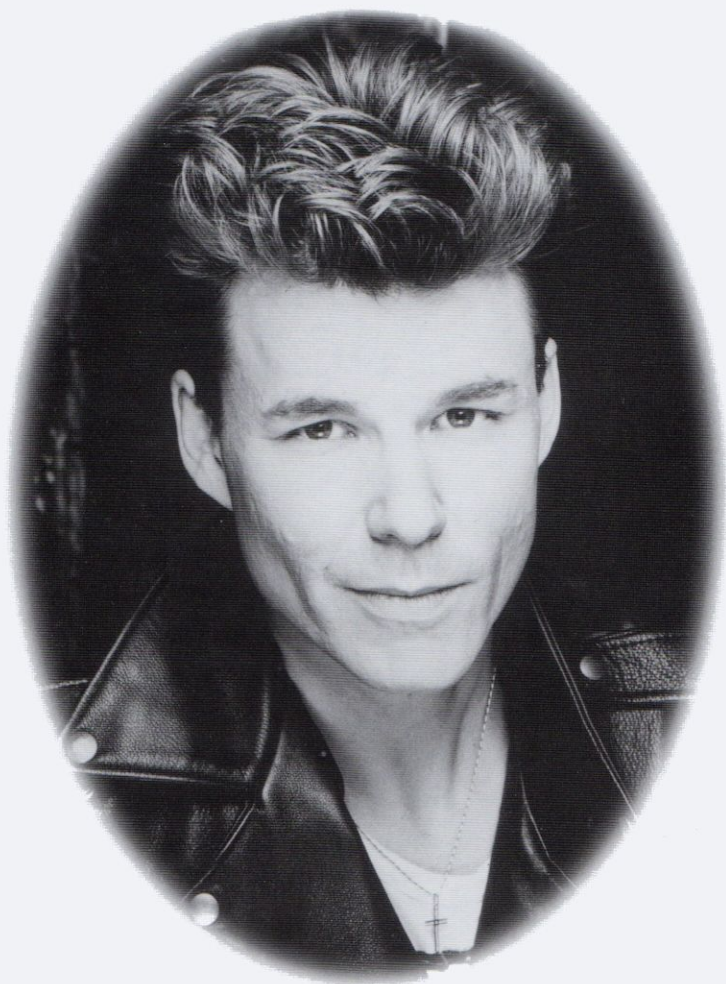


William 'Stuart' Adamson



1958 - 2001

Tribute Concert
Glasgow Barrowlands
31st May 2002

Billy Sloan

introduces the concert

Runrig

featuring Carol Laula, Kirsten Adamson and Bruce Watson

Changeover

Dead Men Walking

featuring Mike Peters, Kirk Brandon, Glen Matlock, Pete Wylie, Bruce Watson

Changeover

Vibrators

Knox, Eddie, Robbie Tart featuring Brian James and Bruce Watson

Changeover

On the Air

featuring Simon Townshend, Mark Brzezicki, Tony Butler,
featuring Bruce Watson, Callum Adamson & Mike Peters

Changeover for Bill Nelson and Skids

Bill Nelson

performs tribute to Stuart (especially written for this show)

Skids

Richard Jobson, Bill Simpson, Mike Baillie, Rusty Egan,
Bruce Watson featuring Kirsten Adamson, Carol Laula

Conrods

Damon Hill, Josh Phillips, Mark Brzezicki, Robert Hart, Steve Brzezicki, Steve Rous
featuring
Steve Harley, Robbie Gladwell, Hugh Cornwell
Miles Hunt, Midge Ure

Tony Butler

Solo acoustic song (Kosovo song)

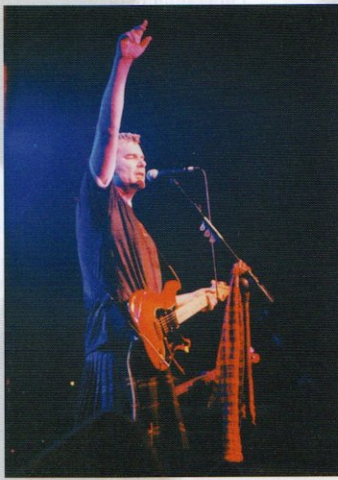
Stuart Tribute

featuring Josh Phillips and Kirsten Adamson, Callum Adamson,
Tony Butler, Mark Brzezicki, Josh Phillips, Bruce Watson, Runrig

Finale

featuring everybody

Subject to change



There has been much sadness at Stuarts passing. No words can describe how any of us felt in December or still do today.

Tonight is not about sadness though. Its about our love of the man and the music he created and gave us all.

I remember the day vividly when Stuart brought his new songs to me and I listened to them in my back garden on my walkman. The journey we took (Stuart would often say we took the scenic route) from 1982 onwards exceeded my expectations and possibly Stuarts.

I know Stuart was quite a humble man. He didn't think that his chart success, image on front covers of magazines or his bank balance, set him apart from anyone else. He respected his fans immensely and always had time for anyone who wanted a chat (in the street, on a train, at an airport or after show) or an autograph. To me, that set him apart from most artists I have ever worked with.

His loyalty to me and his three 'mates' in Big Country are what made us all stick together for so long. You cannot buy or sell loyalty.

His dedication to his wife and children was what he really was about though. Nothing mattered more and tonight's concert is for them more than anyone else. Indeed, you will be seeing Callum and Kirsten perform. Stuart will be more proud of them than ever.

Pay your respects tonight if you weren't able to attend the memorial. But don't feel sad. Don't feel depressed. He would not want any of you to. Enjoy the evening, hear his songs differently maybe but, the songs are what he was about. His lyrics and ear for melody are what he was about musically so, even though other people are playing them, the songs will still shine through.

