

COUNTRY CLUB



Issue 15:

NOTICE TO CLUB MEMBERS YOUR COPY IS IN THE POST



WARNING - THIS MAG CONTAINS...

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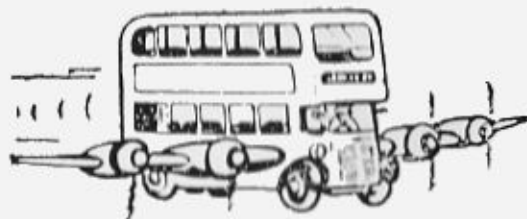
PHOTOS

Cover - Geoff Swaine

4, 12, 21 & 24 - Pete Anderson

9, 11, 15, 31 & 32 - Andy Marlow

26 & 31 - Les King



photos on all other pages supplied by club members:

Stephen Ashe, Jackie Ellis, Olan Maniero, Tony Moore, Jim Muller
Kim Vowden and others.

ARTWORK - Phil Garner

WHEN SENDING PHOTOS PLEASE REMEMBER TO WRITE YOUR NAME AND ADDRESS
ON THE BACK OF EACH ONE

Hello Boys and Girls!

Isn't this jolly! The first time we've managed to say Merry Christmas before the event!

As you may have already realised, this is not a members only version. We are sharing the delights of the Country Club mag with the less enlightened BC supporters. They have been given a chance to join our merry throng further on, more fool them if they ignore it eh? The reason for the mag being on sale to these poor waifs is; our mag is so good Ian wanted to sell it on this wee tour, who are we to refuse such an honour?

Thank you for all of your letters, and yes Stephen you were the first and only to date, to send your Christmas greetings. The only problem with the year of 'Scotch Mist' is that the letters were a bit thin on content, as much as we love to hear our praises sung, it would make one hell of a boring page if all it said was lickyness. Hopefully this fat mag and the tour will put things to write and I'll have a problem with choosing which to include.
(geddit?)

Mike and I have been racking our brains for new ideas for the future and have come up with a few; Sound Advice, Behind the Scenes and Comment. Behind the Scenes is, as the title suggests, people in the background of the music biz. We hope to catch everybody from the Manager down to the plectrums and drumsticks! Is there a particular job you are interested in? Sound Advice, (great title Mike), will be a sort of Master Class in words. We have started it off in this edition, but as we are not budding musicians we don't really know what you want to know. Each member of the band will be asked to give advice and tips, we need your questions now. Comment - this will be your page to let off steam about anything you may have read, heard, seen, whatever. With this we hope to provoke some cat among the pigeons stuff!

On the back page are the tour dates sent out in the HOT STUFF envelopes a while back. Hopefully you have all been able to get tickets for at least one of the gigs. If you didn't send in a self addressed stamped envelope, kick yourself now. If I haven't already got one please send one now, we will need them for when the album and/or World Tour Dates are released next year.

This really is a whizzo of a mag, we have interviews with all members of the big band. Apologies for lack of professionalism, I've never interviewed anyone before in my life, and don't honestly look forward to doing it again... It's really hard work. Mike did the interviews with Bruce by post, so any lack of in depth from him is not his fault, he's good at it in person. We did our best to ask what we thought would be of interest to you.

