

# All of us

volume two \* number two  
august



WHY  
THE LONG  
WAIT

\* Album Review

\* News

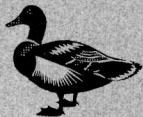
\* An Exclusive

All Of Us BC Interview

\* Shopping

\* An Interview With

A British Guy!



# Dear Folx

Once again, I find myself asking "where to begin?" ...So much has gone on since the last issue. I guess the appropriate place to start would be with an apology for the extended delay in getting this issue out. There are a myriad of reasons for the wait, including - but not limited to - a personal tragedy, waiting for the release of WTLF, getting my computer set up and my subsequent addiction (and then later overcoming that addiction) to America Online, and, yes, I admit it, maybe about 10% laziness. Anyway, now the fanzine is done right here in Apt. #4 (rather than at the local Kinko's - which was an hour's drive away), I am on-line (see "E-mail"), we are seriously "on track", and I hope that the content of this fanzine will make up for the big wait.

Well, for those of you who have been with me for awhile, this issue marks the fruits of my labor (and I'm more than happy to share the fruit with YOU!). If you've just joined us, this is THE issue to start with! Inside, you'll find my WTLF review, news, an interview with the band - exclusive to All Of Us, one fan's thorough interpretation of a BC song, an interview with my UK friend David - which will fill you in on a lot of cool things about the 'Little Big Country', and lots of etc. In other words, this is our biggest and best issue to date!

As of this writing, as per Ian and a nice fellow at Pure records, All Of Us will be listed in the liner notes of the US release of WTLF. Fantastic, right? Of course! But - while I'm absolutely elated to have this dream come true, you fans (those of you who have dealt with me on a personal basis at least) must realize 2 things:

- 1) I'm gonna be busier than ever before.
- 2) the cost of All Of Us is going up - quickly and sharply...

As of now, one year's dues will be \$12. All of you whose dues are up, I don't expect payment until September 15th, so while dues have gone up, you've got a nice extension on the due date. To be honest, I don't think I have been breaking even since I've been putting out All Of Us, so I simply had to raise the cost. As for frequency of fanzines, I will make a commitment for at least 4 issues a year. If I can do more, I will. Also, I think I'd better set up a "hot news" system like Jan has (at least for those of you not traversing the information superhighway) - please send however many SASE's as you like, and when I get news of tour dates, etc., I'll send that info out to you. I should have tour dates pretty early, now that Ian is giving us a good deal of support.

I trust by now that everyone has some form of WTLF. As for the I'm Not Ashamed single, I've talked to folx even recently who didn't even know it existed. Without offending these folx, I'd like to repeat what I've been saying all along: GOLDMINE. Goldmine (also ICE) is where you'll hear about stuff first, because it's their business to keep up with music releases! And now that INA has been deleted, folx better snatch 'em up! For those of you who've never heard of Goldmine, just fill out the Goldmine coupon here in this issue (you may want to photocopy it) and send it off for a free sample issue. I can't describe Goldmine better than just to say it's cover-to-cover with ads from record shops. And there can be no better testimonial than that of Lewis Crow, who used Goldmine to get a copy of the most coveted BC item - the Nippon Great Box. Don't count yourself out here folx, get a copy TODAY; they sell at Tower records everywhere, and also at lots of mom-n-pop stores. Goldmine has single-handedly doubled my BC collection.

In the UK, You Dreamer is set for release on August 21st and 28th, Part 1 and Part 2, respectively. Here in the states, last word was simply "August". As per my sources, it will not be released as a commercial single here in the states. So, get ready to check the promo bins (well, hopefully they'll be a bit more scarce because, hopefully, the radio stations will be USING them!!!). WTLF is set to hit US stores in September. BUY A COPY. Even if you have the UK cd, buy the US release to show them that there are buying fans here in the States. And for more info on how to support BC here in the US, see the AOU interview herein.

Well, that's about all for now, it's Thursday, August 3rd, and this is going to print tomorrow. I appreciate all the support and help. Please, all of you, feel free to send in your thoughts, opinions, and ideas, however large or small. And I'd like to say thanx to my girlfriend, Dawn, and my friend Dan for helping me proofread this here rag. Until next time, STAY ALIVE... Big Country Are!

James

this is ...  
All Of Us

ritch and diane adams -  
    lowell austin jr -  
        heather blandford -  
    shea broaders -  
        ellen bunch -  
            jill bunch -  
steve chapman -  
    lewis crow -  
    cameron davis -  
        steve deasley -  
        lance eagen -  
bill goldsmith -  
    carl gryzbek -  
        ken hastings -  
  
ms marty jackson -  
    laura jankowski -  
        tom kercheval -  
    cole lauber -  
    stan lenkiewicz -  
robert linguar -  
    art love -  
    jennifer mccarty -  
        nora mchugh -  
        roman c mangapit -  
        russ marlow -  
jeffrey marsh -  
    donna miller -  
    frank j noonan -  
        mr lyn noricks -  
    eric orseck -  
    chris raaths -  
        steve rist -  
    les schriber III -  
        fran seal -  
howard shapiro -  
tom stieber -  
    sherry wallace -  
    andrea weeks -  
    edward weeks -  
    john weigel -  
    jerri wilmore -  
    clive young -

# All Of Us T Shirts !

s m l xl \$ 16/each

xxl \$ 18/each

100% cotton, white t shirt  
with **Big Country** design  
and **All Of Us** info  
prices include shipping

## 'live' big country

in the march 17th issue of Entertainment Weekly, an article about the appearance of the band LIVE on *MTV Unplugged* made this reference - Forsaking the soggy nihilism of so much 90s rock, LIVE serves up the kind of lush, uplifting thunderbolts over the moors anthems that haven't been heard since the 80s heyday of U2 and Big Country.

### A Skids biography states:

A Scottish quartet which emerged with a raw-edged sound in 1978. Cemented by singer and writer Richard Jobson and featuring the guitar of Stuart Adamson, the band recorded two albums of propulsive rock before changing to a more art-rock sound. The Skids disbanded in 1981, guitarist Adamson forming Big Country. - David Szatmary

### A Big Country Biography says:

Scottish group Big Country burst onto the 1982 rock scene with a uniquely expansive twin-guitar sound (made by Stuart Adamson [b. 1958 04 11, Manchester, England], formerly of the Skids, and Bruce Watson [b. 1961 03 11, Timmins, Ontario, Canada]) that at times recalled bagpipes. Bassist Tony Butler (b. 1957 02 13, London, England) (whose credits included the Pretenders and Pete Townshend) and drummer Mark Brzezicki (b. 1957 06 21, Slough, Buckinghamshire, England) (also Townshend) provided an aggressively supple rhythmic foundation.

