

PICTUREHOUSE
ENTERTAINMENT



PRESS NOTES

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CONTACT INFORMATION:

PREMIER ENTERTAINMENT
ARTS
CULTURE

Christelle Randall / Patrick Reed / Oliver Lavery (online)

Christelle.randall@premiercomms.com

Patrick.reed@premiercomms.com

Oliver.lavery@premiercomms.com

THE STONE ROSES: MADE OF STONE

Synopsis

In 2012, a resurrection no one thought possible took place when legendary band, The Stone Roses reformed after 16 years.

With unprecedented access to previously unseen archive footage, MADE OF STONE is a revealing journey through the life of one of the most revered and influential bands in British music history.

Acclaimed film-maker Shane Meadows brings his unique directorial style, humour and emotional depth to the film, capturing the band at work and in their everyday lives as they rehearsed for their much-anticipated reunion, which culminated in three triumphant homecoming gigs at Manchester's Heaton Park in front of 220,000 adoring fans.

Incorporating never-seen-before material spanning the band's musical history, the personal experiences of many of those touched by the band and their music, and unparalleled access to the record-breaking sell-out concerts which took place in Summer 2012, this is the definitive record of the definitive band of the past 25 years.

DIRECTOR'S STATEMENT

Shane Meadows

In 1990 I was 17, and had a ticket for Spike Island. For someone from a town like Uttoxeter, this was a big deal. But the night before the gig, I took acid, and had the most horrendous trip ever. For some reason, I gave my ticket away to some bloke I met in the street. I woke up the next morning and realised what I'd done but the bus had left, and I wasn't going to Spike Island.

Roll on 22 years, and Ian Brown rings to tell me my favourite band of all time are getting back together again. I had met Ian at a Banksy exhibition in Bristol a few years ago and we kept in touch. Then last October, I'm in a taxi on the way to a film festival, and I get a phone call – it's Ian and the band was getting back together. It was every Roses fan's wildest dream to hear this. Then he said they wanted me to come along the next week and film the press conference. I said, "Well, I hope you're going to ask about making a film – just don't give anyone else the job, I'll do it."

At that time I was just about to go on and make probably the biggest film of my career about Tommy Simpson (legendary Tour De France cyclist), but I knew if I didn't do the Roses film I would regret it for the rest of my life.

I filmed the press conference, then we met up in a hotel room to discuss the film. Obviously I know Ian, but then John Squire walks in, and Reni, and Mani. I admitted that I hadn't done this before, I'm not a documentary film maker, but I told them my story and what had happened with Spike Island. Immediately, John said, "Make it how you want to make it, tell your own story."

I knew I would never get used to being around The Stone Roses. I don't ever want to get blasé. There are people out there who would die for this job. Throughout filming, my love for the music has just grown and grown and to be party to watching something grow is a real privilege. What I saw in those first rehearsals blew my mind, and yet when I returned a month later it was even better. Then to be lucky enough to be at Warrington... in a way that was my Spike Island experience. I got to be a part of something special.

In the rehearsals, the band were set up with Reni and Ian opposite each other, and Mani and John opposite, where they can all look at each other while working all the songs out again. It was amazing. I thought, "no-one in the world would ever see this." They played eight or ten songs that they were working on for the set-list at Warrington. That is a piece of history in itself. You want to see moments like that.

So it's Friday night, the first day of Heaton Park and I'm following the band backstage as they're walking towards the stage. I watch them walk on stage, hear the crowd erupt, then I run round to the front and just fucking watch it, as a fan.

People tell you that you can't recapture your youth, it won't be the same. I don't believe that. Hopefully the end result will be something the true fan will appreciate.

**SHANE MEADOWS INTERVIEW WITH JON SNOW
CHANNEL 4 NEWS/ 18th APRIL 2013**

Q: Shane you are an unashamed, political film maker, but the band, I would say is not necessarily known for its politics, it's known for its music. So this must have either been love or fanaticism.

SM: Oh, it was completely love. I mean I think obviously with films I've made like *This is England*, the political message of those things. When it came to making the Stone Roses, I had quite a personal, sad story attached to my history with the band because I had ticket to the most famous concert in the 90s, the Spike Island gig that I gave away at a bonfire in Uttoxeter because I wasn't feeling very well

Q: And it was quite some bonfire was it?

