

BIG COUNTRY



country club

ISSUE 10

Editorial

NOVEMBER 1984

Hello and welcome to issue 10 of Country Club. 1984 has been a year were Big Country have consolidated their position as one of Britains leading bands both live and on vinyl, resulting in the groups first and well deserved number one album. The Crossing has remained in the top 100 every week since its release, and recently went platinum. The sold out "Town And Country" tour was a huge success, and SteelTown met with rave reviews from the fans and most of the rock weeklies. At the time of writing Big Country are making several European appearances, then they will return home in December to undertake the second leg of their U.K tour.

We hope you agree with the choice of "Where The Rose Is Sown" for the latest single. The single is backed with a new song called "Belief In The Small Man", the 12" version has the bonus of another previously unreleased track "Bass Dance". The promo video for "Rose" was filmed on stage at the Manchester Apollo, complete with slow motion sequences its a well produced and exciting video.

Let me remind you, your suggestions and contributions are an important factor in running the official Big Country magazine, fundamentally, of course, the magazine is concerned with Big Country, but you can still send in articles on other bands or even on topics outside music completely. Recently, ideas and write ups have been really sparse from Club members, so if you want to voice your opinion on Big Country, any other band, the magazine itself or anything else, we'll be more than interested to hear from you.

Finally on behalf of everyone connected with Country Club I'd like to wish all our readers a very happy and safe Christmas and New Year, and thanks for helping to make 1984 such a good one for Big Country.

'Till '85 Stay Alive

Mike Bartram.

BIG COUNTRY





TOUR STORIES

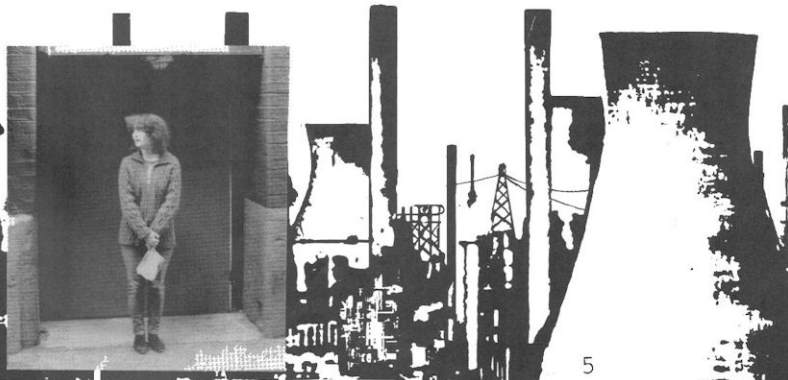
The following is an account of our travels with Big Country on the first eight dates on their Town And Country tour. The first night was a warm up at Lancaster University, after that we travelled on the tour coach to Glasgow for the first night proper at the Apollo. Sunday October 7th.

Arrived in Glasgow around three o'clock and the band checked into the Holiday Inn, situated in a side street, which caused a problem parking the huge Countrymobile. Before long it was off to the Apollo for soundchecking. It was the first time I'd got to see a performance in Scotland and I was hoping it would live up to expectation. I wasn't to be disappointed, the atmosphere was really brilliant wall to wall madness straight from the off. The five new songs went down a storm, and the Crossing material was as popular as ever. The 1st night was a total success.

Monday October 8th

Got up pretty early and went for a traditional Scottish breakfast, which included square sausage and tatty scones - very nice too. The band surfaced from the hotel at around mid-day, during the morning several fans had spotted the coach and came over for a chat. I was surprised to hear one fans opinion that previous gigs at Barrowland and Tiffanys excelled the atmosphere at the Apollo. The coach set off for Edinburgh and arrived around one-thirty. On route to the Playhouse for the soundcheck, we pulled into the grounds of a modern art complex where a photo session was held, (those pictures recently appeared in the Melody Maker). After the photo session it was onto the Playhouse.

Big Country took to the stage at around 9 PM and gave Edinburgh as good as they gave Glasgow. I thought the scenes at the Apollo couldn't be repeated, but 24 hours later it was happening again. The band showed their appreciation by playing Harvest Home again after what should have been the last encore. In true Big Country style they gave this final number as much as they gave the first. Back stage, everyone was more than happy at how the tour had begun.



Siebhans conversation makes an impression with the band!!

Tuesday October 9th

Walked around Edinburgh in the morning and came to see what a nice place it was. At last we saw a guy in a kilt, (pity it wasn't windy), then said hello to the 'Shiek of Edinburgh' complete with his acoustic guitar, towel on his head and rather obvious false plastic moustache. Soon it was back on the coach at eleven o'clock to set off for Newcastle. We stopped in a nearby suburb where some photos were taken, during this time everyone took advantage of a general store, where Dave Wernham the tour manager asked for a packet of B&B Tru-O-T flavoured crisps, which Stuart had invented. Another stop a little later in Hallsland place, which was the film location for a scene from 'Restless Natives' in which Big Country have an interest. The weather had begun to get really cold, so I queued up with lots of famous actors (!) for coffee. Back on the warm coach for the 115 mile journey to Newcastle. I noticed Bruce had been given the 'Clapperboard' from the film set. On the coach a video called "Fast Freddie" was on, by the title I thought it was about a gunslinger but it was a film about a motorbike race. Bruce was filming some beautiful scenery with his super 8 camera, he had also filmed bits from the tour and from the groups Cannon and Ball T.V appearance.