The Chris Thomas-produced debut effort "Harvest Home" didn't chart, but *THE CROSSING*, cinematically produced by the innovative Steve Lillywhite, captured the band's sonic vision perfectly. It contains the band's first (and only significant stateside) hit with "In A Big Country"

Big Country followed *THE CROSSING* with an EP containing the fine "Wonderland," which basically echoed the spirit of "In A Big Country." In England, meanwhile, Big Country scored a brief string of hits, gaining enough popularity to sell out two nights at London's Wembley Stadium in December of 1984. This was further aided by the release of the album *STEELTOWN*, which entered the British charts at #1. After an 20-month layoff, Big Country released *THE SEER*. "Look Away" was a 1986 British hit, but only received moderate attention on US rock radio. The rather generic *PEACE IN OUR TIME*, released in 1988 on a new label (Reprise), was a misguided redirection of their sound, ditching most of the qualities that made the band so appealing. Big Country and Reprise then parted ways, and 1991's *NO PLACE LIKE HOME* was released only in the U.K. Big Country resurfaced on Fox/RCA in 1993 with *THE BUFFALO SKINNERS*, which failed to chart in the U.S. - Rick Clark

*both biographies found on the "All Music Guide" via the internet*

## Where The Rose Is Sown: A Closer Look.

by Lewis Crow

US army general William T Sherman made a succinct but profoundly true statement when he said "war is hell." That hell, unfortunately, is something which young men have regularly faced for thousands of years. Moreover, as long as there has been war, poets, artists and songwriters have struggled to sum up "the war experience" in their work. The task is daunting. How does one convey the many phases and emotions of what a man or a nation goes through in times of war? It is my belief that Where The Rose Is Sown is one of, if not the, most human, realistic and all-encompassing depictions of the war experience. This essay will explore that belief through a deconstruction of Stuart's lyrics and a general examination of the music. The song begins with an ever-rising melody and martial beat, not unlike an approaching army coming over the horizon. Let's look at the first stanza:

WE'RE AT WAR	ALL THE PAPERS SAY
WE WILL WIN	I READ TODAY
WE ARE STRONG	IT WASN'T US
WE ARE RIGHT	WHO STARTED THIS

The structure of the verses is significant, but I will return to that in a moment. The first line - "We're at war, all the papers say" - immediately throws the listener back to the time of World War I (before radio), and World War II (when radio, although important, was not the largest news source). In those days, papers were the most important providers of news and offered the most detail. Special editions were common for events like the outbreak of war.

This point becomes important when we consider the structure of the verses. On the left we see what the newspapers reported or implied in their patriotic tones. On the right is how the narrator responds and what he thinks. He certainly believes what he reads. Note his last two thoughts: "It wasn't us Who started this." Already the country's patriotic tone has gripped him. He's convinced that his nation is on the side of right, will win, and is not the aggressor. Now the second stanza:

LEAVE YOUR WORK	I JUST LEFT SCHOOL
LEAVE YOUR HOME	I AM NO FOOL
TAKE UP ARMS	IT LEFT ME STRONG
SOUND ALARMS	THE SCHOOL BELL RINGS

Again, we have unique structure. On the left are the nation's reactions to the news of war, and on the right, our narrator's response. In effect, the people are issuing a call for men to mobilize and get ready to fight. We learn now that our narrator is a young man fresh out of school. He agrees with the general call-to-arms ("I am no fool") as school lets out for what may be the final time for him. Class dismissed - let's go fight.

These first 2 stanzas add to an understanding of the war experience by emphasizing the often overlooked areas of popular mobilization and attitude-shaping that goes on long before any men march to the battlefield. The psychology of getting our impressionable narrator to buy into the patriotic ideology is equally interesting, regardless of the nobility or ignobility of the cause. The cause of the war is curiously omitted, though knowing Stuart as we do, we can safely assume he does not consider this particular war a just one. Then comes the chorus:

SONS OF MEN WHO STAND LIKE GODS  
WE GIVE LIFE TO FEED THE CAUSE  
AND RUN TO GROUND OUR HEATHEN FOE  
OUR NAME WILL NEVER DIE  
THIS TIME WILL BE FOREVER

The first line clearly refers to the previous generation who fought nobly to defend the British Empire. Until the latter half of this century, the military veteran was held in high esteem in Great Britain, especially among the aristocracy. Military lineages of 3 and 4 generations were not uncommon. Every young man, it seems, did "his part" in service to the crown. The second line is self-explanatory. The cause is more important than life, though Stuart's phrasing gives "the cause" the character of a man-eating machine with an insatiable appetite. Line three echoes an attitude present since the Crusades - the enemy is a faceless, subhuman pagan (or atheist) who needs to be eliminated. In line four, the narrator assumes his generation will be remembered and admired as much as their fathers are in line one. Line five expresses heartbreaking naivete and optimism.

Every time is the last time, the thinking has gone for ages. President Woodrow Wilson called World War I "the war to end all wars." In the 1920's the League of Nations "outlawed" war as an instrument of national policy. The third stanza sets up another duet:

JOIN UP HERE	I WAVE GOODBYE
WE NEED YOU	MY BREAST SIGHS
HAVE NO FEAR	I MUST TRY
GOD WILL BE	WITH BRAVER MEN

The first three lines on the left are a call to enlist in the military for this noble undertaking. The right shows our young narrator joining up with a sense of duty, but reluctantly leaving behind his home life. Line four is not a duet, but a complete thought. The gap has been bridged, and our narrator, however tenuously, has accepted his "duty." There is a subtle shift in tone in stanza four:

TAKE THE VOW	I KNOW IT'S RIGHT
PRAISE THE FLAG	THE GOOD FIGHT
WE'RE AT WAR	I'M ON MY WAY
WE WILL WIN	WHY DO I PRAY

Stanza three illustrated the persuasive appeal used by the military and political folk to convince our narrator to "do the right thing." Now in number four we see military commands ("Take the vow", "Praise the flag") etched with a sense of urgency. The narrator's words seem to be a halfhearted effort to psych himself up and shake off the inevitable and natural fear experienced by a young man going into battle. The last two lines in the voice of the military repeat the first lines of the song, but the narrator seems much less convinced that all is right ("Why do I pray") now that he's actually involved. Next is a repeat of the chorus and an instrumental bridge of moody guitar and marching drums that suggests the chaos of combat. Stanza five follows:

I WAIT HERE IN THIS HOLE  
PLAYING POKER WITH MY SOUL  
I HOLD THE RIFLE CLOSE TO ME  
IT LIGHTS THE WAY TO KEEP ME FREE

Combat has been described as "hours of boredom followed by minutes of sheer terror." Our narrator nervously sits in his foxhole, all the while feeling that he's gambling with his life. In boot camp he was doubtless taught to hang onto his gun at all costs, it being the difference between life and death. He learned well, as indicated by lines three and four. The sixth stanza finds the narrator coming to grips with the possibility of death:

IF I DIE IN A COMBAT ZONE  
BOX ME UP AND SHIP ME HOME  
IF I DIE AND STILL COME HOME  
LAY ME WHERE THE ROSE IS SOWN

In basic training, the drill sergeant uses a series of call-and-response chants to keep the men marching in rhythm. One of these actual cadence calls appears as the first two lines of the stanza. In line three the narrator realizes he could die without being found, but in line four he makes a simple request to be buried in a beautiful, tranquil place at home. Perhaps lines three and four are a letter to his sweetheart or mother.

