



**BIG  
COUNTRY**

**COUNTRY  
CLUB**

## Hi everyone,

Yes, I know, the magazine has shrunk!! There have always been some of you who have preferred the smaller A5 format with more pages but, I can only be honest with you and say that the reason for the size of the magazine depends entirely on the funds available and, as you will understand, times is 'ard! Apart from that, our friendly printer who always did the job "on the cheap" has gone out of business! Nevertheless, I will still keep you up-to-date with what is occurring in the world of Big Country and that is what is important.

There have been rumours of another single release in the UK from "Buffalo Skinners" but, at the moment, this is on hold as the Band are concentrating their present efforts on breaking back into the American market in a big way because, as you will know, the States have been somewhat neglected over the past few years and there are a lot of Big Country-starved fans out there. From the radio response of "The One I Love", which went to radio during the week of 26th July, America is more than ready to give Big Country an enormous welcome. "Buffalo Skinners" was released State-side on 14th September and, when I started to compile this mag, Ian Grant was, in fact, in America tying up some loose ends for a tour. See elsewhere for the schedule.

The band have been in America promoting the album where they played a couple of gigs and appeared on radio and TV including The Tonight Show on 29th September, radio gig in Boston on 11th September and a gig in San Diego on 2nd October. I hope that American fans managed to catch these shows as, due to my holiday, Lynda being away on her hols and then the Band and Ian being in the States, it meant that we have been out of touch for a while. Sorry.

Whilst in the States, the band also played at the RCA Convention. The venue for this had to be altered as it was in the middle of an old people's residential area and they couldn't cope with the noise! In fact, the Band were lucky to make it at all because Virgin, at one point, said they were 'pulling the flight' but eventually, after a three hour delay, the plane, with the band aboard, took off across the Ocean for a very successful promo tour.

The Band played at the Goere Festival in Schoonbeck, Holland on 27th August with some Dutch bands and then, on 4th September, at Bemd Festival, Arendonk Belgium with Wonderstuff. I was not able to get to either, unfortunately, but apparently they both went really, really well, as did the two gigs at the Olympia, Dublin on 17th and 18th September and, to quote Ian Shanahan (Membership No 003830) "..... what can I say? Possibly the best gigs I've ever seen them play and I've seen every Dublin gig for the last ten years."

Oh yes, before I ramble on any more:- this is Issue 29, purely 'cos the last one was 28 - BUT 28 should, of course, have been Issue 27! I loused up, sorry for any confusion but, please, no more letters asking me where Issue 27 is!

Hot News participants will all have been waiting for further news of the gig which was planned for 3rd or 5th September at the Clapham Grand, London which was to have been recorded for a live album. Well, as you will now know or, at least, have guessed, this gig did not occur. It is on indefinite 'hold', as is the proposed recording for a live album. If this should crop up in the future, I will, of course, let you know.

Bye for now,

P.S. Thank you for the Skids' tapes - much appreciated. Also, thank you very much for the tape of B.C. on American Radio. You will find a transcript of this programme elsewhere in the mag. I'm sorry, but the letters came adrift from the tapes but I know you will know who you are.

# WITH LOVE FROM AMERICA

From Barry Doyle (Membership No 003692) Blacksburg, Virginia says, "Great news! 'The One I Love' is getting air time at a local station over here. Please pass the word on to the guys and let them know that we are eagerly awaiting their arrival....."

And from Brian Hickson (Membership No 003182) Encinitas, California says, "....thought you'd like to know that 'The One I Love' has become a pretty big hit down here in San Diego. The local alternative radio station has been playing it quite a bit....."

I did, in fact, receive loadza letters from the States giving the same sort of news so, that is GREAT news.

I also received a tape of BC on Modern Rock Live in September 1993 and, for American fans who missed it and for fans elsewhere who obviously missed it, here is edited extracts from that programme:-

*This is Modern Rock Live with Tom Calder. (I'm not sure how to spell his name but anyway) and here in the studio tonight we are very happy and excited to have members of Big Country. Evening, guys"*

Band:- Hello.

TC:- Welcome, welcome. We've all ya been?

SA:- Um, not here!

TC:- Not here, of course. What's been going on with you guys?

SA:- Everything and nothing at the same time. We've been busy in Europe but,

unfortunately, business mis haps have dictated the fact that, eh, we have not been able to be here in the States playing for the past few years. But we are here now.

TC:- That's good 'cos we did miss you.

SA:- Yeah, we missed you.

TC:- Thank you very much. When the record came out it was like ..... Oh, man, they sound great, we should have heard this .....

SA:- Yeah, we have been through a whole period of litigation with various record companies and stuff. That's all in the past now and we are finally being allowed to make records on our own terms again and I think it shows with this one.

TC:- You wanna introduce the members of the band here?

TC:- OK, I'm Stuart Adamson, I play guitar and sing, this guy here is Mr Bruce Hotlegs Watson.

TC:- Hi Bruce, how ya doing?

BW:- Not bad.

SA:- On bass here, we have the nicest man in Rock 'n' Roll, Mr Anthony Earl Butler.

TB:- Hello, hello, hello (in a very posh voice).

SA:- And on drums here we have Mark Dr Roboto Brzezick.

TC:- (Laughs) Dr Roboto.

MB:- Yeah, hi there.

TC:- We got some people who would love to talk to you if you would take some phone calls and play live? Let's go to Doug in Chicago.

Doug:- I have a quick question for you. What I want to know is, back in 1984, I was in Europe ..... I was in Scotland, your

stomping ground, and I picked up an EP called 'Wonderland' and I was just wondering whether you guys have any future plans on releasing that on any future albums.

SA:- I think it was actually released here in the USA just after 'The Crossing', the first album, was released. I think that Polygram released it as a kinda sampler thing so, I'm sure that out there in record store land, there is a copy hanging around in a bargain bin somewhere you may be able to pick up.

TC:- Let's go to Laurrie in Phoenix.

Laurrie:- I want to know how you got your name, 'Modern English'!!?

(loud laughs from everyone)

TC:- No, it's Big Country! Laurrie, thanks for calling. Damn it! Well, how did you get the name Big Country?

SA:- (Laughs) Well, we used to be called 'Modern English' but we thought that was really bad so we decided to change our name to 'Modern Scottish!'. (More laughs all around). It just came to me in a flash of inspiration. A lot of people have asked if it is from the movie and I always reply, 'No, it's not at all.'

TC:- OK, so nothing to do with the movie. During this hour, we're gonna give away a trip to see you guys along with Living Colour and Iggy Pop in San Diego at the Sports Arena. We have two tickets including hotel and air tickets. We will give that trip away in a little while. You guys brought you instruments, we would love to hear you play... you guys gonna play 'We're Not in Kansas' first? .....

TC:- Great job. Let's go to Lala in Fort Collins.

Lala:- I was wondering whether you prefer playing American or European audiences and do you ever play Asian audiences at all?

SA:- I think that it doesn't matter where we are playing. You know, we tend to go out, no matter where we play in the world, to kinda achieve that same sort of thing, to achieve that really kinda special atmosphere that happens when a band and a crowd are kinda working in harmony. I really haven't noticed a whole lot of difference. I think that

Cont/.....

when we have played, not only in .... I suppose the only Asian place we have played would be in Japan. We have never played in India or China or anywhere like that. We did play in the Soviet Union a couple of times before the wall came down.

TC:- Wow, what was that like?

SA:- Grim! (The band laughs) Yeah, I was really surprised being there 'cos a lot of the things which I thought were real kinna clichés and real western propoganda were actually the truth, you know.

TC:- Have you been back since?

SA:- No, never, no.

TC:- Maybe they'll get you on the next tour.

SA:- Yeah, we look forward to that.

Band:- Arrrrgh!

TC:- Thank you, Lala, for your question..... We go now to Fred in Garden City, HI, Fred.

Fred:- I have a question and a follow up. My first question is for Stuart - I love the Skids, when is all the stuff gonna come out on CD?

SA:- Fred, I have some good news for you. It is actually already available in Britain. Unfortunately, you will have to try to get it on import here, I think. I don't think we actually ever had a straight ahead release here in the US. I think anything that was available here was always on import. It's definitely out there. I have definitely seen the first album and the third album on CD. Unfortunately, Virgin do not send me any of this stuff, they just kinna release my material and don't bother to send me any but I have definitely seen them out there.

