Appendix 3 : Words used to describe sound

(Words quoted exact from text, separate quotes on separate lines)

NME Live Review, 1st August 1987

Their dulcet, simple songs (like the new single 'Sally Cinnamon') make them sound like a smart, verve-ridden version of Primal Scream, but at other times this fine artistry is marred by a sulky confrontational influence learned from Theatre Of Hate.

Debris early 88

fresh, melodic pop songs with handsome harmonies and chiming, colourful guitar

NME Single Review, November 5th 1988

psychedelic dub attack

NME Article 12th November 1988

Sixties-influenced, slick, melodic, and slightly psychedelic,

NME Single Reviews, 11th March 1989

A succinct, sensitive marriage of vacant vocals and effortless jangles, extra attraction lies in a perky Pink Floyd axe solo; the mind-expanding kind which shimmies and shallies before diving through a distortion pedal.

NME Article April 15th 1989

Frighteningly addictive, it's brash, brave and boisterous, a hugely successful attempt to hurdle the boundaries of time. Undeniably symptomatic of the arse-end of the '60s, the brighter, psychedelic side inhabited by The Beatles and The Monkees among many others, but sharpened with an exuberant '80s edge.

Melody Maker, April 29 1989

Beautifully flowing, certainly psychedelic, there are elements of Hendrix

on splashing cymbals, honeyed, layered harmonies and moments of virtual silence. It's extravagant and ornate, full of menacing canyons

A song-psychle that even allows room for the relatively trad rock "Made Of Stone"

NME Review of London ICA Gig April 1989

The songs - 'Waterfall', cascading, shining; 'I Wanna Be Adored', plaintive, pulverising; 'Made Of Stone', MASSIVE, irresistible - are the sort of songs that last.

NME Live Review, May 1989

heavenly harmonies and garage guitar

Q Magazine Album Reviews May 1989

who operate within a similarly psychedelic haze while displaying a more traditional rock sensibility

NME June 10th, 1989, Live Review

Being an adventurous, left-field guitar-oriented band on an indie label and getting your debut album in with a bullet at 29 in the national charts takes some doing.

Interview in Sounds August 1989

Still in keeping with the times, The Stone Roses' music is an imitation of the past. The blatant recurrence of the 60's motifs on their debut album is at first as off-putting as Ian's extravagantly proportioned trouser bottoms. But the Roses' club-conscious credentials sets them apart from various contemporaries who also choose the earlier strains of psychedelia for a base camp, a distinction the band intend to make specific with a special London warehouse party.

Music Week Single Reviews, 18th November 1989

drowsy, strolling sub-funk workout over the triumphant, banner-waving pop of What The World Is Waiting For

NME Live Review, November 25th 1989

Hendrix's blissed-out majesty

NME Review November 1989 Alexandra Palace

harmonic pop

City Life May 90

Post-independent guitar sound

Melody Maker Live Review, May 26th 1990

jukebox compulsive-play teenbeat

bludgeoning, purple-bruised "Standing Here"

oscillating psychnoise

NME Live Review, May 1990

Loud and rough, it sparkled with whispered vocals and thunderous, often, lofty, guitar parts.

a less pacey '60s pop affair

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