



COUNTRY CLUB



COUNTRY CLUB

Hello and welcome to another edition of Country Club. First of all, let us explain why this issue's a little late. We had completed the magazine on schedule and it was ready for distribution, when plans were made for Big Country's new single, LP and tour.

As the magazine didn't include the latest news on these major developments, it was decided to delay it until we had made it right up to date, which included an interview with the band themselves on "Steeltown" which is the title of the new album due out on 19th October.

Also, those who enjoyed Bruce's U.S. diary in the last issue will be glad to see he has kept up the good work with an account of his exploits in Japan. He's also written a rather humorous account of the surprise Wembley concert Big Country played with Elton John.

The band have now completed the album and you have all heard the first single "East of Eden" c/w "Prairie Rose" (which is a cover of the Roxy Music track taken from their album "Country Life").

The first leg of the U.K. tour has now completely sold out, but the second leg (December) is now on sale. There is an arrangement being made to accommodate Country Club members should you find it difficult to buy tickets

You may have seen Channel 4's "Play At Home" with Big Country recently. I hope this wasn't seen as too self indulgent, and (for those interested), we felt the programme explained exactly what takes place when we put a tour together. It certainly seemed to have an effect on "The Crossing", as the following week the album jumped 60 places from 92 to 32 in the charts!

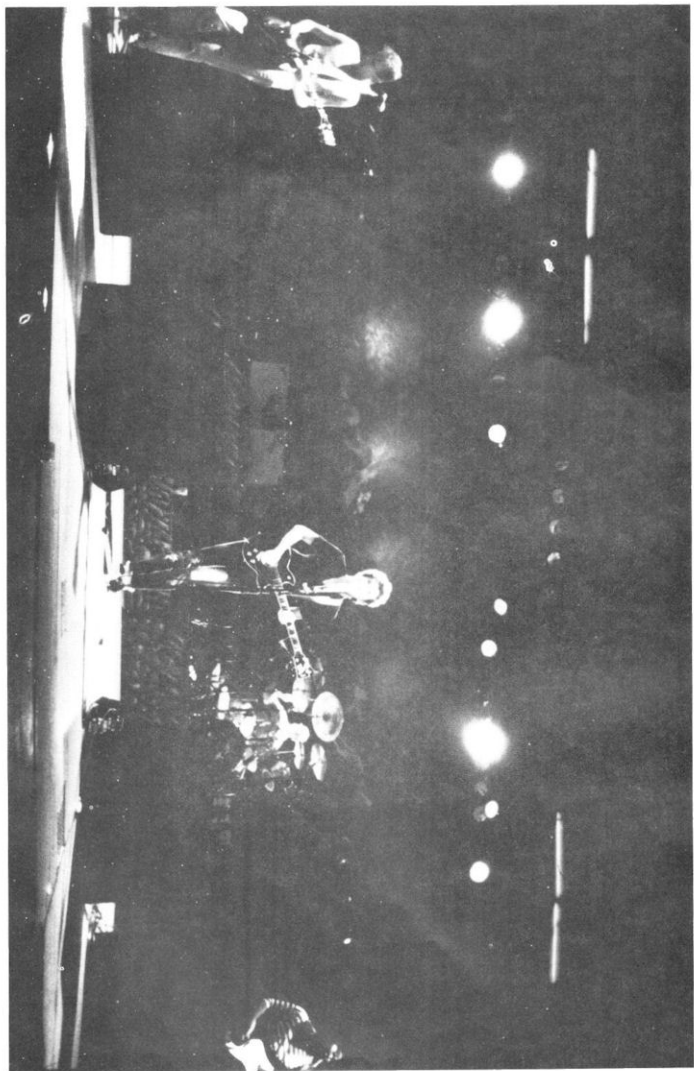
All activities are now geared to the launch of the new album, i.e. photo sessions, interviews, video making, rehearsing the new songs and stage production.

I expect the Wembley show was as much a surprise to you as it was to me and the guys, however, although I have my own tale to tell, Bruce's version of what happened is by far the more amusing. The performance was filmed (what I've seen is excellent despite the guitar breakdown and lack of soundcheck) and four tracks should be included in an Elton John documentary with the remainder possibly being used for a future Big Country live video compilation.

By the way, Steve Lillywhite (Big Country's producer) married Kirsty MacColl on August 18th (Steve proposed to Kirsty in the middle of the Barrowland gig last year) in Surrey, and we all attended the celebrations. Steve Brown (Wham's producer) was best man and Bono (U2) read a piece from the bible during the church service. The reception was a joyous affair, attended by relatives and many artists who are associated with Steve and Kirsty, such as U2, Frieda (Abba), Holly Johnson and Paul Rutherford (Frankie Goes To Hollywood) to name but a few. May we wish them a long and happy marriage.

Well, hope you like the new single. Any suggestions for future issues including ideas on other bands or matters outside music, please let us know.

Over and out.



BIG WEMBLEY **COUNTRY** a race against time



Having a wonderful time relaxing in the house, looking forward to cooking the dinner, hoovering the furniture then sitting down to watch the mid summer's night's tube special on channel weird.

Paul Young seems to have pulled out for some reason. "Sore throat" Muriel said in her ever so posh Scottish accent. The thing is he's meant to be playing at Wembley stadium with Elton John tomorrow which will be the musical event of the year in Britain. I'm sure they'll find a suitable replacement. Anyway lots of things to look forward to, we're flying to Sweden tomorrow to do the new album with Will and Steve.

Oh! look, Billy Mackenzie's on the Tube he must have replaced Paul, it's a pity he's miming though.

Time... 11.30 p.m. The Bunnymen are on now. Nruuy Nruuy Nruuy Nruuy I hate the sound of these new phones, you can't beat the old bell phones. At least you can hear them from the toilet.

<me... "Hello, what's the password"? "

Voice..."The Puma has landed"

Me... OK, Go ahead."

Voice..." It's me; Ian; I've got great news, get Stuart and be*-*

Me... Ian stop gibbering , the line is so bad and anyway I'm still not used to your broad English accent.

Ian... Paul Young's got a sore throat"

Me... So what's new?"

Ian... "Stereo T:V:"

Me... " Come to the point Ian!"

Ian... Elton John wants us to play Wembley with him."

Me... Wembley?"

Ian... "Get Stuart and come down to London first thing in the morning."

Me... " I can.t, tomorrow's bath night.

Ian... "We'll pay you well."

Me... How much?"

Ian... Ten bob and a carry out!"

Me... Sounds good to me, see you tomorrow.

Catch the first flight to London and meet up with the chaps at Heathrow which, at the moment looks like the who's who of the Rock world, everybody that was on the Tube last night has just arrived here from

Newcastle. Saw Howard Jones's road crew carrying a synth and an ironing board (No Offence.)