Fred:- OK. My follow up is:- My grandfather is from Scotland and I know you guys are from there, right? OK, do you guys eat haggis?

SA:- Yes, we do, we are inveterate haggis eaters.

TC:- What is that?

SA:- You really don't know what it is? Anyone who has been out for an evening of heavy drinking doesn't want to listen to this.

TC:- I hear you, OK. Thank you, Fred.

Band:- (laughs) - Not for vegetarians.

TC:- Let's go to Melissa in Chicago.

Melissa:- How has your music changed over the years?

SA:- Eh, I don't know actually. I would like to think that in some respects it's stayed the same, that it's kept the same sort of spirit and innocence and in other ways that we have branched out and got a bit deeper. I never really worry about that, I just tend to kinna write songs that I care about and hope will get out there amongst people and hope that the rest of it takes care of it. I don't believe in sitting around and kinna copying what else seems to be fashionable at any one time.

TC:- Take us through the song writing process with the band. How does this actually get along?

SA:- Oh, different ways. We tend to write pretty much at home, each of us individually and then we'll get together and mess around with the ideas and arrangements and I will,

maybe, have lyrical ideas that fit with Bruce, Tony or Mark's musical ideas, then we just jumble it all around.

TC:- Do you guys fight at all?

Band:- (A mixture of 'no's' and 'all of the time').

BW:- We're fighting now.

TB:- Shut up (sounds of slapping).

TC:- Let's go to the CD now and listen to a track called "Alone". You wanna discuss this song?

SA:- Yeah, it's about being alone.

TC:- Is that it? Are you sure that's it?

SA:- Yes. (Laughs).

TC:- No deeper meaning than that, that's what I figured.

SA:- That's pretty deep. (laughs)

TB:- It's a happy song. (laughs) ..... (play "Alone" from the CD)

TC:- Now, let's go to Tony in Providence, Rhode Island. Hi, Tony.

Tony:- Hi, I just wanted to say that I saw you guys at Cambridge and you guys are phenomenal and it's good to see that there is a band with integrity out there. My question is, Mark, are you an official member of the band again now?

MB:- Yes, I am and I have become very official - I get a receipt with everything (laughs). I am back and it's good to be back.

TB:- As a matter of fact, you are back.

MB:- It's official and it's live on air.

SA:- We gave him a certificate of official backness! Hey, thanks for the nice things you said about us, Tony.

TC:- Hi to Kim in New Orleans.

SA:- Hi, Kim. How ya doing? Seeing as you have the same name as my sister.

Kim:- Oh, really? Well, good. (laughs).

SA:- You may think so. (laughs). Sorry, Kim, carry on.

Kim:- Firstly, you guys are just great and my question is, will you be releasing any live material on either CD or Cassette from any of your up-coming concerts?

SA:- I am not too sure about that. I think there is plenty of bootlegs out there if you would like to go and buy some. Oh, sorry, I shouldn't have said that really but, we don't have any official sanctioned live material in the pipe-line as yet. That was good record company jargon there, wasn't it? No, nothing planned at the moment, Kim, but hopefully if the tour goes real well, then we will pick some stuff up and possibly put it on "B" sides or something like that.

TC:- Thanks Kim, keep listening. Speaking of New Orleans, and all the other cities calling in tonight, when is your tour in America?

SA:- We start in the last week of September, I think, and go on for what may well be an endless period of time, I hope. It's been far too long since we toured here properly so, we want to come and spend a long, long time working here.

TC:- How long has it been?

SA:- Six years now. Unbelievable amount of time. Cont/....

TC:- Let's talk to Jennifer in Grand Rapids, Michigan.

Jennifer:- I was just wondering, do you guys wear kilts?

SA:- No. We have never been seen in kilts in our lives. We have bad legs (laughs).

Jennifer:- Oh, that's too bad, I love kilts!

SA:- Actually, I think Axel Rose has probably worn a kilt on more occasions than I have.

(laughs all round)

TC:- Thanks, Jennifer. Let's listen to another live song from you guys. Are you gonna play "A Long Way Home"?

SA:- Yeah, we may well do that. Yeah..... (play live)

TC:- Great. That's "A Long Way Home" from the new CD "The Buffalo Skinners". Is that in the stores?

SA:- Tomorrow, I think.

TC:- Tomorrow, make sure you pick up a copy. Let's go to Jennifer in Chicago.

Jennifer:- Hi, I just wanted to ask Stuart: Why did you change your sound from what you used to be to your newer stuff, it's different now; it's more political?

SA:- Um... I don't really think it is. I think that what I have always tried to do is write songs that I feel are a living, breathing part of the environment that they come out of, you know? I like to have real characters in real situations in the songs and I think possibly that's what makes people think that they are political. I think that, to me, it's almost modern contemporary folk music 'cos they do document the stuff that goes on around us.

TC:- Thanks, Jennifer. Let's go to Kelly in Philadelphia. Hi, Kelly.

Kelly:- Listen!!

SA:- We're listening. (laughs from the band).

Kelly:- I have always wanted to know what does Porrohman mean on "The Crossing"?

SA:- Actually, it's a name of a kinna west African witch doctor. So, there you go. Now you can amaze friends and influence people with that.

TC:- Really? Next time you are at a cocktail party, you can use that. Let's go now to Henry in Philadelphia. Hi, Henry.

Henry:- I have a good question for ya. Out of all of the songs you have written, which one is your favourite or, which one do you enjoy listening to the most?

SA:- OK. I'll tell you what we'll do then. We'll go around the band one by one, we'll go to Tony first.

TB:- Oh, thanks! Um, oh, my God!

SA:- No, Tony, we didn't write that one.

TB:- (Laughs). "Pink Marshmallow Moon" from the new album.

BW:- Uh..... "Ships". I'm a kinna quiet, laid back kinda guy.

MB:- I quite like "Rain Dance".

SA:- My personal favourite, at the moment, is a song called "We're Not in Kansas" which we just played earlier from the new record.

TC:- Kathy in Chicago. Hi, Kathy.

Kathy:- Um, I was calling with two quick questions. One, I took my dad to Scotland in March and we saw what is called the "Shame of Edinburgh". Can you tell me what that's about?

SA:- I don't have a clue what it's about, unless it's all the litter that's lying around in the streets.

(laughs all round)

SA:- And I only live fourteen miles away from the place! Yeah, just across ..... you know that big river that you see as your plane comes into land in Edinburgh? Well, I live on the cheap side of that river.

Kathy:- Yeah, well, I hope it looks better than Glasgow!

SA:- Well, you'd better take that up with some of the Glaswegians.

Kathy:- I'm sorry, I have one other questions for you. I am a flight attendant and I am going to be flying over to London in about a week for a couple of days.

SA:- Take sweaters. (laughs)

Kathy:- (Laughs). Sweaters and Jaffa Cakes. Is it possible that you will be playing in England or Scotland sometime in the near future?

SA:- Well, we are actually playing in Dublin, which is in Ireland of course, next Friday and Saturday night. So, if you can make your way across to Dublin for Friday or Saturday we would be glad to put you on the guest list and see you there.

Kathy:- Is there any way I could be put on hold to find out more info?

TC:- Sure. Hold on one sec, Kathy....

Kathy:- Oh yeah. That's great.

TC:- Hi, Jim from Albany.

SA:- Good name for a piece of a college.

Jim:- How ya doing?

SA:- I'm doing well. (All laugh)

TC:- That's very funny. Did you get that one Jim?

Jim:- No, I missed it.

TC:- He just said it's a nice name for a piece of a college.

SA:- His second name isn't 'nasium' is it?

TC:- Hi, Jim Nasium, go ahead.

Jim:- Ok, I am just calling to ask what kinda music you guys listen to.

SA:- Well, I like a lot of early 70's bands but the current bands I like are mostly young American guitar bands, people like Spin Doctors, Sugar. There is a distinct lack of exciting guitar bands in Britain at the moment, or a distinct lack of exciting guitar bands being given the chance by British radio.

TC:- Now, let's listen to the BIG single from the new CD, here it is "The One I Love".....

TC:- In a moment we'll be giving away the trip to see Big Country in San Diego, make sure you can go, alright? Suzanne in New Orleans. Hi.

Suzanne:- Which category would you include your music in?

Cont/....