SM: Yeah it was a gothic bonfire and it was in the days when people were experimenting with various things and one of the things I experimented with didn't agree with me very well. I ended up handing over my ticket in a sort of blurry transmission that was going on, and regretted it for the rest of my life. So I never got to see them in their heyday.

Q: What is it about the band that drives you?

SM: I think, as a kid I had made a film about *This is England*, but I was 11 years old when I got into becoming a skin head, so I attached myself to somebody else's fashion; I was a plastic skin head really, it wasn't really my...

Q: It wasn't your soul?

SM: Yeh, it wasn't my soul and the first band that ever became the soundtrack to my life were the Stone Roses. I remember the first posh girl I ever went out with from college, a fine artist girl. I brought her back and played Waterfall to her, she thought I was sensitive and kissed me. I was having all this positive affirmation to their music.

Q: But they disappeared almost as fast as they arrived; they had this fantastic opening in their late teens and they were gone.

SM: Yeh, they'd been around - which is what a lot of people don't realise and I think the film will explain – since 1983 with different members of the band. The band that we all know now that really broke out began in 1987 when Mani joined. And like you say there was this massive explosion, and a lot of other bands from Manchester at the same time, this whole thing unfolded; the Summer of Love. Whereas all the other bands carried on making records, the Roses had signed a deal which was paramount to slave labour and once they realised they were in a contract that was completely untenable, they started trying to get out of it, and it ended up becoming a four or five year wait to get out of the contract and record another record.

Q: The great thing that's clear from the film is that they were so young when they first made it, that they aren't old craggies even now; they're still quite young guys.

SM: Yeah, at the end of the Warrington gig- the first show they played together in 20 years as a four piece, Ian at the end of it comes to the mic and says 'and we're still good looking', which I thought was beautiful.

Q: Now, in the past you've tended to work with one or two cameras? I gather on this one there's been a transition?

SM: Yeah, like you said, I worked with two cameras on *This is England* which was quite a luxury for a filmmaker. I thought two was quite a lot and then when I started looking at the 100m wide stage at Heaton Park, 75,000 people per night and the fact that I wanted the fans to be an intrinsic part of this. I went from two to five to seven to nine and ended up with 35 cameras. So, I went from working class kitchen sink realism to a titanic in six months.

Q: There is a sort of well known fact that it's an extremely combustible group and creativity often requires combustion, but at one point you had to stop filming because the combustion was getting hold of the film.

SM: Yeh well they had a very public fallout in Amsterdam that was all over the internet and what I think a lot of filmmakers who make documentaries all the time would have done is to try to ram the cameras in the dressing rooms and find out what was going on. But, because of my love for the band, I've not held back from what everyone saw but I didn't go backstage sticking mics in the way. I made all my crew turn their cameras and sound devices off and all sat in a room, being respectful. If someone's had a bit of a bit of a fall out, I'm not making the Jeremy Kyle show and that became a big turning point with the band because they realised that they could trust me. I wasn't there trying to make Martin Bashir's Michael Jackson exposé; I was making it with genuine love and affection. Its warts and all, don't get me wrong, but at the same time I also understood that certain things are private.

Q: How do they compare with the beginning?

SM: Musically? I think they're better. Obviously I never had the experience of watching them live the first time because I missed Spike Island. The first time around, the whole thing was done on a shoe string I think, and Spike Island was famously let down by not the best PA so I think finally the band, not only are they musically probably that bit better but they've also finally got what they should have around them to make them sound the best they can be.

BIOGRAPHIES

Shane Meadows – Director

Frequently cited as one of the best British filmmakers working today, BAFTA – winning director & screen writer Shane Meadows has been responsible for a slew of intense, gritty and modern classics including, *A Room For Romeo Brass*, *Dead Man's Shoes*, *This is England*, *This is England '86* and *This is England '88*.

His first feature with Warp Films, the Genre-defying *Dead Man's Shoes*, was hailed by some as a landmark in British Cinema. The film won the Hitchcock D'Or at Dinard Film Festival, was nominated for a BAFTA and won the prestigious Southbank Show Award for Best Film. It quickly gained rave reviews, attaining cult classic status. It has since been rated as one of the best British films in the last 25 years by the Guardian.