Well the chaps are in high spirits. The grin on Tony's face is bigger than the spare tyre on Cyril Smith's gut. Mark's looking good and seems fully recovered from that embarrassing incident we had with the lawnmower at Stanbridges the other week.

Grab our bags and are wheeled off in a black limo to Wembley, (paid for by Elton, of course.)

Meet Ian at the Hotel

Ian... "I haven't slept a wink"

Stuart... "you'll go blind."

Ian... "Lets get down to the gig:"

Tony... "What time are we on?"

Ian... "5.45. p.m. I think

Get down to the stadium to catch the last five minutes of Nik Kershaw, sounded no bad. It's Kool and the Gang next, then us, then Elton.

Elton comes across to meet us at our portacabin, (Dressing Room) and thanked us for coming back at the last minute to play. He thought that we were on the boat to Sweden and that we had turned back at the last minute. Alan Edwards (our publicity) must be up to his publicity stunts again. Stuart and I decided to go out front to check out the sound. He kept on getting hassled by little girls who couldn't believe it was him and asking for kisses etc.

We went round to the disabled area to meet some of the people there and do some autographs. It's a shame because from the enclosure it's hard to see the group standing up, so you can imagine how bad it is sitting down.

After that we were escorted backstage by a very nice policeman(true) who apparently is a fan of the band. He was on duty at Wembley Arena the last time we played there with the Jam. Got back to the portacabin and lazed about in the sun for a couple of hours. It's a perfect day for an open air concert.

One of the things, about this Wembley gig is that it was organised by none other than Dave Wernham who just happens to be our tour manager.

We haven't seen Dave since the Japanese tour but he seems to be looking better, in fact there is evidence of a sun tan on his face which is quite unusual because he doesn't come out to play during the day.

Six o'clock... time to go on - everybody well into playing now.



"Les the strings on this guitar are a bit heavy!"
"Thats a bass, Bruce!"
"I'm not nervous, honest!"

Steve Wright - "Paul Young couldn't make it because of an illness
but Big Country are playing instead!"

Crowd - WAH

Thousand Stars

Dee dee dee dee dee deeDi dee dee, dee dee dee dee dee dee deedi
dee dee

"Brilliant! this gigs going to be brilliant!"

Angle Park was the business.

Oh no! Stuart's amp has packed in. Get down the front and tell the
punters some jokes.

"Aw neebor , "What's black and white with a dirty name?"

"Sister Mary Fu..... !

And Stuarts amp is working again! Phew, that was a close one!

Olayed a cracker of a set, got an encore the lot!

You couldn't ask for a better day. "Well time to fly back to Scotland
and get ready for our next adventure.

THE NEW ALBUM:



It had been eight months since we had seen Big Country in action, so a trip to Holland to see our heroes headline the Pink Pop Festival on June the eleventh was a must. It was with M.G.P, myself and Siobhan made the journey, so read on for a blow by blow account of a memorable trip.

M.G.P were to run three coaches to Holland for the festival, and they were due to leave Doon Street in London at 8pm on Saturday the ninth of June. When we arrived at the coach departure point, many fans of various groups had already gathered. The most popular T-shirts to be spotted were Marillion, Dio and of course Big Country. All the coaches left on time, and before long travelling to Folkestone to the sounds of 'The Crossing' on the tape. We arrived in Folkestone, and had time for a couple of drinks before we were due back on the coach to board the midnight ferry to Ostend.

The journey to Ostend took four and a half hours, most fans quickly descended to the bar, a couple of hours later, most fans wished they hadn't. The Crossing (no pun intended!) was a little rough, but everyone remained in great humour, and at five thirty we were back on the coach, for the next leg of the trip. This consisted of a three hour coach journey to Eindhoven, where the Holiday Inn awaited us. Understandably for some it was time to catch up on lost sleep.

We arrived at Eindhoven at about eight thirty Sunday morning, unfortunately we were booked into the hotel at one o'clock, so we had to kill a few hours before it was back on the coach for the five minute trip to the hotel.

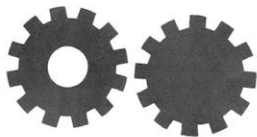
Finally we booked into the Holiday Inn, which proved to be a first class hotel. Later in the afternoon some fans were sightseeing, sunbathing, swimming in the indoor pool, or had taken to the bar, where cheese was plentiful and free.

Quite a few fans went on the excursion to Amsterdam, which M.G.P had organised for the evening. Siobhan and I decided not to go to Amsterdam, but at two thirty in the morning we heard the fans return that did. We were awoken by a fine German rendition of '99 Red Balloons', much to the delight of a party of guys outside our door. Later it was discovered it was Nenas sister doing the solo spot, whether she had anything to do with letting off the fire hose - pipe or pulling down a couple of light fittings and played football with empty beer cans is another matter. At about 4 am peace returned to the ninth floor.

Next morning, breakfast was supplied free, though one or two worse for wear Scottish Big Country fans suprisingly didn't take advantage of the fact. At ten o'clock it was time again to board the coach for the sixty odd mile trip to the Geleen Sports Park. Before we finally left a few 'forgotten' hotel bills were reported unpaid, after the culprits duly paid up it was off to the Festival. It was just before eleven when we got to Geleen, Marillion were due on stage at eleven so it was a rush job for their fans if they didn't want to miss any action. Big Country were down for a 5.45 appearance in the huge well populated Sports Park.

We got to meet the boys at about three o'clock, where we found them involved in a football match in an indoor arena behind the stage. The game came to an abrupt end when Tony slightly got under a goal bound volley and sent the ball into orbit. Well at least it meant we could finally say hello to the boys. We learnt they flew to Holland in what Mark described as a 50 cc plane, whose pilot had a habit of performing fake nosedives. Big Country were in great demand for interviews, photo sessions, etc, so, in the meantime we met Fish from Marillion who kindly autographed our programme.

Pinkpop



Then Nenas sister turned up again, apparently she had come to see Dio, she apologised in broken English for what happened in the hotel the previous night. Before long Big Country were due on, they were to follow Dio, as we wouldn't see them after the gig we wished them luck and said goodbye.

As Big Country headed for the stage, we quickly made for the park so we could rejoin the U.K fans. We fought our way to the very front, where we had a great view.

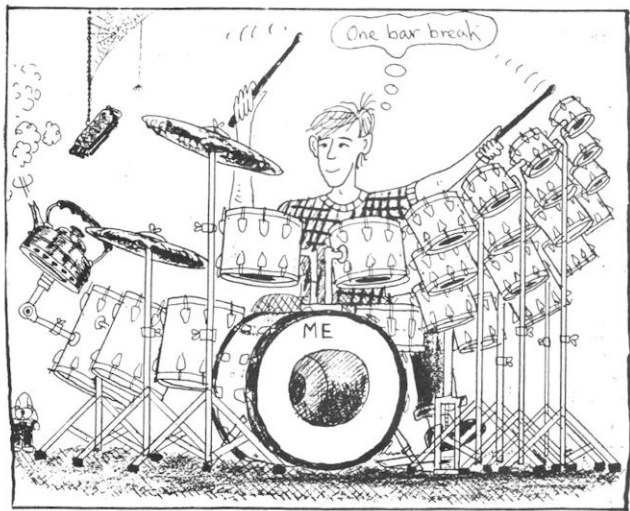
When Big Country went into their set, we realised the journey had been really worthwhile, they played superbly and the crowd reacted accordingly.

