



GOSSIP

NEWS

PHOTOS

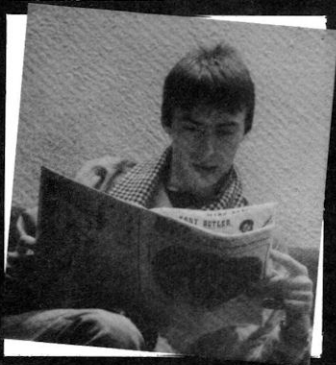


PRIZES



GIGS

LETTERS



INSIDE
PAUL WELLER
INTERVIEW

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The Jam dates at Wembley

IN THE last issue we mentioned that Big Country were hoping to fly out to America to join the last leg of the Who's final US tour. Unfortunately things didn't go according to plan, and before a decision was reached they were offered the chance to support the Jam at Wembley for three nights. Reluctant to throw away this golden opportunity, they accepted. Strangely enough a few days later Paul Weller announced the Jam were splitting up after this tour. People began to wonder if BC were putting a jinx on things. There is still a possibility of them joining the Who tour at a later date, but at the moment they are keen to perform before a large home crowd. The original three night schedule has grown to five because of ticket demand, so Big Country will now face an audience of roughly 8,000 people a night. They're hoping at least some of those thousands will be there to see them.

RECORDING UPDATE

A NEW single is released on December 24 (Yes, Christmas Eve), but probably won't be in the shops until the New Year. Phonogram are not releasing the song's title at the moment, but as with Harvest Home, it has been produced by Chris Thomas, and recorded at Air Studios in London.

Tracks for the band's debut album are virtually complete, and that is still scheduled for release early in 1983, although no definite date is available. The band have, in fact, been recording demos at a small studio in deepest South East London. These are unlikely to be put down on vinyl for quite some time, but the new songs should be included in the live set shortly.

THERE are no more live dates planned at present, but keep an eye on the music press for gigs late in December or early January.

BIG COUNTRY OFFICIAL MAGAZINE

The Country Club, 123 Edgware Road, London, W2 2HX

Edited and designed by JACKIE WHITEBURN

Photographs by JACKIE WHITEBURN

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With thanks to Tony, Mark, Stuart

and Bruce; Ian Grant, Pat and Beri

at Cairo; Chris Bates; Nigel Wright

Send all correspondence to the above address

Equipment rundown . . .



GUITARS

Yamaha SG 200

Fender Stratocaster

Hoyer Les Paul

Hondo Les Paul

Fender Musicmaster bass

"I use the Yamaha most often and the Stratocaster on a few songs to change the texture of the music. The other two are spares, the sickeningly yellow Hondo being particularly fetching."

EFFECTS

Carlsboro Echo pedal

NXR pitch shifter

Stuart Adamson

AMPLIFICATION

H/H VS Musician Combo

"I bought this amplifier on HP six years ago and have stuck with it ever since. A few years ago some parts detached themselves from the inside and mysteriously improved the quality of the sound. As well as this hard ringing tone it gives a lovely clean sound when used with the Stratocaster."

HOME RECORDING

Teac Portastudio

Soundmaster Rhythm Box

Equipment rundown. . .



Tony Butler

GUITARS

- Aria TSB 550 - blond
- Aria TSB 550 fretless - electric blue
- Aria TSB 650 - walnut
- Rickenbacker 4001 stereo
- Wal custom-built bass

"I use the Aria guitars because they are very simple to use on stage. They sound great for recording too. Also I'm sponsored by Aria and get them free."

EFFECTS

- Roland Boss Chorus pedal

AMPLIFICATION

- Trace Elliott 250 watt combo
- "This is one of the most compact, solid and clean-sounding amps I've ever heard."

HOME RECORDING

- Fostex four track portastudio
- Dr Rhythm rhythm box

Equipment rundown. . .



DRUMS

Eight Pearl drum kit

Eight Tamma octobans - two for live work

1 Ludwig 14" X 6 $\frac{1}{2}$ " snare drum, brass shell

CYMBALS

1 Paiste 16" crash cymbal

1 Paiste 10" splash cymbal

1 Zyljian 20" thick ride

1 Zyljian 17" thin crash

1 pair Zyljian 14" hi hat cymbals

2 Rayman china cymbals, 18" and 20"

"Being in the studio 24 hours a day (It has been known), it just keeps giving a great sound. Oh, I'm also sponsored by Pearl Drums. They're great really."

Mark Brzezicki



Equipment rundown. . .