His next film, *This is England*, won numerous international festival awards, Best Film at the British Independent Film Awards and Best British Film at BAFTA. Many critics called it the “best film of the year” and it has since gone on to sell 875,000 DVDs in the UK. In September 2010 a follow-up to the film, *This is England '86* debuted on Channel 4 to 3.7 million people, setting record viewing figures for a Channel 4 drama debut. The series has been widely critically acclaimed. “Possibly the greatest UK television programme of a generation” – NME, “Astonishingly good” – The Daily Telegraph. In December 2011 *This is England '88*, the second series aired on Channel 4 as their highest audience figures for a drama and won a 2012 Television BAFTA for Best Mini Series.

Mark Herbert – Producer

Mark Herbert is CEO of Sheffield-based Warp Films. Warp, now in its 10th year, has made multi award-winning films and is one of the UK's most critically acclaimed independent film production companies. In 2002, Mark produced Chris Morris' BAFTA-winning short film *My Wrongs #8245-8249 & 117* for Warp Films. He followed this in 2004 with his, and Warp Films', debut feature *Dead Man's Shoes*, directed by Shane Meadows. It was nominated for a record eight British Independent Film Awards and won the Hitchcock D'or at the Dinard Festival.

In 2006, he received the Dunhill award at the BFI London Film Festival and was mentioned by The Observer as one of the Courvoisier Future 500. Mark was also nominated by Variety magazine as one of “10 Producers to Watch”.

The same year, he produced Shane Meadows' *This Is England*. Since its release in early 2007, it has gained many awards including 'Best Film' at the British Independent Films Awards, the Special Jury Prize at the Rome Film Festival and Best British Film at the BAFTAs in 2008.

Herbert has also gone onto produce the successful spin-off TV series *This is England 86* which averaged 2.5 million viewers and set a new record for a debut drama series. It has received major awards at the BAFTAs, Royal Television Awards, Sydney Film Festival and Stockholm Film Festival. The latest installment, *This is England '88* won a BAFTA for Best Production. Mark's latest film is *The Stone Roses: Made of Stone*, directed by Shane Meadows, due to be released in Spring 2013.

Herbert also produced the critically acclaimed box office hit *Four Lions*, directed by Chris Morris. The film went on to win awards at the Sundance Film Festival and at the BAFTAs. Next he also produced Richard Ayoade's directorial debut *Submarine* which was distributed by the Weinstein Company in the USA.

Alongside Robin Gutch, Mark is Managing Director of the low budget digital studio Warp X. Mark has produced such Warp X titles as *A Complete History of my Sexual Failures*, *Donkey Punch*, *Hush & Bunny and the Bull*. He has executive produced *All Tomorrow's Parties*, *She, a Chinese*, *Kill List* & *Tyrannosaur*

Currently Mark is preparing to next film Tommy Simpson, based on the Great British cyclist who infamously died climbing Mount Ventoux on the Tour De France in 1967.

Laurie Rose – Director of Photography

Laurie spent his formative years in television and documentary, covering a wide range of projects from current affairs for the BBC and Channel 4, to observational reality and entertainment shows, via a handful of music videos and commercials. In 2009, he took on his first cinematography role on *Down Terrace*, which was followed up by two even more successful Ben Wheatley films; *Kill List* (2011) and *Sightseers*(2012).

Laurie shot THE STONE ROSES: MADE OF STONE with Shane Meadows and a segment of recent Magnet release *The ABCs of Death* before teaming up with Wheatley again for *A Field in England*, due for release in July this year.