There was a challenge thrown at Big Country, to win over the huge crowd, it was a little like turning the clock back. Not everyone had come to see them but after their set, I'm sure everyone was glad they had. There was a terrific response to every number. They played the familiar set and encored with 'Tracks of my Tears' and 'Wonderland' they left to thunderous applause. After their departure, the band immediately flew home.

For those with M.G.P it was a long trip back to London, which began at eleven in the evening with the coach to Calais. As we had lots of time in Geleen before we were due on the coach it was a case of quenching our thirst on what was a very warm day, on the coach we headed for Calais to make the 5am Dover ferry. During one of the 'emergency' behind the bush stops, (at 2am) Ally at Big Country fan put on 'The Crossing' on the coach cassette. Unfortunately for those sleeping, he turned up the sound to an ear shattering volume, this woke up the passengers on all three coaches.

The ferry sailing was a short one, and we arrived in Dover at 6 am, from there it was back to London to complete the journey.

The behaviour of the three coach loads of the U.K fans was impeccable, though very highly spirited and good humoured, nothing got out of hand. This, combined with M.G.P's efficient and smooth running of the trip, made the journey to Holland a thoroughly enjoyable and unforgettable experience.



Chapter 2 **BY BRUCE WATSON**

Meet Stuart at Edinburgh airport, and the rest of the chaps at Heathrow.

Little did I realise that before arriving in Japan, we would have to land at Anchorage, ALASKA. We flew right across the North Pole - no sign of the Japanese, but plenty of polar bears and eskimos.

Arrived in Osaka airport (Japan) about three milleniums later, totally knackered because of the flight, to find myself being arrested. I was taken away by small yellow airport policemen, who took me in this room, questioned me, finger-printed and searched me. The crime I had committed was that I had brought a 'VICK INHALER' into the country, which unknown to me, is illegal in Japan.

Fortunately, Dave Wernham, 'Tour Manager' and keen stoat watcher, came to my rescue and explained to the police that I wasn't dependant or hooked on it, and they let me go.

True story.

Talking about getting arrested, Pete Barnes (lights) and Les (guitars) got arrested for getting into a fight with a taxi driver who was trying to rip them off. Luckily the police sorted it out and they were let free.

Apart from first impressions, the Japanese are really nice people, and well sussed.

Turned up in Osaka to be greeted by thousands of little smiling Japanese girls in the hotel lobby. You can't walk five yards down the street next to the hotel, because you get stopped by little girls giving you presents, wanting autographs, getting their pictures taken with you, etc. I've never seen so many cameras in my life - one minute you're walking down to the shops for a packet of fags, the next minute 'FLASH!' - and then afterwards they will apologise for taking your picture. Then they will apologise for speaking to you. You see it is against their religion or belief or whatever for women to speak or do anything unless the male, who is the dominant of the species, says so. So you get into this ridiculous situation where you get mobbed by these hysterical little children who don't know how to speak English correctly and I can't speak a bit of Japanese, so everybody keeps apologising and bowing and taking pictures, and this is guaranteed to happen to you every minute of the day in Japan. You can't take a piss without banging into a group of little yellow photographers muttering and bowing to you. And here's another thing, their toilets are different as well. Some Japanese places don't have Western style toilets. Instead of the PAN being upright like ours (Fig: 1), you have to squat down on theirs (Fig: 2) which makes it very difficult to do a shite without messing your trousers.

新就職情報

とらばーゆ

Fig 1
WESTERN
ARMITAGE
SHANES
MODEL



Fig 2

EASTERN
LEE-KEE
OH-NO
MODEL

GROUND LEVEL



A doddle, its
in the pan

Watch your
trousers

スタイル・ハイ・ポイント・プロデュース



...../contd.

Anyway, toilets the venues were not. The Japanese have the best facilities and production staff I have ever seen on a tour. The Jap road crew would watch our road crew set up the gear perfect. Then, when our crew went away for dinner, the Jap crew would get their cameras out and photograph all the angles the amps were set at and all the settings for switches on amps, the way the drums were set up, etc. And another thing I couldn't believe - onstage time is always six-thirty, instead of the usual ten-thirty, which means you're always finished round about eight-thirty.

Tonight's gig was fantastic. The audience were amazing and we were also enthusiastic and played a blinder of a set. I think Japan likes us.

It is so weird coming off stage early - you're back in the hotel for nine o'clock. Mind you, it takes about two hours to get back to your room because of the little girls lining the hotel lobby and corridors wanting autoglafts and peekchoors.

We are staying at the same hotel as the Style Council, the Motels and various other groups, so you can imagine how chaotic the situation is. Funny, I've always wanted to know what it was like to be in the Bay City Rollers.

KYOTO

Jumped on the bullet train with the chaps and went to Kioto for the day. Visited a few temples which were completely stunning. There was one temple which had one thousand and one Buddha statues in it. I think they were carved out of wood, but the beauty of it was that each one was different.

I don't know who built the temples, or much of the history, but the architects must have been geniuses.

On the way back to the bullet train, Tony, Stuart, Ian and I bought some Katana swords to take back as souvenirs, or as Stuart says "I'me taken this to the gemme when I get back."

Anyway, back on the bullet train, which incidentally does a ton fifty or whatever m.p.h. on our way back to Tokyo. Got a great view of Mount Fuji from the train. Japan definitely has some wonderful scenery.



BIG COUNTRY

Side 1

1. ファンダーランド
(ロングバージョン)
2. オール・ワールド
トゥーゲザー

Side 2

1. アングル・バーク
2. ハート・アンド・ソウル
3. ロスト・バッド・ロール
(ライブバージョン)

TOKYO

...../contd.

Tokyo is one of the largest cities in the world. Yes, even bigger than Glenrothes. Our hotel is one of the tallest hotels we have ever stayed in. Yet again we got mobbed by those ever so familiar little yellow smiling, camera-wielding children we grew to love so dearly. Got to our rooms three hours later just in time to do some T.V. interviews.

Interviews in Japan are really frustrating as you can imagine because of the language barrier. You have to have an interpreter at every interview. At least there were no questions about bagpipes and checked shirts and Ha-So, you've got a velly cute acslent questions.