On behalf of Sandra, Callum and Kirsten I also want to thank the musicians that are participating tonight. Richard, Mike, Bill and Rusty - The Skids. So much work has been put into their set. Bruce has been trojan like inpulling the whole thing together. Mike Peters and his mates in DMW too. They have driven overnight to be here. The Alarm were part of the U2/Big Country/Simple Minds set that the media bandied together in the early 80s. Mike also toured with Big Country in 1999 & 2000. Runrig and Big Country have connections that go back to this venue in 1983 and of course the Wishart Brothers were also in Big Countrys first line-up. The Skids opened for The Vibrators in the 70s and Brian James was one of Stuarts first guitar heroes. Midge Ure a fellow Scot (and Stuart was very proud of his Scottish roots) was musical director at Princes Trust concerts when Big Country participated and more recently sang with Big Country at the Glasgow SEC benefit for Kosovo in 1999. The Conrods? Well, Mark is in the band and his brother Steve. Josh has played with Big Country many times. Thanks Damon, Steve and Robert for enabling the Conrods participation to take place. Carol Laula sang on Eclectic and also appeared with Stuart in Hong Kong back in 1996. Bill Nelson produced Days In Europa, The Skids second album and a BIG thanks to him as Bill rarely performs live these days. Simon Townshend played in On The Air with Mark and Tony and they opened for The Skids on The Absolute Game tour. Hugh Cornwell in his Strangler days had The Skids open for them on their Black and White album tour (JJ got me to bring the Skids to London in 77 when he saw them on a day off on one of their Scottish tours). Miles Hunt when starting out with The Wonderstuff, were given their first break in the late 80s when opening for Big Country on their "Underwraps" tour.

Then there is BRUCE, TONY & MARK. What can I say? Without them, Stuarts adventures with Big Country would not have been possible.

Lastly, thanks to all you fans that have supported both The Skids and Big Country. Also to all members of their road crew, office staff, promoters, agents and suppliers.

Ian Grant

Musician Tributes to Stuart

The Edge

"I was very sorry to hear of the passing of Stuart Adamson. I was a fan of his both as guitar player and as a man.

He was a great inspiration to me when U2 were starting out. His first band The Skids made such a big noise and with songs like 'Into The Valley' and 'The Saints Are Coming' made most of the other music of the time seem mundane and insignificant.

Unfortunately The Skids didn't last long enough. I got to know Stuart when he was touring with Big Country - the group he founded and led after The Skids broke up. Big Country was all about Stuart, he did the singing and was the principal song writer and guitar player".

Stuart made some great music during his career and his character came through everything he did. He had a heart as big as a mountain and he was a real romantic soul. He will be missed by all who loved his music and even more by those lucky enough to know him personally."

Nils Lofgren

We've been greatly saddened by the news of Stuart's passing. Our thoughts and prayers are with his family and Stuart. He shared his beautiful musical gifts with us all and he will be greatly missed. I have fond memories of my meeting with him on a U.K. tour and our talk about music and our mutual passion for it. Being a great admirer of Stuart's talent I have always felt honored that he enjoyed some of my music. His music still remains impressive and emotional and I'm grateful he shared it with us. I believe he is now at peace and with God.

We are so sorry for his families loss and will keep them and Stuart in our prayers.

Bill Nelson

The last day of 2001 and I can no longer postpone the writing of this diary entry, much as I would like to. Whatever joys the seasonal celebrations have brought, they have been haunted by the recent tragic death of Stuart Adamson, a man whom I once knew as a friend. In a year when death has cut through so many people's lives, and far too often been a topic of discussion in this diary, it saddens me to have to write once more about the fragility of human life and, in particular, one with such personal associations.

I first met Stuart Adamson many years ago when he was the guitarist of 'The Skids', one of the second generation punk bands who were beginning to realize that there were wider and wilder musical avenues available to them. The Skids became one of the first post-punk bands to explore a brighter and more colourful musical palette whilst retaining the visceral energy of earlier bands. Much to my surprise, they approached me with the proposal that I should produce their records. Initially, this was done in partnership with my old friend John Leckie but I eventually did the job on my own. It turned out that Stuart Adamson and Richard Jobson had been long time fans of my work, Stuart having learned how to play guitar from my recordings with Be-Bop-Deluxe and Red Noise. I remember being immensely flattered that I had inspired such passion in them and I was proud of Stewart's dedication and talent. My impressions, at our early meetings, were that Stewart and Richard were shy and somewhat nervous around me, perceiving me as some kind of 'hero', although it was obvious that there was a tremendous hunger for musical experience and creativity beneath the surface. At our first pre-production rehearsal in their home town of Dunfermline in Scotland, I realized I was going to have to break through this respectful shyness if anything was to be achieved. It took a little time, but we got there in the end. Stuart and Richard became good friends of mine and I have many, many happy memories of working with them at Rockfield recording studios in Wales where we recorded the 'Days In Europa' album. I have lots of photo's of us together, taken at that time. If I ever get around to making a 'personal' website, some of these private archive photographs will be displayed there. Looking at these photographs now, I'm struck by the youthful innocence and sense of fun they portray...no sign of the darkness that seems to have engulfed and overwhelmed Stuart's life in recent months. In the photographs, all I see is a fresh young man, full of the joys of music making, all fired up and ready to go. How could anyone predict how tragically it would all end for him? My overwhelming memory is of a guy with a fine sense of humour, with his feet firmly on the ground and fully in contact with his 'roots'. Ambitious, yes, but not lost in the ego palaces of the music business. A decent, compassionate man. Later on the Skids split up, due to the usual, inevitable, 'musical differences' and Stuart moved on to form 'Big Country' whilst Richard led the short lived 'Armoury Show' before pursuing a career as a television presenter. I lost touch with both of them although I sometimes came across Richard when visiting London. The last time I saw Stuart was in the 'eighties, in New York I think, backstage at one of the concerts I was giving in the U.S.A. with one of my 'solo career' bands. There is a photograph of this encounter in one of the old 'Acquitted By Mirrors' fanzines that I used to issue through my Cocteau Records set up. He had changed a little, but not too much. More confident, a little bit more 'rock n' roll' maybe, but essentially the same sweet-natured person I had first encountered in a rehearsal room in Dunfermline. Writing this is made even more painful by the fact that I was invited, last year, to present Stuart with a songwriting award of some kind, at a music business dinner in Scotland. Stuart was to fly in from Nashville to receive the award. It seems that he had lived there since the 'nineties. Unfortunately, the invitation for me to present the award was a last minute thing and I was already committed to a charity project being held in Ireland based around an exhibition of various 'rock stars' guitars. Had the request from the award ceremony's organizers come a week or two earlier I would have been able to rearrange the schedule so as to be able to take on BOTH events. As it transpired, I had to reluctantly turn down the awards ceremony. Even more recently, I bumped into Rusty Egan, once of the band Visage and drummer on the Skids' 'Days In Europa' album. We exchanged telephone numbers and he later called me and the conversation got round to Stuart. He gave me an e-mail contact for him and I meant to try to mail him. As happens so often in my insular little world, I became wrapped up in my own busy schedules and never got around to making that contact. How I regret that now. I had little awareness of the depth of his troubles until the news of his death. I'd heard stories, rumours, gossip, whatever, about his drink problem. Alcohol had always figured in the Skids equation, as it has done in so many musician's lives. A far more common problem amongst musicians than drug misuse, despite the public's perception that it is otherwise. Fresh faced young men from Scotland seduced by the bright lights of London and a rock n' roll lifestyle etc, etc. Everything on tap. All the old clichés. And yet, as I've mentioned, there was something more grounded about Stuart, something sane. But even the sanest of us is vulnerable to self-destructive despair, despite our best intentions to conquer our personal demons. I cannot claim any great immunity in this respect either, having had my share of troubles too. Some things need constant vigilance, which can be quite exhausting. It's easy to lose one's grip. The sensitivity required to be a creative person is a double edged sword. To hijack another metaphor, it's like waking a tightrope over a pit of crocodiles. Balance needs to be maintained at all times. Once in a while, everyone gets dizzy. Some of us are lucky enough to hang on, at least for a time, whilst others fall. I don't really know what the answer is. For some dumb reason, this kind of risk goes with the territory. There is a danger of romanticizing this kind of thing, making it seem fateful, poetic and glamorous when, in fact, it's just sad and tragic, and a terrible waste. I understand that Stuart has a 19 year-old son, Callum. Having a son of twenty years myself, this cuts particularly deep. Whatever brought Stuart to the brink must have been pretty terrible to overcome that father-son bond. I can only offer my deepest, most sincere sympathy to all who loved Stuart and pray that he has found whatever peace he sought. He has been in my thoughts often throughout these last few weeks.