The song ends with a repeat of the chorus and an instrumental coda of soaring bagpipe guitars and clanging drums which again suggests the ferocity and cacophony of battle. Left unresolved, of course, is whether or not the young man survives. Since the coda segues into the mournful "Come Back To Me," narrated by a young woman who lost her man in the war, the inescapable conclusion is that the narrator of "Where The Rose Is Sown" perished and the following song is his love's lament.

In a five minute song, Stuart has captured the panorama of the war experience for a man and his society. Its lyrics are at once personal and universally applicable. No other song that I've run across has said so much and said it so well.



# wild and in my heart

lyrics by stuart adamsen

catly came home and no one cared  
even her friends were unaware  
that's how it is when they lose track  
i always say hey don't look back

lassie got loose and made it home  
no one had even telephoned  
that's how it is out of the pack  
i always tell her you don't look back

sometimes i think of how things were  
right at the start  
when she made a wild and in my heart

the seven returned and no one cared  
we don't think you're magnificent round here  
even if you look great in black  
i should have told then don't look back

sometimes i think of how things were  
right at the start  
when they made a wild and in my heart

i was young and i didn't care  
i would have followed then anywhere  
you know i was young and i didn't care  
i would have followed you anywhere

the ranger is finally on his own  
tonto got married and went home  
that's how it is when your first name's lone  
keep on the track, hey don't look back

sometimes i think of how things were  
right at the start  
when you made a wild and in my heart



*Stuart at age 2 1/2, from the Skids' Circus Games 7"*





*photos taken and submitted by Tom Stieber*



The further adventures of

# FOUR GUYS ON TOUR

as quoted from a recent fax from Ian

A FEW ANECDOTES FROM THE BAND'S PAST WEEK

In Dublin last Thursday, Mark Brzezicki suffered from a severe bout of food poisoning prior to going on stage at Dublin's Point (sold out 8000 punters) opening for PAGE/PLANT. 15 minutes late the band finally make it on stage but after the first song Mark runs off the stage, throwing up as he goes. A doctor arrives and sends him to his bed immediately and he's forbidden to eat anything for 36 hours. Meanwhile, the band bring the house down by continuing without a drummer for the rest of their set.

Later that evening Stuart, Bruce and Tony perform an unplugged show at the River Club for Dublin's chief promoter's birthday party. Hasmar from PLANT/PAGE's Egyptian orchestra arrives and promptly steps in for Mark. MICHAEL STIPE and REM attend and applaud enthusiastically the band's 90 minute set that includes their own songs unplugged, plus covers of GIN BLOSSOMS, JONI MITCHELL, BLUE OYSTER CULT, SMOKEY ROBINSON & NEIL YOUNG.

JIMMY PAGE and Stuart swapped guitar stories and Stuart's day was made when JIMMY informed Stuart how much he enjoyed his performance with JERRY LEE LEWIS at Hammersmith Odeon some four years ago. (Stuart's first gig was a LED ZEPPELIN show in Edinburgh c: 1971 which inspired Stuart to learn the guitar).

In hotel in middle of night after partying, Bruce needs to relieve himself. He gets out of bed and uses the room door as opposed to the bathroom door and finds himself naked in the corridor and his room door has closed behind him. He eventually makes it to the reception once he has found two cushions to hide his private bits and a startled porter eventually escorts him to his room.

SATURDAY IN KARLSRUHE, GERMANY. One song into the set (again) and the heavens open. It's monsoon time. Within no time there's 12 inches of water. The catering tent collapses. The dressing room tent is under water. Lightning and thunder add to the special effects. The crowd don't leave. They are soaked to the skin, lots become naked. The highland fling and congas break out amongst the mud throwing and body slamming. The back drop blows away. Stuart jumps into the crowd, losing his shoes. He is unaware that there is so much water on the ground. This gig will go down as a German rock and roll legend. We have TV footage of band and crowd as living proof.

THE BAND SURMISE, DID ALL OF THIS HAPPEN BECAUSE JEREMY AZIZ (VIDEO PRODUCER WITH BAND IN DUBLIN) CARRIED VODOO ITEMS WHILST IN DUBLIN. EG: A RACCOONS [CENSORED]-ED], ALLIGATOR TOOTH, CRAB SHELL, HUMAN BONES AND PIG BONES. That's it for this week...

THE  
**ALL OF US**  
**INTERVIEW**

*many thanx to Ian Grant for setting this up,  
via fax, and also to the band for taking time  
out of their busy schedule to answer.*

**THE QUESTIONS**

1. what is your favorite of the new tracks, and why?
  2. what would be your least favorite BC track of all time and why?
  3. what should US fans expect from you on tour next year (stage set-up, venue size, energy, etc.)?
  4. did stuart's move complicate things at all as far as communication, gigs, studio, etc.?
  5. FOR STUART: was the US, in general, or the move to it, any inspiration for any of the new material?
  6. what can US fans do to support our favorite band this time around?
  7. what artists are currently in or around your cd player &/or tape deck?
  8. any major equipment changes for this tour?
  9. FOR MARK: WTLF seems a departure from your "established style" - did you consciously avoid the "galloping toms"?
  10. FOR STUART: would you say that the gradual change in your vocal style, from more raw to more smooth and refined, has been just a natural evolution, or have you played any intentional part in it?
- ...also, I noticed last tour here that you tend to go low where you used to go high - vocal strain?
11. please tell my US fans what you are looking forward to most regarding the future release and especially the tour over here, and what are your favorite/least favorite things about the states?



# THE ANSWERS

## Stuart:

1. *There is a lot of the new material I'm completely satisfied with and it's difficult for me to single out one track, If I was to pick a couple, then Send You and One In A Million are my current favourites.*
2. *River Of Hope - I really liked my demo version of this, which was an acoustic song, and I don't like Peter Wolfs' production of it.*
3. *One of our favourite weapons is surprise... and fear.*
4. *Not much different for me than living in Scotland, other than a little more travel.*
5. *It's hard to say as I always have felt the songs are written inside my head, not in any geographical location. I did love being there though for a lot of reasons; weather, radio, environment.*
6. *Buy the records, see the shows, call your local radio station, let people know.*
7. *Offspring, Gin Blossoms, Leonard Cohen, Patsy Cline, Nine Inch Nails, Flaming Lips, Kate Bush, etc.*
8. *None at all.*
10. *All I've really tried to do is tighten up my tuning and express the lyric the way I feel it. Sometimes it's not possible on tour to go as high every night as you can in a one-off studio performance, so I sometimes reinterpret the vocal to forestall any problems.*
11. *hits and great shows hopefully.*  
*most favourite: the possibilities.*  
*least favourite: the religious right.*