WELL SWEET THINGS, WE MUSN'T KEEP YOU YOU'VE GOT A LOT TO READ

HAVE A WONDERFUL CHRISTMAS A FAB NEW YEAR

STAY ALIVE

WITH A BUNCH OF LOVE FROM ALL OF US

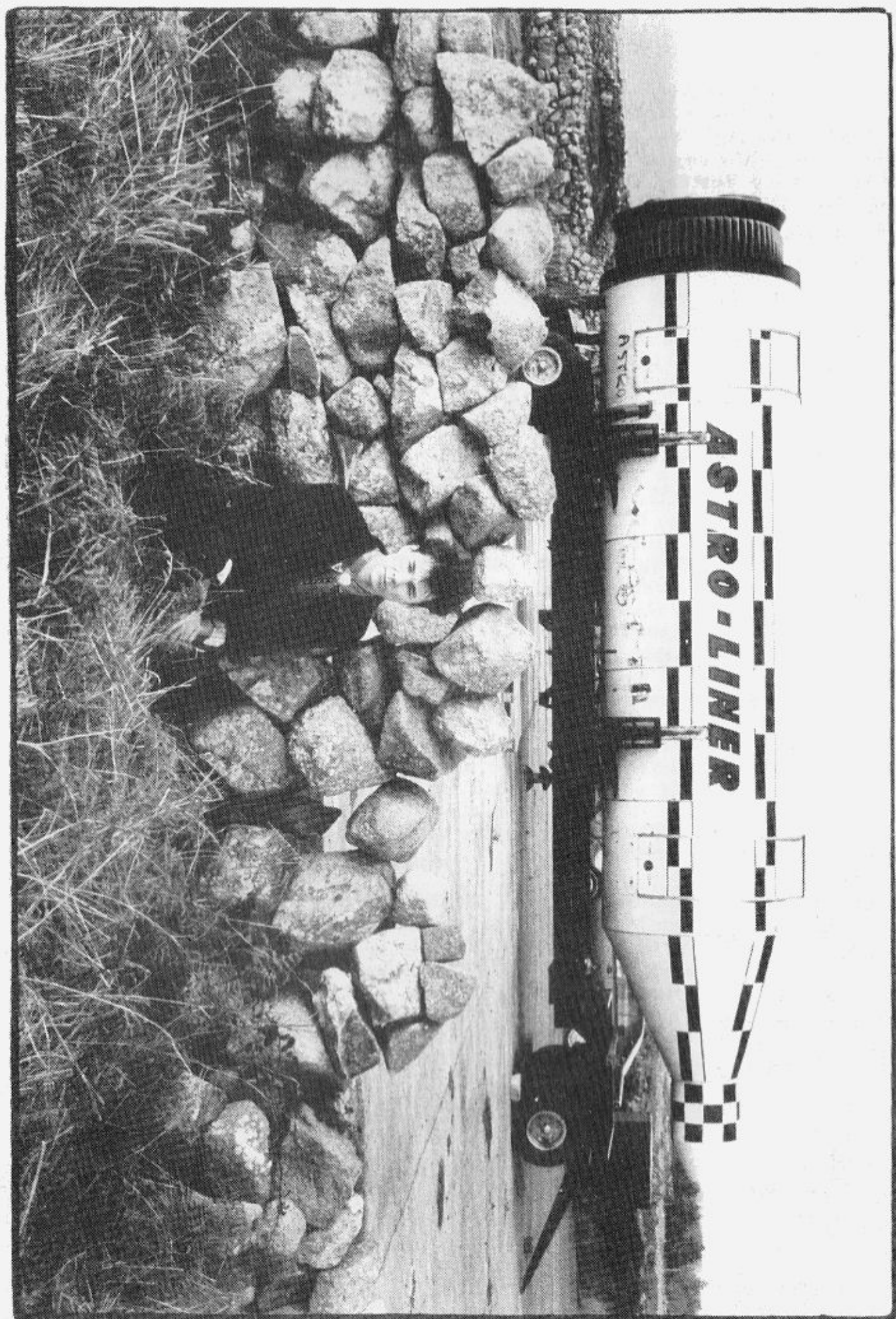


Tom

~~Andy~~
Mark

Mike
Stuart

Bruce



Two pop/rock auctions were held in London in August '87. The first took place on the 26th and was held by Phillips. As expected, major interest in the auction centred around The Beatles, and true to form some very high prices were reached.

From the long list of Beatles items sold, by far the most expensive was an early draft of John Lennon's book; A Spaniard in the Works. This, Lennon's second book, was autographed and sold for £11,000. For half that price you could become the proud owner of the garden gnome featured on the 'Sgt. Pepper' album sleeve. The cut out figure was among eight blown up photographs designed by Peter Blake.

The Elvis Presley section was quite healthy, no doubt encouraged by the publicity of the 10th anniversary of his death. An autograph from his army days sold for £550, and for £50 less, a framed one sided demo of 'Blue Suede Shoes' was sold.

Outside the Beatles and Elvis catalogue, the most expensive item was a Gene Vincent gold disc for 'Be Bop a Lula', this sold for £9,000, a surprisingly high price.

The Christies auction, held two days later, followed the now established pattern of Beatles domination. The original hand written lyrics by Paul McCartney, were the most sought after items, although Ringo's 1970 Merc. fetched £8,500. Paul's lyrics to 'Bathroom Window' sold for £13,000 while the third most expensive item in the Beatles section went for, £7,500. This was again, Paul's handwritten lyrics; this time for 'The Two of Us'.

Outside The Beatles memorabilia, a model T Ford once owned by John Bonham and Jeff Beck sold for £9,000. Not all the items reached such high prices. Interesting, and very collectable items becoming available are silver, gold and platinum discs. Among such items were, a gold disc presented to Billy Idol for sales in New Zealand, (£200). 'Duran Duran' LP platinum (£220). Madness 'One Step Beyond' gold disc, (£200). Tears For Fears silver single for 'Mad World' went for £220. There were lots of similar discs for sale by notable artistes, and though paying in the region of £200 for these special presentation records is by no means cheap, they would be a treasured possession once owned.

Mike Bartram

Big boys are back!



LIVERPOOL ECHO 14 NOV 87

THERE have been whispers, rumours too . . . but now Beat It! can give you THE fax! Big Country are back!

And they are making their return to live concerts here in Liverpool.

"We have been getting a wee bit frustrated during the last year not doing any concerts," Stewart Adamson told Beat It! this week.

"We have been ticking over. The group is still definitely together and we are raring to go. When it came to thinking about doing another tour — we just all said let's do Liverpool as the return gig.

"In fact, Beat It! is the first chance we will have of telling everyone that the rumours are true!

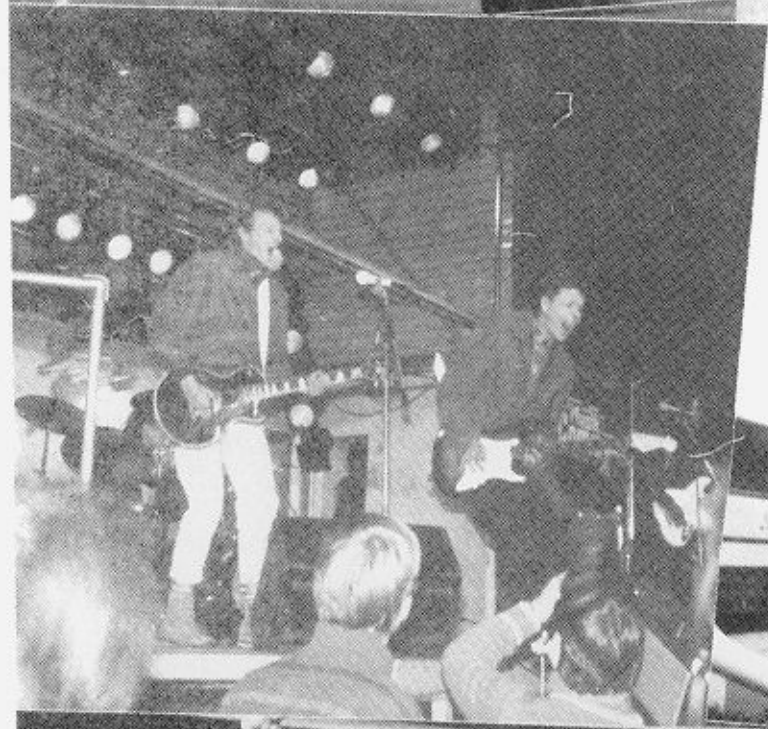
"We love Liverpool. Our fans are always brilliant there. It lifts us, because we are not one of these groups who plays at an audience."

Stewart was in fine form and said that he had been hard at work on some new songs for a new album they will be recording in January. "We hope to have it on release here in about June next year. One of the other things we have been hard at work at during the last year has been changing our American record company."