GUITARS

Yamaha SG 2000
Yamaha SG 500
Fender Stratocaster
Hondo Les Paul

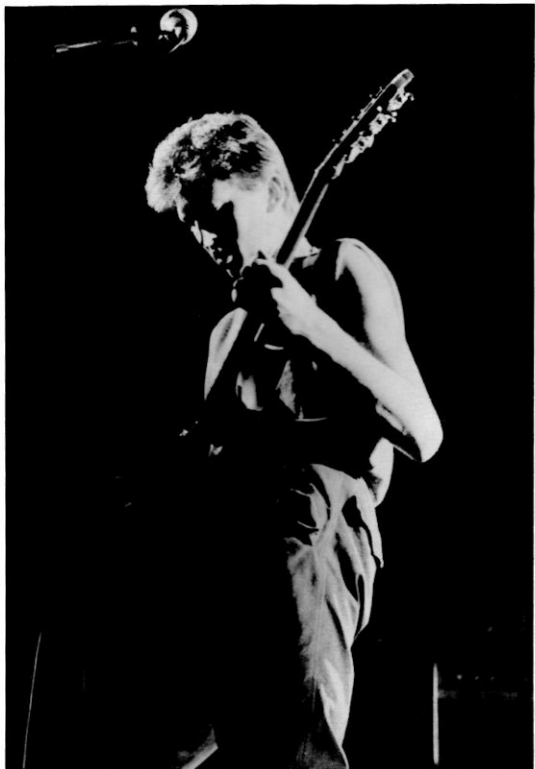
EFFECTS

Banez chorus pedal
Carlsboro echo pedal

AMPLIFICATION

Marshall Mk 2 lead
Marshall 4 X 12 cabinet

Bruce Watson



All guitar strings for Stuart, Bruce and Tony supplied by Rotosound.

Large live pictures taken at the Lyceum in London, November 1982.

Small live pictures taken at the 101 Club, Clapham, by Jack James, April 1982.

This was one of two unannounced warm up gigs the band played shortly after getting together the permanent line-up.

We welcome your contributions. If you have any taken any pictures of the band we will consider them for publication (black and white preferred, but colour is acceptable). If you would like them returned enclose an SAE.

COUNTRY NOTEBOOK

HERE'S a mind-boggling cutting from City Limits (the "alternative" alternative London entertainments mag). We couldn't work out if Harvest Home was really top of the pops, or whether half the Mafia were searching the streets for the band with double-barrelled shotguns. Whatever the answer, at least they achieved their much deserved place at Number One in somebody's chart ...

TALKING about the charts, the debut single didn't go much further than number 91, depending on which music paper you read. Anxious phone calls to Phonogram's office on a Tuesday morning when the charts are released went something along these lines:

"How's Harvest Home doing this week?"

"Good news - it's gone up ten places."

"Terrific. What number is it now?"

"Ummm.....147."

Maybe that's what it truly deserved, but I'm sure many of you will agree there's something wrong with the system somewhere when bands of Big Country's calibre take second place to the likes of bubble gum pop and re-hashed Sixties hits. I expect most of you have heard about chart return shops - only sales at selected record shops around the UK are counted when the charts are compiled. This is generally accepted by the record companies as being the easiest and fairest system. But what do you reckon?

Should it really matter whether a record gets into the charts? I know for a fact that some of you had trouble buying Harvest Home at your local record shops because it wasn't in the Top 40. Let us know what you think about the charts. The best letters will be printed in the next issue.

IT WAS great to see so many fans travel such a long way to be at the Lyceum gig, but some of the Swedish party may find themselves with one too many autographs... One of the lads who travelled down from Perth (slightly under the affluence of incohol at the time), was masquerading as a fifth member of Big Country. Sorry, I can't repeat what he was signing...

LUCKY viewers in the TV South West area have so far been the only ones to catch a glimpse of the Harvest Home video. But Stuart and Tony saw a good chunk of the West Country when they attempted to visit the TVSW studios at Plymouth to join in a Tiswas-style show. They should have been on the sleeper from London which would whisk them to their destination and leave them to doze in semi-comfort until being woken with tea and biccies at 8am by a smiling British Rail employee. But it was not to be. The train they caught took them all the way to Redruth in deepest Cornwall, where some say Status Quo are just catching on. Undeterred they took the next train back to Plymouth and arrived at the studios in the nick of time. On the way back Stuart let the train take the strain again all the way home to Scotland. Tony, however chose the glamour of air travel. Pea soup fog saw him transferred to Exeter Airport, and the flight went on a detour via Newquay. Still, he did find a new toy to help while away the hours...a digital watch.