## Tony:

1. *I particularly like: One In A Million, You Dreamer, and God's Great Mistake. All 3 tracks demonstrate a range of emotions and melody that I have not heard for a long time.*
2. *I don't have a least favourite track because I feel every track on an album is there for a good reason.*
3. *A great band, a great night and I'm available for any parties after.*
4. *Not personally.*
6. *An album and a ticket is a good start. Also, tell your friends.*
7. *Led Zeppelin.*
8. *no.*
11. *I'm looking forward to touring the States again because I don't feel we've spent enough time there to establish ourselves. There are a lot of people out there that need to hear BC.*  
*favourite thing - going to the states.*  
*least favourite thing - going home (not really).*

## BRUCE:

1. Post Nuclear Talking Blues - It has an earthy sound similar to some of the songs "The Band" were doing in the early seventies. Also the lyrics are very humorous.
2. A couple of songs on PIOT suffered at the hands of Peter Wolf's synclavier. Not that they sounded bad, it's just that they didn't sound like how we performed them live.
3. Can't answer that until anything has been confirmed. Phone our agent.
4. Not at all. We always work away from home anyway.
5. n/a
6. Buy the records and come to the shows.
7. Page/Plant. Neil Young. Bonzo Dog Band. Half-Man-Half-Biscuit.
8. New beard trimmer.
9. n/a
10. n/a
11. As always I'm just looking forward to being there. least forward things are the distance between A & B. favorite things oh anything lewd and libidinous.



## MARK:

(who was nice enough to TYPE his reply!)

1. YOU DREAMER, SLIGHT CHANGE OF DIRECTION MUSICALLY AND HARMONICALLY. IT'S ALSO AN OBVIOUS SINGLE.
2. NO SONGS BUT THE PRODUCTION ON STEELTOWN WAS FAR TOO MUDDY AND HARD IN YOUR FACE, SUCH THAT THE INTIMACY OF SOME SONGS SUFFERED.
3. EXPECT THE UN-EXPECTED - (POSSIBLY MORE NEW LIVE SONGS AND LESS OLDIES) WHO KNOWS?
4. NO. IT'S A SMALL WORLD IN THE MUSIC BUSINESS. WE ALL LIVE APART ANYWAY AND A FLIGHT IS LIKE TAKING A BUS.
5. see stuart
6. BUY TEN COPIES OF EVERYTHING INSTEAD OF ONE AND BRING TEN FRIENDS ALONG TO GIGS AND DON'T TRY THE GUEST LIST (JOKE) RING YOUR LOCAL RADIO STATION. REQUEST THE RECORD INSTORE. GET A FRIEND OR TWO TO SUBSCRIBE TO 'ALL OF US'.
7. JIMMY SMITH (HAMMOND ORGAN SOUNDS) ABBA, POLICE LIVE, CHICAGO, GINO VANELLI, DIXIE DREGGS, PRIMUS.
8. NONE.
9. PLAYING THE SONGS IS MOST IMPORTANT AND WITH THE SLIGHTEST MUSICAL CHANGE A MORE OPEN FEEL WITH MORE SPACE FELT MUCH MORE COOL ON THIS, BUT IT IS VERY ME. (PS CHECK OUT SOME OF MY SESSION WORK FOR THE BIG PICTURE)
10. see stuart
11. DOING SOME GREAT GIGS, IT'S ALWAYS GREAT TO BE THERE EVEN THOUGH THE LONG DRIVES TAKE THEIR TOLL. LEAST FAVOURITE IS GETTING UP EARLY FOR LONG DRIVES.

## **\*\*From OOR magazine\*\***

(meaning "ear" - it's the biggest music paper in Belgium and Holland)  
"Unmistakably Big Country - already after the first couple of bars of "You Dreamer," it is obvious that Stuart Adamson and his men haven't changed a bit. The first song is as strong as iron and sets the tone for the rest of WTLF, an avalanche of well-known Celtic guitar riffs, working man's rock from the rough Scottish land.

With rolled sleeves they again tear one epic after another out of Adamson's inexhaustible musical brain. Straightforward, no frills, and every now and then a romantic contemplation about women and life.

In the past, Big Country has tried to sail another course (for example, with PIOT), but blood starts running faster after a strong portion of WTLF - "You Dreamer," "Thunder and Lightning," "Blue On A Green Planet," and especially "God's Great Mistake" (hopefully out as a single soon) - every one of them exciting songs with a very high stage potential for their live concerts. Big Country is back from never having been away."

## **\*\*From Algemeen Dagblad\*\***

(the largest daily newspaper in Holland)

"You are surprised that some bands still exist. Big Country is an example of this. With exactly the same band members as in 1983 during the recording of "The Crossing," there is again out a new cd from this Scottish quartet, their seventh already! Loud guitars which sometimes sound like bagpipes have always been the trademark of former punker Stuart Adamson and his friends. Big Country makes raw, typical Scottish rock music with songs featuring a lot of rain, thunder, and lightning. "You Dreamer," the first song on the cd, is one of the most balanced songs Big Country has ever written. "Post-Nuclear Talking Blues" surprises as an exciting honky-tonk folklore. The other twelve songs are solid as a rock, but do not add much to what the band has produced in the past"

*(thanx to Peter Hornberg for both of these reviews)*

# WHY THE LONG FACE



my own humble (and objective) thoughts and opinions on the new album...



**You Dreamer** - Pretty classic BC intro, when the chorus kicks in, you get a very good indicator of the rest of the album - especially vocally; the harmony vocals here kick serious ass. The chorus is extremely memorable, the one-note high-end drone throughout the chorus is simple and very effective. The third verse is the highlight for me, I love the "indiana jones" bridge. As for it being the first US single, I feel a better choice could not be made. Solid Big Country.

**Message Of Love** - Love the intro, guest bass by FLEA! (...just kidding). Musically, I adore this tune - it rocks. I especially like the one-note guitar attack in the 2nd part of the verses. Lyrically, I'm fine with it - BUT... I really am a bit uneasy with such vague lines as "we need/send us a message of love". Let me elaborate - 1984: The Crossing - what's the imagery? iron, rope, (lots of) fire, rain, flowers, etc. yes, there were emotions, but for the most part we were exposed to tangible things, and emotions such as hope, love, loss, and pain were more alluded to rather than addressed. The same with Wonderland & Steeltown... with The Seer, the vagueness really started to kick in... dare I say it, so did the "love ballads." Hey, when I first heard Hold The Heart, I was all for BC trying their hand at romance. But since that album, the songs have been increasingly more & more about these vague notions (more on this as the review goes on...), which to me come off as melodramatic - and I have to tell you, melodrama is very low on my list. I really like the one mellow line of chorus towards the end that kicks back in on the second line. And I like the cymbal taps at the end a lot.

**I'm Not Ashamed** - Mellow intro, then classic Mark segues into a hot lead from Stuart, bringing this number to it's staccato rhythmic guitar verse. Some of the lyrics seem contradictory to me - "I said a lot of things that never let me sleep", yet "I'm not ashamed of the things I've done." The chorus is, again, classic (later) BC and sticks in your head - especially when that was the first thing you got to hear, and you decided on your own to make up for the lack of airplay the song got in the UK! I love the "build a house of cards/build our little garden" thing (almost seems an offhand reference to "I never promised to grow flowers in the desert". And the lines "we let ourselves be drawn, we let ourselves be used, I only ever wanted to be taken in by you" seem quite autobiographical for the BC we have seen haggling with/ for record labels through the years. Nice ending.