Arrived at the City Hall at around 4.15 and the band signed autographs before going in. The City Hall was probably the best venue I've ever seen, really posh. That evening the crowd were quite reserved in comparison to the chaotic scenes at the Scottish gigs. Outside the stage door after the show a big crowd had gathered and waited a long time to meet the boys, Big Country didn't let them down, by chatting and giving out autographs until nearly 1 AM. Then it was back to the Holiday Inn which was about 10 miles out of town.

Wednesday October 10th

No gig that night, but the band were still leaving for Manchester at 11 o'clock. Before that Siobhan and I went with the coach driver to fill up with diesel, and got our breakfast from the garage while we were there.

Stuart was first on the coach, and kindly gave me and Siobhan a promo copy of 'SteelTown' which he signed. I asked him about his thoughts on the City Hall crowd. He said it was hard work to get them going but they got there in the end. By the end of the set, he added, the audience had risen to the heights of appreciation shown at the Scottish venues. Joe, head of security was next on the coach drinking perrier water, while Bruce was looking for the 'Carry On Cleo' video. Dave Wernham, told the boys that the proposed Janice Long interview was to go ahead at 6.30 in the Manchester hotel. Stuart told us his surprise at 'East Of Eden' dropping in the charts, as he thought it was their strongest single to date.

2 PM that afternoon, arrived in Manchester and as Mark wanted a hair cut he was a little worried in case all the hairdressers were closed, Dave asked if he'd had an estimate first, and Stuart was going to buy a new guitar. On other peoples advice Siobhan and myself were leaving Manchester to go home to Liverpool to get washed and changed. So we said our goodbyes outside the Manchester Britannia and caught the train home.

Thursday October 11th

3.30 we arrived back in Manchester smelling lovely, and got to the Appolo around 4. The band were about to record on stage the video for 'Where The Rose Is Sown'. One and two takes lasted only a couple of seconds before the 'recorded' music sounded like it was playing backwards, Mark commented "That was the B-side". The video crew stood by for take 3 which went o.k for about half a minute.

After a short break it was time to try again, this time it was good, and the band played their part without problem. After the group action, individual shots were taken. Then after some technical preparations a 'live' performance of 'Where The Rose Is Sown' was filmed, which went without a hitch. Another great gig, and Bruce introduced a mandoline to add an extra dimension to 'Come Back To Me'.

Friday October 12th

Looked around the shops and bought Stuart a 'Peace' poster, then guessed how many Mars Bars were stuffed into a set of suitcases in a shop in the Arndale centre. Went back to the coach to find Stuart and the driver looking over a powerful motorbike. The coach picked everyone else up at the hotel, and we left to Liverpool. On the short trip everyone was enjoying the 'Young Ones' on the video. I asked Tony and Mark if they had seen the inferior review of 'SteelTown' in the 'Trash Hits'. Tony blamed Stuart, and Ian laughed in disbelief. We got to Liverpools Adelphi hotel at 2.30 and Siobhan and I went home for the afternoon.

Got to the Royal Court at 7 o'clock and in the all standing stalls the atmosphere was really building up. White China played another great set, in which 'Too Young' was one of the highlights that night, which could be a future single. Big Countrys set was played with problems, mainly to do with Stuarts Guitar / amp. East Of Eden had three false starts, however the loyalty and patience of the massed crowd was something else. I was proud to be in the middle of such devoted fans. Big Countrys professionalism turned what could have been a disaster into a triumph for everyone. During the show Stuart said that the band was drawing inspiration from the crowd, to show their thanks to the fans, Big Country ran through Wonderland and In A Big Country again. The evening ended with Fields Of Fire and the scenes were incredible. Big Country and the Royal Court fans shared everything that night.

Saturday October 13th

Leaving for Nottingham from Liverpool by train, and arrived a little late. We got to the modern building of the Royal Concert Hall to miss the first two numbers, that night we watched the show from the side of the stage, which was alot safer and cooler than at Liverpool. I noticed 'Dill' the dog belonging to a crew member was wearing a stage pass complete with photo and naughty nick-name.

The performance was cut short by a few numbers, as Stuart was feeling the painful effects of a cracked rib recieved at the Lancaster gig. After leaving the stage he looked in some discomfort, and was taken to hospital. After the gig at the hotel bar, Stuart (one of the sound crew) impressed everyone with his piano playing, while Mark would have impressed Les Dawson with his, though I was told he can play the piano a fair bit himself when he wants to.

Bruce and Tony read the new Country Club mag, which they enjoyed. Around 2 AM Siobhan and I booked into our guest house, not far from the bands hotel.

Sunday October 14th

No gig, and a Razzamatazz recording session had been cancelled. So it was off home again, for work on Monday as my sick note had ran out.



Monday October 15th

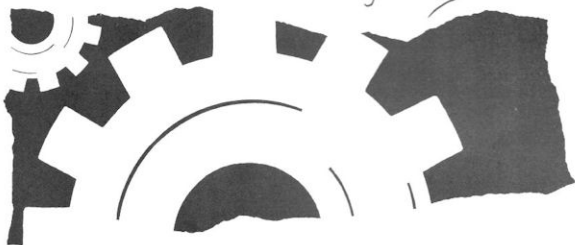
Arrived at Birmingham Odeon from Liverpool at around 5 o'clock where Tony and Mark were busy on stage. While Tony ran through his bass parts Jackie and his son Alexander watched from the front row. Another great gig, though the crowd only really came to life for the singles. Stayed at a friends flat that night.

Tuesday October 16th

M.I.V Birmingham, and Just A Shadow was being played, then in the shopping centre we met up with two fans from Japan, who had been to all the gigs. They were off to St Austell, but unfortunately we had seen our last concert on this tour, and set off home for the last time.