"These things do take a lot of time unfortunately. Anyway, we have now done a deal with Warner Brothers there."

"In the run up to Christmas we intend doing a few dates just to break the band back in again. The Liverpool date should be brilliant though. It will be great to be back in action again. I can promise all our Liverpool fans that we will be giving all we have that night."

And the V.I.P. date and venue is — December 4 at Liverpool University Mountford Hall. Tickets are on sale today at £7.



WITH MEMBERS OF TOM ROBINSON BAND

B I G C O U N T R Y C H A R T P O S I T I O N S

The information given is as follows: date the record first entered the charts, title, label, catalogue number, highest position reached in chart. Top Ten single highlighted with a star.

26 Feb 83	* FIELDS OF FIRE (400 MILES) Mercury COUNT 2	10	12 weeks
28 May 83	IN A BIG COUNTRY Mercury COUNT 3	17	17 weeks
3 Sept	* CHANCE Mercury COUNT 4	9	9 weeks
21 Jan 84	* WONDERLAND Mercury COUNT 5	8	8 weeks
29 Sep 84	EAST OF EDEN Mercury MER 175	17	6 weeks
1 Dec 84	WHERE THE ROSE IS SOWN Mercury MER 185	29	7 weeks
19 Jan 85	JUST A SHADOW Mercury BCO 8	26	4 weeks
12 Apr 86	* LOOK AWAY Mercury BIGC 1	7	8 weeks
21 Jun 86	THE TEACHER Mercury BIGC 2	28	4 weeks
20 Sep 86	ONE GREAT THING Mercury BIGC 3	19	6 weeks
29 Nov 86	HOLD THE HEART Mercury BIGC 4	55	2 weeks

TOTAL NUMBER OF WEEKS IN THE CHARTS 73

A L B U M S

6 Aug 83	THE CROSSING Mercury MERS 27	3	78 weeks
27 Oct 84	STEELTOWN Mercury MERH 49	1	21 weeks
1 Jul 86	THE SEER Mercury MERH 87	2	16 weeks

It is hoped that we will be able to give chart positions from around the world in a future mag. No promises as we have to rely on the co-operation of about a zillion people. We'll try!!

Two weeks before this pre-Christmas tour-ette rehearsals began in London. Two days into these rehearsals I packed my pen, paper and dictaphone and rushed down to find out what all the noise was about.

The rehearsal room is small, the floor covered in wires, technical looking things and sheets of lyrics. I crept in nervous and wondering why the hell I let myself in for this sort of thing. I have never interviewed anyone in my life, what are you gonna say Marlow? I had scribbled down a few questions while I was on the train, but they were hardly intelligent, technical or witty. Oh Well, they are nice boys they will humour me.

Tony's locks have grown, Bruce's hair is now very long and is a lovely colour. I tell Mark off for cutting his hair last time and tell him to leave it alone now. Stuart's is the same. I notice hair, I love long hair and I'm glad to see 3/4 of Big Country sporting it. Hair inspection over I seat myself on Stuart's coat and get out the note pad as they take up where they left off, now to an audience of one!

My feet begin tapping immediately, this is great, I love it. Give us Peace in Our Time, my kinda theme, in typical Big Country anthemic style. I don't think I heard the song complete once, but I heard all of it in bits and pieces several times. Mark was having trouble with 'a hole' in the drumming, I'm not sure if he was leaving it out or putting it in, such is my technical knowledge, I enjoyed with and without. At the same point in the song either Stuart would stop and explain that he wanted it to go 'bm bm ga ga' or Mark would laugh as he realised he'd done it again and both of them would start talking very technically in bm's and ga ga's to eachother. If you witness any laughter during that song you'll know that Mark was having trouble with the hole again, but I'm sure he will have it right on the night, this is after all what rehearsals are for. You'll love the song, I know that much, it's brilliant.

Bruce and Tony change guitars, the intro' begins... Stuart's mouth opens, the first line is, 'I've forgotten the first line!', Stuart searches through the reams of paper on the floor, Tony tells him the first line, they begin again, 'You should have called me brother...' The title is 'The Boy With the Thousand Yard Stare', not your typical BC, but again I love it. I'm just getting into it when Bruce reminds Stuart that there was a change in that bit, Stuart too had been getting into it, he was just grooving along. Bruce uses this break to nurse a blister forming on his finger, this guitar picking ain't as easy as it looks. While Stuart practises the guitar change Mark practises throwing his stick in the air and missing it. It's a bloody good job they've got another two weeks to go! I at this point realise that I am witness to a very intimate event, I'm seeing all the mistakes, hearing new songs and hearing how they develop, I'm in on the birth so to speak. It's exciting, not only for me personally but to think that soon you will be hearing these songs too and wondering how you will react. I'm told there are 20 new songs, four of which will definately go on the album, a few you will hear on this tour.

On to the next song, very different, a jaunty little trains and trucks job. 'Starred and Crossed' has a harmonica intro, I can see the audience now, it's a silent one, but it will grow on you as it did me by the umpteenth time. It meant a change of guitar for Stuart and Tony, I must get to the bottom of this changing business...

Oh God, now everyone is changing guitars. QUESTION, Why do you keep changing guitars? Why doesn't Mark change drums? ANSWER. (Mark) "I have, these are red ones", (Stuart and Bruce) "Because he's a spazzy!" So I'm not the only one lacking in technical knowledge!

cont.

Next song, more harmonica. YUP, this sounds like a B.Cer. I can't wait to hear all this in a bigger room!! This song is a definite winner, I forgot to ask the title, Oh well what do you expect. Tony has been playing a 'moog' with his foot during this one and now it's gone wrong, "I must have trodden on it!" says Tony. They carry on without it, Oh Boy are you gonna love joining in on the 'Woa Woa' bits in the chorus. A new red drum arrives with a million skins to match, quickly followed by Ian Grant and Alan Edwards. This is where I have to ask those banal questions I made up on the train. Wish me luck...

Andy Marlow



T O N Y T A L K S

??? Are you looking forward to the forthcoming tour.