**Sail Into Nothing** - Let me say, without tongue in cheek, that I am wholeheartedly glad that this song was disqualified (for now?) in the running for first US single. I'm sorry, fob, but right here is where I put up my little roadsign, and it says "warning - mediocrity - next 3 tracks." Here's the good points - tony's bass work in the verse intros and, one of the two or three "throwbacks" to BC past this album has to offer; the "plinkaplunkplink" guitar break in the center of the tune. VERY reminiscent of stuff off The Crossing. And now, the bad - more of those vague, possibly melodramatic lyrics, and the real downer for me, that 3-note guitar backbone behind the chorus - sounding not unlike some r.e.m. song (one I love, driver 8, etc), this, along with the next 2 tracks would make a fine b-side, but a lukewarm album track. Basically, what I'm saying is this; BC can write this stuff in their SLEEP, but I wanna hear what they sound like when they're WIDE AWAKE!

**Thunder & Lightning** - The thing that makes this song pleasing to hear is the drums, the main guitar intro line, and the very delicate, brittle guitar work underscoring the "can you feel the warmth..." bridge. Hate to say it again, but these lyrics strike me as everyday, top 40, hey-babe-we-can-make-it-work type stuff, and I expect more from BC.

**Send You** - I like the intro, but I'm left hanging after it, holding only the minor plodding of the verse progression, feeling a little gipped... then the "hey kid" bridge comes in and I'm back on the road again...and I'm doing fine through the chorus until Stuart & Co. throw one of their curveballs (ie: the funk bridge in today's live performances of IABC, &/or the 7th or 9th transition chord I so desperately hate in the acoustic 13 Valleys from WTAOASN) - the whole notation behind the word "weep" in the second go-round of the chorus. If I could remove one note/chord from this album, that's it. I like the "circus/show" lines and, overall, I don't have a problem with the lyrics, but at times that vagueness rears it's head. I really like the kind-of-drunk sorta guitar lead in the middle... o.k., I admit it, this song is FINE - just erase that 2nd "weep" and I'm sold.

**One In A Million** - Let's talk about e-bow. Remember The Storm? Now THAT was e-bow work. How about Lost Patrol? Again, fine e-bow work. This song, on the other hand, contains e-bow that seems... obligatory, almost forced. If you want to either get technical or get a better idea of what I mean, break out The Crossing and check out those tunes - count the e-bow notes. Now listen to One In A Million. See what I mean? It sounds more like Stuart wrote the opening lines without e-bow in mind, then later on said "well, hey, I think this will fit the e-bow as well as any other track here (on the album)." I honestly think I'd rather hear this e-bow part picked out instead. I do, however, like the e-bow in the outro, and if you got my drift on the above description, you'll understand why. O.k., on with the meat of the song - I like the staccato of the bass. I don't really care for the just-an-electric-guitar-plugged-into-an-amp-with-no-effects-and-no-crunch sound of most of the guitar here - that was the main formula on NPLH, and I think that definitely is a key reason that's my least favorite album. I truly love the little "on & on..." bridge, especially the lush harmony backup. I'm undecided on the lyrics in general; again, I sense contradiction (or is that the POINT?). Imagery like "we melt just like strawberry ice" really appeals to me, gives me a visual image to work the metaphor (see the speech under Message Of Love), and I really like the line "where did we learn to cry and kiss". I'm not really terribly fond of Stuart's vocal approach to this song, the sharp on-off of the verse kind of annoys me. oh well, on with side 2...



**God's Great Mistake** - Love the intro to this number, but think it would sound even more "earthy" without the drums plodding away... let's face it, some fans will have a problem with this song because of it's basic message (see chorus) - in some opinions and polls I've seen, this song is a recurring "least favorite". I'm not going to get into the ideologies expressed here, just the basic song. I love it. This is BC the way I like 'em - LOUD & ANGRY! A lot of fans love BC's more mellow stuff, and I'm fine with that stuff too, but frankly, nowadays, nothing beats BC kicking some serious ass. This is a full-on guitar assault from both sides. Stuart's leads - the fingertapping, all the little one- and two-note touches here and there, the little seventh-style chord that sharply underlies the second run of the bridge. I hear Mark in the chorus, slipping in that ol' early-eighties, yeah-disco-died-but-I-still-got-some-in-me highhat (I like that stuff, by the way). Basically, I think this song is a great opener for "WTLF - part 2". And Stuart ends the song by giving us more of what we love best - amazing solo work, coming to a frothy abrupt end, leaving me reaching for a cigarette (I don't smoke) and asking "was it good for you?"

**Wild Land In My Heart** - Before I start rattling stuff off, I just wanna tell you that this quickly has become one of my favorite tunes on WTLF. In the opening drum sequence, I love the vibrato-drummy sound (real articulate, eh?) that hides behind the main run (listen closely). While the opening chords didn't thrill me at first, BC go on to better define this progression later in the song... we'll get there, hang on... lyrically, I absolutely ADORE this tune; it touches that little-kid-saturday-matinee in all of us I think. Though I'm not familiar with the subject matter in the first verse, I have heard it's regarding a movie entitled "Cathy Came Home", and the plot of it is somewhat covered in the verse. Then the 2nd verse; one of my all-time fav-o-rit shows is Lassie. Just the John Provost era, please - he was the king of the "Lassie kids"... when I caught that Stuart was saying "Lassie" (2nd or 3rd listen), the little hairs on the back of my neck stood up (this is a common occurrence with BC music)! On to the Magnificent Seven. Love the way he says "mag-ni-fa-cent!" The chorus is just as catchy as anything else on this album. The way that Stuart uses light humor and sprinkles the song with the sparkle in a little kid's eye, the song just becomes a nice slice of nostalgia. Nowthen - the musical progression is stripped down and, as I said, re-defined in the 4th verse, with Tony plodding the coolest bassline this side of the Appalachians; leading us through to the bridge, which by now, you're wildly singing along to, which heads stright into the "don't look back" outro fade - a song which utilizes the best in all four of 'em... it's a winner!

**Take You To The Moon** - While I like this song, I can't help but think it's yet another chapter of songs already written. Don't get me wrong - this song stands on it's own... but with the first listen, I surmised that this tune sounds a lot like "Ships" & "Pink Marshmallow Moon" tossed into a blender. Stuart sets the mood of the song appropriately in the 1st verse by putting us in a place we've all been; driving home, late at night, just the radio and thoughts that can't help but run around in circles in your brain. The chorus brought me to my earlier song-hybrid theory, especially the little lap-steel sounding interlude inbetween each line, reminding me a LOT of "Ships"... lyrically, it reminds me of "Pink Marshmallow Moon". Ask yourself this - with, say, Travis Tritt, or maybe Alan Jackson, sitting in on vocals, could this song not be a Top 40 country hit?? I think so (by the way - that's not a complaint - it's an idea!).