Finally we would like to thank everyone who made us feel welcome on Big Countrys Town and Country Tour, giving us a time we'll remember forever.

Mike



POLL AND NEW COMPETITION

We were going to conduct a poll to see whether you wanted another "fave poll" in Country Club, but decided to go ahead with one anyway. The poll naturally concerns SteelTown, and all we want to know is your one fave track, and the reasons why. The new competition ties in with the poll, send in what you think the outcome of the poll will be, in other words the final placings of the ten SteelTown tracks, as voted for by the poll entries. The response to the drawing competition was disappointing to say the least, but thanks to both people that did enter. Just in case anyone gets a paint set for Christmas and fancies their chance to win the Barrowland video, by designing a Big Country T-shirt, we have extended the closing date to January 31st. The same date applies for the new competition and poll entries, and should be sent to :- 56, Edenhall Drive, Woolton, LIVERPOOL, 25 5NF.

WILL GOSLING INTERVIEW

Can you name a few well known engineers in the music business, do you realise the importance of their job? Will Gosling Big Country's engineer put the record straight when he answered questions about his role in the studio.

Mike; What exactly is your role as Big Country's engineer?

Will; An engineers job is basically to bridge the gap between the producers and the bands fantastic concepts and the harsh reality of practical possibilities. In other words they may come up with an idea of how they want something to sound and it would be my job to create the desired effect using the technology available. Of course its rarely as clean cut as that. Since everyone in the band has had quite alot of studio experience and Steve, of course used to engineer himself they often have a fairly good idea of how to get a certain sound and sometimes sounds will just come out of pure chance - we may be working towards one particular angle and stumble on something totally different, which although it bears no relation to what we originally had in mind, may sound great anyway. It's this open-mindedness which helps to create the originality of the 'Big Country Sound' - I suppose its a sort of no-holds barred approach.

Mike; Do you feel the importance of your job is not really appreciated by people outside the studio?

Will; I don't think its so much a case of my job not really being appreciated its more that most people who haven't spent time in studios don't quite understand an engineers job. I'm sure alot of people imagine an engineer to have a beard and to walk around in a white coat with a clipboard on his arm like in the old newsreel films of B.B.C technicians. I think the fact that Big Country records sound good is really proof that the team works well. I'm not saying that if I wasn't engineering the records they wouldn't be as good - but I'm sure they would be different.

Mike; On hearing a certain record, could you tell whether the engineer has done a good job?

Will: Like all artistic mediums, I don't think its ever possible to classify any recording as being good and another as being bad. Its very easy to say why one does or doesn't like a particular sound - but of course its all just a matter of taste. I mean I've worked on records and been disappointed with my engineering and people have come up to me and said how great they thought it sounded (and of course vice-versa). Having said that there are a few things that most engineers would frown on or applaud - for example a bass that distorts and rattles unpleasantly and thus be considered an no-no but even then in certain instances this may be an important contributing factor to the sound of the record. Basically what I'm trying to say is that I can't necessarily say one engineer has done a good job and another hasn't but I can say whether or not I like it.

Mike: Are there any engineers you've got a high regard for?

Will: There's far too many to mention, but the people who spring to mind are Alex Suddin for his Grace Jones stuff which has a sort of clarity and space to it unlike anything else I can remember hearing and whoever engineered Thriller by Michael Jackson can't be too bad. There's also people like Glyn Johns who's technical knowledge is immense (he engineered and produced almost all the 60s-70s bands from the Stones to the Eagles and Joan Armatrading). I must just mention also Martin Devan, who made a John Martin album called "Grace And Danger" which I think sounds fantastic and I always look to as a standard to aim for.

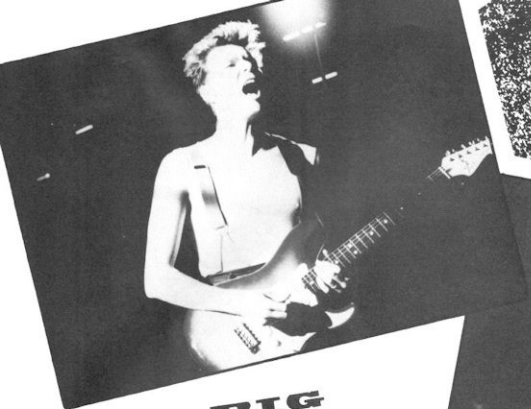
Mike: What other bands have you worked with other than Big Country?

Will: I started work at RAK studios so I've done my share of RAK artists a few Hot Chocolate and Jim Wilde records were my first adventures in the land of the engineer. But since then I've worked with Orange Juice quite alot and I've just finished some work with their drummer Zena Kanyika whose solo album will be out soon, and also ;- Bruce Foxton, The Adventures, Care, Twisted Sister, The Pretenders, Thompson Twins, Danse Society and others too numerous to mention. Actually I find it very hard to remember what I've done - probably if I saw every record I'd ever worked on I'd be amazed.