Steve Harley

Stuart Adamson was another of the really good guys of the music industry. That he has died at the baby-age of 43 is so shocking that I can barely accept his passing as fact.

I sang "Chance" on stage with Stuart and Big Country. The connection went back some years and grew through mutual friends. As usual, now I wish I'd seen more of him and spent longer in his good company.

He asked me once how I managed the long sets on tour, so often, and I told him, "Singing lessons, breathing...it's all in the breathing technique. You should try it."

"I tried," he told me. Then screwed up his eyes and waved an arm and, imagining his own love of performance, grinned. "But you get excited....."

Stuart had the passion. He was the real thing. No pose. Nothing pompous; passionate, through and through, about playing and singing.

I can only hope and pray that his children and close family find the strength to cope and always to see a purpose to life, regardless. There must have been some awful demons in Stuart's mind. We can only imagine. But he was a fine man. That much we know for certain.

If there is a heaven, its doors are open to him.

May God bless his family and close friends.

Jim Kerr

With shock and great sadness, we received news of our colleague Stuart Adamson's recent death. Through his great spirited music, with first the Skids, and then latterly Big Country, Stuart gave pleasure to so many in a career that lasted over two decades. Our thoughts are with his family, friends and fans who will, no doubt, make sure that, while he may be sorely missed, he will never be forgotten.

The following piece is something I offer byways as a written tribute to the memory of Stuart:

It was a strange mixture of excitement and total envy that I felt as I stood entranced within a packed Dunfermline dancehall, witnessing a local act who then, undoubtedly, were destined, musically-speaking, to be the "next big thing". The band's name was The Skids, and their archetypal effect, as with most great bands, left me in a quandary as to whether I should be willfully seduced into giving their wild, energetic and charismatic lead singer, my fullest attention as he so desired. Or rather follow the magnetism that was pulling me to the left hand corner of the stage that was inhabited by the handsome, air-kicking, lead guitarist that I later got to know as Stuart Adamson.

Of course, there was no real contest as such. For what I was seeing, was a brilliant young rock band in all its eager collectiveness, already being touted by John Peel and the luminaries of the music press, and without doubt on its way to some future glory. Nevertheless, the abiding memory for me that night was the shatteringly powerful effect from the sound of Adamson's guitar and his skilful and inventive playing that was already well on its way to being crafted and distilled as truly something quite unique.

It is clumsy to attempt to faithfully describe the sound of music - without falling into pretension, but for the sake of it, I will not be put off in trying to describe the sounds of Adamson's riffs that night, as being akin to aural shards of silver. It was blinding like a searchlight, spiralling, cascading and even somehow chiming heavenly. Similarly violent, and yet beautiful enough to make me think that if laser beams had a sound...they would sound something like these tones that he had invented at least a few years before Edge wisely decided to borrow them for those ubiquitous, early U2 anthems.

Truth be known, in general I am not a big fan of electric guitars heroes as such. However, in the conspiring ingredients necessary to make passionate rock and roll, where the primal thing meets the beauty thing, and the intellectual thing is charged with rage, then dispersed with grace, well basically, I don't care if you play it with spoons. Just count me in, because you are speaking my language. That night, The Skids, through Stuart, spoke volumes to me as they cut their beautiful shape.

Through our work, I met with Stuart on many occasions, and although it would be wrong to say that I knew him well, or even that we were close friends, I felt that I knew him well enough and we were always friendly towards each other, as people who - unquestionably shared many of the same experiences often are. Of course, a true bond that I felt with Stuart also derived from the fact that we were both from the same generation of working class Scots boys.

Confronted in our early teens with the crushingly disappointing reality, that dream as we may, we would probably never play football for our respective local football teams. This was a colossal blow and only really dealt with on both discovering and eventually being overwhelmed with an infatuation for the weirdest type of rock and roll.

I do not know this to be the case, but I would hazard that Stuart Adamson attended his first live gig at Alice Cooper's 1971 show at the Glasgow Apollo, or at least somewhere around the time of this unforgettable event. If so, I bet like me, the net result of discovering the live concert experience suddenly made the idea of being a footballer quite mundane. Music was where it was at man! The great thing about music was that you did not have to be picked for a team. You could start your own team with a bunch of mates and call it a group. You could invent a sound and in doing so invent yourself. This was something that kids like us instantly understood. From then on, the concert stage became the real hallowed place, while the hallowed turf of previous dreams was from then deemed to be the premise of permed lunkheads and race horses at best.