**Far From Me To You** - This song doesn't really call out to me until the "sometimes in the darkest sky" bridge. I'm impressed with Stuart's harmony vocals (as I am on each song here). While I find the "tell me can ya hear me" break very obligatory and redundant lyrically, I really groove Tony's quick bass run there. The song picks up as it goes, I enjoy the lead; it's crying high notes reaching deep and pulling you to the final verse, dropping you down to a more sedate plateau - only to kick you right off to see if you can fly thru the bridge and chorus... a slow-down landing approach, and you're safely back on solid ground - Thanx for flying BC airlines, and here's your complimentary bag of peanuts!

**Charlotte** - This has pretty much been my favorite song since the 2nd listen. "Wait a mother-lovin' minute, there, james!" you say - "I thought you weren't big on BC's mushy ballads and vague notions!" Well, I'm not - but that's not what this song's about. This song isn't all "hey, babe, the house burned down but we can make it, let me love you forever" - heck no - it's all about the reality of flings and affairs! It's all about this girl, Charlotte, who makes some bad judgement calls - we've all met people like this. live-for-the-moment,regret-it-in-the-morning type people. little things that set this song apart from the vague numbers are tangible lines, like "he used to buy her underwear, she loved to wear them too" - we get a tangible thought (tongue in cheek here) to access. "They saw the world together, but only in the dark - 3 hours in a limosine, to find a place to park"... that pretty much sums it up. This is the classic case of a girl who mistakes physical affection for emotional attention. Unfortunately, this stuff happens all the time out here in the real world. We get even more insight when we see that this is a family man she's toying with (sorry, folx, I get wrapped up in stories such as this one). Anyway - there's some e-bow in there! really! Listen closely, you'll hear it... if you try really hard. The chorus is another slice of reality, served up with vigor, tact, and chocolate. Love Stuart's singing on this one (again, especially the harmony vocals), and the highlight, for me, is the vocal-string rake-drum break with that extremely cool echo on the vocals; that makes the song for me. I don't know what else to say, except, "you've got your chocolate in my ballad - two great tastes that taste great together!"

*continued on next page...*

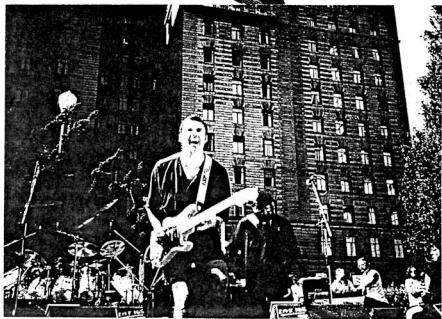
**Post-Nuclear Talking Blues** - This song is basic, it's simple, it's "earthy" (what other word describes it?), it's another one of my favorites. Stuart chimes in as the "Everyman" character, piloting us thru the trials and troubles of everyday life - connecting us all with at least one thing we can relate to. I love the line about the customs men, it's good to see Stuart's sense of humor. Musically, I love it - full of mandolin, nice clean acoustic guitar, castanet-speed percussion from mark, and that incredibly cool slide guitar play underlining the entire song. The "drowning man" segment gives the song a nice break, and makes a lot of sense in the process. Don't miss the "cha" right before the last verse. ....And it all comes around once more before "that's all!"

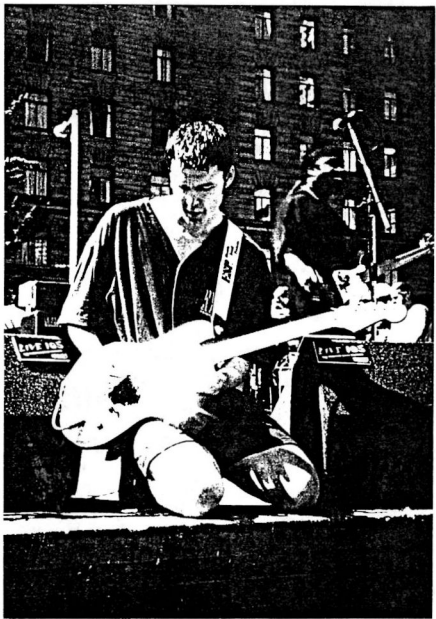
**Blue On A Green Planet** - Fasten those seat belts, folk! The opening drum blast sets the mark for the journey. ...just last night I saw on the german BC Mailing List that someone else has the same idea on the opening riff as me, so I'm not alone in thinking that the very first line in the opener (which continues throughout) is very similar to the main riff in the Psychedelic Furs' "Pretty In Pink". The lead comes in and I'M THERE! Again - aggressive, full-throttle BC, no holds barred. Why, a curse word! Wow, Stu's fed up with this (fictional) chick! There's a reference to the old alka-seltzer commercial ("plop without the fizz"). I think this is the best choice for last song on the album. I like the rythm guitar during the verse, giving us grubby little chunks of chords, with scratchy intensity. The mention of the "joint account," again, ties us to some tangible ideas. Then we're given the "what more can we say..." break, complete with lush backup vocals, only to lead us into what I consider to be another of those reminders of the old BC - the "chigga-chunk-chunk" behind the "but I'm blue on a green planet, with you" part. Remember those little hairs on the back of my neck? They're back up! Nowthen, while we get that little jolt of old-fashioned BC, we're also reminded quickly that times have indeed changed - want proof? Try this little exercise: grab the sleeve to your old Steeltown LP. Now see if you can find any room in the lyrics for these lines: "I'm not that lazy, but I just don't need the work. I'm not the proper type to be one of those physical jerks" - tough, huh? That's exactly what I mean. But, following that comes a nice portion of logic - "Some people say you have to change to stay the same - I guess we tried so hard to stay the same we changed." That's profound stuff, folk. After that, it's just non-stop driving 120 mph, thru the curvy, rollercoaster solo to the elaborate ending, which is cool, because it sounds very much like the endings Stuart tacks on frequently in concert, so it gives it kind of a "live" feel. Which is what I'm ready for - WTLF live! bring it on! This album ends with Stuart's last note and then the finger slides down the fretboard and that's it. Fini.



### **The Overview:**

I can't say (right now) that I like this album quite as much as Buffalo Skinners. But I certainly like it more than NPLH, and probably more than PIOT. Buffalo Skinners, to me, was the "comeback" album (if I had to choose one as a comeback album). It was for me kind of The Crossing: The Next Generation. Not that it's musically or lyrically similar, just that the underlying energy is on the same high level. It's this "energy" that we need to discuss here. I think WTLF has a LOT of energy backing it - and more to come! I'm excited about the whole WTLF bandwagon; the album, the tour, this fanzine, working with Ian and Pure Records, t-shirts, posters, and the excitement from you fans, too. I want to be right there with you folk; front row center, screamin' my lungs out, passing out AOU flyers before & after the show(s), and phoning and faxing the radio stations. It's time to put BC on the map here in America. It's not just about WTLF, it's about the Big Country Experience - or, as Stuart would say, the Big Country Extravaganza! BC fans are a special sort of people... not in the same way that guys who wear their Spock ears to work are. I'd like to think, no sir. What I mean to say is, we have a certain 'ear' for music. A discerning ear. In a way, we're sorta like that big, lovable doberman gracing WTLF; we hear things that other people don't. Or, perhaps, they just haven't heard it YET. We can change that. Right? Right.