Yes, (very big grin as he watched me struggle) I am.

??? What work has so far gone into the next album.

A lot of work has gone into the next album. We've spent a lot of the time we've taken off this year, writing songs for it and we've made loads of demos. I should think by the time we go in to record the album there might even be a few more songs, so we'll either have a lot to choose from or a double album.

??? Will it be a difficult choice.

It always is.

??? Does it have a working title.

No. It's just an album to make.

??? Is the material very different.

It's difficult to say because it's the same bunch of people writing songs. Everybody strives to be original but obviously we have a style and flavour and I suppose the only thing you can do is try to expand your writing and your attitude to the music and see how it comes out. We're trying to be different. I think by the time the LP is done it's going to sound a lot different, but people will always know it's Big Country.

??? Are you happy with what has gone down so far or do you think you will come up with something better.

Anything new that's done we'll be happy to record. We're only going use some of the new songs for this little tour to give us something new to play to people.

??? Will those songs necessarily go on the album.

Not until all of the tracks have been recorded and mixed can you sit down and discuss what the best balance for the album is going to be.

??? Is it going to be a concept album or will each track have it's own message.

I think this time each song speaks for itself.

??? Of the new songs which is your favourite, are any of them planned as singles.

I honestly think it's a bit soon to say yet, even if I told you it could all change again by the time it's all done.

??? Which of the four songs I've heard this evening do you like best.

All of them, so there.

??? As with a lot of fans 'The Crossing' remains my favourite album, which is yours.

I don't like answering that sort of question. Steeltown I think, because that's the one that my son plays a lot, he likes that one so obviously I share his enjoyment of it. I like 'The Seer' because it's got some great songs on it. I like 'The Crossing' because it started everything off. Obviously the way the album sounds to me today as opposed to how it sounded at the time we recorded it is different because we've all gone along the road a bit. We all think it could've sounded better if we did this or that or if we had the sort of equipment we have today, that must come into it a little bit.

??? Are you tempted to re-record anything like the Police did recently.

No, we still play the songs and I don't think we'll stop playing the songs, just because of the way it was recorded. It was a statement at the time, it was done like that, it's down on tape, down on plastic, you can't change it. I don't think re-recording it is going to make a ha'peth of difference. I think you'd know if we'd gone off the album if we stopped playing songs from it.

??? Will there be a world tour to promote the album.

Yes. What we want to do is play everywhere. We've got the vehicle now to do things on a very large scale. To keep it as personalised as we like to, you've got to get out there and play to as many people as you possibly

can. There's no point making an album and doing a world tour if you are only going to play one place in one city. You've got to get out there and bring yourself to the people.

??? Do you think it's wrong that the Cure are only doing one NEC and two Wembley's in the middle of an extensive World tour.

I suppose so, that's the way they want to do it. I don't know what their time factors or their schedules are. When you're going around the World it takes a lot of time and physical effort. You should only do what is physically possible. Ideally, we want to go everywhere but how much we end up doing is another question.

??? Will you cover the whole of England.

Oh Yeh.

??? Will you go to Ireland.

Certainly.

??? Japan, Australia.

Hopefully. I can't say yes or no because you don't know for definite until these things are firmly booked.

??? When do you hope to release the album.

When it's finished.

??? What is going to happen at recording that is any different to what you have already laid down. It would appear to me that the hard work is over, what's left to be done.

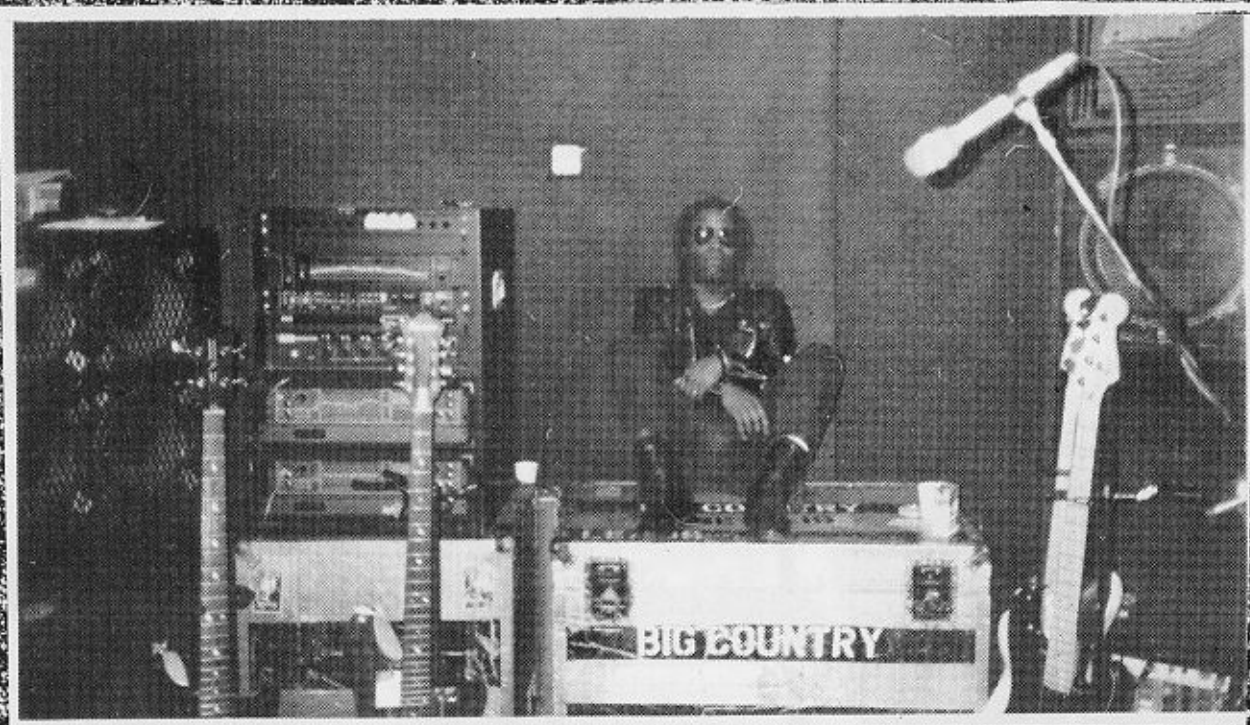
You go into the studio with a producer and you record the songs in a manner that both the producer and artiste are happy with, you have to start again.