APOLOGIES for the absence of Dodds' Diary as promised in Issue One. Unforeseen circumstances make it impossible to run that particular column. Remember your contributions are always welcome. Just send them to the address on page two.

THE HIT LIST

- 1 Big Country 'Harvest Home' (Phonogram)
- 2 Felt 'My Face Is On Fire' (Cherry Red)
- 3 Weekend 'Drumbeat For Baby' (Rough Trade)
- 4 The Higsons 'Tear The Whole Thing Down' (2-Tone)
- 5 Clint Eastwood & General Saint 'Shame & Scandal In The Family' (Greensleeves)
- 6 Howard Werth '4D Man' (Metabop)
- 7 Big View 'August Grass' (Point)
- 8 Shreikback 'My Spine Is The Bassline' (Y)
- 9 Lol Coxhill 'Il Foga Silencio' (UmYu Import)
- 10 Virgin Prunes 'Baby Turns Blue' (Rough Trade)

All singles available from Rough Trade

CITY LIMITS NOVEMBER 12-18, 1982

St Michael's

6 BIG COUNTRY BROWN ROLLS

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VEGETABLE FAT DRIED EGG SALT EMULSIFIERS E 471, E 472(ii)
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ROCK AND ROLLS...

Marks and Sparks have brought out a new bread range, seemingly timed to coincide with the release of Harvest Home. A store spokesman would not comment on any possible connection, but said sales were booming. By the way, they also do white rolls and a large white loaf - all quite delicious as you would expect.

BOOK TALK

THE ROCK YEARBOOK 1983, edited by Al Clark (Virgin Books, £5.95)

Few of the so-called yearly rock guides provide a truly comprehensive look at the music world, but this is a welcome exception. It includes sections on rock, jazz, blues, soul, disco, electronic music, rockabilly, and country and western. There's also a survey of single releases, reviews of all the major albums, and a rundown on the weekly charts. Its contributors, drawn from all the main rock publication in the UK and the States, pick their acts of the year and criticise their pet hates. The diary of events has music items interspersed with general news, with pictures of Maggie Thatcher and Ronald Reagan resting side by side with those of Tight Fit and Madness. Unfortunately the diary runs from August 1981 to July 1982, and some of this year's most interesting happenings have been left out. No doubt they will be in next year's edition. Lots of black and white, and colour photos, facts and figures. One for the Christmas present list.

THE WHO
MAXIMUM R & B
by Richard Barnes
(Eel Pie, £6.99)

A fascinating insight into the lives of arguably the greatest rock band of all time, written by a man who invented their name and has followed their progress from the earliest days. Strangely enough it wasn't timed to coincide with the band calling it a day, but will undoubtedly gain more sales for just that reason.

There are hundreds of pictures, many never seen before, but by far the best are those of the

boys in their mad a carefree days back in the Sixties. Townshend, Daltrey and Entwistle were playing the clubs and town halls of West London under the name The Detours, and their wildest dream was to be famous in Acton - the area where they grew up and went to school. But they were all destined for stardom, along with the late, great Keith Moon. This book tells you how they achieved it and what effect it had on their lives as ordinary mortals. The text is written from a personal, but honest, viewpoint, presenting the facts simply and concisely. It is not only for Who fans - it is a look at rock history itself. Well worth a read.



Heart and Soul

Today, cast out all of the devils you hold
Away, to the time where your youth had been sold
Remove, all the robes worn by sacred ideas
Forget, false accounts of the deeds of brave men
To the dream that fires the furnace
Give all your heart and soul
Teaching, from black books bound up too long ago
Preaching, with a vengeance so bitter and worn
Meeting, in great halls stained with fierce industry
Ashamed, of the secrets the backrooms have held
Laugh now, while the fire heats the iron so cold
Jest now, over acts that you thought to be bold
Call out, with a courage so false that it shakes
Blindness, brought to bear by the years of neglect

© Stuart Adamson - Virgin Music

Angle Park

The autumn hawled around the heads
that hung so slack with lips so red
the blooms had withered, leaves were shed
tongues stuck in jaws, sad clowns parade
the crushing whine began its call
and pointed fingers at us all

In Angle Park the lights are dimmed
the statues grin

In Angle Park
the fountains crack

The beaten cry behind white dress
the clowns stuck fast upon the mesh
while mothers wring their hands of tears
the spelling books are in arrears
the evil genius hugs his wife
as tiles ring with fear of life
the window fills with beating hearts
beat on blindly, beat it

© Stuart Adamson - Virgin Music

PAUL WELLER — thoughts on

Every entertainer must set out with the aim of being successful. In many cases it is a vain hope. But for those who do succeed there is a promise of a permanent place in the stardom stakes; a sense of security; a knowledge that you have achieved something. Yet Paul Weller, at the tender age of 24, is giving it all away.