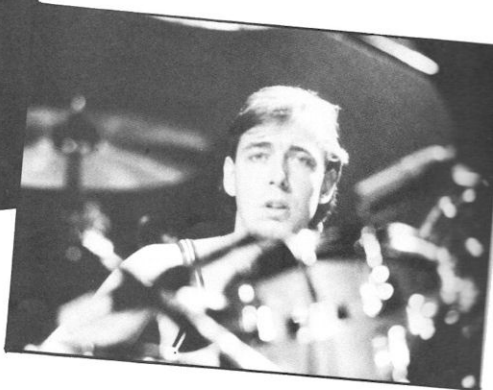
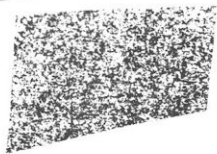
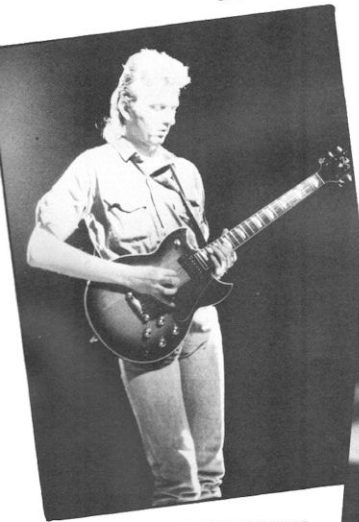
Mike: The Crossing was recorded at the Manor and RAK studios, why the change to the Swedish Polar studios, was this move justified by the resulting material recorded over there?

Will: There were a few reasons for going to Sweden. There were some tax reasons which I don't understand for working out of the country, and we were originally going to work in a studio called Compass Point in Nassau in the Bahamas, but it was eventually decided that at the particular time of the year we had to work it would be too hot to be conducive to artistic flow. So Sweden was chosen as Steve had worked at Polar before, and been happy with the results and also I think there was the feeling that all the healthy fresh air and trees of Scandinavia could only help boost the Big Country sound. I think the fact that it was done in Sweden also helped by seperating everyone concerned from the inevitable hassles of being at home or at least London. For a band like Big Country there's always a thousand people needing things done - pictures to be taken, interviews, meetings etc. and the fact that we were in Sweden meant that only the people with really important things bothered to interfere. So distractions were kept to a minimum and we were able to become immersed in the album in a way that probably would not have been possible in Britain.

Mike: You were assisted by Mike Nicolito and Steve Chase was that the case with the new album?



**BIG
COUNTRY**



Will; Assistant engineers are generally employed by the studios - basically they are trainee engineers. So by the time we were onto this album Mike and Steve Chase were engineering themselves - Mike at RAK and Steve at the Manor. Of course there were assistant engineers involved in this album but not the same people. There was a guy called Raj in Polar, Neal at the Roundhouse and a girl called Dana at RAK.

Mike; We've talked about your involvement concerning studio work, how about on the road, I'd imagine the pressures are far greater.

Will; Unfortunately I've never done any live work with the band apart from recording a couple of live shows on a mobile recording studio for various T.V. productions and the odd B-side. Although the principles the same live mixing is a fairly different art - balances vary from venue to venue depending on the size and acoustic qualities of each place and of course you've only got one chance to get it right. For this reason its an exciting prospect and if I can find the time its something I'd like to do in the future.

Mike; I believe you're moving onto production work, is that right ?

Will; I've been co-producing Zeke Manyika's solo album on and off for a year and I've produced some Orange Juice tracks from their soon-to-be-released new album. I've also had production work with Care and another band for RCA who are as yet unnamed. But hopefully there are more projects on the way and if the Big Country album is a success it will no doubt help my reputation and my phone will ring ceaselessly for years with offers of production deals. It definately feels like the next step for me now and I've been fortunate to have worked with so many good producers from whom I've learned a great deal. There is also the possibility of co-producing some film music with Stuart from Big Country, which I'm looking forward to immensely as I'm sure producing music for films adds another aspect to recording in that it has to work in conjunction with visual scenes and the mood of the music becomes as important if not more important than the actual melodies themselves.

Mike; Is that a big step, have many engineers made the grade as a producer ?

Will; I would say that probably half the producers working at the moment have been engineers in the past and the other half are musicians, songwriters or hairdressers. It is a big step as it means taking on the overall responsibility of a project and it gives one a greater control over how it eventually ends up sounding. I think its very important to have a good technical knowledge of how the studio works so that you know exactly what is possible and how to achieve it.

Mike; Steve Lillywhite is a very highly rated producer, did you learn alot from him ?

Will; Steve is probably the best producer I have worked with for several reasons. He has incredible enthusiasm for everything in the studio which inevitably rubs off on other people and inspires a great atmosphere in which to work. He has no limits to what he will try or accept as good. Sometimes things occur just by accident which many producers would dismiss as mistakes just because they were not part of the original plan - but Steve has recognised that they had a certain quality - be it charm, humour or just a shock and such things often add character and a sense of spontaneity to a track which one may not necessarily otherwise achieve. I've definately learned from everyone, bands, producers and other engineers and in that way I consider myself very lucky to have worked with so many talented people.

Mike; What are your own musical tastes ?

Will; I could far more easily say what I don't like rather than what I do like. I listen to so much music in the studio that if my tastes not diverse I would never have lasted this long. I think working in the studio makes you far more appreciative of any records because you are trained to listen to so many different details that I often find myself liking something just because of the vocal sound or even the snare drum sound.

Mike; Good luck and thanks for taking the time to talk to me.

I * N * T * E * R * S * T * I * N * G I * M * P * C * R * T * S

I'm afraid the response by fans requiring imports was not adequate enough for the fan club to stock them, at what would have been a reduced price. To people still interested in purchasing imports, many leading record shops have started to sell one or two of the popular mini albums. 'Adrians' of Wickford Essex is probably the best mail order import stockist to deal with.

Talking of interesting records, a U.S 'Radio Album' called 'The British Invasion Special' features Big Country along with Led Zeppelin, E.L.O, U2, The Police and The Beatles, plus many more, it sells for around £20.