??? So what part does the demo actually play.

They give everybody an idea of what is trying to be put accross, i.e. the song is there in the barest form to demonstrate what it is we are trying to do. A producer is brought in to enhance the idea of the song and to record it making it a marketable product.

I've run out of questions.

That's me finished then, How's the fan club?







ON RESTLESS NATIVES

??? When were you first approached to write the score for Restless Natives, and who by.

I was approached by Mike Koffman and Rick Stevenson during a European tour in autumn of 1984. I'd already previous to the first meeting with the director and producer, I'd been sent a script from the Oxford Film Foundation, who said they were going to do this as their first project. I liked the script and said I'd be interested in doing the music for it and they came and spoke to us during our tour and left us with a video tape of a rough edit of the film, which I wrote about an hour and a half's worth of music, in my porta-studio at home. We went to record it in Glasgow in January in Park Lane Studios with Jeff Emrick doing the engineering, and thats basically it how it happened.

??? Why did they pick you.

I think the original cut that they did of the film, they did it to stuff from the first album, The Crossing, Come Back To Me and I think parts of The Storm they'd used as well, so they had cut it to stuff like that.

??? Did you see the version with those songs.

Yeh, then that led to a few problems during the recording because they wanted stuff that sounded similar to things that they had already cut it to and I didn't really want to do copies of the stuff that I'd written before, and I'd written all new, original stuff. So there were a few arguments going back and fore about what should go on it.

??? Did you find the proposal exciting and did you accept the offer straightaway.

Well, I accepted as soon as I had read the script. Yeh, I was excited by it, I think when something new comes along you do feel challenged by it, and it's quite invigorating to actually sit down and write music for which the pictures are already supplied. Usually you're trying to make a song be the whole picture itself, but when writing for a film you're trying to illustrate someone elses ideas, so it was good, it was different sort of thing all together.

??? Did you feel at anytime that you wouldn't be able to do it, or did the ideas flow.

I had no problem with ideas at all, in fact I had more ideas than they wanted to use which irritated me quite a bit. Things that I had written that I felt would have fitted better than stuff that they wanted in the film, there's a couple of parts where I just actually sat and wrote stuff in the studio because they wanted copies of certain things, like the piece during the chase section, the long piece of music in the middle is basically a sort of variation on a theme form the song The Crossing, and Home Come the Angels is basically an adaptation of Come Back to Me which are things that they wanted; which I wasn't too pleased about because I'd actually written original things for them. So they were complete bastards about it really.

??? What was the most inspiring thing in the film.

Our music.

??? No, what inspired YOU.

I think just the interplay between the two main characters, between Will and Ronny. I thought even when it was written down in the script, you could get a feel for the characters and the way that their roles were played out and their relationship with their environment, I think it was very well done, really well written. I think in places it suffered from being a bit unsympathetically directed, I thought the accents for a native Scotsman weren't very convincing.

??? Were they real Scots.

Yeh, but they were obviously having to try and talk really sort of politely

because the film is obviously made for Worldwide consumption. A straight-ahead Scots accent is unintelligible to other people, you know. *(I know, I know, I'm learning the hard way!)*.

??? Were you pleased with the end result.

Yeh, I was pleased with it, I thought over-all what we did enhanced the film and the film enhanced what we did, both were exploited by the other, it was nice, I think it worked out very well. I very pleased with the overall thing, couple of niggly little things about having to change certain pieces but that's neither here or there it wasn't really my film.

??? Did you enjoy doing it or was it hard work.

No, it was a piece of piss really, simply because I think when you're already inspired by something your minds in the correct mood, you're open and receptive and when ideas come you're ready to enhance them and exploit them, and when you're in a mood like that you can write all day and all night.

??? Did it fit in with your way of writing songs, do you walk into a room at 9 in the morning, write songs and come out at 5.

Sometimes, I don't particularly like doing that I prefer to write at nighttime. *(At this point the tape runs out and neither I nor Stuart know how to turn it over. by the time it's worked out, by Stuart, we've both completely lost the thread.)*

Right. Ready. Alright. Ummmm. Yes I did enjoy it... much mirth...

No, I much prefer to work at nighttime, but I always do prefer working from music onwards, sometimes I've had lyrical ideas first but usually it starts off as a musical idea. I keep a store of lyrical ideas and usually certain pieces of music will suggest that I go and start with one certain lyrical idea.

??? Would you like the chance to write another film score.

Yeh, I would like to do another film score, I think it's something that is challenging in a different way from what we do with Big Country. So I would like to do it again, yeh.

??? Were you disappointed when you were unable to do 'Three o'clock High because of your new recording contract with Warner Bros. in America.

Not really, I wasn't particularly disapointed. I wrote the song, but I much prefer to do a whole soundtrack, I'm not really interested in supplying one off tracks for, like a half baked promo video.

??? I thought it was a film.

Yeh, it is but what usually happens is you supply them with one track and they use some scenes from the film and it's really corny and not so nice.

??? Have you ever written a song around a new 'effect' you have recently acquired.

You know, sometimes, when you're messing around with a new effect, you'll play a lick which'll sound great played specifically with that effect. That idea can be the germ of a song, I've seen things like that happen on occasion but the idea is to have the technology enhance what you do not let the technology be what you do.

??? Have you ever done it though.

Yeh, I have, you'd have to push me to remember what songs it was, but I think I have done it. It's not so much that it's inspired whole songs, as it's inspired a piece that fits into a song.

??? Have you got an E-bow here, I must see it having told so many people what it does.

Les gets out the E-bow. My god! All that fuss over this little thing. Les very cleverly suggests I take a photo of it... Please god it comes out!