One of the funniest things we've ever heard is the Japanese version of "In A Big Country". A Japanese chap called George Yanagi has recorded the song for a beer advertisement I think. He is the guy responsible for the music for "The Water Margin" and "Monkey", two popular BBC2 Kung-Fu programmes. Anyway, the song is played by synthesizers and drum machines, and is quite funny. The lyrics are all in Japanese, apart from the "In A Big Country" 角海老亭者

Yet again the Style Council and the rest of the groups are staying at the same hotel as us. It's worse than Beatlemania across here. Of course "Big Joe", Personal Assistant, finds it highly amusing. Talking about Joe, it's his birthday today. Forty-third I think. Anyway, it's a party in his room tonight.

Next morning, Joe's room looked like it had been used for a Smirnoff promotion or something.

DAY OFF

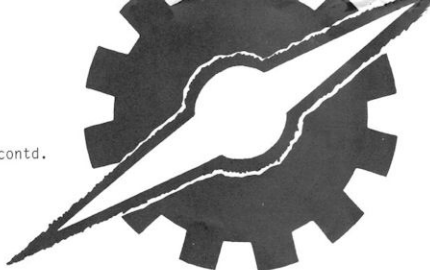
Spent all day buying presents and stuff to take back home. Discovered a great shop called Kiddieland which sells nothing but toys. Today I bought two submarines, a gun, a baseball bat, and some bathroom accessories to take back home. We are all worried about taking souvenirs home with us as the Customs people crack down really hard on "rock and roll groups". Can't blame them really - my tour bag had a complete arsenal loaded into it, with swords, guns, baseball bats, etc. It's amazing how you can buy a gun but get arrested for possessing a Vick inhaler in Japan.

Heard news that the Style Council's gig ended in a riot the other night. What we got told was that the stage was invaded by thousands of children and because of that no "rock group" is allowed to perform there for two years. That's a bit strict, etc.

Dave Wernham, now promoted to Chief Panda Watcher, and I went out shopping for KamiKazi headbands for his Hells Angel friends. We tried nearly every shop in Tokyo, and it ended up that the only place you could buy these headbands in was Kiddieland - yes, the toyshop. Another interesting shop was The Pink Dragon, a Johnsons cum Flip type of place. This is where all the Japanese rockabilies hang out.

Everybody wore their headbands at the gig tonight - even Les, who was heard to say "Yes, I'm turning Japanese, I really think so".

...../contd.



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N·7·1

12 45 RPM

¥1500

Well, only two more gigs to go. Robert Fripp and Tony Levine turned up tonight, and seemed to enjoy themselves.

Tonight is the last night of our little Japanese tour - this will be one of the last nights we ever play the same set again, as we are now going home to concentrate on making our second album.

We will definitely miss Japan and all the nice people we met, and maybe the next time we go, it will be for longer.

Back to Alaska, then home.





OFF THE RECORD / SUMMER RECORDS

The summer scene has been dominated by the excellent FRANKIE GOES TO HOLLYWOOD singles; great stuff, especially "Relax" and the flip side of "Two Tribes", "War". Another worthy of mention was NEIL'S "Hole In My Shoe". Otherwise you've got to work hard to get away from the Wham-type dross that's being forced to radio listeners in such great quantity. Things like EDWYN COLLINS' (Orange Juice) version of "Pale Blue Eyes" or JACKIE GRAHAM'S "Heaven Only Knows" remain beyond the pale.

Album-wise, more than half the records in the top ten were there (or at least the artists were) ten years ago, which is a real heavy bumper the shock waves of punk are no longer even gentle ripples. The ten runs like this: WAILERS, TINA TURNER, POINTER SISTERS, ELTON JOHN, JACKSONS, QUEEN plus a couple of compilations, the only new artists being LIONEL RITCHIE and SADE, neither of whom exactly set the world on fire. Nothing against any of the acts, it's just that it makes you wonder if you haven't inadvertently stepped into the tardis! Lower down there are a few goodies, notably the ELVIS COSTELLO album "Goodbye Cruel World" and a return to form from LOU REED.

Dance-wise, MANU DIBANGO (from Senegal) "Able Dance" is neat, as is "White Lines" from GANDMASTER FLASH.

One of the most interesting developments has been in the reggae world where a number of home grown DJ's have pioneered the fast style talk record basically tunes composed and delivered in a humorous style over fast backing tracks. The words are more accessible than their Jamaican counterparts, although no less difficult to understand as a result of the speed. The two pioneers are SMILEY CULTURE, "Cockney Translation" and PHILIP LEVI, "Mi God Mi King", although a deluge of others headed by TIPPA IRE and DADDY COLONEL are materialising. "Fast Style Origination" by ASHER SENATOR on Fashion Records traces the history of fast talking ditties - it might help to slow it down to 33 for the first play to catch the drift.

In the wings there are rumblings about HELEN AND THE HORNS, AZTEC CAMERA and THE ASSOCIATES (again), THE CULT, ANTI-NOWHERE LEAGUE, CROWN OF THORNS and a new one from LLOYD COLE AND THE COMMOTIONS.

ALAN EDWARDS

BIG COUNTRY

"PLAY AT HOME"



A behind-the-scenes look at what goes into getting a band on the road opens the hour-long documentary made by Big Country on their 1983 British tour. Their first appearance is a radio interview for a local station - Radio Trent. The lads explain to the listeners that they are being followed around by the Channel 4 production team and will be attempting to show exactly what goes into a tour and in which way the money is divided and spent.

"Porrohman" is being played whilst the crew set up equipment, lighting etc. for tonight's performance at London's Hammersmith Odeon. The film is speeded-up to make it look like easy work - which it definitely is not! The countdown begins and for a change, you're able to get a good look at what the group looks like from behind the cameraman's lens.

The group is seen going along to the Phonogram office where they meet up with A & R man Chris Briggs. He briefly explains his role as being the person who puts the money up for the band to go on tour and is involved in every aspect of the group's career up to the point where the sales people come into it.

Ian Grant, the band's manager's job is to oversee all who work at the company and to further the success of the group. All tour decisions, we're told, are made by Ian Grant, Chris Briggs, Bob Fisher and Booking Manager John Giddings. John's job is to organise the routine of the gigs around the world and try to coincide this with record releases.

"When a tour is put together" he tells the group "the dates and venues need to be covered properly, depending on the age groups of fans coming to see Big Country and the amount of money they can afford to pay. The dates are very important. Big Country need to play, for example, three days on, one off, four days on and so on.

The ticket price is set according to the band's level of success and also on what other groups are charging. On this particular tour, most of the tickets were bought by people in their early teens and so the prices were kept between £3-50 and £4.50.

"Fields of Fire" gets the audience jumping about with repeats of "400 miles" well before the introduction has finished!

The tour cost is the next subject to arise. The estimated cost of this was £39,000.00 - P.A. £7,500, Lighting £7,350, Trucks £6,400, Backdrop £1,000 Extras (including a new guitar!) £2,500, Catering £300 per night (This comes out of the Promoters costs).