In one way it is easy to see why. When you have reached your goal there is no challenge left. Inspiration is hard to come by. Paul explained: "The easiest thing would be to carry on. We know we could go on, but there is no challenge and no pleasure from what we are doing. I don't want to end up like all the rest, carrying on for the sake of it, with people only remembering you for the things you did in the past. Take The Who - they will be splitting up. They've gone on too long. A lot of the good things they've done will be overlooked. Their last ten years have been rubbish."

Paul is quitting while the going is good, giving himself a chance to relax.



"I have had a lot of experiences considering my age, and I've seen a lot of different things. But maybe I've not enjoyed myself as much as people my own age have done. Now I need that bit of space, just for me as a person."

That means no more touring. No more churning out songs to meet an album deadline. A little peace. The music press have labelled Weller a social commentator, rather like Pete Townshend, the man whose style he tried to emulate in the early Jam days. Paul recalls: "I copied Townshend because he looked good in those young photos. He had a certain style that I liked. But People got a bit carried away with the comparisons."

There is one thing Paul is certain about. He will not be on stage pounding out old Jam hits when he's close on 40. But how does he see himself growing older? "I don't like to think about it. I would like to still have my own self respect. If you don't respect yourself, how can you expect others to? But at the moment it's all too far away."

In the immediate future he is turning his hand to producing other bands - The Questions on the Respond label for instance. "I want to try and work out an identity for the label, and be selective about the people who are signed up. The only time I have really enjoyed producing and got the best results is when I've had complete control. I've done a track for Bananarama where I played all the instruments myself. I suppose I have a definite idea about things - but I know I'm not always going to be right."

He still wants to make records of his own: "That's what I do best, after all." But he has no definite plans for record releases at the moment.

success and the music business

BIG COUNTRY are supporting The Jam on all five nights at Wembley Arena. At the end of their tour The Jam split up for good after five years' worldwide success. PAUL WELLER spoke to JACKIE WHITBURN about the things he has achieved and his hopes for the future. (She also managed to catch him smiling).



"I still want to be successful, as long as I can enjoy it and get something out of it for myself. I just want to do it in a more relaxed way. I don't think I can say that anything I do in the future will be better than The Jam. It will be different, although people are bound to make comparisons."

Ironically, although Paul likes Big Country's debut single, he thinks it sounds rather like The Skids. An inevitable comparison. "If the single had Jobson singing, it would have been The Skids. I think it was a shame they split up - they had not reached their full potential. But I hope the new band does well. Stuart Adamson is one of those genuinely talented people. He cares as well, and that matters."

Paul freely admits he doesn't envy anyone who has to support The Jam on this tour. People will be coming to see them, probably for what they have done in the past, and for the chance to witness their final live performances.

Paul admits he is not relishing the thought of performing. "I have lived with the fact that we are splitting up for the last few months and I'm used to it now - and I am quite happy about it. I think we have achieved all we can. It is best to leave while you're still on top. But I will still give my best for the last dates. I never hold back, whatever the situation."

THE PREPARATION

I decline, then stop, exhausted on the stairs
But I incline to reach the very top-most stair
Hark too. There's pleasure up there
Listen p,-p,tu/b,d-du/p,tom-p,tum/
b,dom-b,dum/th, Pbdum
The rears roll, of hedonism, untold
A band working and tickets cheaply sold
No purchase allowed, I've got to be bold
and quickly, fill my soul, before I grow old

I remember, weary on the landing, as I opened
the door
Four minstrels upon a stage, then I reached
the floor
Another journey, when strength gathered, to
the stage door
Is the band here? Over there? I walked
across the floor

Was it 'Hey, Johnnie Cope'? The pipe-like sound
No? But it turned my heart sore, I found
Building up joy to a mound - could I take any
more?
Could I take in any more and build joy high
upon its mound?
This, the preparatory sound?

NO FLAGS

Cowering, terrified, under a golden wrap
a red crested blanket
In feverish thought, "Take it away!"

Conceiving horror under a white wrap
a blue crested blanket
In feverish wonder. "Take me away!"

Two poems by **ANDREW CROOKS**, Culloden,
Inverness, written with Big Country
in mind.

Country Postbag

Having been an avid fan of the Skids for a few years, I was most disappointed to hear that they had split up. Even more earth-shattering was the news that Virgin Records had terminated their association with the God-like talents of Stuart Adamson.