SA:- Hi, Suzanne. That's a very difficult question. I think we are basically a rock group; but we do have other overtones in there. I think there is a little bit of folk and country influence in some of the things that we do.

TC:- Now, the best way to do this trip, 'cos we want to make sure that a fan of Big Country wins. Stuart, you came up with a trivia question...

SA:- Yeah, but it's a really bad one .... Who produced our first two albums? And what colour pants did he wear while he was doing it?

(Laughs all round)

TC:- OK, we'll take a phone call right now.

BW:- I know it! I know the answer.

TC:- Do you really? Then you might win.

Richard, let's see, who is this?

Richard:- This is Richard from Chicago. It's Steve Lillywhite.

Bands:- That's correct. You win (applause).

Richard:- I just picked up the CD. I was sitting here right by my stack of CDs.

TC:- OK, so you cheated but that's OK. October 2nd, San Diego, Sports Arena - you are going to see Big Country and a couple of other bands. All courtesy of RCA Records and Modern Rock Live. So, there you go, you have a fan from Chicago going to see your show.

SA:- Sounds like a cool guy to hang out with.

TC:- Yeah. So, you wanna do another song for us, live?

SA:- Yeah, great. This is "Ships", with a P.

TC:- Guys, thanks very much for spending the hour with us. It has been a pleasure hanging with you. Good luck with everything.

SA:- Thank you very much, we had a large time.

TC:- See you at the end of the month on your big American tour. Special thanks to RCA Records and everyone else at Sphere Communications.

## WHERE HAVE BC BEEN?

10th September

10th September

This went absolutely brilliantly, apparently, even the RCA executives were bar-diving from the stage!

11th September

Then off to New York for press and promotional photo session

Return to UK

17th September

18th September

26th September

28th September

29th September

30th September

1st October

2nd October

3rd October

4th October

5th October

Fly to America  
RCA Convention, Hartford Connecticut.

Boston - Radio WFNX

Olympia, Dublin

Olympia, Dublin

Travel to Los Angeles

Promotion in Los Angeles

Tonight Show - Los Angeles

Gig in San Francisco

Promotion in Los Angeles

Gig in San Diego (Sports Arena)

Gig in Las Vegas

Gig in Reno

Return to UK

## AND THEN:-

24th October

26th October

27th October

28th October

29th October

31st October

1st November

3rd November

4th November

5th November

6th November

10th November

19th November

Saratoga Winners, Coho

The Grand, New York

Chestnut Cabaret, Philadelphia

Lupos Heartbreak Hotel, Rhode Island

Stone Pony, Asbury Park, New Jersey

Bayou, Washington

Toad's Place, New Haven

Lee's Place, Toronto

St Andrews, Detroit

China Club, Chicago

First Avenue, Minneapolis

Seattle, radio gig (venue to be confirmed)

Phoenix, radio gig (venue to be confirmed)

# COLLECTORS' CORNER

Christopher Dunn has just set up a collectors' group and has asked that I bring this to your attention.

He says, in his draft bulletin:-

What I need is more members to write to me with a fully detailed list of what they have got in the way of Big Country merchandise. It could be something simple like a metallic badge to something like a full set of 12" records. It doesn't matter what the item is. What then happens is that every month I will send out to every member an up-dated magazine which has got many pages of detailed information on every kind of merchandise you can think of. There is also a page which will have a swaps section and buyers/purchases section where members can exchange their merchandise with each other. There will be no cost in joining my group but what I do want is your lists, honesty and, most of all, inspiration. For any newcomers, you will all receive a folder with the Big Country logo printed on the cover along with a fully up-dated biography on the band. For more info on this matter write to me at the address below. Remember, you do not have to pay for anything, only a first class stamp to send me your list.

Christopher Dunn,

## SURVEY

In the last issue, I printed a letter from Graham Goodall (Membership No 001511) who suggested doing a survey amongst CC members of their favourite album track, single and also listing Buffalo Skinners tracks into order of preference.

Well, Graham has agreed to collate this information for me, to be printed in a future issue of the magazine, so send your votes direct to:-

Graham Goodall,



# How I met my hero:-

by Liam Davey (Membership No 001593)

I wanted to share with other CC members how I achieved one of my ambitions which was to actually meet Mark Brzezicki. I was more thrilled than most to hear Mark had rejoined BC as I am a drummer myself and have been a fan of Mark's for a long time.

*After three and a half years in the wilderness of rock music, including an album and tour with Procul Harum, working with the likes of Fish, Terri Nunn, Tears For Fears, Midge Ure and his own project "On The Air", Mark is back!*

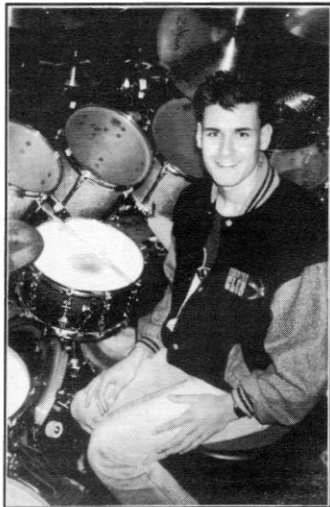
*I finally managed to track Mark down on the recent "Buffalo Skinners" tour and chatted to him after the Leeds gig and he promised to show me around his drum kit the next day at Glasgow Barrowlands but, due to some bad navigation and adverse weather, I arrived too late and missed the Glasgow soundcheck. So, off to Newcastle Mayfair.....*

*After being kindly invited into the Mayfair soundcheck by Stuart (who, on arrival at Newcastle Central Station from Dunfermline, boarded a cab and was told by the driver to 'walk, you lazy \*\*\*\*, it's only down the road' - good old fashioned 'Geordie' warmth for you!) Mark said 'follow me, just you.....' I was lead across the Mayfair stalls and up onto the back of the stage to Mark's 'house' - his drum kit - and to say it's big is an under-statement, I was somewhat in awe. 'Sit down and have a go' so, I did, sticks in hand and away I went, feeling dwarfed by Mark's Hoge drum kit. I have to say sorry to the drum roadie who, I discovered after I had hit the large 'gong drum', still had his head inside the drum, which has probably ruined his hearing for life.*

*It's a great feeling to sit in the 'engine room' of Big Country,*

*overlooking the stage but, I must say you can't see much of the audience because of all the cymbals.*

*After a few minutes, I gave up the sticks to Mark, the drum soundcheck was about to begin, each drum and cymbal has to be checked for the right sound with that of the mixing desk, two cymbals had been cracked the night before at Barrowlands so these were replaced.*





*I stood at the side of the kit as Mark went through the soundcheck, 'Any special requests?' he asked. 'River Of Hope' I replied and all thunder was let loose. Among other patterns played were 'The Seer', 'Raindance' and the intro to 'In A Big Country'. Mark's soundcheck lasted about twenty five minutes in all. We then had a brief discussion about Stewart Copeland (ex Police) and the Red Hot Chilli Peppers and it was then time for Mark to eat. Later the band, as a whole, ran through their soundcheck including a great version of Bruce Springsteen's 'I'm On Fire'.*

*After the soundcheck, Mark asked me if I'd like to listen to his own band 'On The Air' which features Simon Townsend (brother of Pete) on vocals. Of course, I said 'Yes'. So, I met Mark in the foyer of their hotel and listened to 'On The Air' up in Mark's room on the DAT machine. As I've already said, 'On The Air' is Mark's own project, the album was recorded in America but Atlantic Records have refused to release it so, it's in their vaults*

*gathering dust for no one to listen to. I liked what I heard of the album and I'm sure many BC fans would too. It's a shame it will never see the light of day. I would like to thank Big Country and Mark in particular for his kindness in taking the time to show me around his 'house'.*

**Kit:- Pearl and Zildjian cymbals.**

Thank you, also, to Douglas Johnson for getting me into the soundcheck and I mourn the end of the WSNS fanzine.



THE WINNING ENTRY WAS RECEIVED FROM LIN KIRK

(Membership No 000019)

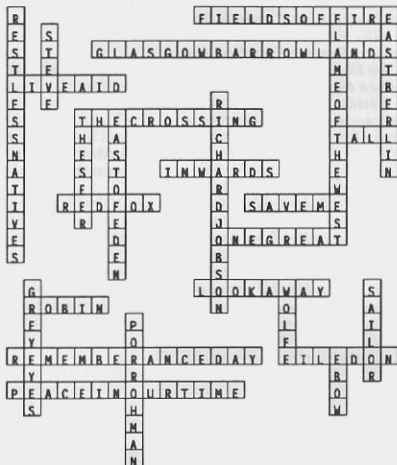
Your prize of a signed 12" copy of "Save Me" is on its way.