A tour promoter is taken on to ensure the live show runs smoothly and he deals with the agent to set up dates. He would try not to take on any group who wouldn't show a profit - the least he can hope for is to break even.

A lot of money is spent on advertising, posters, the printing of tickets, security, performing rights, hire of halls and other sundry items such as dry-ice.

A group usually takes along a support band and in Big Country's case, they took along "One The Juggler." A contribution is paid by the support band and this buy-on fee was set at £3,500.

A sudden explosion of light gives the effect of thunder and lightning and "The Storm" is introduced and appears to be a favourite with the audience.

Merchandise is big business for any group. Stuart explains that Big Country always try to sell good quality merchandise at reasonable prices. Someone affectionately known as "Shades" runs through the basic controls with Stuart who describes the equipment as something from Mission Control!

Mark plays a large drum kit and in this instance is having trouble with one of his cymbals. A cymbal can cost between £60 and £70 but with the agreement Big Country have, they just return faulty goods to the manufacturer - in this case Paiste - and get a new one! Bruce is described by Les (who also maintains guitars!) as a "bash-it" guitarist and makes maintenance on anything he plays more like gardening!

Mark also asks Pete Barnes of Chamelion Lighting about the effects Big Country use and how they are created. He explains that lights are used for general colour e.g. the sky and clouds whilst others are projected to give the effect of moving water.

From here, the camera follows the group into the dressing room where Stuart is seen tearing a length of tartan material into headbands. Bruce passes Mark his drum sticks and cheekily asks him if he'll be playing drums tonight? "Might as well" comes back the reply.



A cheer goes up and they're back on stage with "Harvest Home." During the pause between songs, Callum is rushed onto the stage and dumped in Stuart's arms who turns to the audience and says in a broad Scottish accent "His attitude to music is probably the right thing, where everything is just amazing to him - and this is bloody amazing to us - it's called In A Big Country!"

All the way through this hour-long insight of the groups happenings, we are constantly reminded that being a "Pop Group" isn't always the glossy, easy life we would all like to think of it as, and Big Country certainly proved that to us tonight. There really are some human beings left in that business after all!

Cheers,

Stuart, Bruce, Mark, Tony and all who make Big Country brilliant!

KIM BANKS.



COMPETITION

The response to our last competition was quite good, though we're sorry if we confused anyone by not making it clear whether the number of words to be found were taken from all the letters from the surnames, not individual lists, (i.e. from Adamson, Watson etc.). Doing the competition in the former of these ways would obviously create more words. The eventual winner was **JOANNE DUNCAN**, MEMBER NUMBER 55, from Norfolk, who will receive a prize.

Now your chance to win the excellent BARROWLAND VIDEO.....

We would like you to design in great detail a new Big Country T Shirt. It would be an advantage to draw a back and front design, with a style and logo of your own imagination. Who knows, if the winning entry is really outstanding it could even become part of the range!!!!!!

CLOSING DATE FOR THE COMPETITION IS 30th NOVEMBER.

Send all entries to:- **COMPETITION 8, 56 EDENHALL DRIVE, WOOLTON, LIVERPOOL 25.**

Fans interested in Purchasing Imports should let us know exactly which records they require so we can get an idea of what is in demand and subsequently orders can be made in bulk. Write to:- **IMPORTS, 56 EDENHALL DRIVE, WOOLTON, LIVERPOOL 25.**

BIG COUNTRY crossed another milestone on the chart week 28.7.84. when 'THE CROSSING' celebrated a full year in the official charts.

There is a possibility of a **BIG COUNTRY 1985** calendar being made available.

A book about **BIG COUNTRY** should be on the market in Spring '85, it will be available in hardback and paperback and will give you all sorts of interesting facts about the boys.

CLUB MEMBERS A fact file has been made out to add to your membership pack. We now have a new photo to include in it which is going to be personally signed by Big Country. As soon as this has been done we will be able to send them out to you. **Please send a stamped (23p) self addressed envelope (12" X10" if possible).** Overseas members should send an International Response Coupon available from Post Offices as we cannot use stamps from outside Britain and N Ireland.



THE NEW SINGLE EAST OF EDEN

Well 'Fields of Fire', it certainly isn't, and the music press didn't go overboard for it, but give 'East of Eden' a few spins and you will get to like it for sure.

This latest Big Country offering isn't designed to whip half the nation into a frenzied highland fling, or make you feel like tossing the nearest telegraph pole up your street, cos if you're expecting the 'bagpipe' sound, forget it.

This is a more conventional sound from the boys, and this some what laid back approach may not be appreciated on first hearing. Commercially, not as striking as previous hits, but it looks like change is in the air, a progressive change at that. 'East of Eden' is without doubt a grower and another step in the right direction for Big Country. The B-side deserves a mention. I've never been a big fan of Bryan Ferry, but 'Country Life' was a good album and 'Prairie Rose' was probably the pick of it. Here Big Country cover the '74 Roxy number, they kick out the brass and give it some great vocals. Some slick production work gives the record a Big Country sound and feel, it all adds up to a very worthwhile cover version.

Mike

ADAM RETURNS TO FORM

Anyone who has followed the career of Adam Ant must be pleased with his latest single Apollo 9 which is probably his best effort since Stand and Deliver. It's certainly the first single for a long while to have the Ant trademark in its thumping rhythm.

Adam has swapped and chopped his band about, at one stage he went on the road with an eight piece, with two drummers and a brass section. Now Adam has returned with a trimmed outfit, which includes Marco again on lead guitar.

The Visconti produced Apollo 9, broke the tradition of Mike Mansfield (over) produced videos which was a good thing, as it was coming to the stage where Adam videos got more press than his singles.

The new band went down very well in America, playing numerous sell-out halls across the country, 200 in all. So I think the time is right for Adam to hit the boards again in the U.K, especially with another hit under his belt.

Mike



RADIO ATLANTA



OH, GEE!
I LOVE YOUR
ACCENTS. YOU
GUYS ARE SO
CUTE.

HERE WE
GO AGAIN

YEAH?
OH!

NEXT
QUESTION
PLEASE!

LATER...

HEY STUART!
WE'VE FOUND
MORE LAGER
AT THE BAR
COME ON.

I'M STARTING
TO FEEL HOME
SICK NOW. THE
LAGER JUST
DOESN'T TASTE
THE SAME
HERE!

WHAT WE
NEED IS AN
ENGLISH PUB

WHAT ARE
THE BAND'S
INTERESTS?
DRINK? WOMEN?

YEAH!
WE'RE AN
HONESTY
BAND -
WE'LL OWN UP
TO ANYTHING

AND TELL ME
WHERE YEGET
THAT 'BAGPIPE'
SOUND. HOW OFTEN
D'YE EAT HAGGIS
AND DID ANYONE EVER
TELL YOU - YOU SOUND
LIKE UZ?

oh
noo!