Time elapsed and I became more and more disappointed with the drab, bland, pathetic "new pop" dominated charts. I was about to destroy my Danette when my NNE carried a minute article on a new band, then called 'Stuart Adamson's Big Country', reputedly rehearsing in Stuart's home town. The Danette saved, I pursued constant perusal of the music papers, until eventually the speculation was over. The inevitable questions to ask: Could he keep up the standard? Was he capable of recruiting proficient musicians to maintain the immaculate playing sound?

The owner of the local record shop looked puzzled when I enquired as to the existence of the new Big Country single, but within a week the 7 inch version of Harvest Home was in my possession. Nervously I allowed the stylus to rest in the groove. Then it happened - the characteristic guitar, soulfully leading the band in a powerful crusade against all things new romantic.

The single appears to be a natural progression from 'The Absolute Game'. If there is one criticism it is that Adamson still writes, subconsciously, for Richard Jobson's crooning vocal style. The rest of Adamson's characteristics are all there, heavy rhythm guitar (better produced than usual), bolstered by masterful drums and bass, and the inimitable soloing over the top. The ear for a powerful melody is still there, undiminished by the lay-off.

DONALD MITCHELL

Wednesfield, Wolverhampton

"Come on". What about a gig in Northern Ireland. We need a band like you to add an extra sparkle to the country. It's what we have been missing for so long. So, hurry on boys...an audience awaits.

ALAN GLOVER

Larne, Co Antrim

(No news yet, but maybe next year)

Live at the London Lyceum



November 13, 1982 SOUNDS

STRAIGHT MUSIC



Artist BIG COUNTRY
 Date 7/11/82
 Venue LYCEUM
 Signature

A Certain Ratio/Big Country Lyceum

A FLAT, dull evening. The highpoint for me was an Indian meal afterwards; another music in a different kitchen?

ACR, as we fondly call 'em, have all the glamour of Mavis Riley, the populist appeal of Annie Walker and a collective ear for a good tune that would rival Hilta Ogden. In short, A Certain Ratio are introverted, overly serious, shallow and dull. They have forged a conspiracy of pretentious solitude with their fans, who can be identified by an enthusiastic hysteria that resembles a tramp asleep on a park bench. ACR are the sort of band (never 'group') that people are 'into', as if their music had mystical qualities.

Their music, such as it is, has very little. Based on rhythmic patterns rather than melody-structure song composition, it is simplistic, repetitive and monophonic. But... it totally 's to exude any emotion whatsoever. As with any rhythm-based noise, ACR's

music is — in a sense — danceable, though they never provoke movement. At rare instances they impress, but never communicate. The audience has to work unduly hard and I was there to play!

As were Big Country, who has been a stirring counterpoint as support. Despite looking utterly misplaced in such a large hall (with attendant sound problems) and playing a slightly long, badly-paced set, they still shook with enough unbridled joyous passion and sheer exuberance as to provide a stimulating diversion and to hold attention.

That they claimed an encore (of their debut single 'Harvest Home') was true vindication of their wild, romantic vision of rolling landscapes and untamed frontiers encapsulated in their big-beat songs full of chant/choruses and chiming guitar progressions.

Compared with ACR's 'documentary'-type performance, Big Country were bold, brash and hugely enjoyable, with certain reservations.

Now, let me tell you about this Chicken Karma with Plau rice...

JOHNNY WALLER

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SCOTLAND REVISITED

A NIGHT TRAIN TO KILWINNING by Calvin Chesworth

After a pleasing Saturday night at Birmingham Odeon being entertained by Depeche Mode, I left feeling quite content but unfulfilled. Contemplating whether or not to take the 11.50 to Glasgow and trace the "somewhere over the border" Kilwinning Flicks was something which had to be resolved. However, my sense of unfulfillment overpowered my financial disposition, and I found myself trying to get some sleep on the 287-mile journey.

I spent the morning in Glasgow watching the marathon and then off to Kilwinning. "Excuse me sir, could you tell me how to get to Flicks disco?" "Aye, along thi rood, turn to the ri' in yer canna miss it."

Much obliged by this young gentleman, and although four hours too early, I was able to enter the disco, thanks to the doorman whose name I have forgotten. Big Country entered in leaps and bounds, and somewhat taken aback by the height and position of the stage. After informal introductions to the rest of the band by Tony, we went for something to eat and witnessed one of Bruce's health food meals, complete with serated knife for the baked beans. We returned to the venue where the band did a quick soundcheck and, after a small technical hitch with one of the amps, retired to the dressing room. Oh, and what's that I hear coming from the speakers? Charles - how fitting. Just after 11pm Big Country took the stage, and what a magnificent sound. Two SG's professionally combined to form probably the best guitar sound I have ever heard. Tony and Mark providing the supportive rhythm section. The audience were getting into great shape by the time "Heart and Soul" hit them. A truly magnificent track (hope it's on the album, lads). Other masterpieces included "Angle Park", "The Crossing" and "Inwards".