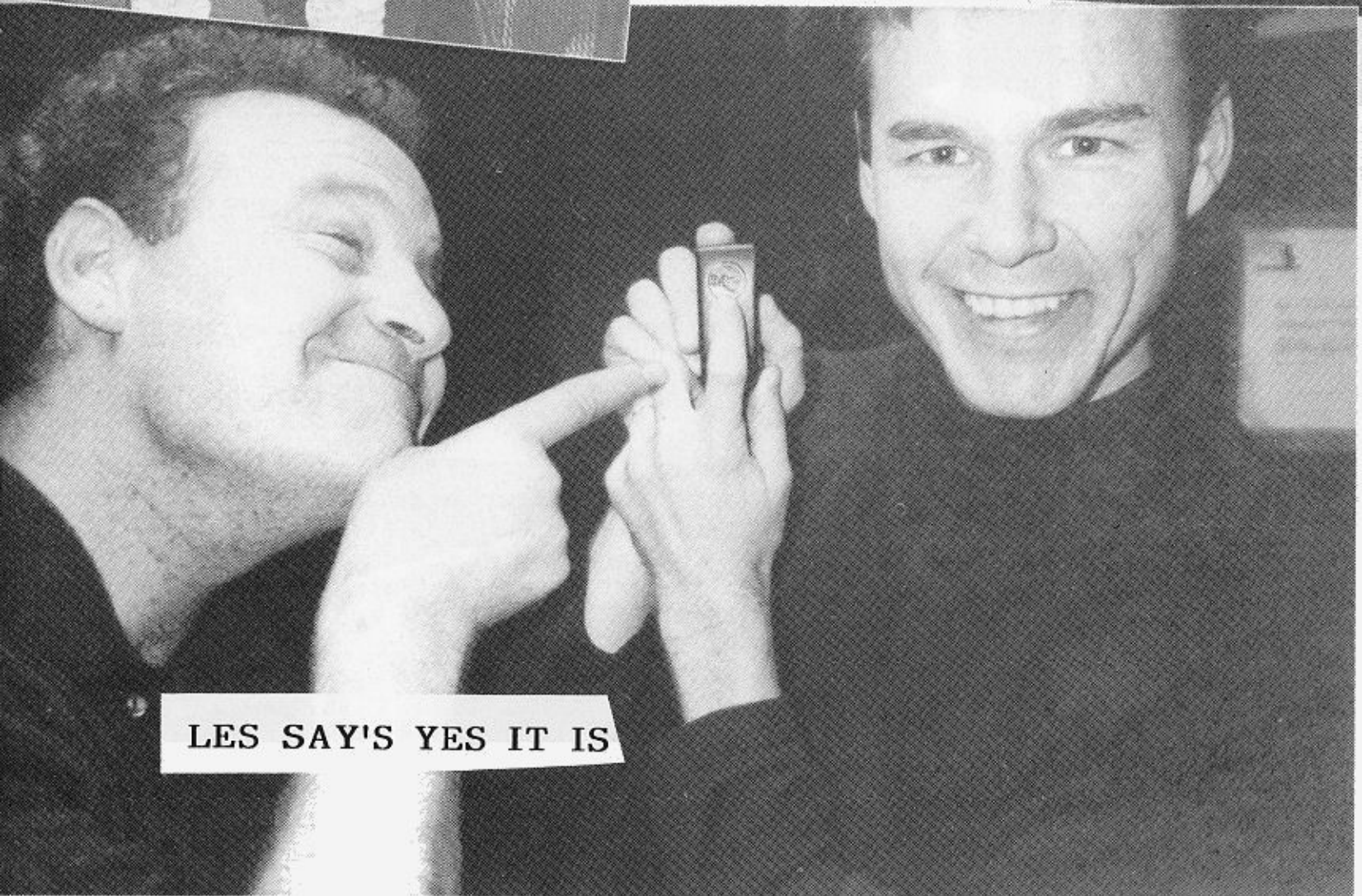
Grateful thanks to Ross Laing for help with the interpretation of a few phrases. It's so bloody obvious what they are when you get told in plain English!!!