AND NOT
ONE MENTION
OF HAGGS,
BAGPIPES
OR UZ.
COULD THIS
BE A RECORD?

NO BRUCE -
IT'S NOT A
RECORD!

zzzzzz!

HEY YOU
GUYS!

HEY, YOU IN
BIG COUNTRY!
HOWARE
YA?

TIPS
FOR A
DEAD
CAT.

Dear Mike,

I have some points to make over your Big Country fanzine amongst other things so here goes;
 I'm sure you'll agree that the majority of Skids' fans and Big Country's fans (pre 'Fields of Fire') were working class, of course, chart success inevitably falls into the hands of the middle class market also which is no bad thing really when a band such as Big Country are entertaining and meaningful. However, you no doubt take advantage of this and us working class people find it difficult to purchase so many Big Country items purely because of the price. I'm sure you've probably lost some fans over this (I mean, music is our interest, not money!).
 The Play at Home programme was really quite interesting. Apart from some fairly obvious questions (made by the band) I loved it when questions about 'money' were concerned. It's a greedy world aint it? Anyway, the filming of the Hammersmith venue was excellent (especially with Marks' impressive performance). The expressions on Stuarts' face was enough to convince me that Big Country put their feeling into music before money. I also liked the band interviewing their road crew amongst other things. I look forward to the XTC Play at Home which should be equally good (if not, better).
 In your fanzine you have a feature entitled 'For the Record'. Now this was no doubt originally a fine idea but I do wish that you'd only write about albums that you are delighted with and not disappointed with. I'm sure that Alan Edwards has already received some unprintable comments (presumably by Smiths fans). Alan said that the Cocteau Twins debut album was 'Head Over Heals' when actually 'Garlands' was their debut album which was released in 1982. The comments about the Smiths excellent debut album were just ignorant and quite nasty. I really like the Smiths and it seems cheap to call their album 'disappointing' especially in a Big Country fanzine. I also have prefab Sprouts 'swoon' album and I disagree again with Alans comments.
 I find the membership number fiasco quite ridiculous. My number was changed from 0017 to 711. I don't mind this really but your excuse for the change was rather sceptical. "We feel that all Big Country fans are valued" was a rather obvious excuse for the change. Everyone in this fan club should be valued anyway (in fact anyone who likes Big Country and their ideas should be valued). I believe that the membership number change was caused by inconsistency (the changeover to Acme for example). I mean, if all of your current members rejoined next year my number might be 12,000 then 24,500...etc. Do we need membership numbers therefore? You could have re-written our numbers and kept them solely for yourselves.
 I must admit, during the changeover to Acme I was very sceptical about the formation (or re-formation) of the fan club and the fanzine, however, I'm now sure that this fan club is really about to get off the ground. Issue 7 was, overall, a really pleasing fanzine - well done.

Yours faithfully

Michael (Essex)



Dear Country Club

I am very glad that a lot of good-sounding bands have come to appear recently. I like U 2, Big Country and The Alarm, these bands are often talked about as one, but I think every band has different sound and expression, and the only thing about them in common is an image of honesty. I think Big Country prove generally that the strong and powerful 'Rock' can be produced without going into bad taste.

It makes me hopeful that they keep on being honest and faithful even if somebody says its old fashioned.

I am encouraged greatly by Stuarts message 'STAY ALIVE'. Also by both Big Countrys live concerts and records, don't you think it is a splendid phenomenon?

I am very glad to read that Stuart believes music can change the world in 'Rockin On' interview (Japanese magazine), this interview was translated from American magazine, may be, I have become fond of them much better than before since I read these interviews. I want to send best wishes.

YUKIKI OHISHI (JAPAN)

TOWN AND COUNTRY

U K DECEMBER TOUR

- | | |
|-----------------|----------------------------|
| * Monday 10th | BIRMINGHAM N E C |
| * Tuesday 11th | BRIGHTON Conference Centre |
| * Thursday 13th | WEMBLEY Arena |
| * Friday 14th | WEMBLEY Arena |
| Sunday 16th | CORK City Hall |
| Monday 17th | GALWAY Leisure Land |
| Tuesday 18th | DUBLIN R D S |
| Wednesday 19th | BELFAST Kings Hall |
| ** Friday 21st | GLASGOW Apollo |
| Saturday 22nd | ABERDEEN Capitol |
| *** Sunday 23rd | DUNDEE Caird Hall |
| Monday 24th | EDINBURGH Playhouse |

TICKET RESEVATIONS FOR COUNTRY CLUB MEMBERS

Tickets are available at the box office or by post in either case you must present your membership card.

* Please make cheques etc payable to **BIG COUNTRY BOX OFFICE** (Wembley £6.30 Birmingham £5.30)

send to :- **BIG COUNTRY BOX OFFICE, P O BOX 77, LONDON SW4 9LH.**

** Please ring **041 332 7093** for information on price etc.

*** Make cheques payable to **DUNDEE DISTRICT COUNCIL** price £5.00. Any further enquiries rin **DUNDEE 23141.**

Last date of availability 31st October. **FOUR** tickets per membership card only. Reserved tickets are limited and will be sold on a first come first served basis. **GOOD LUCK.**

We were due to interview Stuart on the subject of the forthcoming album Steeltown, but what a surprise we got when we learned the interview would take place at the B.B.C T.V centre, where Big Country were spending the day at the T.O.T.Ps studios to perform East of Eden. We took advantage of a break in the proceedings to hold the interview over a few drinks in the B.B.C bar.

MIKE: We only got to hear a tape of Steeltown a couple of days ago, and without a lyric sheet we're a little unsure about the meanings behind some of the songs. Anyway side 1 opens with Flame Of The West, a lively introduction to the album, lyrically what's the story behind that one?

STUART: Well the L.p will include the lyrics, but Flame Of The West is about certain people in the west who hold power over the whole world. The way they use that power could be dangerous for all of us. Politically, I'm talking about ex-B-movie actors.

MIKE: Not Ronald Reagan.

STUART: No! I never said that.

MIKE: Point taken..... Next track is East of Eden, the new single. Is the title taken from the James Dean movie of the same name?

STUART: No, it comes from a John Steinburg book, people may get mixed up over that, but East of Eden has nothing to do with the film.

MIKE: Was it an automatic choice for a single?

STUART: Yes, I wanted to have it as a single, definitely. I wanted to do something which wouldn't be immediately identifiable as Big Country. Also I really like it as a song, its good for us to do something thats a bit different.

MIKE: How about the reviews it got, are you happy the way it was portrayed.

STUART: I don't even bother my arse with them. I sort of get annoyed for a couple of minutes if anybody slags what we're doing, then I just think well it makes no difference to us as people. It doesn't change the way I feel about the music we make.