After two encores, restricted by worried neighbours, the band left to change and soon returned to sign autographs and meet fans. I remained to the end of the night, content to sit and watch the roadies clear the stage. The band signed a photo for me, and after several handshakes they departed for Dunfermline.

Thanks to everyone who made my first trip to Scotland and my first Big Country gig a massive success. A great band, a great gig, a great weekend. Also thanks to the two road crew who gave me a lift back to Glasgow after the gig.

Thanks to you Calvin. Obviously a man of great taste and appreciation. Unfortunately not everyone shares these qualities. See the next page for more tales of the Scottish dates.

You can't win them all, and Galshiels was one place that didn't take too kindly to Big Country. Just to illustrate the kind of lengths non-fans will go to, here's a selection of the hate notes pushed under the dressing room door at their recent gig.

PURE
CRAP

67
You think we
are a bunch of
boring bastards.
On behalf of the college
we think you are shite

More favourable reaction from the Dunfermline Press in Stuart and Bruce's home town...

New horizons

Dunfermline Press, November 19, 1982

FED-UP and looking for a change, a young Dunfermline musician left the group he helped make a major impact on the "pop scene" on both sides of the Border.

Some months later The Skids split up, but now 24-year-old Stuart Adamson is back on the road with his new outfit, Big Country.

And Stuart and his band are to perform in Dunfermline for the first time tomorrow (Saturday) in the Glen Pavilion.

Stuart, who stays with his wife, Sandra, and nine-month-old son, Calum, at [redacted], Townhill, has had a busy spell since Big Country was "born" in February.

Apart from compiling an album and cutting a single, the group have been in the United States, as well as performing at concerts up and down the country.

Making up the four-man band with Stuart is another local lad, Bruce Watson, [redacted] and two London-based musicians, Mark Brzezicki and Tony Butler.

Stuart is guitar and lead vocal; Bruce guitar and vocal backing; Tony, bass; and Mark is on drums.

While the next few months contain a pretty full programme of concerts for the band, a major event has been underlined in Stuart's diary. Starting on 1st December, "Jam" are staging five farewell concerts at Wembley Arena and Big Country have been invited to participate in the extravaganza. "We are really looking forward to this," added Stuart, "It's expected that almost 40,000 people will be at the concerts."

Stuart left The Skids almost two years ago.

He explained: "I was a bit fed-up with the original set-up and wanted a change."

"Just after the turn of the year, I got in touch with Bruce, Tony and Mark. We agreed to form Big Country and, while the past few months have been hectic, things have been going well."

The band has been involved in recording work in London, mostly on their new album, which will be released in the New Year.

A single, called "Harvest Home," was released earlier this year and reached the top 75 in the charts. Another single, "Heart and Soul," will be in the shops soon.

Between recording sessions Big

Country have been on the road, with concerts taking place in London and the north of England, as well as in the Glasgow area and Aberdeen.

On top of this, they had a tour to the United States, with performances in New York and Washington.

This week the lads have played in Manchester (Wednesday) and Sheffield (Thursday). Tonight (Friday) they will be in Galashiels, before moving to Dunfermline.

Stuart, who has written almost all the group's material, admits to being one of British Rail's best customers!

He said: "While much of the work is in the south of England, Sandra and myself would not dream of moving from the Dunfermline area. It means a lot of travelling at times, but I have got used to it."

Sandra used to travel the length and breadth of the country with Stuart, but, since the birth of Calum, she has become a home-based lass.

In the New Year, Stuart could be back in the United States with Bruce, Tony and Mark. It is intended to release their album in the US and they hope to be there to promote the LP.

Stuart has little time for recreation, but, whenever he can, he goes to watch his favourite football team — Dunfermline Athletic.

FINALLY NME REVIEW HARVEST HOME

Just to put the record straight... In the last edition we said New Musical Express hadn't bothered to review the band's debut single. They did just manage to find space about a month after the record was released. I suppose it was inevitable that they would slate it. Don't be misguided by the first couple of sentences - it gets worse as it goes along. Was it worth waiting for, we ask ourselves...