Whether innocence or arrogance, I have no doubt that it was this kind of attitude that propelled Stuart Adamson into believing that the act of strapping an electric guitar to his body was the finest way of finding salvation - by way of avoiding a perceived mundanity that went hand in hand with the accepted norm and enforced lifestyle of most of Fife's and indeed Scotland's working class males. Not that Adamson looked down on anyone for whatever condition that they found themselves in. Quite the opposite in fact...Because although in their debut single "Charles", the Skids clearly were disparaging in their lyrics, with regards to the anonymous "battery hen" type life, attributed to many of the populations factory workers. Stuart was nevertheless always consistent in his idealistic praise for the working man and woman, whom he believed deserved to live with family and dignity in a real kind of social idyll that he no doubt felt was not just imaginary but possible within Scotland, the country that he loved.

In the late 1980s, I was privileged to be a houseguest of Bruce Springsteen in his New Jersey home. Among other things I recall one late night where my host, quizzed me about all manner of things Scottish. Coincidentally I also remember Springsteen putting on the CD of the song "In A Big Country", and listening to it a couple of times in succession. Before commenting that "this was a great song and whoever wrote it was obviously the real deal!"

His words, his expression, but now also mine.

So sleep tight tonight, Stuart Adamson. And don't tell me that we will never play together again. I just don't want hear it!

Fish

"Stuart Adamson - rest in peace big guy. I hope at last you found it. Your heart was too big for your head and your passion too big for the world. It's a crying shame that they only want to hear what you had to say once you've gone. I wanted to listen to you when you were alive. You never called. You threw in the towel when all you were fighting were shadows and most of them were your own. A plague of ghosts."

David Bowie

"Big Country opened for me on the Glass Spider UK tour so it was especially tragic to hear of Stuart Adamson's death and the tragic circumstances surrounding it. My best wishes are with his family and children."

Steve Lillywhite

I only recently spoke with Stuart after a 15 year break. The memories came flooding back and we had a good laugh about the old days. He told me he was on the mend and was putting his life back together. Sadly we know this did not last. We are dealing with a disease that tells us we do not have a disease. Alcoholism is cunning baffling and powerful, and this is what finally took Stuart from us. I will remember a great wit, a great writer, and a man of the people..... I hope he has now found peace .

Alan Edwards - co manager 1983-89

Alan co-managed Big Country with me from inception to 1989. We both managed the Skids and today recounted many stories including our first business meeting with Stuart and Richard (Jobson) and their respective ladies (Sandra and Mariella Frostrup) as we attempted to sell our abilities to them. (Aug 1980) It must have worked as I have been with Stuart ever since.

Here are Alans immediate memories of Stuart.

very hard to put things into words really....

My recollections of Stuart.

Strong man, Principled man, honest man, true man, straight man, talented man

Stuart always seemed to have a presence, and was definitely a leader of men. His talent is unquestioned, some really innovative guitar playing and some brilliant songwriting. Sometimes stubborn and uncommunicative, but always the man who things revolved around. All of which makes recent events so tragic. Stuart always carried some demons around with him, but then don't we all. We're all sad about the way things have gone, but lets remember all those amazing live shows, great conversations about football, wonderful tours and all the positive things that went with that. - Alan Edwards



BIG COUNTRY BIOGRAPHY
STUART ADAMSON - GUITAR AND VOCALS
MARK BRZEZICKI - DRUMS AND BACKING VOCALS
TONY BUTLER - BASS AND VOCALS
BRUCE WATSON - GUITAR



Big Country's last studio album, "Driving To Damascus", combined all the elements that originally elevated the band into the charts in the mid-Eighties. These, along with a new found stylistic diversity stemming from Stuart Adamson's relocation to Nashville in 1997 where he immersed himself in the musical community and scene.

"It's the first time I've ever lived in a totally creative community" he commented "and the first time I have ever co-written with other artists". In 1999 Stuart (who was spiritual but not religious), played signature guitar on Randy Stonehill's No 1 Christian record The Face of God, sang on Darryl Scott's messed up bluegrass record and then wrote with Texan out and out country singer Christie Sutherland.

As co-founder member with Richard Jobson of seminal new wavers the Skids, Stuart first tasted success with songs such as Into The Valley, Masquerade, Charade and Working for the Yankee Dollar.

The nucleus of Big Country was formed after the demise of the Skids when Stuart recruited guitar partner Bruce Watson from a day job cleaning nuclear submarines in Dunfermline. They came across the invincible rhythm section of Tony Butler and Mark Brzezicki when they cut their first Big Country demos and soon signed to Phonogram, released their first single and supported The Jam at Wembley for six nights on their farewell dates.

The band broke massively worldwide with their debut album The Crossing (1983), which sold over 3 million copies and earned Big Country 2 Grammy nominations. Their subsequent four albums, Steeltown (1984), The Seer (1985), Peace In Our Time (1986) and No Place Like Home (1988) were all certified gold on release and took the bands total record sales tally to over ten million.

Big Country played at the Wembley Live Aid and The Princes Trust 10th Birthday Party and in 1988 they played the first ever privately promoted gig in Russia at the Moscow Sports Stadium. At the end of the decade Through A Big Country, featuring all the bands classic hits was released and while it charted Top 5 nationwide and sold over two million copies, the group parted company with Phonogram after massive personnel changes at the label. In 1992 Big Country signed to Compulsion, through Chrysalis, scored two top 30 hit singles (Alone and Ships) from their sixth album Buffalo Skinners, and set out on another sold out UK and European tour. Their first live album Without The Aid of a Safety Net, was recorded in December 1993 at a tumultuous sold out Barrowlands gig and released in June 94.

Big Country's seventh studio album, Why The Long Face, was released on the newly reactivated Transatlantic Records label in 1995, and while critically well received, did not sell as well as hoped. But on the live scene the band were doing as well as ever; they co-headlined many 1995 European festivals with the likes of Bob Dylan, Faith No More, Black Crowes and Soul Asylum. They then landed the special guest slot on the Rolling Stones European tour and several shows in the UK and Ireland with Page and Plant later that year. A 40-date UK tour proved the band still had much gas left in the tank.

An unplugged album featuring friends (Steve Harley, Kym Mazelle, Hassam Ramzys Egyptian drummers) was released in 1996 after which Stuart decided it was time for a break; he moved to Nashville and the rest of the band did their own thing for a while.

In August 1998 they were once again invited to open for the Rolling Stones and played 18 shows in Europe. Some of the best songs on the new album Driving To Damascus, their upcoming eighth studio album, were written in between these dates. ("one of the best opening bands we have had" - quote Mick Jagger)

Two songs (Somebody Else and Devil In The Eye) were co-written with Ray Davies, who became firm friends with the band after they joined him on the main stage (sans Bruce) at Glastonbury in 1997 to perform a storming set in the rain. Both Ray and I pushed each other into areas we wouldn't normally go says Stuart.