## ANSWERS TO LAST ISSUE'S COMPETITION

# KWIZ-KROSS

sent in by Stephen Ashe

(Membership No 003312)



§ §

Following a specific request about set lists, we have delved into the archives and, again, come up trumps!

Oxford Apollo - 4th July 1986

Oxford Apollo - 14th May 1989

The Seer  
Remembrance Day  
I Walk The Hill  
Look Away  
The Teacher  
One Great Thing  
Restless Natives  
Hold The Heart  
Honky Tonk Woman  
Wonderland  
Inwards  
Harvest Home  
Fields Of Fire  
In A Big Country  
Chance  
Steeltown  
Just A Shadow  
Where The Rose Is Sown  
Rain Dance

King Of Emotion  
Broken Heart (13 Valleys)  
Thousand Yard Stare  
Peace In Our Time  
River Of Hope  
The Travellers  
The Seer  
Look Away  
Tracks Of My Tears  
Lost Patrol  
Wonderland  
Fields Of Fire  
Chance  
Just A Shadow  
Restless Natives  
In A Big Country  
Honky Tonk Woman  
Steeltown  
Come Back To Me

SET  
LISTS



# In This Big Country, "The One I Love" Is Most Added!



It was just about 10 years ago that a band out of the UK called Big Country delivered the Top 20 single "In A Big Country." A multi-format smash, you couldn't have escaped that song in the fall of 1983. Unfortunately, a decade has come and gone with nothing that truly captured the excitement of that first tune from Big Country. Well, with this week's release of "The One I Love," it looks as though we're in for another scintillating ride with Big Country.

"The One I Love," which was last week's Designated Hitter and can also be found on AN's Rock CD TuneUp #101, leads all tracks at Rock Radio this week with 62 out of the box adds, giving the infectious number a #37\* debut on Power Cuts; major market stations like WDVe, WMMS, KQRS, WMMR, WRIF, KXRX and WYNF are among the first week believers. And, with the brilliant marketing strategy of the RCA promotion team (the album is on new Fox Records, in association with Nipper's label), you have been serviced with two copies of the CD-Pro, which contains "In A Big Country" and "Look Away," making Big Country a Two-For-Tuesday snap.

Big Country's sixth album, *The Buffalo Skinners* will be released September 14.

## BIG COUNTRY



Though it's hard to believe, 10 years have passed since Big Country burst onto the scene with their debut single "In A Big Country," and the monstrously successful single "The One I Love." Over the past decade, the band has steadily released a number of fine, invigorating albums that received little attention from radio or the A&R public. "The One I Love" should change all that with its forward, earnest sound. Full of sharp guitar and an exciting and increasingly catchy chorus led by the ardent vocals of Adamson, this first track from Big Country's new album *Buffalo Skinners* screams to be heard, and is the ideal reinroduction yourself and your audience to this fine Scottish

Hot Press

ISSUE DATE 20.10.93

### BIG COUNTRY (Midnight at the Olympia)

I STOOD out like a sore thumb. Minus a check shirt, minus an air guitar and minus the big blonde that seemed almost a prerequisite to membership of the Big Country fan club. With 90% of the audience male - and on the lookout for some raucous male bonding - I felt like a misfit. I had to make amends and the slopes increase at the Olympia. I had to search in a trash can for an unattended law grille for the weekend last year. After 100+ 100 that seriously pissed me off. Adamson and Co. have returned with their eighth album and by the time of the release of this album, the band has been playing a chorus of two from Kurt Cobain's *Smells Like Teen Spirit* (which also went to prove that the Spice Girls don't go away.)

admirably to class another. Look Away capped the melody into a brooding beauty that'd be the envy of even the mightiest of teams in Tokyo Park. "Ship," a power ballad for the ages, is a masterpiece of the genre. One, they were here last night, a masterpiece from the album 12 strings of Adamson and Bruce Watson and "Chorus" is a masterpiece of the genre. Carries Watson in his hands, about head and shoulders above every thing. Repertoire in its very own masterpiece. A Lady Madonna.

Adamson has just nothing apart from his scapular. Looking like a lean Simon Le Gall, he breathes and boogies across the stage like a true hero in his pants.

And just when I thought I'd got the perfect handle on them, they came and blew up all the air in the room. I thought I'd got the perfect handle on them, they came and blew up all the air in the room. I thought I'd got the perfect handle on them, they came and blew up all the air in the room.

They came and blew up all the air in the room. I thought I'd got the perfect handle on them, they came and blew up all the air in the room. I thought I'd got the perfect handle on them, they came and blew up all the air in the room.

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# AMERICAN PAPER

"One I Love" Fox/RCA

...sines  
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...Stuart  
...um, The  
...song to  
...band.



**BIG COUNTRY** The One I Love (5:07)  
PRODUCERS: Big Country & Watson  
WRITERS: S. Adamson & Watson  
PUBLISHER: EMI 10, ASCAP  
REMEMBER: Dave "Hooper"  
Fos 62593 © BMG (cassette single)

The sound is almost instantly recognizable. The band that once cornered the market on changing, Scottish-influenced guitar-pop is back with an urgent, anthemic ditty. Adamson's voice is in top shape, and the production is forceful without flying over the edge into melodrama. First single from the album "The Buffalo Skinners" marks a welcome and surprisingly potent return for the band.

ROCK TRACKS

HAT

RETAIL BEST BUY



(Fos: 68294)

### THE BUFFALO SKINNERS

Yes, it is tough "In A Big Country," and as the group by the same name sings, "They're searching for the long way home" ("Long Way Home"), but now, Big Country has easily found its way back to the top of the musical map. Big Country still has the basis of the same feel their original hit had and contains the original lineup from 1983, but now, they are coming in very strong in the rock guitar and power drumming areas (no doubt due to the amazing strong environment of observations, social commentary and a few looks back at the ones we all loved, once).

Big Country has quite effectively balanced their lyrical messiah's with their solid rock/alternative-influenced musical partnership. The Buffalo Skinners is due out on September 14 on Fox Records (which is marketed and distributed by the RCA Records label of BMG Music). The lead track, "The One I Love," has received a hearty welcome at Rock Radio, where it has cracked the Top 20 on the Power Cuts chart and is still climbing. Adults Only Radio debuts the single to its Top 30 and Expand-O Radio has charged it dig deeper than the first single. It would be wise for radio programmers to dig deeper than the first single, because they will find a slash of sturdy, driving rock tracks. But meanwhile, retailers can make all the difference on the impression this band makes with their original alternative to the old hi-fi and turning a few heads!

The Buffalo Skinners on the old hi-fi and turning a few heads!

SOME

BIG COUNTRY  
"The One I Love"  
CASSIETTA, CD, CASSETTE



"Each time I play  
"The One I Love,"  
I like it more!"  
Stephen Page, KOMA

Big Country follows its #1 most added showing with another strong performance at the format; 29 new adds put "The One I Love" on more than 100 stations, including newcomers like KOMA, WCHA, KCLB, WIOT and KZAR.

The 29 adds, coupled with 18 rotation bumps, push "The One I Love" onward and upward (37-24\* on Power Cuts) and give the song a second week Homer!

KEZO "Music goddess Becca Goodman proclaims, "This is an outstanding record; the wait was definitely worth it!" At WPKC, Brian Katz exclaims, "Big Country will be bigger than ever with this track!" And Ron Stryker of KCLB offers, "Big Country has progressed on each and every album!"