Simon Jones (a club member) sent me details of two more Big Country U.S releases, which are the B.E.C 'Rock Hour L.p', U.S promo only L.p with D.J cue sheet recorded at the Hammersmith Palais (27.6.83) which sells at about £30. Secondly for around £60 is the 'King Biscuit Flower Hour L.p' recorded at the New York Ritz (23.10.83).

If you own, or just know of any unusual Big Country records let me know and I may compile a list of collectable material to publish in a future issue of Country Club, don't however send in any information of bootleg 'live' tapes.



SOtheBY'S ROCK & ROLL AUCTION • 1984

These days Rock and Roll is big business, and many people are prepared to part with large sums of money in order to become the owner of an item of memorabilia, from the music world, which for certain reasons has become extremely valuable.

In August Sotheby's held their fourth Rock and Roll Memorabilia auction, which was an outstanding success. For the first time the auction was held over two days on the 30th and 31st.

The Beatles must be the most talked about, written about and famous group of all time, so it seemed appropriate that the first day of the sale should be devoted entirely to Beatles items.

The Beatle catalogue is really amazing, each year Sothebys think such amazing collections can't continue, but continue it does, and this years' boasted a superb range of items.

The 290 Beatles lots sold for £188,454, so the time is right to sell any hidden treasures you may have stored away. Items unsold last year at £90, were going for 3 / 400 pounds this time round so the interest in The Beatles shows clearly in that fact. The most expensive item to be sold was a John Lennon unpublished manuscript, this 16 page 1960 book went for £16,000, £4,000 above the estimate in the catalogue. For £500 less Lenno's Hofner steelstring acoustic guitar from the same year was sold. Gold and platinum discs were the next big seller, peaking at £6,200 for "Magical Mystery Tour" gold record, another item of interest sold for £4,200 was Ringo's original Ludwig bass skin, and a George Harrison acoustic guitar for £5,700. Not all prices were so high, items did start as low as £20, which seems good value for two demos and eight Mexican B.s. The second day of the auction was devoted to various artists including many big names. £37,799 was taken for the 115 lots, another huge success, however the second day was less well attended, and the media didn't show much interest compared to The Beatles only day. Still, financially Sothebys consider the non Beatles section a very important and relevant part of the auction, and one which they hope continues.

From the general one off sections a collection of eleven concert programmes, some signed, including The Who, and Pink Floyd went for £500. The biggest sale was of two Air Supply platinum and gold discs sold for £750.

Other big name artists had their own section, from these not surprisingly the Rolling Stones had the biggest sales, a Brian Jones electric guitar from the mid 60s and an autographed group photo sold at £3,200, and Bill Wyman's bass from '64 fetched £2,800. Jimi Hendrix's 'Electric Ladyland' gold disc sold for £1,500, and Pink Floyd also topped £1,000 for three of their gold and platinum discs. It's quite surprising to see that Elvis Presley items don't go down too good. A songwriters contract signed by Elvis went for £850, which Sothebys considered a good price. Other Elvis items started at £35, and went as high as £420 for 'That's All Right' (Sun) and a signed photo. The Whos' gold disc for 'Tommy' sold for £2100, which was, the highest bid for an article on the second day outside the 'Stones'.

Another gold disc this time Fleetwood Mac's 'Rumours', went for a very respectable £1,600.

Being an ardent fan of Marc Bolan, it's nice to see the interest created in three previous sales continues. True to form Marc was once again good business, the ten lots on sale went for a total of £2,280.



MARC BOLAN CONTINUED INTEREST.

Marc's cane chair, used in many publicity shots sold for £500, and the handwritten lyrics to 'Metal Guru' went for £420. More lyrics to material from the 1972 album 'The Slider' sold for between £140 and £260. The silver disc for 'Get It On' sold for £320. The cheapest items in the Bolan section was for a set of ten photos one signed and a single Dezo Hoffman photo these two lots sold for £65 each.

One criticism many people put to Sothebys is that by putting all this memorabilia to auction is putting it out of the price range of the fans and true collectors, and right into the hands of investors. This of course has an element of truth about it, but on the other hand its thanks to Sothebys that some articles do actually see the light of day, and are on public exhibition. If it wasn't for their auction you wouldn't see so many interesting and rare items on free display in the middle of London. Sothebys' next sale is set for April '85 so if you intend to be

a buyer start saving, and if you think you've got something of worth to submit, start searching the attic.

* Oct / Nov GOLDRUSH *



I bet record companies wish every month was like October and November of this year. Never have so many albums been so eagerly awaited by the fans and the media alike.

U2 started the ball rolling with their 'Unforgettable Fire' L.p which reached number 1. Big Country of course shot to number 1 in its first week of release, going gold in the process with 'SteelTown'. A week later however, Paul McCartney knocked Big Country off the top spot with his 'Give My Regards To Broad Street' L.p which beat Culture Clubs new release 'Waking Up With The House On Fire' in the race to the top. As expected the one million advanced orders and the massive publicity behind "Frankies" 'Pleasure Dome' took it immediately to number 1 making it a platinum debut L.p, quite remarkable for a group with just two hits to their name and no major concert appearances to date. Wham, the following week showed why they're today's current teen faves with 'Make It Big' which became the fourth consecutive L.p in as many weeks to enter at number 1.

I think 'SteelTown' deserves a special mention for its particular achievement. Big Country haven't got the status of Paul McCartney, are not as outrageous as Boy George, and didn't have the huge hype that went with "Frankies" L.p. 'SteelTown' was made for the fans and the fans made it what it was, in my opinion it was the album of '84.