The first single from the album, Fragile Thing, released August 2nd, co-starred Eddi Reader."We had been mutual admirers from afar and Eddi is one of the finest singers I have ever come across. She took a sideways look at the song and expressed herself" comments frontman Stuart Adamson. Eddi also sang backing vocal on See You, Grace and Bella.

Big Country are one of the few truly awesome live outfits to have survived the roller coaster ride of the mad Eighties to come through wiser and stronger, their star burning brighter than ever in 1999. The group triumphantly returned to the live scene when they headlined the Scotland for Kosovo gig, joined by Eddi Reader, Teenage Fanclub, Gun, Simple Minds, Ricky Ross and Midge Ure, in Glasgow on May 31st this year.

The success of this gig led to the band actually performing on 11th September in Pristina, the capital of Kosovo, as part of a multinational all-star bill brought together by Vanessa Redgrave & Bill Kenwright. The band were flown to the gig by the RAF and then shuttled to the venue in a K-FOR armoured car. The sight of several thousand Kosovars going wild in a sports arena in the middle of a devastated city was one of the most moving events in the bands career.

Big Country, who have scored 17 top 30 singles and seven top 30 albums in the past, released their eighth studio album in September 1999. Produced by Rafe McKenna, Driving To Damascus was released on the reactivated Track Record label (original home of Hendrix, The Who etc.).

Driving To Damascus was a major leap forward for the band, containing textures and influences never before embraced and manifested Big Country back at the peak of their creative powers.

However, in November 1999, the band received more International Media coverage than they had seen in a decade or more. Stuart Adamson did not arrive in the UK for British TV appearances and some shows with Bryan Adams. Speculation was such that not only the tabloids but the broadsheets (The Times called his publicist requesting an up to date bio so that they could prepare an obituary) and radio and TV gave massive coverage to him being missing. Then residing in America and with many changes in his personal life, Stuart decided he had had enough of touring. In December the band commenced a British tour which turned out to be the start of the 'Final Fling tour'. One date was a headline appearance at Aberdeens Millenium Street party with over 50,000 in attendance. Stuart agreed to tour one final time in Europe and the band did perform 18 dates in Germany and Holland. "In April 2000, a dear work colleague & friend of the bands and management - Joe Seabrook - passed away. On May 3rd (his birthday) Bruce and Mark jammed with Keith Richards and Ronnie Wood of The Rolling Stones at his memorial. In more ways than one, the new millennium for Big Country turned out to be the end of an era.

In May of the same year, the band embarked on their "Final Fling" tour of UK. 11 sold out dates resulted in the recording and subsequent release of "Come Up Screaming" a double CD which included most of The Crossing live and other favourite tracks. The band had never sounded so good and the audience as fervent or even, more so than ever.

One would have thought this was the end due to the title of the tour but, the band did in fact perform one more show in 2000 and this was in Kuala Lumpur, Malaysia. In October they were on a multi national bill which included Jethro Tull, Steve Vai and Joe Satriani plus numerous acts from the Pacific Rim. This was their last ever performance.

Stuart only ever wanted to put Big Country on the backburner whilst he explored new territory in Nashville with his new band The Raphaels, he fully intended to work Big Country again. Tragically, it was not to be.

Whatever can be or has been said about Stuart Adamson, Big Country, The Skids or The Raphaels, no-one can take away their musical legacy.

are one of the most well known, exciting live acts to come out of Scotland. The six strong band have been responsible for breaking many musical barriers including being the first to play at Loch Lomond in front of 50,000 of their fans, the first to play Edinburgh Castle and the first, and only, act ever to have had a Gaelic record in the UK Top 20. With a string of chart albums to their credit, they have continued to go from strength to strength and the arrival of Canadian lead singer Bruce Guthro has added yet another dimension to their sound. Runrig tour regularly, both in the UK and across the world, and have recently released a new album titled "The Stamping Ground." Unfortunately Bruce could not be present due to a long standing engagement but the rest of the band are honoured to be taking part.



Runrig

Great songwriters don't get old and lay bricks, they hone their talent and write even better songs. The idea for DEAD MEN WALKING came from Mike Peters' vision of putting together a British equivalent to Crosby, Stills, Nash and Young.

These artists have written some of the best songs over the last 20 years, including Story of The Blues, Pretty Vacant, 68 Guns, Do You Believe in The Westworld, Spirit of 76, Never Take Me Alive, Come Back, and with this line up played raw and acoustically like never before....

All four men continue in earnest to write, record and release brand new material with their own respective bands (and side projects) and all have also picked up the acoustic guitar and ventured into possibly the most daunting sphere of any musical challenge, that of the solo performance.