*great photo taken and submitted by tom stieber!*



# The Big Country Adoption Agency

ok folx, it's time once again to help find some good homes  
for some Big Country 12 inches, thanks to our good friend  
David Wright over in the UK.

here's what we have this time around:

East Of Eden UK 12" ♂  
Wonderland UK 12"  
Harvest Home UK 12"

## The Terms:

1. only one per person
2. first come-first served
3. \$4 for postage and handling
4. you don't already own a copy

...that's it, free BC, what more could you ask for??

simply send me a check or money order made out to *James d Birch*,  
and if the 12" you request has already been sent out,  
I will reimburse you immediately.

# NO PLACE LIKE NOTTINGHAM

I asked my UK friend David Wright about some topics that we, as Americans, might not be very familiar with. His explanations of some aspects of typical British life may surprise you!

## TELEVISION -

We have 4 main channels in the UK (yes 4!). BBC1 & BBC2 are paid for by license subscriptions, currently \$125 (*all figures are in US dollars here and have already been figured, thank to David*) per year. ITV & Channel 4 are independent and paid for by revenue from advertising. Channel 4 is the newest station and has been in operation for 10 years. I suppose the most popular shows are the "soaps" - Coronation Street, Eastenders - a sort of working-class version of "Dallas" or "Dynasty". The BBC is also very well known for its costume dramas e.g. TV adaptations of classics by Charles Dickens or D.H. Lawrence. These are sold to a worldwide market. Comedy-wise popular at the moment is One Foot In The Grave, which is the story of a man who has been made redundant & how life seems to conspire against him. Absolutely Fabulous is also getting good write-ups and I think a station in the US is buying the rights to make a version over there [they have - ed]. Channel 4 has a fair selection of US comedy shows such as Ellen, Roseanne, and Home Improvement. I quite liked the first series of Ellen, but I think it's difficult for a comedy show to be both popular in the States and over here due to the difference in styles. Both ITV & Channel 4 operate 24 hours. Cable & Sattelite are still in their infancy over here. Installation costs around \$300 with varying subscription rates depending on the channels selected. Sky is the only sattelite company.

## MOST POPULAR US TV SHOW -

Roseanne is still popular as was the repeat run of Cheers. NYPD Blue has just finished and got good reviews. Star Trek (new & original) still attracts good audiences as does the New Adventures Of Superman. None of these programmes are shown at peak viewing times. One of my own favourites from a while back was Taxi.

## POSTAL SYSTEM -

There are 2 classes of post. First class post usually guarantees delivery anywhere within the UK in 24 hours. For a letter this costs about 0.25p. Parcels and packages are dependent upon weight. 2nd class post guarantees delivery anywhere within the UK inside 3 days. For a letter it costs 0.20p. For postage overseas, weight and destination affect the total charge. For example the 12" singles I sent you recently cost around \$8. Each area in the UK gets a postal delivery by the Royal Mail each day except Sunday. Some bigger areas get 2 deliveries. The Royal mail is the sole deliverer of letters and the main deliverer of parcels. Some independent companies offer a parcel service but this is generally more expensive. All the mail that you have sent me has reached me ok. The most important part of any UK address is the post code - in my case, NG16 5BE. This identifies my address within the Nottingham area. I think this is similar to your ZIP code... In theory, any item of mail that just contains this code should find me (eventually!!).

## RADIO -

The main national music station is RADIO 1FM, which is operated by the BBC. This station has a major influence on what types of music the UK hears. If a band can get on it's daytime playlist it has a much better chance of chart success. Radio 1 also broadcasts the "official" UK chart. This takes account of any record sales made from chart return stores. This is where the main problem lies. The chart return stores will only stock records that will chart and since Radio 1 has a large say in this, it can pretty much dictate what it wants us to hear. There are a number of independent stations throughout the country but daytime radio is pretty much the same everywhere. To be fair, Radio 1 does have some good programmes later at night which specialise in "alternative" music such as Elastica, Radiohead, Heavenly, etc, but this has little impact on the music charts. Most stations now broadcast on fm but any new stations have problems getting licenses as the frequency's are becoming crowded.

## AVERAGE COST OF -

TELEVISION - about \$200 for a portable, about \$650 for a standard set. You can go much higher than this if you want a really big screen, say, \$1800.

CD PLAYER - anything from \$350 upwards.

CD - generally about \$20.

CASSETTE - generally about \$14.

VINYL RECORD - getting harder to come by, even over here, but usually a great value at about \$12.

US CD - not generally available in shops, normally through specialist magazines such as Record Collector (our equivalent of Goldmine). Anything from \$27 upwards, more if promo - \$35 plus.

US CASSETTE/VINYL RECORD - very difficult and extremely collectable. A collector like myself would willingly pay \$60 plus for certain US LPs, and \$40 for similar cassettes.

## HOW BIG COUNTRY ARE RECEIVED IN THE UK -

Radio airplay on RADIO 1FM is virtually non-existent. All albums and singles chart which is no mean achievement considering this. BC are plagued by the fact that their sound was so distinctive and the music press can not see by this. The band have a loyal live following and can generally fill gigs up to a capacity of 1000. Promotion of recent releases has been poor and this is why the band are hoping that things will improve with the new deal. I suppose the important thing to remember is that the band has been together for 12 years - how many other bands last this long and retain a high level of success? The peak period for Big Country in the UK would have been from 1983 to 1986.

#### THE PERCEPTION OF US BANDS IN THE UK -

Difficult to answer this one as it depends on your musical tastes. Green Day are quite popular at the moment as are Nirvana. I think you have a greater variety of music in the states which probably makes you more open minded than us Brits. I understand that you have stations dedicated to certain types of music, eg: country and western. Garth Brooks is popular with the UK C&W fans. On the other hand, I think that music in the UK has a more raw feel to it whereas US music can at times appear over-produced. This is probably why Foreigner are more popular in the states than here in the UK. Another popular US act is Aerosmith. Like I say, this is a difficult question.

#### WEATHER -

Yes it *does* rain a lot! Particularly north of the border in Scotland. The summer(?) starts around May/June and ends about September. Even then, the temperatures rarely get above 25 degrees Celcius. This is why we need a sense of humour.

## Mmmm... sour grapes !

folx, I always love to tip BC fans off to decent music shops. I also like to tip you off to any truly disappointing ones I come across. Well, a little while ago, I sent to a company called Mmmm... that claims to stockpile large quantities of rarities. well, I ordered 2 Crossing backstage *laminates* (for \$12 each), since all I ever found was the cloth stick-on patches. what I got was 2 of the cloth stick-ons that had been cheezily run thru a laminator - they punched a hole in the top and ran a shoestring thru it! Sometimes we gotta learn the hard way I suppose. Beware - when it seems too good to be true, they probably MADE it!!!