CREDITS

Film4, Warp Films and Big Arty Productions Present

A Shane Meadows Film

The Stone Roses: Made of Stone

The Stone Roses	Ian Brown Gary Mounfield John Squire Alan Wren
Director	Shane Meadows
Producer	Mark Herbert
Line Producer	Libby Durdy
DOP	Laurie Rose
Sound Recordist	David Mitchell
Editors	Matthew Gray Chris King Tobias Zaldua
Additional Editor	Jonathan Stenton
Executive Producers	Katherine Butler Robin Gutch Alex Marshall Simon Moran David Root
Associate Producer	Niall Shamma
Band Management Conrad Murray	Simon Moran
Production Manager	Cecily Barber
Production Accountant	Niall Shamma
Production Secretary	Emma Helliwell
Production Assistant	Shona Brown
Accounts Assistant	Chris Ashton
Accounts Assistant	Charlotte Durnian
Post Assistant	Cat Marshall
Archive Production Company	Stalkr
Archive Producer	Sam Dwyer
Archive Researcher	Gordon King
Camera Operators	Steven Gardner Dean Rogers Catherine Derry Chris Greenwood Richard Bevan

Paul Teverini
Albert Salas Reche
Nick Gillespie
Iain Finlay
Liam St Pierre
Mark Bull
Rob Murray

Stills Photographer Dean Rogers

Additional Camera Frankie Brown
Cody Wren
Marley Wren

Camera Assistants Matt Brannan
Nick Everett

Additional Sound Recordists Phil Cape
Rebecca Morgan
Dan Crowley

DIT Anthony Bagley

Edit Assistants Avi Mohla
Jason Rayton
Matt Streatfield

EUROPEAN TOUR

Camera Operator Tank Bullock
Camera Operator Mike Sherbert
Barcelona Production Assistant Nick Hall
Amsterdam Production Assistant Madelein Stiekema
Additional Camera Europe Richard Carlton
Stijn Jonkhart
Edo Kuipers
Andy Wilkin
Wayne Roberts
Tom Adams
Greg Nugent
Sol Papadopoulos
Matthieu Wadoux-Girard
Ian Stanyer

Additional Sound Mario Mooney

ASIA

Japan Unit DOP Marc Swadel
Japan Unit Camera Operator Mary Wing

HEATON PARK

Production Manager Karl Liegis
Assistant Production Coordinator Lynsey Palmer
Production Assistant Ryan Flynn

Accountant Gareth Jones

3rd AD Hannah Green

Floor Runners Russell Evans

Danny Scott Smith
David Gales
Jac Ashton

Camera David Langan
Joe Dyer
Kyle Heslop
Rick Woollard
Ken Flannegan
Paul Fraser
Guillermo Ibanes

Timelapse Camera Sean McGrail

Arial Photography UpperCut Productions
Camera Operator David Baille

Camera Assistants Clare Connor
Clare Fuller
Craig Porter
Rob Shaw

Stills Photography Assistant Enda Bowe
Stills Scout Dawn Kershall

Additional Sound recordists John Gilbert

Sound Trainees Ben Hossle
Marcus Bradshaw
Neil Graine
Steven Lee

DIT Location Services and Edit Suite Coach House Studios
Ewan Rowden
Grant Lightbody

Music Supervisors Tin Drum Music

For Warp Films

Head of Production Barry Ryan
Business and Commercial Executive Peter Balm
Media and Marketing Tommy Husband

For Film4

Commercial and Brand Strategy Sue Bruce-Smith
Production Finance Gerardine O'Flynn
Legal and Business Affairs Louise Long
Projects and Marketing Co-ordination Hannah Saunders

For SJM

Rob Ballantine
Liam Boylan
Dave Salmon

Kimberley Stephenson

Special Thanks to Steve Adj

For The Farm

Picture Conformer Mark Redfern

Online and Effects Owen Hulme
Colourist Colin Peters
Picture Post Producer Portia Napier

For Halo

Re-Recording Mixer John Rogerson
Live Music Dubbing Mixer Matt Howe
Live Music Dubbing Mixer Robbie McGrath
Mix Technicians Jo Jackson
Simon Hill
Additional Mixer Johnathan Rush
Sound Facility Producer Carolynne Philpott
Sound Facility Director David Turner
Halo Head of Business Development Matthew Locke

Legal Services, Lee & Thompson Nicki Parfitt
Andrew Sturcke
Auditor, Shipleys LLP Steve Joberns
Insurance Brokers, Robertson Taylor Paul Hillier
The Stone Roses Solicitors, Bray & Kraiss Richard Bray and David Manlow
International Sales Altitude Film Sales