Dead Men Walking

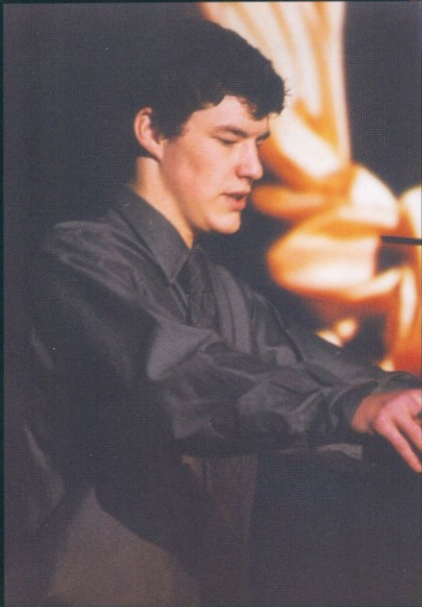
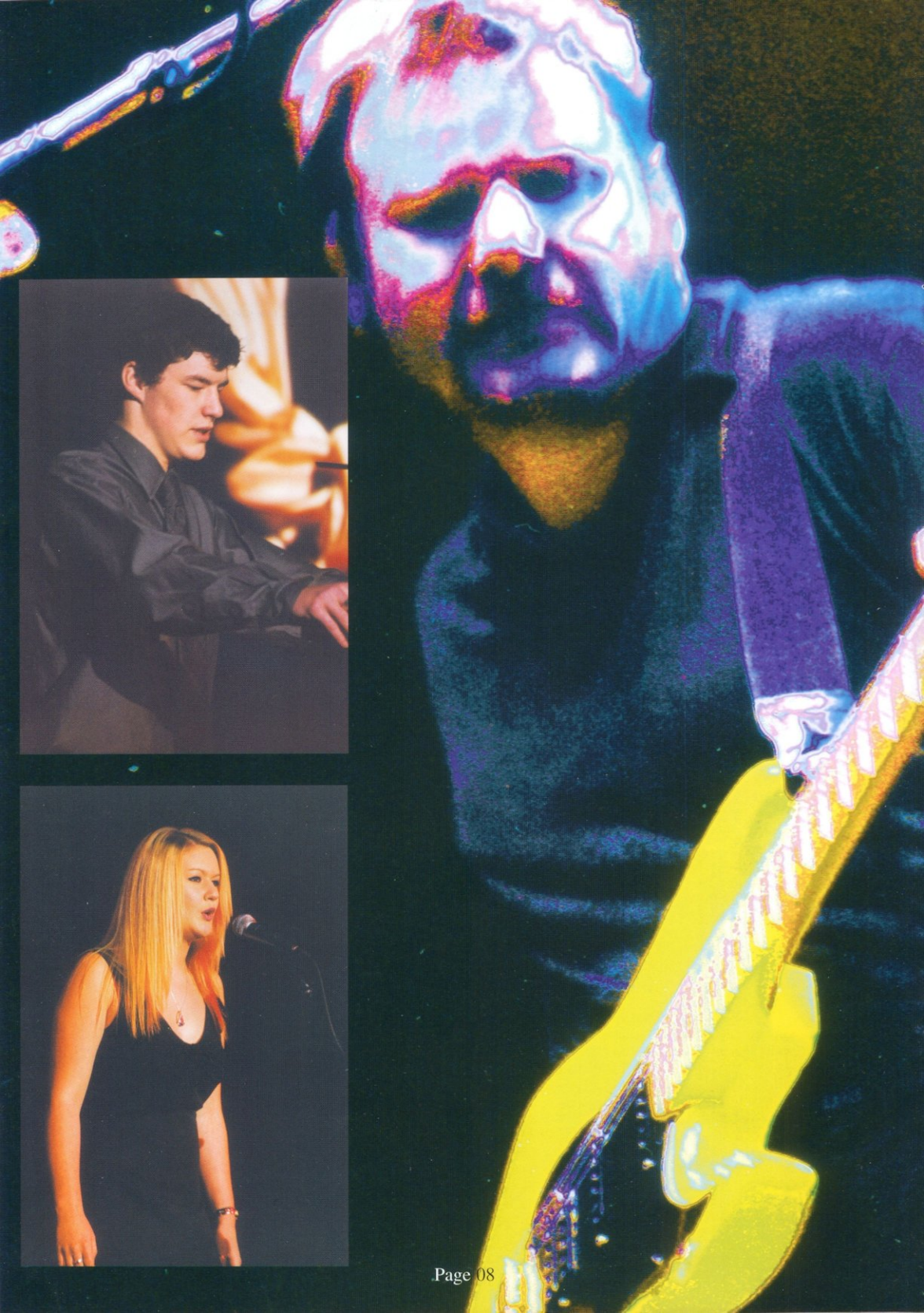
With a career lasting twenty-six years, vocalist/guitarist IAN "KNOX" CARNOCHAN, bassist PAT COLLIER, guitarist JOHN ELLIS and drummer EDDIE originally formed the VIBRATORS in February 1976, and their first gig was supporting THE STRANGLERS at Hornsey Art College in North London. They supported THE SEX PISTOLS at the 100 CLUB and were one of the bands playing at the now legendary 100 CLUB PUNK ROCK FESTIVAL, where as well as doing their own set they supported guitar hero CHRIS SPEDDING. CHRIS recommended the band to his then record company, RAK. The band's debut single "WE VIBRATE" came out in November (one of the first punk singles) and was followed two weeks later by CHRIS SPEDDING'S "POGO DANCING" single with the VIBRATORS as the band on that.

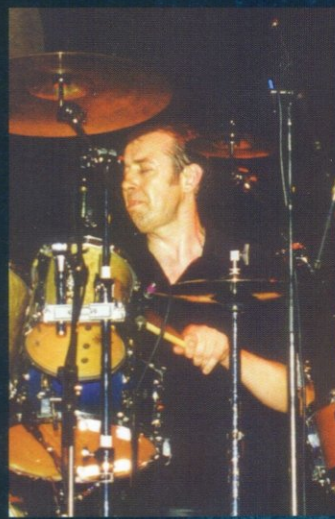
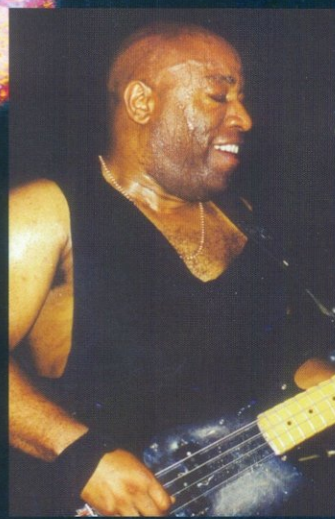
Early in 1977 the band supported IGGY POP (with DAVID BOWIE on keyboards) on a UK tour, then moved to EPIC RECORDS and released the classic "BABY BABY" single, followed by their first album "PURE MANIA" which spent five weeks in the UK Top 75, peaking at number 49. A second single from the album - but a live version - "LONDON GIRLS", came out in the summer of 1977 and was promoted by a tour supporting ex-MOTT THE HOOPLE mainman IAN HUNTER. Bassist PAT COLLIER left soon after and was replaced by GARY TIBBS. The band released the single "AUTOMATIC LOVER" (March 1978), which not only reached 35 in the charts but also got the band on TOP OF THE POPS. A second LP, "V2" was released in April and reached number 33 in the British Charts, and is still regarded today as one of New Waves finest moments.



The Vibrators

In their long career the VIBRATORS have toured with the likes of IGGY POP, IAN HUNTER, THE FLAMING GROOVIES, and have had their songs covered by THE EXPLOITED, UK SUBS, GBH, REM, DIE TOTEN HOSEN, to name but a few. Now in 2002, celebrating their TWENTY-SIXTH YEAR, the VIBRATORS continue touring heavily. Knox and Eddie are the two original members with Robbie Tart on bass and are about to release a new compilation of the first two albums the band recorded, to be closely followed by a new studio album, both on Ian Grant's TRACK RECORDS. Get ready for another 25 years of PURE MANIA!!