Mike Bartram

BIG COUNTRY

Your Letters



Dear Stuart,

I have been a big fan of your style of guitar playing and songwriting since the early Skids days and I am glad to see you and the rest of the band are carrying on where the Skids left off - making the sound even more panoramic.

Listening to the Skids first encouraged me to take up guitar and now I am helping form a band, spurred on by the inspiration of Big Country's and Skids music.

I've no doubt that other members of the Big Country fan club have been inspired to take up an instrument and form a band. Therefore I think it would be a good idea if you and the rest of the band could write the occasional item (in the fan club magazine) giving your advice on the various aspects of forming a band - these could include guitar practice techniques, styles of playing, songwriting methods, best types of equipment to use etc.

I realise much of this is personal taste, but I am sure than your advice would be greatly appreciated by any new bands interested in yours and Big Country's particular musical style.

Yours sincerely

Steve Briggs (Derby)

AN INTERESTING IDEA STEVE, AND ONE WE'LL PUT TO THE BAND.

Dear Andy,

I have received issues no. 2 thru 4, and 6 thru 7 of the Big Country newsletters and I find them absolutely hysterical. I would like copies of issues 1 and 5, but I understand that you have sold out of them. Can you please give me the names and addresses of a few people who have copies of issues 1 and 5, who might be willing to either sell them, or have them copied for me? I would really appreciate it.

Very truly yours

L. Rubinstein (Beverly Hills)



HYSERICAL- WHAT DO YOU THINK WE ARE, A RIVAL TO 'PUNCH'. IF ANYONE HAS SPARE COPIES OF ISSUES 1 AND 5, AND WOULD LIKE TO SEND THEM ON TO OUR U.S READER, SEND THEM TO 'COUNTRY CLUB' AND WE'LL DO THE REST.

Dear Fellas,

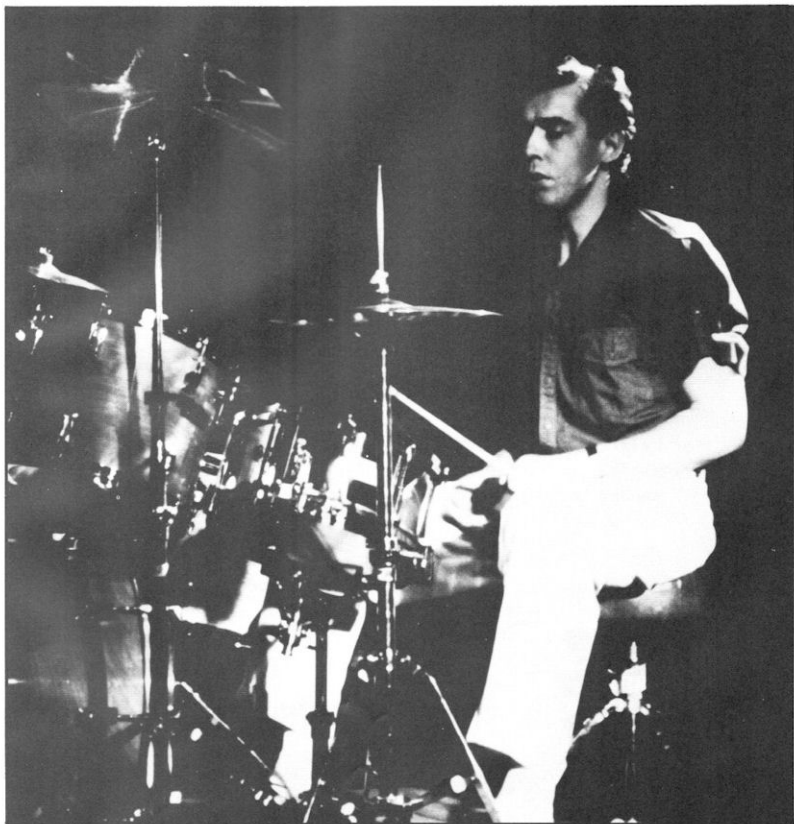
All summer long I've been in a state of anticipation. I saw a news clipping the other day in NME that said that the new album was due out soon and that a new single will be out at the end of August. All I can say is GREAT. I am getting just a little bit tired of "In A Big Country". I just hope that the single gets a better shot than "Wonderland" did over here. I think that most of the DJ's over here deliberately set about to shoot that lovely one down. Personally I like it (a lot) and the video was O.K (not great, but O.K "Fields Of Fire" is still the best so far).

Some people say that seeing a video ruins the enjoyment of a song because you don't have your own mental images anymore but someone else's. I don't buy that at all. I've got my own "Wonderland" and it doesn't have anything to do with mountains at all. But perhaps the less said about my mental state the better.

Perhaps this letter will reach you long after the L.p is out and you've started your U.K tour. In any event, keep your chin up (damn that Brian Setzer) and break a leg (it's very bad to wish someone who stomps the boards G--D L--K). And by the way WHY DID YOU PASS PITTSBURGH TWICE ??? After all U2 played here TWICE! was that enough of a dig for you ???

Love to all,

Rose Marie Przybyz (Pittsburgh, USA)



UPDATE.....UPDATE.....UPDATE.....UPDATE.....UPDATE.....UPDATE.....UPDATE.....

Since the piece about the disappointing response to the last competition was written, I've received several entries, all good in their own way, but a few which are quite outstanding are designs by Fiona Green from Glasgow with a "Where The Rose Is Sown" T-shirt, Stephen Pearl from Kent who drew a Big Country ship design, Kevin Connell from Scunthorpe with a SteelTown design and December U.K tour dates and Linda McInerney from London, put alot of detail and effort into her entry, which included an effective new guitar / drumstick logo in the drawing. For the benefit of new members the competition will still run until 31st January, but these efforts will be the ones to beat.