BIG COUNTRY: Harvest Home
(Photogram)
Ex-Skid Stuart Adamson comes into view with a new band and a new look. Men of the wilds! Grimaces! Muscles! The Big Country, raw, rough and ready — another beacon of inspiration to dispirited pop fans everywhere. I thought they'd be up, up and away with a few ropes and a pickaxe, over the photographer's mountain-prop before I'd have time to finish the review. But the sound, the sound, aargh the sound — dour declamations over an ugly spartan beat — the mouth-full-of-gobstopper vocals and the strident upper register lead guitar do battle to the fatuous, brittle end.

How to join the Country Club

This is is club for all Big Country enthusiasts. Membership is growing daily. We aim to provide as much information about the band as possible, plus badges sweatshirts and posters at rock bottom prices, available only to club members. For just £4.50 you can join the club, and receive the next six issues of the magazine through the post as soon as they are published. You will also be entitled to discount on the merchandise detailed below. Fill in the coupon at the bottom of the page, and send to Big Country Club, 123 Edgware Road, London W2 2HX.

Big Country badges, sweatshirts and posters are now available. Unfortunately we cannot give details of designs etc at the moment, but you can still order them now if you wish. There are special prices for club members. Please allow 28 days for delivery. Send your order to the address above.

BIG COUNTRY BADGE 25p (Club members) 40p (non members) Send SAE
BIG COUNTRY SWEATSHIRT (black) in small, medium and large sizes
 £5.50 (inc, postage, Club members) £7 (inc. postage, nm)
BIG COUNTRY COLOUR POSTER £1.20 (inc. postage, Club members)
 £1.50 (inc. postage, non members)

Name _____ Age _____

Address _____

I want to join the Country Club and enclose a cheque/PO for £4.50 (made payable to Big Country Club).

COMPETITION TIME

COUNTRY QUIZ

A special bumper "mystery" package awaits the winner of this issue's competition. It's a quiz based around the members of Big Country and those connected with them. Write your answers on a postcard and send to: Quiz, Big Country Club, 123 Edgware Road, London W2 2HX, by December 31, 1982. The first correct, or nearly correct entry opened after that date will be the winner.

- 1) Name the original line-up of the Skids
- 2) Which two Pete Townshend solo albums feature Tony and Mark ?
- 3) Name three bands, excluding Big Country, who Chris Thomas has produced
- 4) Name five other bands on the Phonogram label
- 5) What was Stuart's previous record company ?
- 6) Where is the Big Country album being recorded ?
- 7) Who owns that studio and which Sixties band is he usually connected with ?
- 8) Who is the youngest member of Big Country ?
- 9) Who is the shortest member of Big Country (without high heels) ?
- 10) Guess the combined weight of all four members to the nearest pound

CROSSWORD WINNER

Congratulations to Allan Urquart from Glasgow who was the only person to get the Country crossword (in the first edition) right. The answers are printed on the right. Allan will be receiving a signed copy of the 12 inch version of Harvest Home, which includes an extra track, Flag of Nations. No winners yet for the Winning Harmonies contest, which is still open for entries.



Big Country name their favourite 45s

MARK

- World Without Love - Peter and Gordon
- My Way - Sid Vicious
- She Loves You - The Beatles
- How About That - Adam Faith
- Reeling In The Years - Steely Dan
- Message In A Bottle - Police
- Autumn Leaves - Bert Kaemfort
- Why - Carly Simon
- Cut The Cake - Average White Band
- Superstition - Stevie Wonder
- Land of Make Believe - Bucks Fizz

TONY

- Armageddon Time - The Clash
- One Step Beyond - Madness
- Brass In Pocket - Pretenders
- Solsbury Hill - Peter Gabriel
- Pass The Dutchie - Musical Youth
- Lunatics - Fun Boy Three
- In The Ghetto - Elvis Presley
- The Dreaming - Kate Bush
- Babooska - Kate Bush
- Going Underground - The Jam

STUART

- Pyjamarama - Roxy Music
- Seven Deadly Fins - Eno
- Saturday Gigs - Mott The Hoople
- Seven Rooms of Gloom - Four Tops
- Ghost Town - The Specials
- Absolute Beginners - The Jam
- Villiers Terrace - Echo and the Bunnymen
- Suzanne - Leonard Cohen
- Outdoor Miner - Wire
- White Man in Hammersmith Palais - The Clash

BRUCE

- Complete Control - The Clash
- New Rose - The Damned
- Pretty Vacant - Sex Pistols
- Into The Valley - The Skids
- Pinhead - The Ramones
- Gary Gilmore's Eyes - The Adverts
- Snuff Rock - Albertos Y Los Trios Parancias
- Young Savage - Ultravox
- Boredom - Buzzcocks
- Grip - The Stranglers