Stone Roses Crew

Tour Manager Steve Chapman
Production Manager Tony Gittins
FOH Engineer Robbie McGrath
Show Designer Paul Normandale
Head of Security Steve Head
Venue Security Dave White
Ian Brown Assistant John Ward
Tour Assistant Frankie Brown
Tour Assistant Marlin Wren
Stage Manager Toby Plant
Lighting Operator Glen Johnson
Video Director Phil Woodhead
Monitor Engineer Mark Ellis-Cope
Guitar Tech Martin Herbert
Bass Tech Andrew Davitt
Drum Tech Simon Crompton
Sound Tech Pete Hughes
Sound Tech Chris Courtney
Moving Light Tech Alex Johnson
Dimmer Tech Ray Whelan
Video Engineer Matt Vassallo
Video Tech Alastair Wright
Merchandise Jake Pepper
Lead Truck Driver Paul Lawn
Truck Driver Terry Sparrow

Archive

Mark Atherton, AVRO, Douglas Barrett,
Estate of William S. Burroughs, Martin Cornell, Bauer Media,
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'I Wanna Be Adored'
'So Young'
'Tell Me'
'Shoot You Down'
'Shoot You Down (Soul Hooligan Mix)'
'Waterfall'
'I Am The Resurrection'
'Made Of Stone'

Performed by The Stone Roses.
Licensed courtesy of Sony Music Entertainment UK Ltd.

'I Wanna Be Adored'
'All Across The Sands'
'So Young'
'Something's Burning'
'Tell Me'
'Shoot You Down'
'Where Angels Play'
'Waterfall'
'I Am The Resurrection'
'I Wanna Be Adored'
'She Bangs The Drums'
'This Is The One'
'Fools Gold'
'Made Of Stone'

Composed by John Squire/Ian Brown
Published by Iagem Music

'All Across The Sands'
Performed by Stone Roses
Written by John Squire/Ian Brown
1986 Revolver Music Ltd.
Courtesy of Revolver Records

'You Don't Know Like I Know' Geno Washington
Words and Music By Isaac Hayes and David Porter
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‘Open My Eyes’

Written by Todd Rundgren
Published by Screen Gems / EMI Music Ltd.

‘Double Barrel’

Written by Dave Barker, Winston Riley & Ansel Collins
Published by St James Music, Greensleeves Publishing Ltd.
o/b/o Dubplate Music Publishers Ltd
Westbury Music Limited o/b/o Ansell Collins Music

‘Love Spreads’

Performed by The Stone Roses
Words & Music by John Squire
Published by Sony/ATV Music Publishing
Courtesy of Geffen Records
Under licence from Universal Music Operations Ltd

‘Little Run’

Composed by Claude Pelouse, Emmanuel d’Orlando, Frédéric Auger
Courtesy of: Universal Publishing Production Music

‘Hidden Movement’

Composed by Yoann Le Dantec
Courtesy of Universal Publishing Production Music

‘French Kiss’ (Original Mix)

Composed by Marvin Burns. Performed by Lil Louis
Published by Seven More Days Music administered Finger printz Music
(SOCAN) / Beat That Music Ltd (PRS)
Licensed from Seven More Days Music via Premiere Muzik International Corp.
Canada c/o One Step Music Ltd

“Stoned Love”

Performed by The Supremes
Written by Frank Wilson and Kenneth Thomas
Published by Jobete Music Co. Inc. / EMI Music Ltd.
Courtesy of Motown Records Company
Under licence from Universal Music Operations Ltd

"Redemption Song"

Written by Bob Marley
Performed by Bob Marley & The Wailers
Published by Fifty Six Hope Road Ltd./Blackwell Fuller Music Publishing LLC
Administered by Blue Mountain Music Ltd.
Courtesy of Island Records (United States)
Under licence from Universal Music Operations Ltd

‘Anderlecht Champion aka Ole, Ole, Ole, Ole’

Written by: Roland Verlooven (aka Armath) & Jeanine Deja
Published by: Hans Kusters Music nv © 1985

‘Breaking Into Heaven’

Performed by The Stone Roses
Words & Music by John Squire
Published by Sony/ATV Music Publishing
Courtesy of Geffen Records
Under licence from Universal Music Operations Ltd

'Song From Under The Arches'
Performed by Gravenhurst
Written by Nicholas Talbot
Courtesy of Warp Records
Published by EMI Music Ltd.

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