CAN  
RS SAY:-



# YOUR GENERAL LETTERS:

From Liam Davey (Membership No 001593) Liam wrote in answer to a question raised by Sarah Wright in the last issue. The question was, "Do any other members own or know anything more about the Jim Ladd interview?" Sarah had seen this record at a record fair for £20.00. So, Liam wrote,

*"The Jim Ladd interview is a USA only promo LP (two-sided radio show) 1986 'Seer Tour Of America' Running time is just over one hour and the tracking listing is:-*

## *SIDE A*

*Wonderland  
Look Away  
Fields Of Fire  
The Storm  
The Seer  
Where The Rose Is Sown*

## *SIDE B*

*All Fall Together  
I Walk The Hill  
Hold The Heart  
The Teacher  
One Great Thing  
In A Big Country*

*The interview takes place during and between tracks with Stuart and Tony on the American leg of "The Seer" Tour in 1986. If you see this record, buy it!*

Liam also informs us of a few more of his treasured possessions to add to the impressive list in the previous issues:-  
*A very rare 12" edition of "Look Away" Cat. No BIG CX 0011. There are two 12" singles, firstly the "Look Away" standard 12" mix with "Restless Natives" sound track on the "B" side and, secondly a white label 12" outlaw mix with the 12" mix and the song "Restless Natives" on the "B" side. Both records are sealed in the standard "Look Away" 12" cover with a white sticker and cat No printed on it. I have never before seen this record in any discography."*

From Connor Browne (Membership No 003615)

Connor wrote to tell us that "Alone" reached Number 4 in Belfast's Top Ten and BC received good radio play in Ireland although he didn't hear "Alone" much. "Ships" was played a lot on the local station, especially Atlantic 252.

From Neil Wilson (Membership No 003788) Neil wrote to tell us, "..... I thought I'd let you know (although you probably know it already!) that when the band were in Belfast recently (23rd April 1993) they appeared on the "Kelly Show" to perform "Ships". Steve Harley was also on the bill that night but he turned up without his band. The result was a fantastic live duet with Stuart and Steve Harley singing and playing "Come Up And See Me Make Me Smile". I met Stuart before

*the show and he was very nervous about playing with one of his own idols. The end product was great to watch."*

From Jerri Willmore (Membership No 003525)

Jerri wanted to share a little story with us so, *"There is a company called 'Big Country Pottery' in Laguna Beach, California and they hold a craft fair called 'Harvest Festival' in San Francisco every November. When I came across the booth, I asked the owner how he had come across the name. He told me that although he is not a fan of the band, he's nicknamed his girlfriend's rear end 'big country' - don't ask why and while he was lying 'spoon fashion' with her and singing "In A Big Country, dreams stay with you...." they came up with the name of their company!*

From Maureen Neil (Membership No 003669)

Maureen sent the following review which appeared in Vancouver Georgia Strait Reviews.

*"Having heard very little of Big Country since the mid-80s, I'd pretty well written the band off as a one-hit wonder for its early smash single "In A Big Country". But the band's latest disc is a superb recording and one that's bound to make my 1993 Top 10.*

*"The Buffalo Skinners" is loaded with strident, Celtic-influenced tunes that bring to mind Irish rocker Gary Moore's pre-Still Got the Blues period. The exhilarating bagpipe guitars of founders Bruce Watson and Stuart Adamson are pushed to the fore, Adamson's vocals are as compelling as ever and the rhythm section of bassist Tony Butler and Jeff Beck mainstay, Simon Phillips, is unbeatable. Lyricist Adamson's penchant for serious social commentary still thrives too as can be heard in stirring cautionary tunes like "We're Not In Kansas" and "The Selling of America"" by Steve Newton.*

From Robert Barker (Membership No 001748)

Robert writes, ".... congratulations to the band for "Buffalo Skinners". It's a great hard-edged rock album with strong songs and some great guitar work. It's a bit too Americanised in places for me with the lyrics and the way Stuart sings them but, apart from that, it's a very well produced return to form. I wouldn't call it a classic that's reserved for "The Crossing", but it's impressive.

*Didn't many of the fans like "The Seer"? A lot of people reckon "B.S." is the best album since "Steeltown" but I, personally, think*

*"The Seer" is a fine album. It's more mystical and romantic - songs like "Elledon" and the title track are great, as is most of it. I don't always think that you want to be preaching politics / unemployment / wars or suppression in songs too much - it's fine to state your views, yes, but I don't think it pays to dwell on similar themes for too long. Music should be fun as well, especially rocky stuff and inspirational in more ways than one or two themes or images. If it's in tune and powerful, or the style suits the subject matter, it can strike a chord.*

*I think sometimes that Stuart has been too single minded or serious with songs. Since "The Seer", we've had an awful lot of songs relating to wars, nuclear weapons, Vietnam etc. and I just wonder whether too much dwelling on these sort of subjects can have an adverse effect. Not everybody wants to hear 'battle cries' or 'ways of changing the world', there are more down to earth every day subjects to write about, surely? Perhaps Radio 1 have adopted this view and that's why BC (in their view) have become unfashionable? I also think that BC have lost too much of their celtic tinge in recent years. Forget about the bagpipe guitar sound as they're all great musicians, featuring the acoustic guitar, mandolin and, on occasions, the ebow more would benefit? I personally liked different tracks like "The Traveller", "Starred And Crossed" and "Winter Sky". With REM and The Levellers now enjoying 'cult' status, I reckon a return to their folk roots at times would be a welcome thing. Those sort of songs are catchy and that's what sells generally - bold singalong or catchy happy-type tunes will always be popular, regardless of the subject matter ...."*

Robert also nominates Devon Air as a friendly radio station. They played both "Alone" and "Ships" quite a lot. In fact, they loved "Ships" and played it about four times a day over several weeks.

From John Owens (Membership No 001700)

A bit of trivia from John to say that on Midge Ure's last album, "Pure", both Mark and Simon Phillips play drums.

From Marcello Brocco (Membership No 268) from Italy (I've not amended the letter as the English is very good - better than my Italian - which consists of a one word vocabulary - PASTA! - Jan)

*"..... feeling of perplexity was because during the years your music has been changing from the first two discs and after "The Seer", that was not a bad disc at all but could not be compared with the previous*

*works, especially about production. There has been a kind of worsening in your music until "N.P.L.H." that I sadly consider a very bad incident in your career.*

*Anyway, when I played the new songs I suddenly heard something positive that made me go back to the "Steeltown" atmospheres. In fact I consider "The Buffalo Skinners" your best release after "The Crossing" and "Steeltown" and considering that is your first official production you made a good job certainly better than Robin Millar, Peter Wolfe and the more recent ones!!*

*My modest suggestion for you is to use in the basic sound more acoustic guitars, some harmonica, folk instruments which I'm sure would give more brilliancy and would make more easy to listen to all of the songs; because twelve electric based songs (most of them graze heavy metal) become hard also for old fans.*

*I'm looking forward to find the "Ships" CD set as I think it's one of the best songs you have ever written and it deserves to be a smash everywhere but I hope you don't discourage yourselves if the charts are not so kind with you like they used to because I'm sure this is the right road to continue and improve the work you interrupted after "Steeltown"....."*

\*\*\*\*\*

Jerri Wilmore (Membership No 003525) wanted to know who played the teacher in the video.

*Well, to be quite frank, they are buggered if they can remember! Sorry, Jerri.*

\*\*\*\*\*

Ian Harvey (Membership No 003690) wrote to ask if any bands had ever done cover versions of any B.C. tracks.

*As far as we know, only a Japanese Band have covered a couple of tracks.*

\*\*\*\*\*

David McClure (Membership No 003620) wanted to know who was playing drums on the video for "Ships".

*Mark, of course.*



The following interview was sent to me by **Simon McKenzie** (Membership No 425) from Australia. The interview was conducted over the phone, Brisbane to London, between Simon (who works for a free weekly music newspaper) and Stuart on 20th May 1993. Thanks Simon. Any more stories, articles or reviews greatly appreciated.