Frida's current single "Heart Of The Country" was penned by Stuart Adamson.

Big Country have kindly donated "All Fall Together" for inclusion on a compilation L.P called "Sometimes A Great Notion". All proceeds from the album sales will go to the British Deaf Association, other artists to contribute records are Howard Jones, Mik Keyward, Dire Straits and Paul Young.

Bruce's recent dream holiday in Antigua turned sour when he arrived there with his long time girlfriend Sandra. Bruce, who's never been on a holiday of any sort outside Britain, was greeted on his first day there by rain, rain, and more rain, and for days the weather resembled Glasgow rather than the Caribbean. Bruce did have a good time, however, and was amazed that after three days when he looked in the mirror, he actually had a sun tan. The sun is so strong our there that you can get a sun tan even when it rains!

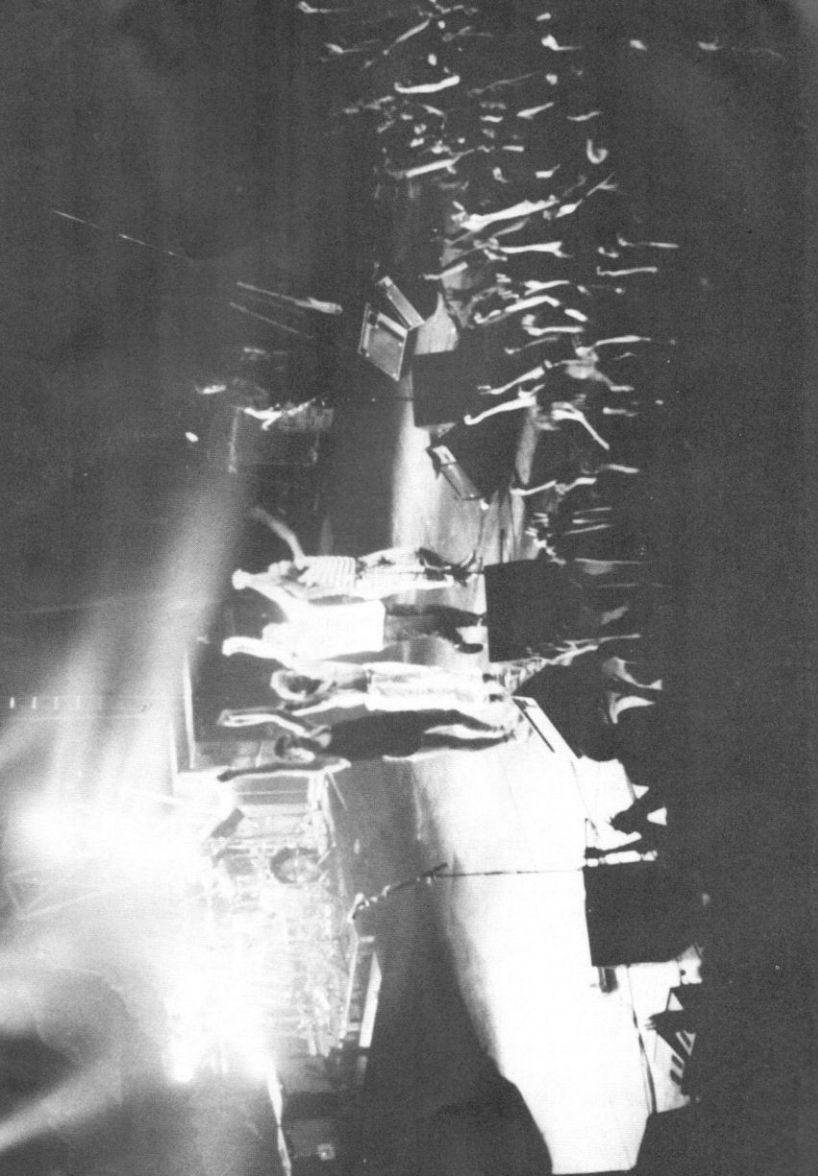
As if eleven concerts in six countries in fifteen days wasn't enough, on their sell-out European tour, Big Country have found time to write the soundtrack to a new film called "Restless Natives". The film is a Scottish production about highway robbers and will feature music by Big Country. It should be released next year through EMI Films.

Big Country are now sponsoring Mororbike Racing.

As you may already know Stuart is a bike enthusiast and he recently met Ian Duffus. Ian is just 21 and rides a Kawasaki GPZ 900. He is doing really well and has a great future.

Jon, Leigh and Lou are writing a book and would like to include a section on 'favourite Excuses for being late!' If you have any good ones. Please write to them at 64 Wigstone Lane, Leicester.