## You Pick The Ultimate Big Country Set List

*Here's an Idea:*

Let's let BC know *exactly* what we want to hear on the forthcoming WTLF tour! All of you who have the gumption, send me a list of **TEN SONGS**, prior to WTLF, that you want to hear when BC hit your town. Draw it up *just like the set list to the right, on a seperate piece of paper*. I will forward all the responses I get to Ian Grant and we'll see if we can't make an impact!

July 5th  
man fiddler \* london

God's great mistake  
you dreamer  
long way home  
sail into nothing  
send you  
ships  
inwards  
thunder & lightning  
I'm not ashamed  
look away  
one in a million  
blue on a green planet  
restless natives  
we're not in kansas  
\* \* \*  
wonderland  
alone  
mannish boy  
fields of fire

# BC SHOPPER AND PAWN INC

## FOR SALE

FOLX, PLEASE REMEMBER THAT, UNLESS A LISTING IS FOR ANOTHER FAN, YOU'LL WANT TO CONTACT THESE PEOPLE TO RESERVE AN ITEM FIRST.  
FROM JEFF MARSH -



SKIDS UK 2X7:  
MASQUERADE/OUT OF TOWN  
ANOTHER EMOTION/AFTERMATH DUB  
ARMOURY SHOW UK 7:  
CASTLES IN SPAIN/JUNGLE OF CITIES  
ARMOURY SHOW UK PROMO 7:  
CASTLES IN SPAIN/INNOCENTS ABROAD  
ARMOURY SHOW UK 7:  
NEW YORK CITY/WHIRLWIND  
ARMOURY SHOW UK 7:  
GLORY OF LOVE/HIGHER THAN THE INSTRUMENTAL  
ARMOURY SHOW UK 7:  
SAME AS ABOVE ITEM - PROMO  
BIG COUNTRY -DEFROSTIN - TAPED COPIES OF THE VERY LIMITED  
UK LIVE BOOTLEG CD FROM THEIR FIRST EVER TOUR -\$5  
**FROM DIRECT PRODUCT DISTRIBUTION -**

DPD HAS JUST A TON OF COOL BC STUFF,  
WRITE THEM TODAY FOR AN EXTENSIVE LIST... AND TELL 'EM WHERE YA HEARD IT!  
**FROM CLIVE YOUNG -**

US WONDERLAND/LOST PATROL 45 PS \$4  
US WHERE THE ROSE IS SOWN/BELIEF IN THE SMALL MAN PS \$4  
UK FIELDS OF FIRE/ANGLE PARK (BIG POSTER SLEEVE) BEST OFFER  
**FROM MMS -**

7" LOOK AWAY US \$1  
7" WONDERLAND US \$1  
7" KING OF EMOTION US \$2  
7" IN A BIG COUNTRY - REISSUE - \$2.25  
**FROM ART LOVE -**



LIVE VIDEO FROM BALINGEN, GERMANY SEPT 7 1994. INCLUDES WHERE THE ROSE IS SOWN,  
FIELDS OF FIRE, ETC. - RUNNING TIME - 90 MINUTES - \$9 - INCLUDES POSTAGE

### FROM DAWN MARTIN

MARCH 1984 ISSUE 95 OF TROUSER PRESS, W/ COVER STORY ON BC - IN SO-SO CONDITION  
(THERE'S SOME STAIN DAMAGE TO THE COVER, BUT THE ARTICLE INSIDE IS FINE) - MAKE AN OFFER.

### FROM GOLDEN TREASURES -

THROUGH A BIG COUNTRY CD - \$22  
WITHOUT THE AID OF A SAFETY NET CD - \$25  
SEALED "JAPANESE LP" - FIELDS OF FIRE - \$30 (I ASSUME THIS IS THE JAP. SINGLE)  
**CHECK OUT : EQS MUSIC (315- ) IN NY FOR ALL NEW BC RELEASES!!!**  
**FROM BOB PAXTON -**

DJ12" LOOK AWAY-OUTLAW MIX \$6  
DJ12" ONE GREAT THING - BIG BAAD COUNTRY MIX \$3  
UK12" IN A BIG COUNTRY \$7  
UK12" FIELDS OF FIRE \$7  
UK12" CHANCE \$10  
UK12" WONDERLAND \$6  
USLP THE CROSSING \$3  
USLP PEACE IN OUR TIME SEALED SM CUTOUT HOLE \$4  
USDJCD BUFFALO SKINNERS \$8  
USDJCD KING OF EMOTION 1 TRACK \$5  
USDJCD PEACE IN OUR TIME 1 TRACK \$5  
UKCD5 BEAUTIFUL PEOPLE +3 \$8  
UKCD5 KING OF EMOTION +3 \$7 (3 COPIES)  
UKCD5 BROKEN HEART +2 \$8.50 (2 COPIES)  
USDJ 7" KING OF EMOTION \$4  
USDJ 7" FIELDS OF FIRE W/POSTER SLEEVE \$6



# B C SHOPPER AND PAWN INC

## WANTED

FROM JEFF MARSH -

12" UK PEACE IN OUR TIME - BIG 712/872 361-1

CD5 UK PEACE IN OUR TIME - BIGCD 7/872361-1

CD5 UK BROKEN HEART (W/ MADE IN HEAVEN) - BIGCDR 6/872 223-2

FROM ERIC ORSECK -

ALONE UK CD5 - PART 1

FROM ME - SEE RETURN ADDRESS

I'M LOOKING FOR ANY PIOT ERA 12 INCH SINGLES

FROM GOGO KRAMPOTA -

I GOT THIS BRIEF NOTE FROM GOGO:

"I HAVE BIG COUNTRY - ARTICLES, ETC., THAT I WOULD LIKE TO EXCHANGE (OR SELL) FOR OTHER THINGS ABOUT ZAPPA, CAPTAIN BEEFHEART, AND USED PHONE CARDS."

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Address \_\_\_\_\_

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State / Zip \_\_\_\_\_

Foreign addresses, including Canada and Mexico, please enclose \$3.00 for each copy. (Sent via surface mail, enclose \$6.00) All payments must be made in U.S. funds or by check drawn on a U.S. bank.



Clip and Mail

GMSMP94

**Goldmine**

Sample Copy Department  
700 E. State St., Iola, WI 54990-0001

## Get on the Web!

If you have access to web capabilities, do yourself a favor and check out John N. Underwood's web page, entitled **The Crossing**. It's an updated page with all *sorts* of info - lyrics, news, tour dates, etc! You can find it at: <http://www.cs.clemson.edu/~junderw/music/bc/> ...And you can e-mail John at:

@

# e-mail

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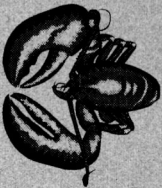
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