MIKE: One or two reviews were not too kind.

STUART: They're crap, the thing is it's painfully obvious we will never be hip in the music press.

MIKE: You mean, you don't think you've got any acceptance at all?

STUART: There's only a certain few who like what we do.

MIKE: The title track Steeltown is the next number, sounds like its about the ailing industrial scene upon us at the moment.

STUART: Yes, its about how new towns are built around old industry, but with old industries dying out, these places become ghost towns.....

STUART: I think the idea of new towns is a good thing, but the way they're thrown up like rows and rows of boxes is actually crap.

MIKE: Where The Rose Is Sewn and Come Back To Me follow Steeltown and are two of my favourites. Some great guitar work here, I take it both songs are linked in the theme of war?

STUART: Yes, both songs go together. Where The Rose Is Sewn, is about a young guys point of view of getting called up, and Come Back To Me is like the mothers point of view.

MIKE: Do you think there's glory in going to war?

STUART: Its not really that, its the doing the bit for your country thing, you know being 'one of the boys'.

MIKE: Is there a video to be made for Where The Rose Is Sewn?

STUART: Yes, but only East of Eden has been done so far.



**BIG
COUNTRY**



MIKE: Side 2 kicks off with Tall Ships Go which I think has a slightly traditional Big Country flavour to it. Guitar wise anyway.

STUART: I suppose so, actually that sound came from a new technique for guitar playing, which involves smacking it with a 2p piece.

MIKE: Seriously!

STUART: Aye.

MIKE: I thought it could have been a synth.

STUART: No, its a real guitar sound, I just put echo on it, and hit it with a 2p.

MIKE: Far from traditional is the next song Girl With Grey Eyes. It has to be the slowest number the band have ever recorded.

Music to move molehills by even.

STUART: Laughs, and repeats that to everyone.....More laughs..... Anyway its just a love song.

MIKE: Raindance next, another fave of mine, I love the guitar riff, I thought it would have made an excellent single, but Mark was telling me it was a late decision to include it on the album at all.

STUART: Well, actually I think there is 47 minutes on the album, thats about 12 minutes longer than it should have been.

MIKE: Oh, so it was only a time problem..... Did you set out to make an album of about 35 minutes?

STUART: Well normally L.p.s are between 35-40 minutes long, The Crossing was 44, and this is 47, but its good to put as much on as possible, rather than keep songs hidden away, we do have a couple of songs left over, we'll probably use them as B-sides later on.

MIKE: On the coming tour, will you be playing a lot from Steeltown?

STUART: Well the album wont be out 'till the end of the tour, so we're only doing 5 numbers, but we've extended the set, we'll be on stage for about 2 hours.

MIKE: So you'll continue with the old set and just add the new songs.

STUART: Well, we've dropped a few numbers but we're not going to repeat numbers for encores.

MIKE: Steeltown continues with The Great Divide, which begins with a Wonderland type shout, does 'Divide' mean a rift of some kind?

STUART: Yes, its to do with the growing rift between unions and management in Britain.

MIKE: Has the miners problems influenced this?

STUART: No, its more general than that.

MIKE: The album closes with Just A Shadow, a song similar to Chance, in its tempo, and similar maybe in its meaning.

STUART: Its about like when people don't have the opportunities to lead the kind of life they would like, and become a shadow of the people they should be.

MIKE: I think Steeltown is a step away from the sound one expects from Big Country. Did you make a conscious effort to prove Big Country aren't all wailing guitars, which is how a lot of people see you?

STUART: No, its something that happened naturally, I've been thinking alot more song writing wise, and the group are alot tighter.

MIKE: Steeltown is sounding very solid.

STUART: Its 'cos we've been on the road quite a lot. As I've always said I've never forced the direction or progression in a group, I think its something you can't do. If you want to be honest about your music, you've got to let it come naturally.

MIKE: In other words, you didn't set out with the finished product in mind.

STUART: No, its much better to work on inspiration than perspiration.

MIKE: Have you a personal favourite from Steeltown?

STUART: Well, I've not had enough time to sit down and listen to it..... But I like Just A Shadow and Steeltown too, thats good.

MIKE: Sounds like Steeltown is a synth free album.



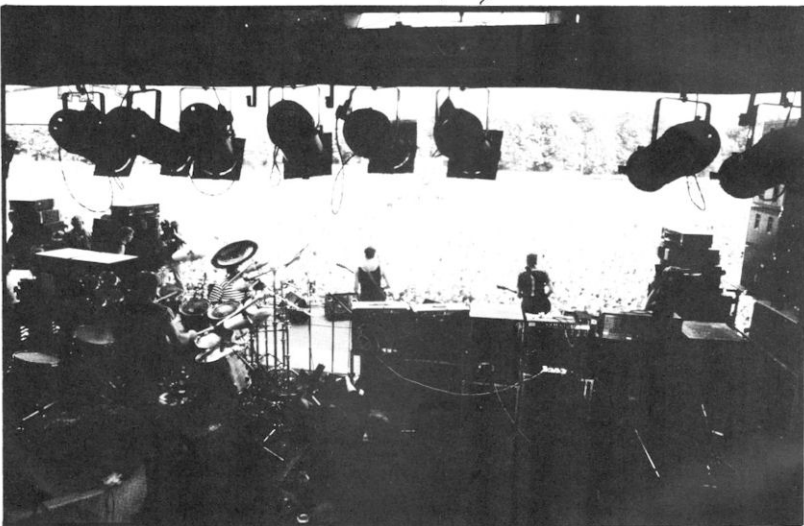
STUART: There's not even a piano or female back up vocalist on it.

MIKE: So its just the four of you, can you see a problem doing the new material live ?

STUART: No..... No sweat, basically its pretty much a live album we haven't had any problem at all learning to do the new songs live. We learnt the five new songs that we'll be doing on tour in like three days.

I'd like to thank Stuart for taking the time to talk to us in the middle of a hectic schedule, and wish the band lots of luck with the tour and album.