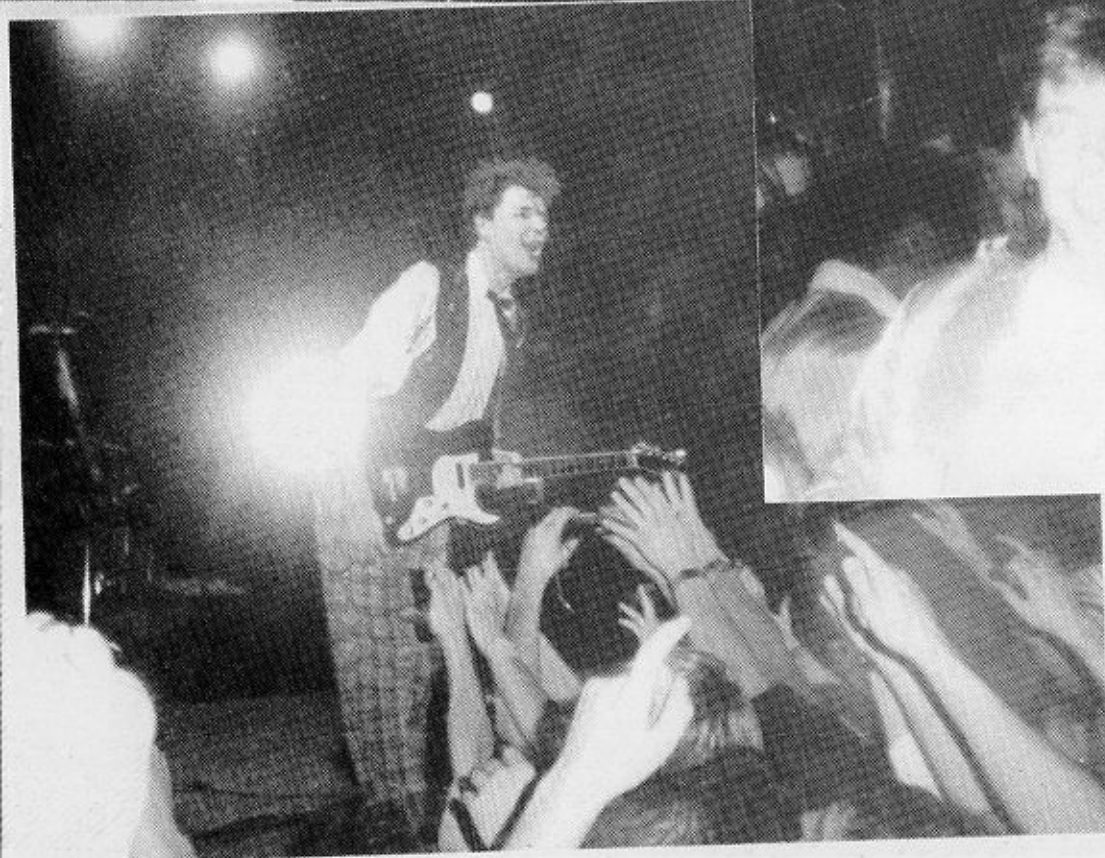
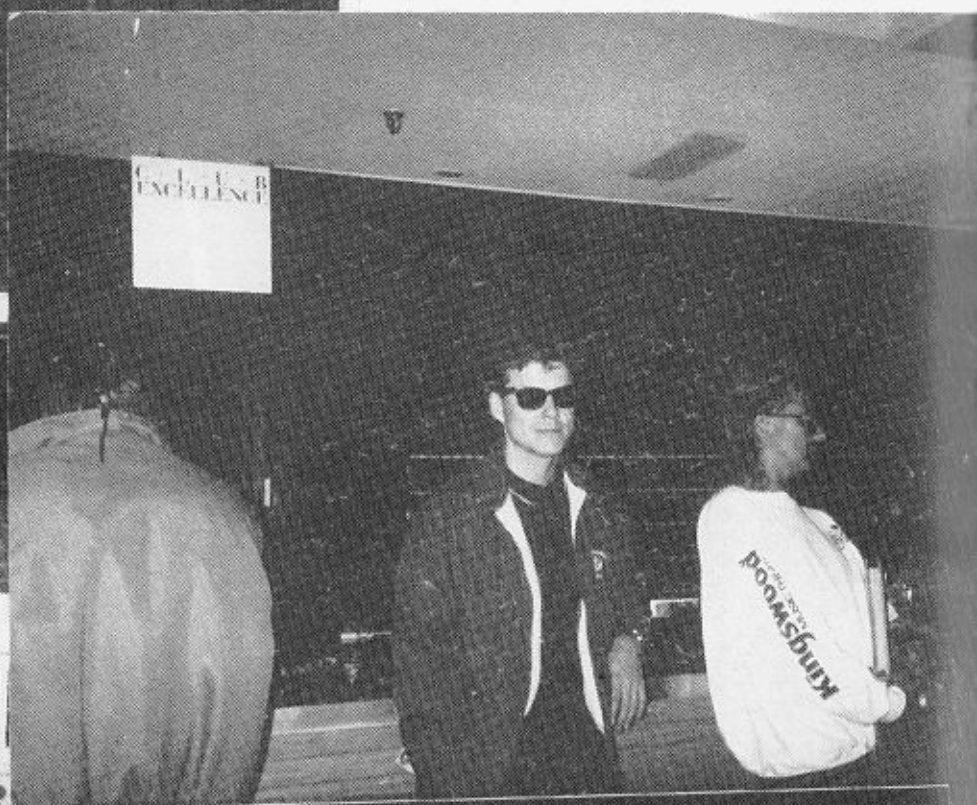
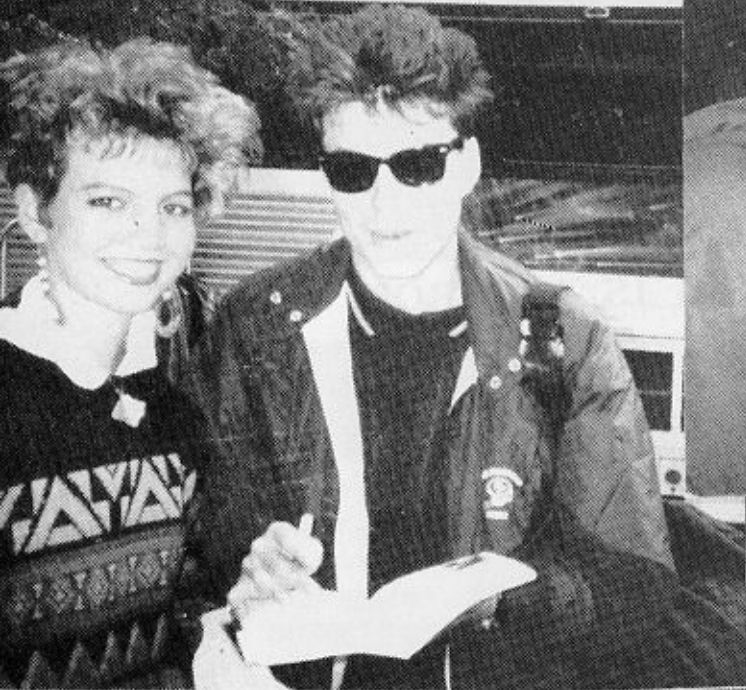
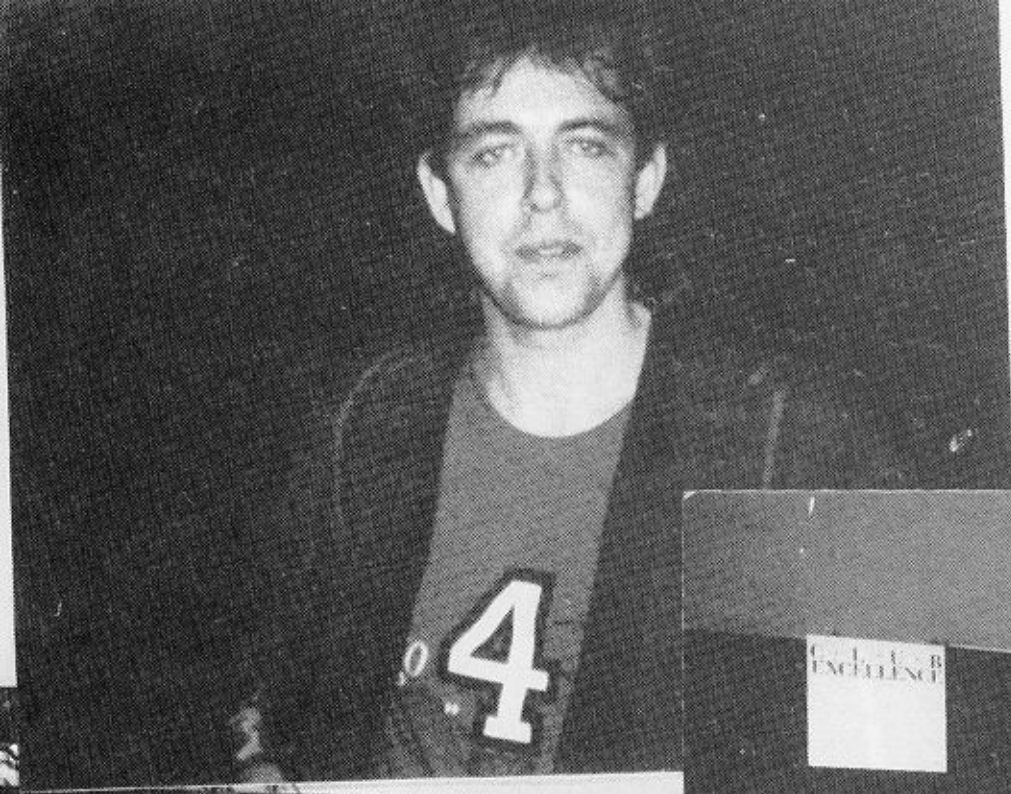
OUTSIDE ROOM
CAFE & TOILETS ON
FIRST FLOOR