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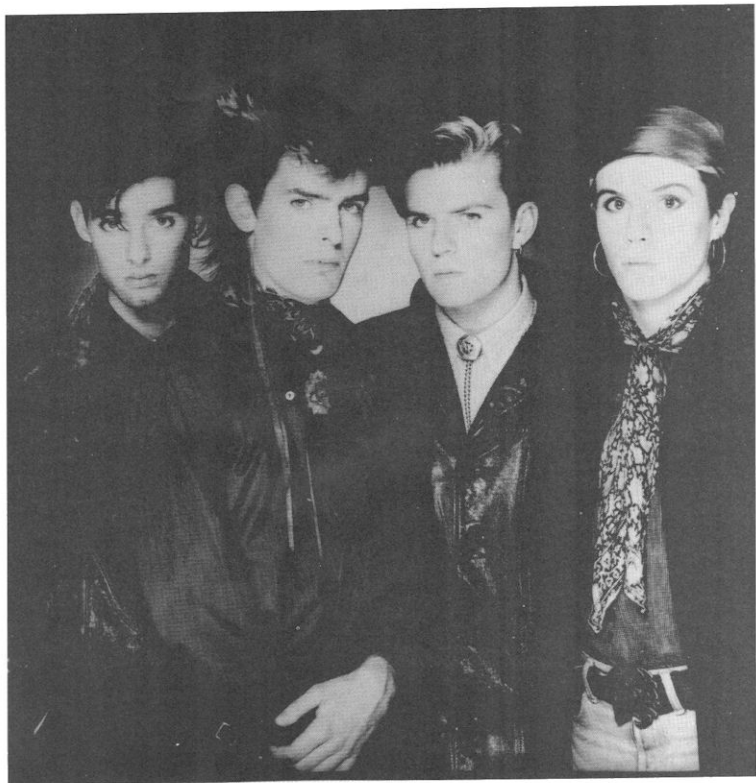
C U L T

- MB Having changed the name and musical direction of the group, do you now consider commercial success a must for The Cult? Do you think you let anyone down with your new approach, or would you prefer to call it a natural "progression" rather than a harsh change?
- BD Firstly, we haven't actually changed the musical direction - it's been more of natural development - sort of putting our ideas more clearly into focus. Since Ian and I formed the group, reaching the maximum possible audience has been a primary objective. Success commercially is nice, but the most important thing is to maintain the group's identity and integrity, rather than selling our souls for a few pieces of silver.
- MB "Spiritwalker", your first single as The Cult didn't do much chartwise. Was that a disappointment?
- BD "Spiritwalker" got to Number 1 in the Indie charts, which pleased us as it beat a lot of larger indie bands to that spot. I don't know if everyone appreciates that it was a true independent release, not Beggars Banquet. It made a steady climb up the national charts, which was a good start.
- MB Your debut album "Dreamtime" was very strong and varied - do you think it surprised people?
- IA Yes, I think "Dreamtime" pleasantly surprised a lot of people. It's our first proper studio album, and we're all proud of it, but I think we can go beyond it.
- MB "Resurrection Joe", produced by Chris Kimsey (who worked on The Stones' Undercover album) is due out in December. Would you say you've got a wider audience now to receive it?
- IA Our audience is gradually growing. We really haven't over publicised the group and a lot, a hell of a lot, of people still are unaware of the group's music. I hope our next few singles reach out to a wider audience as DJ's gradually become educated to the band's sound and play our records more. It's just a matter of time.
- MB How did your recent tour of the UK go?
- IA The tour went really well. Playing to our largest varied and most enthusiastic audiences yet. It was nice to see a few people with Big Country t-shirts at the front of the shows enjoying our stuff!
- MB What do you think of today's current chart scene. I mean apparently Wham! can make an album of total shit, knowing it will enter at Number 1, even though critically it took a deserved hammering?
- IA The current music scene is sad. There are a lot of young contemporary groups writing and recording excellent music, which isn't getting airplay. I think people still take what they get - what they hear on the radio is it. I'm sure a lot of young people are pissed off with music with no commitment in it, and are looking for something young and exciting. I'm fed up being patronised by the charts. I am a young person. I don't think they reflect the true music scene in Britain today.
- MB Are you happy with your live Lyceum video?
- 
- IA It's OK. But a lot of the best momentw weren't captured, like a bit where Billy hit me in the face with his guitar (accidentally of course). We have improved vastly since it was shot. 20

MB Would you write something deliberately aimed at the commercial "Top Of The Pops" market - just to give you a hefty push in the direction of mass acclaim?

IA No - why bother? It's a waste of time doing things like that, and you only get the repercussions afterwards.

MB Good luck with the tour, and thanks for answering the questions.



the
C U L T

BIG COUNTRY

country club

Acme House, 26-40 St Andrews St
Northampton NN1 2HY, U.K.

Mark Filby,

Age 17. Likes - BC, U2, UB40, The Jam, Style Council, FGTH,
West Ham F C.

Lorraine Bruce,

Age 18. Likes - BC, U2, FGTH, Elton John, Simple Minds,
The Police, Squeeze, Elvis Costello, Ice Skating, Writing
to Pen Pals. Would like to write to anyone proud to be
Scottish.

Collette Smith,

Age 14. Likes - BC, Howard Jones,
U2, Bronski Beat, Brookside. Dislikes - Duran Duran.

Emiko Koike, (Emmie),

, Japan. (female) Age 17.

Hiroko Sekizawa, (Seira),

, Japan. (female) Age 17.

Jill Bradshaw,

Northern Ireland. Age 15. Likes - BC, and U2. Would
like to write to someone in Scotland or Ireland.

Kristine Turner,

, U S A.

Would like to write to anyone!!!!

Elaine Howgtson,

Age 15. Likes - all punk music, U2, The Smiths, Echo & the
Bunnymen. Dislikes - Prince, Wham,, macaroni, and green.
Would like to write to Scottish punky people.

Monica Trethewy,

Age 18. Likes - BC, Associates, U2, Humourous people. Dislikes -
Misrible (sic) People King Curt and anyone who doesn't like BC

Damon Williams,

Age 16. Likes - BC, Matt Bianco, Carmel,
Scully, The Young Ones, Football, Wrexham FC, Listening to Radio,
going to Discos. Dislikes - Smoking and Homework. (Will you
have much else to write about? AM)

**BIG
COUNTRY**