**So, Mark's back in the band, I hear?**

*Yeah, that's right. It's a big relief for all of us. I'm really pleased to have him back.*

**What do you mean it's a big relief?**

*Just that, we've always felt that since he left that there was kind of something missing from the group. I mean the group was always about the four of our inputs and it was kinda weird to have gone through that whole situation where he'd had enough of all the kinda hassles that were surrounding the band and had gone off to do his own thing. But it's great to have him back and playing. I mean the gigs we're doing just now are just going unbelievably well.*

**Do you think that Mark adds a definite element to Big Country that no other drummer has?**

*Well, there's a definite element to Mark himself that no other person has and a thing that's always been important to us as a group is the way that we get on with each other. It's always been about more than just the music for us. It's been great to have him back.*

**How does he feel about it all; is he enjoying himself again?**

*He's happy, yeah. I mean, he felt the same way as we did - that he was missing something and that we were missing something. It was just a kinda ... the whole thing came around because we were going through so much hassles with our previous record company in London, just unbelievable amounts of kind of negative stuff going on. And he just had enough of that and decided it better that he went his own way and tried to do his own sort of thing.*

**I notice that even as far back as the book "A Certain Chemistry" that Pete Townshend might have been able to see some of that going on, when he said that he didn't know if Mark was ever going to be totally fulfilled within the group. Do you think that had something to do with it?**

*No, I think if you were to speak to Mark you'd realise just how fulfilled he is by it. It's been very long and kind of undulating journey for us and I think that he knows what he's about now and we certainly know what we're about. And things are going absolutely brilliant at the moment.*

**You've had to cope with a fair bit of disillusionment with the music industry, even going back to the Skids in 1979 when Chris Jenkins added those guitars to "Scared to Dance". How do you deal with it all?**

*Em, not very well I'm afraid. Don't get me wrong, there's a lot of people who I really really like and really really trust who work within the music business itself; unfortunately I find myself in situations where the people who have been most important in what it is that I want to do have been people that I really haven't been able to come to terms with at all. I mean, the sheer difficulty of making the last couple of albums at Phonogram has been unbelievable. They seemed to have had one idea of what they felt Big Country was about and we had a very different idea. And it just led to a complete dilution of everything I felt the group was about. And, to be quite honest, if we'd had to stay there I'd rather have stopped than make another record under the circumstances that we were in.*

**That must have been a pretty tough time to get through?**

*Yeah, it's basically when you.... I mean, I dinnae want to sound like an old codger or anything but when you've been around for a while you have a very well-defined vision of what it is you want to do with a record. And the last thing you need is someone with a completely different idea telling you that you're turning in a load of bollocks, when you know that you're not. And I think that just the sound and the songs on this album vindicate the fact that they should have just got off my back a long time ago.*

**That was obviously part of the reason why you decided to re-record "Ships" and "We're Not In Kansas"**

*Yeah. I mean, I'll let you know how bad things had got. When I took the original demo versions of "Ships" and "Kansas" into the record company, they didn't even want them on the "N.P.L.H." album, they couldn't even hear them as songs. But "Ships" has been a huge success throughout Europe at the moment. Even as we speak, it's gone really big all over the radio. I just couldn't believe that kinna attitude. It was like there was some bizarre sort of conspiracy plot to undermine everything that we were about. I mean, you don't like to be paranoid about things like that but sometimes you wonder. It shouldn't be a grief-filled business, making records. It's about expressing yourself and communicating things and it doesn't have to be involved with all that kinna grief.*

**Is that perhaps similar to the sort of crisis of confidence you went through before "Steeltown"?**

*Yeah, well, "Steeltown" was not really so much of a problem. It's just that I really wanted to make an album which expressed a whole load of the kinna darker things that I feel rock music had always been scared to touch. I mean, I think that one of the things that is frustrating about rock music is that a lot of times, especially at that period, it was kinna, it didn't want to go outside of the sex and drugs and rock 'n' roll type of imagery. And I've just felt that it's always had so many more possibilities; that it could be something that was interwoven with the social and environmental fabric, much more than it has been - that you could write contemporary folk songs with loud guitars. And I really wanted to do something like that, it may not have been the smartest career move of all time but for me it was a very pivotal point, not only in my musical career but in my life as well; it's something that I'd been building towards since I was fifteen or fourteen years old, I think.*

**What tends to motivate your writing these days?**

*All different things. I really appreciate the fact that I live in Scotland and have a distance between myself and the major rock media outlets. I think if I did live in London, I'd tend to hang out with musicians and journalists anyway. But living where I do in Scotland, I get to hang out with the people that I grew up amongst and I get to meet people who come from all different walks of life rather than just one small section of it. It gives me a whole load of different conversations and ideas and ..... to me, if you don't live amongst people, you can't write about them and it's important for me to have that distance.*

**You've always tried to maintain that distance though, haven't you?**

*Yeah. For me, it's crucial as a writer. I have to have an environment that I feel is one that is relevant to the lives of people who you're writing songs for when it gets to the end of it, y'know? You write songs initially to express something you feel moved by yourself - or I do anyway - but you also hope that you can write about them in a worldly enough manner that people in other places will be able to identify and connect with what's actually in the songs themselves. It really is important to be able to have that distance to do that.*

**That seems to be one of the very noticeable things about your very loyal fans - that they do identify so strongly with your songs.**

*Yeah. But I think that's something that happens when you're making music that is very kinna personal and just stands on its own feet. You know, I think we haven't been a kind of band who would ever be called hip or fashionable and that's cool by me, I really like it like that. To me, anything to do with fashion involves following someone else and I'd rather kinna plough my own little furrow and make music that I cared about - which is why the past couple of albums have been so frustrating, because it's difficult to feel a hundred per cent satisfied with music that you feel someone else has diluted for you.*

**I notice that Chris Briggs was the guy who signed you to Compulsion and he initially signed you to Phonogram. He's obviously still got faith in the band.**

*Yeah, I mean Chris knows what we're about and the great thing about him is he is able to let us express that. He doesn't have this kinna compulsive need to feel that he has to stamp his authority all over what we do. The great thing about Chris Briggs and, I think this has been a measure of him all through his work as an A & R man, is that he lets the artist be the artist. He signs people that he likes and lets them make records. That's what it should be about.*

**How much of yourself do you actually like to put in a song and put on the line, as it were?**

*Sometimes I put everything in and sometimes I just play act. You know, you put yourself in someone else's shoes and try and imagine how you would feel. I think even on the occasions where you put yourself in someone else's shoes it actually becomes you anyway. I think that everything's there all the time although you don't talk about specific little instances.*

**So, what constituted the move away from such a noticeably Scottish sound, or do you think you've moved away from that?**

*It's very hard for me to say really. I mean, people were very quick to pick up on that. In some way it's one of the parts of my guitar playing that will always be there - I mean it may not always be immediately obvious but it's something that's always there. I don't intellectualise about my playing and I can't sit and think 'well, if I do this it'll sound like that...' I always feel that music is a big huge emotional rush inside me and I like to play that way too. I've always felt that what I wanted to do was a sort of contemporary folk music but done on loud guitars. That's what I get off on and sometimes the folk element's stronger, sometimes the country element's stronger and sometimes the kinna rock element is stronger. I don't really sit around and worry about which one's happening. I think if you were to be able to see a live show you'd be able to see all the elements out in force, as it were.*

**Yeah, I've been waiting for that ever since the first Australian tour was cancelled (in early 1984)**

*You dinnae have to tell me about it, I tell ye, it's a point of severe frustration within the group that we even went there and did videos and didn't do gigs. We've always prided ourselves on being a live band and Australia has such a great reputation as being one of THE place in the world to go and do gigs and we've never played there. So, hopefully we'll be able to remedy that this year. I mean we're getting great support from the record company and it looks like it's all gonnae happen sometime around late summer/early fall - I mean, northern summer or fall, which'd be like August/September.*

**So, would you say that you know yourselves back to front as musicians and you can let a song go in any direction you want?**

*Yeah. I mean it's something that - we've always done anyway, right since we started as a band we've always had a real kinna almost spiritual relationship with each other on stage. We do leave a lot of room for improvisational areas and sometimes it's great fun on stage 'cos it means when things go drastically wrong, like some gear blows up or you break strings..... we can always improvise something very quickly. It's great to have that relationship with the other guys.*

**One of the noticeable things about the early history of the band was that you all felt there was just something magical there.**

*Yeah, it's still like that now. I think at the moment we're doing some of the best gigs we've done as a band, ever. I dinnae think we've ever been this together, I dunno, it just seems really, really exciting at the moment. I think possibly having gone through a period where there was an intense amount of frustration at the recording side of what we were doing it's been like a real release for us, the past few months of actually going out and playing and making a record that we're delighted with.*

**Getting back to a little bit of trivia, I guess, there's a guitar solo that you used to do in "Working For The Yankee Dollar" and then you incorporated it into "Fields Of Fire" when you played it live. Was that a transposition of a Prokofiev classical piece?**

*I know the very one you mean. Em... possibly. I mean, I don't know if it is or if it isn't, I just play melodies that come into my head and they obviously come from all different sources. I mean I have a very wide range of stuff that I listen to at home. So, it's not a conscious Prokofiev tiff but subconsciously it may be. And I just wanted to... I've never ever played any of the songs that I did in the Skids on stage with Big Country, I've always thought that that was very special while it was happening and I wouldn't want to mess with that period. It has a lot of memories for me too and playing them with this band would tarnish those memories for me. So I wanted to do like something that was a kinna*