The Skids



What do you do when your elder brother is an icon? Follow his example. The Who had a unique rhythm section. Thundering solid bass and a wild extraordinary drummer like there hadn't been before or since. In Mark Brzezicki and Tony Butler (albeit Brzezicki no wild man), Simon Townshend followed the example by teaming up with his teenage friends who possessed amazing potential in the rhythm department, so much so that elder bro Pete employed both of them himself for his solo projects. Probing deeper, its no wonder Simon was so talented as well, given that the whole Townshend family is steeped in rich musical background and influences. From Cliff Townshend the sax player and band leader of The Squadronaires through Simons other brother Paul and of recent Simons son Ben drumming for Alice Cooper, its no surprise that On The Air was something special. Although terminated in early 80s, partly because Simon was offered a solo deal with Polygram USA and the arrival of Big Country, "the band was put on ice" to quote Mark Brzezicki. In October last year, the band got together for a one off show to mark the release of their original album (never released before) "Ready For Action Again" released on Track Records.



On The Air

Simon has made some fine solo albums for Polygram and has continued to write well crafted songs and produced several more albums via his own label and recording studio. He also toured with the Who on their Quadrophenia productions taking his brothers lead guitar parts and has toured separately with Roger Daltrey & John Entwistle amongst others. Simon is taking a break from Who rehearsals to perform tonight prior to their summer tour of America.



Bill Nelson

Wakefield born, Bill Nelson is addicted to Yorkshire, though can't be considered your typical Yorkshire man. Apart from a year long stay in Japan and lengthy tours around the world, Bill has rarely spent much time away from the place, mainly basing himself well out of town in remote cottages or farm houses, surrounded by beautiful open countryside.

An early initiative led to an adventurous and still highly rated solo album called Northern Dream, an indie release of just 250 which caught the attention of many including John Peel and EMI Records, the first major label to sign Bill. (Peel would later recommend Bill's work in an interview with the Radio Times, commenting "You haven't heard that sound since Hendrix died"). Soon after Northern Dream Bill formed the first line-up of a band which would put both his songwriting and guitar prowess on the map. Be Bop Deluxe. Be Bop's first LP Axe Victim was released in 1974 and other influential albums followed like Futurama (1975), Sunburst Finish (1976) and Modern Music (1977).

After five studio albums and one live, Bill called it a day and split up Be Bop Deluxe in the fall of 78, immediately embarking on his next adventure, Bill Nelson's Red Noise. One LP ensued, Sound On Sound, a record which built on the futuristic nature of latter Be Bop work but gave clear indications of an ever more experimental course. With Red Noise Bill not only pushed the boundaries of rock, he also started the move away from guitar as the central motif of his work.

Over the years Bill has worked and collaborated with many groups and artists around the world, from Japan's Yellow Magic Orchestra and Sandi and the Sunsets, UK's David Sylvian, the late Billy McKenzie, Cabaret Voltaire and Roger Eno, to America's enigmatic pianist and composer Harold Budd. His production credits are immense and include The Skids, A Flock Of Seagulls, Mock Turtles, Gary Numan and many others.

Carol Laua

Descended from Romany Gypsies, from whom she inherited her striking bohemian looks, singer/songwriter Carol Laua was born in December 1963 in a suburb of Paisley, the 4th of 6 children. Carol displayed an aptitude for music at a very young age. In 1985, with the support and financial backing of her father, Carol quit her full-time job to pursue her first love, music. She joined a band named This Perfect Heart and, influenced by the likes of Joni Mitchell and Ella Fitzgerald, resolved to follow her musical instincts wherever they led.

From busking on the Continent, Scottish tour's, American tours, solo albums and associations with ex-Go Go Jane Wiedlin amongst others, Carol has continued to pursue her love of music. She won the Award for 'The Best Scottish Act' at the Celtic Connections Festival and is delighted to be appearing at next year's event sharing a double-header with distinguished singer/songwriter Janis Ian.

Carol Laua is one of the most prominent singer/songwriters in Scotland, and in the words of a local journalist. One of the brightest Stars to emerge from a galaxy of Scottish talent.





Rock guitar band, The Conrods, originally came together to mark Damon Hill's fortieth birthday celebration, and has continued to perform in support of charitable causes in the UK and Europe.

The F1 World Champion, who has been a guitar enthusiast since his schooldays, has teamed up with key musicians from rock supergroups of the 80s Big Country and Bad Company to bring together an impressive line up of major music talent.

The Conrods features Steve Brzezicki (bass guitar) who recorded with Midge Ure and Nick Kershaw and Mark Brzezicki (drums) of Big Country. Playing guitar and on vocals is Steve Roux who released an album Steve Roux in 1993 and since then has played live and in the studio with various artists. He has also worked with Josh Phillips, writing and playing for TV commercials. Composer/songwriter Josh Phillips is on piano and keyboards and was a touring and recording member of Big Country. He plays with Midge Ure and has appeared on stage with some of the biggest names in the business, including Eric Clapton, Paul McCartney, Sting and Elton John. Damon Hill is lead guitar and vocals and the big blues voice of Bad Company lead singer, Rob Hart heads up the vocals. Rob who co wrote and co produced Bad Company albums, including Company of Strangers, continues to write and his latest song for the Danish version of Popstars is currently going triple platinum in Denmark and Sweden.

The Conrods

The Conrods most recent success was at a sell out rock concert at the Austrian Grand Prix in April this year.

One Steve Harley and Cockney Rebel single, MAKE ME SMILE (COME UP AND SEE ME), reached NUMBER ONE in 1975 in the UK and many European countries and is regularly voted among the top singles in the history of the charts, which covers six decades of releases. The Performing Rights Society has confirmed it one of the most played records in British broadcasting. The song has been covered MORE THAN 100 TIMES in seven languages and has been featured in several movies including THE FULL MONTY (whose soundtrack album went TRIPLE PLATINUM in the UK, and PLATINUM in the USA and Australia), VELVET GOLDMINE, BEST and SAVING GRACE. The song has also been used on more than twenty TV and radio advertising campaigns around the world.