Mike



THE THINGS YOU ASK !!!
THE MOST ASKED QUESTION

- Where did Stuart get his red boots?
- A. In Oxford but I don't remember which shop!
- Q. Why isn't All of Us (and many more) included in the set?
- A. [Bruce] because it isn't.
- Q. What does PORROHMAN mean, or what is one?
- A. A voodoo witch doctor.
- Q. What is a 'wee chookter'?
- A. [Bruce] a highlander
- Q. Have any members of **BIG COUNTRY** met Bob Dylan?
- A. Yes, they all have.
- Q. Does Stuart like the countryside?
- A. Yes
- Q. Where did the name **BIG COUNTRY** come from?
- A. While Stuart was writing songs.
- Q. What is the religious background of **BIG COUNTRY**?
- A. Two Catholic, two Protestant.
- Q. Does Stuart have a nickname?
- A. Yes, LORETTA
- Q. Why is a compass one of the **BIG COUNTRY** emblems?
- A. [Bruce] because Mark is a magnetic Pole and/or **BIG COUNTRY** is magnetic and they know where they're coming from.
- Q. Are the promotional videos available?
- A. No. Probably in the future when some more have been made.
- Q. Who has the ideas for a video?
- A. The basic ideas are thought up by the director and **BIG COUNTRY** add their suggestions.
- Q. Do any of the band members read music?
- A. Yes, Tony and Bruce.
- Q. Who says 1 2 1 2 3 4 at the beginning of Fields of Fire?
- A. Mark.
- Q. Do **BIG COUNTRY** have a lucky mascot?
- A. Yes, Heavy Metal Squirrel, and Mark has a teddy bear. He once left this in the hotel, and sent a taxi to collect it before doing T O T P.
- Q. Do you find any difference between any of the audiences?
- A. Most audiences are the same but London and Scotland join in more.
- Q. Where is WONDERLAND?
- A. [Stuart] It's where ever your imagination tells you.
- Q. Where is ANGLE PARK?
- A. It's a big house near where Stuart lives.



COUNTRY CLUB PENPAL PAGE

the people listed below would like to write to
BIG COUNTRY ENTHUSIASTS

if you would like to be included
write to the Country Club

Martin Gurney,

Age 20. Likes Marathon running. Millwall F C. Ayr Utd.
The Jam. Style Council. Howard Jones. Elton John.
Dislikes The class system.

Kim Hunter,

, Scotland
Age 14. Likes Animals. Denim. Frankie goes to Hollywood.
U B 40.
Dislikes School. Homework. Skirts. The Alarm. Duran Duran.
Smokers. Posers. Tarts.
[Would prefer to write to Scottish Lads]

Deborah Lewis,

Age 16. Likes collecting Big Country posters. Reading.
Going to Discos. Collecting soft toys. listening to music.
Collecting records. Photography.

Paul Faux,

Age 16. Likes The Smiths. Bauhaus. The Police. David
Bowie. Spandau Ballet. U 2. [and many more]. Record/Tape
collecting. The video age. Fishing. Jogging. Football
photography. Rugby. Exploring the country and historical
sites.
[would prefer to write to females]

Paul Goatley,

Age 18. Likes The Smiths. Simple Minds. Depeche Mode.
Grace Jones. Siouxsie and the Banshees. Coronation Street.
Brookside. Bilko. Arsenal F C.
[would prefer London males or females for gigging etc.]

Sabine Gebert,

, WEST GERMANY.
No Details. JUST WANTS TO WRITE TO ALL BIG COUNTRY FANS

Gary Lawless,

Age 16. Likes U 2. Echo and the Bunnymen. Football and
other sports. At present unemployed, spends his time
learning to play the guitar and watching T V (Tube, Scully,
Young Ones, Coronation Street).

Phillipa Hudson,

Age 15. Likes Howard Jones. Endgames. Orange Juice. Writing
Letters. Football.
Dislikes Groups that slag others. Simon Bates.

Paula Finn,

Age 16. Likes U 2. The Alarm, The Jam. Simple Minds.
Silent Running. and many more. Sport (especially football,
Liverpool and Celtic). Cricket. Rugby. Snooker. Tennis.
Travelling. Drawing. Watching T V.
[would prefer to write to people age 14+]

Alison Biggs,

Age 16. Likes Writing letters. Sport. Art. Painting.
Drawing.

Hugh Langan (SHUGGY),

Likes Sport. no other details given.

Kathleen Patsiga,

Age 21. Likes Parties. Sport. Tennis. Concerts. Travelling.
Sightseeing. On leaving school hopes to be a Landscape
Artist. , U S A

Viviana Menta,

CANADA

Age 16. Likes Reading. Writing. Getting to know people.
Dislikes Rude and Snobby people.
(would like to write to any Country Clubbers!]

Ann Jenkins,

Age 15. Likes writing long letters. Converting Durrannies
to BIG COUNTRY.
(wants to write to anyone age 15/17)

Carolyn Thorpe,

Age 15. prefer to write to boys(!) but would welcome
and answer any letters.

Sue Cahill,

Age 16. Likes U 2. The Alarm. The Cure. Echo and the
Bunnymen. The Police. David Bowie. Escape Club. Javelin.
Bass Guitar. Black Clothes. Boxer Style Boots. Spiked
hair.

Riki,

Age 19. Likes strange pop/rock. Howard Jones. Fingerprintz.
The Ramones. Queen. Tom Petty. , U S A

Jill Bradshaw,

Age 15. Likes U 2.

I have also had a letter from seven sailors on H M S Ajax
somewhere in the South Atlantic. They sound like a lot
of fun either that or they are stark staring mad. They
would like to write to some people in the real world!
They are.....

Steve from Leicester. **Robbie** from Aldershot. **Alf** from
Bodmin. **Tony** from Nottingham. **Keith** from West Ham.

Rats from Cambridge. **Tristin** from Brixton. **Samuel**
from Newcastle.

The Details they gave me were things like - Blonde hair
and eyes. Dark Skin and teeth. Enjoy playing marbles,
and of course they are all extremely good looking!
The address to write to is:-

c/o D C J Tyrell
3M Mess
H M S Ajax
B F P O London W C

HAPPY WRITING EVERYONE

EAST OF EDEN

I feel the way the wind blows
It tells me where you've been through
I watch the way the sun sets
Until the night's inside you

Some days I just don't worry
I let it walk through me
Some days I need to bury
The very depths of me
So out here to the east of Eden
I let salvation be

I was waiting
I was watching
Would it ever be before me
And I found that hope and a lucky card
Were all I had to walk with me
(Had to walk with me)

I watch the way the crow flies
I know it always seems so easy
But if I see it in a grey sky
Can I Be sure about the way it leads me

Some days I just don't worry
I let it walk through me
Some days I call upon
The very depths of me
So out here to the east of Eden
I watch your soul run free

I was waiting
I was watching
Would it ever be before me
And I found that hope and a lucky card
Were all I had to walk with me

I was waiting
I was watching
Would it ever be before me
and I found that hope and a lucky card
Were all I had to walk with me

Some days will stay a thousand years
Some pass like the flash of a spark
Who knows where all our days go
Out here we lie together
Outside the thunder gathers
Why care about the weather
It always ends in dark

I looked west in search of freedom
And I saw slavery
I looked east in search of answers
And I saw misery

Some days I just don't worry
I let it walk through me
Some days I walk into
The very depths of me
So out here to the east of Eden
I let my conscience be

I was waiting
I was watching
Would it ever be before me
And I found that hope and a lucky card
Were all I had to walk with me

words: Adamson
music: Adamson, Brzezicki, Butler,
Watson