*little quote, so that's why I did that.*

**You still get pretty stirred up lyrically about things that go on in the world.**

*I think that anybody that writes and cares about their writing has a darker side to them too and I think you have to be able to express that. I think the great thing about being able to deal with kinna difficult subject matter in the songs is - for me, it can make the song more uplifting, it can make a stronger thing out of something that might be a negative, rather than just kinna going on the same old sex and drugs 'n' rock 'n' roll cliché that rock music has tended to indulge itself in in the past thirty years. Not that sex and drugs 'n' rock 'n' roll aren't inspiring anyway but for me I just want to express things that I may have lived through or that I feel people that I'm close to have lived through and I think that because of that, it makes it special for me. As a teenager, I really didn't want to do anything else other than be in a band and, having been given the chance to do it for a living, I want to make it important for myself and write about things that I care about and hope that other people in other places can feel the same way I do about them.*

**Do you feel that your records are an accurate representation of you as a person?**

*I think they are at certain times, yeah. I think certainly with some lyrical things you lay yourself bare and with other things you're trying to interpret how other people may bear up in certain situations. But I think that at certain times they've been very representative of where my head is, yeah.*

**How do you feel, looking over you back catalogue? Which parts are you most proud of?**

*It's like most people's back catalogue. There's moments that you think are sheer genius and there's other ones you think are total incompetence. Some things you look back on and you're one hundred percent satisfied with and other things you look back and you think, 'well, you know it was a learning experience'. I think for me, personally, the "Peace In Our Time" and "No Place Like Home" albums go in with the learning experience side of things - although there are songs on the albums that I really love. I mean, on the "P.I.O.T." album, I still love "Thirteen Valleys" and "Thousand Yard Stare" and a couple of the other songs and on the "N.P.L.H." album some of the songs I liked so much I did them on this record again, because I felt that the versions we'd done on "N.P.L.H." really hadn't done the songs justice. But you know, I have a very rare approach to these things. I'm kinna glad we did things that way because it's made me see the full circle of things rather than it all just being one direction. It's been valuable.*

**Obviously, the band's totally committed to the future and there's no stopping point on the horizon?**

*Yeah, well, we are now. If we'd had to make records under the same circumstances that I've made the last two albums, I would rather not do it. But now that we've been allowed to make the record that we wanted to make and the gigs are going so well I can't see anything other than the roses at the moment. I must admit, I'm not a great one for sitting and making an extensive kinna master plan about what I'm due to be doing.*

**Was producing yourselves on the new album an important step towards getting exactly what you wanted?**

*Yeah, it was very important for us. I think that I've always had a very strong vision of what it is that I want the group to achieve, what I want the group to sound like on record. I've always felt that any time we've had too much outside involvement all it's done is dilute that and water it down and make it not what we're about at all. And with this record, we were fortunate enough to be in a situation where people said, 'Yeah, carry on and do it'.*

**It's interesting looking at the first "Harvest Home" single, that producer obviously didn't know what you were on about, whereas Steve Lillywhite obviously had a pretty good idea.**

*Yeah. Steve had the approach that we take now; he gets in the control room, puts the microphones up, gets good sound together and encourages the band to make a record which is what it should be about. You know, you should get a good engineer, stick the mikes up and make the record. It's not a complicated procedure. You dinnae have to go and disappear up your own arse to make a record.*

# LURIES

FOLLOWING FURTHER REQUESTS :-

## I'M ONLY WAITING

It's a wild night and a long road  
Keeps me too long from your door  
For we always go slowly  
Who never goes sure

You ask which way you should travel  
I ask where you want to go  
Because the road doesn't matter  
To a place you don't know  
I'm only looking for a little revelation  
I'm only searching for a sign of a plan  
I'm only looking for a little inspiration  
I'm only waiting for a miracle man

Well let me tell you this man  
You can't live long and die young  
So don't you give me your advice man  
When it's your money I want

I'm only searching for the secret fountain  
The hanging garden is a place in my heart  
I'm only looking for the sacred mountain  
I'm only waiting for the waters to part

You see it's not where you started  
It's where you finish that counts  
But when you finish it's over  
And you can't go around

## YOU, ME AND THE TRUTH

There may be trouble ahead  
There may be light in the distance  
It may be something you said  
Mays my lack of resistance  
It took you so long to be young  
And just a second to be old  
Leave me a moment in the sun  
I've got forever to be cold

Some people can find a way  
To get this thing together  
But there's me  
And there's you then there's the truth

How did you learn to be kind?  
Where did you learn to be honest?  
How do you learn to be blind?  
Why do you whisper the promise?  
If you can't have what you want?  
Why don't you use what you've got?  
I won't do things that I can't  
I can't be something that I'm not

Maybe we should just be friends  
Maybe we'd be better strangers  
I know that everything ends  
I know the colour of danger  
All we do is hide the fire  
We just forget about the smoke  
Is that a smile with a future

Or just a farewell to hope

## COMES A TIME

It's a holy place  
If you see things that way  
When they rattle the bones  
And the analysts play  
From his backward collar  
On a worn out book  
Another working class poet  
With an abstract look

So take me up to the edge of the world  
And push me over again  
Lead me up to the edge of the world  
There comes a time

Shake your hair  
And rattle your cans  
It's a service funded  
By the self made man  
Talks to victims  
And industrial spies  
While he feeds you tobacco  
For the four minute mile

So, take me up to the edge of the world  
And push me over again  
Lead me up to the edge of the world  
There comes a time

With some strange God  
and god right hand  
We can chase the ghosts  
From the promised land  
If the promised land  
Turns out as it should  
We can flood the place  
With consumer goods

When the African general  
Meets the bingo queen  
The collective farmer joins  
The teenage dream  
When the miracle worker  
Saves the chat show host  
And the caveman paints  
Another holy ghost

So, take me up to the edge of the world  
And push me over again  
Lead me up to the edge of the world  
There comes a time

We can storm the walls in our leisurewear  
While we hunt the beast in his stony lair  
Then we'll smooth his image and we'll save  
his soul  
While we fill our schools with the gold we  
stole

# NOTICE BOARD

Leslie O'Keefe (Membership No 001894)

UK  
FOR SALE:- 7" "One Great Thing" CG3  
Gatefold and insert £4.50  
7" "Ships (Where Were You?)" PULS 6  
limited edition with four post cards £3.50  
12" "Beautiful People" BIC 212 picture disc  
£4.75  
12" "Alone" 12 PULS PD4 picture disc  
£4.75  
Album "The Crossing" MERS 27 (red sleeve)  
£10.00  
Album "Steeltown" MERCH 49 gate fold  
sleeve £8.00  
Above prices include UK Post and Packing.

☆☆☆☆☆☆☆☆  
Olaf Warwell (Membership No 003296)

Germany  
WANTED:- 12" Canadian "Broken Heart"  
Red gatefold sleeve 872 223-1  
12" UK "Broken Heart" Red vinyl and sleeve  
plus poster BIGCR 612  
12" UK "Peace In Our Time" live in Russia  
gatefold sleeve BIGCR 712  
12" UK "Save Me" gatefold sleeve BIGCX  
712  
12" UK "Heart Of The World" BIGC 912  
12" Promotional "Republican Party Reptile"  
BIC 112  
10" UK limited edition "Republican Party  
Reptile" BIC T1  
12" UK "Beautiful People" picture disc BIC  
212  
"Fields Of Fire" (alternate mix) picture disc  
COUP 2  
"King Of Emotion" Promotion USA CD single  
Pro-CD 3238  
"Broken Heart" limited edition BIG CDR 6  
"Peace In Our Time" Promotion USA CD  
single Pro-CD 3338  
"Peace In Our Time" UK BIG CD 7  
"Republican Party Reptile" USA CD single  
868 921-2  
"Republican Party Reptile" UK silver gatefold  
sleeve picture disc BICD 1  
"Beautiful People" UK picture CD BICD 2  
"Heart Of The World" UK Cassette single  
BIGC 9  
12" Interview picture disc UK BAK 2122  
Japanese CD box set plus booklet PHCF  
3173 76

☆☆☆☆☆☆☆☆  
Stephen Murray (Membership No 003800)

Scotland  
WANTED:- Live material from 1983 to 1986  
but, especially live concerts from the  
"Steeltown" and "Seer" Tours.  
☆☆☆☆☆☆☆☆

Simon Bell (Membership No 003090)

UK  
WANTED:- 12" promo box set plus playing  
cards. (That's all he says)  
☆☆☆☆☆☆☆☆  
Matthias Holl (Membership No 003739)

Germany  
WANTED:- 7" or 12" of "Just A Shadow".  
Fair price will be paid or exchange for other  
records. Can offer a copy of part of the  
Karlsruhe-Durlach concert that was  
broadcast by SDR3 on 7th May 1993.  
☆☆☆☆☆☆☆☆  
Jeffrey Marsh (Membership No 003463)

USA  
Jeffrey needs YOUR help in getting hold of  
B.C. records which have not seen the light of  
day in America. Any help would be greatly  
appreciated by Jeffrey.