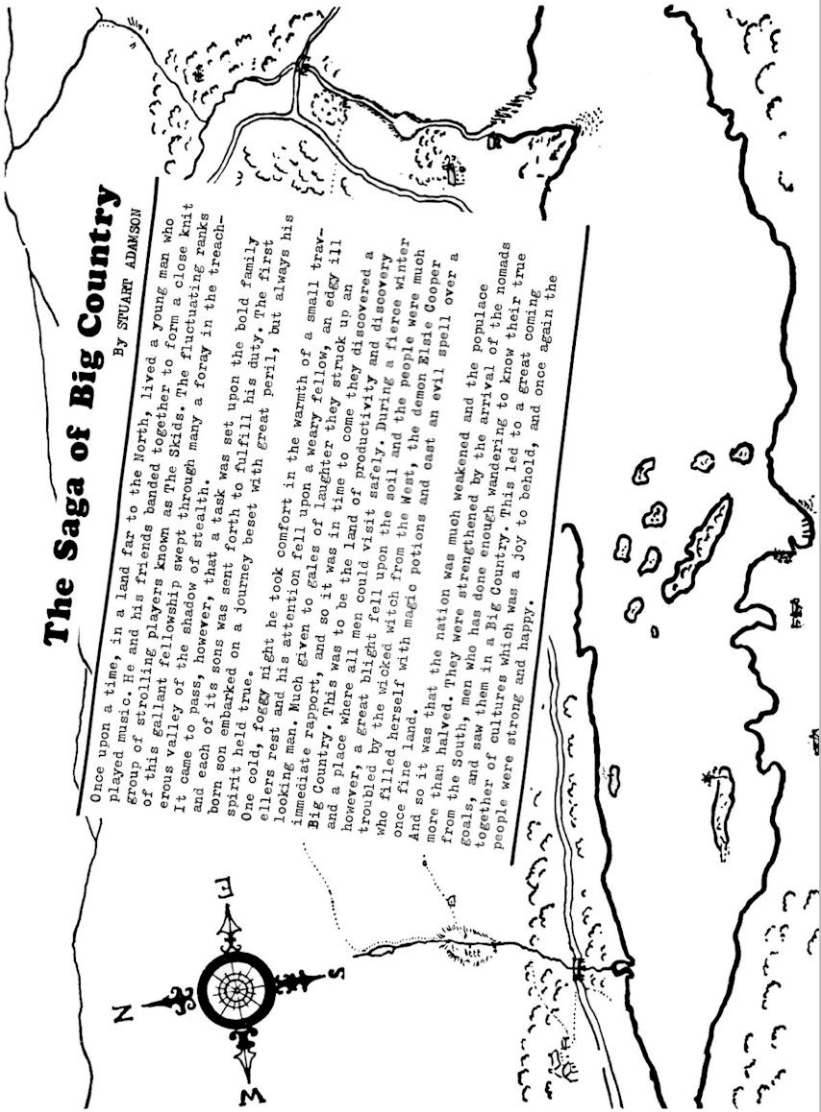
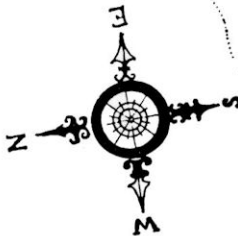
The Saga of Big Country

By STUART ADAMSON

Once upon a time, in a land far to the North, lived a young man who played music. He and his friends banded together to form a close knit group of strolling players known as The Skids. The fluctuating ranks of this gallant fellowship swept through many a foray in the treacherous valley of the shadow of stealth. It came to pass, however, that a task was set upon the bold family and each of its sons was sent forth to fulfill his duty. The first born son embarked on a journey beset with great peril, but always his spirit held true.

One cold, foggy night he took comfort in the warmth of a small family ellers rest and his attention fell upon a weary fellow, an edgy ill looking man. Much given to gales of laughter they struck up an immediate rapport, and so it was in time to come they discovered a Big Country. This was to be the land of productivity and discovery and a place where all men could visit safely. During a fierce winter however, a great blight fell upon the soil and the people were much troubled by the wicked witch from the West, the demon Elsie Cooper who filled herself with magic potions and cast an evil spell over a once fine land.

And so it was that the nation was much weakened and the populace more than halved. They were strengthened by the arrival of a young man from the South, men who has done enough wandering to know their true goals, and saw them in a Big Country. This led to a great coming together of cultures which was a joy to behold, and once again the people were strong and happy.





HAPPY
CHRISTMAS