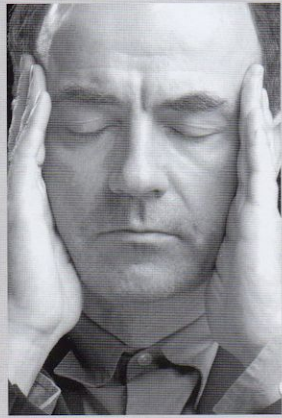


Steve Harley

Steve's other chart singles include, JUDY TEEN, MR SOFT, MR RAFFLES (MAN, IT WAS MEAN), HERE COMES THE SUN, LOVE'S A PRIMA DONNA, IRRESISTIBLE, PHANTOM OF THE OPERA (with SARAH BRIGHTMAN) and A FRIEND FOR LIFE (a small hit in 2001).

Now, mid-2002, Steve is preparing songs for the recording of another original album, provisionally titled THE LAST FEAST, after a narrative song written recently and performed many times Live, chronicling the writer's early life experiences and adventures. Steve has presented his own show for BBC RADIO 2, SOUNDS OF THE SEVENTIES, comprising classic tracks and rarities from the era and anecdotes from Steve himself, since 1999. The show airs weekly, Tuesdays at 10pm and has an (increasing regularly) audience of around 440,000. Steve has been involved in race-horse ownership since 1984 and racing is his main pastime. "It's my therapy. My hobby. I only wish I could have ridden a big, good steeplechaser over the Cheltenham course just once in my life." He has been married to DOROTHY (nee Crombie) since 1981 and has two children, KERR and GRETA. The family lives in a Georgian former coaching inn on the ESSEX/SUFFOLK border.

May 2002



Hugh Cornwell, the original guitarist and singer in the Stranglers, who enjoyed massive success with ten hit albums and twenty one top forty singles in the 13 year period that he was in the band, has revelled in his musical freedom ever since he stepped off the stage at a Stranglers' sold out Alexandra Palace gig in the summer of 1990 and announced that it was the last time he would be fronting the group.

Hugh has subsequently released three solo albums, 'Wired' (1993), 'Guilty' (1997) and 'Hi-Fi' (2001), [including the song 'Leave Me Alone', which features on the new Neil Morrissey (Men Behaving Badly) film out in the Autumn titled 'Trigger Men'] but recorded far more material than has been allowed to see the light of day. His many fans have known about the tracks that comprise 'Footprints In The Desert' for years and now, in 2002 its finally released on Track Records.

Hugh's long-awaited book 'The Stranglers Song By Song', in which he has set the record straight, displaced the myths and explained for the first time the real stories behind The Stranglers, his departure and the true origins of all their songs, was published in November 2001.

Hugh Cornwell



On 8th April, Miles Hunt turns loose a new album entitled THE MILES HUNT CLUB. Released on Eagle Rock Records, the album showcases a brand new band of the same name and represents a fresh phase in this artist's career.

THE MILES HUNT CLUB delivers a collection of trademark hooks and prickly but cheerfully played out one-liners but at the heart of this record some distinct changes have taken place on planet Milo. Passions, if anything, are blazing harder and the rakish wit is sharper than ever, but underlying those traits lurks a depth and reflective quality not in such clear evidence on previous records.

In January, THE MILES HUNT CLUB took both album and band on the road to showcase the news songs, packing venues across the UK and selling out a weekly residency at London's Borderline Club four times over. The responses to the low-key shows were unequivocally positive from punters and critics alike. They loved the songs, they loved the between songs (almost Rollins style) repartee and they loved the band, who provide the most driven and melodic musical accompaniment Miles has ever had.

The band features Stuart Quinnell (bass) previously of Understand and recently bass player for The Wonder Stuff, and US players Michael Ferentino (guitar) and Andres Karu (drums and producer of The Miles Hunt Club album), both formerly of electronic rock outfit Love In Reverse.

Miles Hunt

Odd behaviour?

Miles never was the most predictable of characters. Giving Top Of The Pops a miss while his record label and the rest of The Wonder Stuff waited patiently at Elstree Studios was pretty out there; or what about the time he put away the semi acoustic and took up TV presenting for MTV? That seemed a little odd at the time. Paul Weller certainly thought so: he told Miles to grow his hair back and write some new songs. Which he duly did, retiring the life of a video jock he picked up his acoustic guitar and toured the USA by Greyhound bus, playing songs for his supper and sleeping on floors

You don't get many artists who have had hits across the last four decades, and you don't get many who have scooped both Ivor Novello and Grammy awards amid an ongoing shower-storm of career achievements. But then you don't get many Midge Ure's to the pound. In the early part of this year, he has had his own edition of the legendary TV tribute 'This Is Your Life.' People rarely make it to a solo career of more than a decade and a half, never mind the splinter hits Midge had already had by the time 'If I Was' went to No.1 in 1985, or the little matter of half a dozen bands that had, by then, had the guiding hand of his dead-eyed musical navigation. Count them: Slik, the Rich Kids, Thin Lizzy, Ultravox, Visage and, of course, the most famous one-off group in history, Band Aid.



Midge Ure

Brian James



Brian James was born in the UK on 18 February 1961. He has had a rather illustrious musical career having been affiliated with two of the biggest bands in the punk/new wave canon: The Damned and Lords Of The New Church. Between his stints with The Damned and Lords he was a founder of the band Tanz Der Youth. Also the founder member of The Damned, he penned their classic hit "New Rose" and all of their first album, Damned Damned Damned. After stints with Iggy Pop and solo albums, Brian made one of the best "punk attitude" albums since the 70s with Mad For The Racket (released on Track Records). His sparring partner in the song writing department was legendary MC5 guitarist Wayne Kramer. The rhythm section consisted of Stewart Copeland, Clem Burke and Duff McGagan. Brian has most recently reformed The Lords Of The New Church.

The profits of this concert are going to

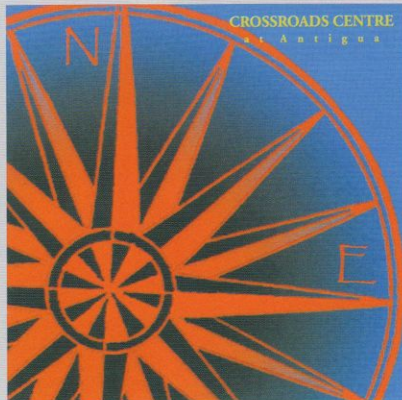
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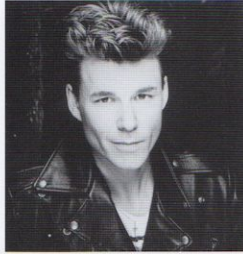


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(apologies for not mentioning anyone that should be)

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