☆☆☆☆☆☆☆☆  
Satu Holmberg (Membership No 003608)

Finland  
FOR SALE:- "Through A Big Country Great  
Hits" video (European system only) £5.00  
OR willing to swap for a VHS PAL video of  
"Restless Natives".

☆☆☆☆☆☆☆☆  
David Downing (Membership No 003371)

UK  
WANTED:- a copy of the "Play At Home"  
documentary.

☆☆☆☆☆☆☆☆  
David McClure (Membership No 003620)

Scotland  
WANTED:- 12" "The Teacher"  
12" or CD "Broken Heart"  
12" "One Great Thing" (Boston mix)  
7" "Look Away" double pack  
12" "Peace In Our Time"  
ON OFFER FOR SWAP:- 12" "Wonderland"  
12" "Wonderland" clear vinyl  
10" "Republican Party Reptile"  
12" "Chance"  
7" "Where The Rose Is Sown"  
7" "Save Me"

☆☆☆☆☆☆☆☆  
Darren Maroney (Membership No 003804)

UK  
WANTED:- A copy of "Restless Natives".  
Any one with any videos for sale, please  
contact Darren.

☆☆☆☆☆☆☆☆

Cont/....

**NOTICE BOARD CONT.**

**Anthony Swindells** (Membership No 003413)

**UK**

**WANTED:-** Anything on Video of or about Big Country. He has the commercially released videos.

☆☆☆☆☆☆

**Eddie Shiels** (Membership No 000292)

**Ireland**

Eddie came over to England for three gigs during the May tour and met the band outside the Royal Concert Hall, Nottingham on 21st May along with a lot of other fans. Anyway, the point of this advert is that one of the fans was videoing this "meet" and Eddie would love to have a copy as he feels sure that he features whilst talking to Stuart. So, can the elusive camera man/woman make themselves known to Eddie. Naturally, Eddie is willing to pay any costs involved.

☆☆☆☆☆☆

**Neil Wilson** (Membership No 003788)

**N. Ireland**

**FOR SALE OR SWAP:-** Three hours of video footage 1983 to 93 including Stuart's live duet with Steve Harley on 23rd April 1993. 12" "Alone" picture disc.

☆☆☆☆☆☆

**Todd Lester** (Membership No 003465)

**USA**

**HELP IS AT HAND:-** Todd writes, "I didn't realise that so many US fans had trouble getting BC's albums. If any US members are interested in getting BC releases before they are released here (or even receiving unreleased material like N.P.L.H.) I can help. Keep in mind the exchange rate and postage costs but otherwise I am happy to put US fans out of their misery. I've been able to get the last three albums up to a year before they get here as well as all related singles within a week of the release date. I order direct from an international distribution network in the UK and often get music at cost. Any interested US fans can write to Tod at the above address"

☆☆☆☆☆☆

**From John Owens** (Membership No 001700)

**UK**

John would love to have some copies of photos taken at the Manchester Apollo. Negs would be returned promptly.

☆☆☆☆☆☆

**Ake Noring** (Membership No 003624)

**Sweden**

**WANTED:-** Copies of any televised BC shows, documentaries or promo videos.

☆☆☆☆☆☆

**Rainer Popp** (Membership No 003710)

**Germany**

**WANTED:-** "The Teacher" 12", "Peace In Our Time" 12" BIGC 712, "Save Me" 12" and "Heart Of The World" 12 and 7" plus CD

☆☆☆☆☆☆

**Les Schriber** (Membership No 003240)

**U.S.A.**

**WANTED:-** "Broken Heart"/"Make In Heaven" CD, "Heart Of The World" CD, Japanese 4 CD boxed set, "Days In Europa" CD, "Troubled Man" and a recording of Philly Tower Theatre from King Biscuit LP (1986). Will gladly buy items via International Money Order, let me know your prices.

**ON OFFER:-** "Ships" CD singles 1 and 2, photos from the convention in Dunfermline 31st August 1991 and excellent cassette recordings of any B-sides excepting the ones listed above.

☆☆☆☆☆☆

**Ian Shanahan** (Membership No 003830)

**Eire**

**WANTED:-** CD singles of, "King Of Emotion" (BIGCD5), "Broken Heart" (BIGCD6), "Peace In Our Time" (BIGCD7), "Save Me" (BIGCD8), "Heart Of The World" (BIGCD9), "Republican Party Reptile" (BICD1) and "Beautiful People"

**ALSO WANTED:-** 7" double "Wonderland"/"Lost Patrol" (COUNT55) and 7" "Just A Shadow"/"Winter Sky" (BCO8)

☆☆☆☆☆☆

**Dominic Williams** (Membership No 000325)

**UK**

**FOR SALE:-** Many Big Country items for sale including all double-packs, "East Of Eden" poster sleeve 7", "Wonderland" clear vinyl 12", "Chance" picture disc, "Alone" CD promo, "PIOT" LP CD promo sampler..... and many more. Send a stamped addressed envelope to Dominic for a full list and also details of any you are looking for as Dominic can get! Also interested in buying anything to do with BC, especially programmes and CD singles.

☆☆☆☆☆☆

**Martin Chan** (Membership No 003578)

**WANTED:-** Live performances of BC on video (PAL system) especially the Bonn gig, the convention video and the live Germany gig that was broadcast in March of this year. Will swap with live gigs that he has on video.

☆☆☆☆☆☆

# PEN-PALS

Just write in to me giving your name, address, membership number and brief details of yourself and your hobbies and I will add your details to the list in the next issue.

If anyone wishes me to re-print their name on the penpal list, you have only to ask.

**Beate Arnold** (Membership No 003772)

Germany

Year of birth:- 1963

Looking for penpals world wide. Interests include music (old and new), anything that is going on in the world, i.e. politics, science etc. Beate has two children aged 4 and 2. Likes Whisky (malt), Scotland and the Scottish, talking with uncomplicated, friendly people without prejudices, travelling as much as possible and entertaining guests etc. etc.

★★★★★★

**Ken Hastings** (Membership 003762)

USA

Year of birth: 1966

Hobbies include collecting sport memorabilia and spending money!

★★★★★★

**Maureen Neil** (Membership No 003669)

, Canada

Year of birth: 1970

Hobbies:- raising and training German Shepherds, Big Country and assorted music. She works as an animal health technician.

★★★★★★

**Martin Mohrmann** (Membership No 003320)

Germany

Year of birth: 1971

Hobbies:- Tennis, reading, staying out all night, favourite groups are B.C., Marillion and the Beatles, to name but a few.

★★★★★★

**Gwenda Shand** (Membership No 003009) (née Matthews -congratulations to Gwenda and Liam (Membership No 000249) on their marriage)

, Scotland

Year of birth: 1969

Gwenda is looking for more penpals so, drop her a line, why don't you?

★★★★★★

**Cathy Howitt** (Membership No 003809)

, Canada

Year of birth 1968

"I would like to write to other members as I feel very isolated here in my igloo while I sew my mocassins (it's just 30° here and I'm sweating buckets) and chew whale blubber (no f\*\*\*\*\* way). I enjoy reading, writing, baseball, listening and playing music but despise Country and Western music. She will respond to any and all male/females preferably old enough to vote.

Cathy has heard a vicious rumour. BC are no longer a rock band but now classified - perish the thought - as Country and Western. Does anyone have any idea where and why this repugnant rumour came from?