THIS IS AN EBOW



LES SAY'S YES IT IS



KATE BUSH

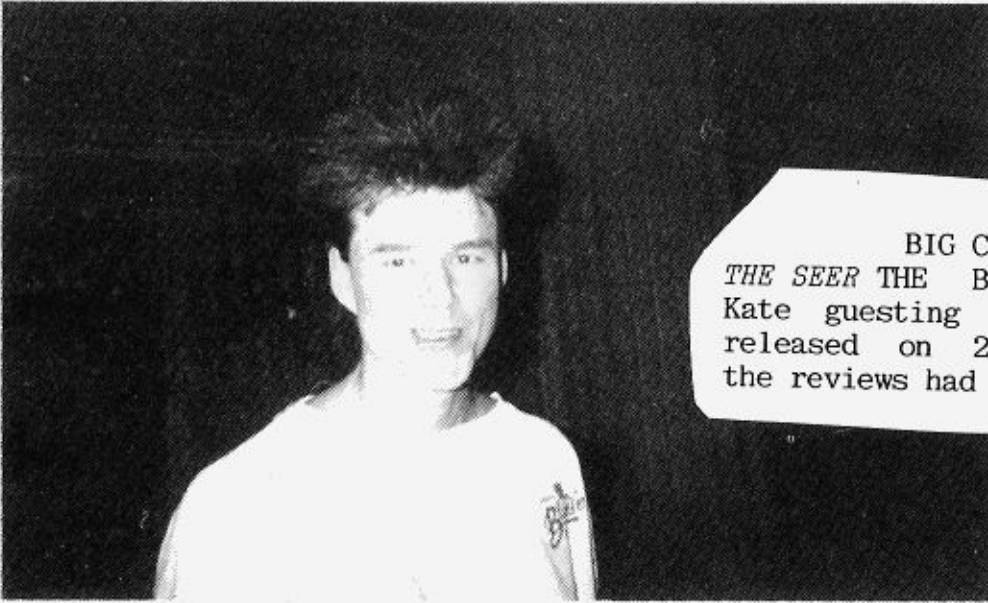
Over the past year, I've become a keen fan of Kate Bush. I was really pleased to see Stuart acknowledge Kate's talent, especially her vocal abilities. This admiration, of course, led to Kate making a guest appearance on the superb 'Seer' track, her work with Big Country was met with rave reviews; as the press cuttings show.

Adding to my Kate Bush collection, has been very interesting, and just recently I got hold of the rare boxed set 'Single File 1978-1983', released on 1.12.83. It cost me £40, but as it can sell for anything up to £100, I feel I got a good deal.

The box itself is designed with an all over ivy effect, with attractive gold print. The catalogue number is EMI KBS1. The collection contains thirteen original UK singles from 'Wuthering Heights' to the 'live' four track EP 'Kate Bush on Stage'. The sleeves are identical to the originals, though on certain records the label design differs.

The boxed set comes complete with a lyric book with words to all 27 tracks; the book contains four excellent colour photos and there's a nice touch from Kate herself with a handwritten and signed message, saying, 'I hope you enjoy this collection, love from Kate Bush'. I certainly did.

SIOBHAN JONES



BIG COUNTRY ROUND UP

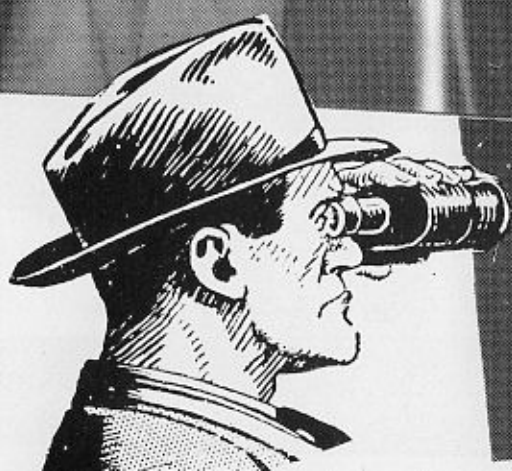
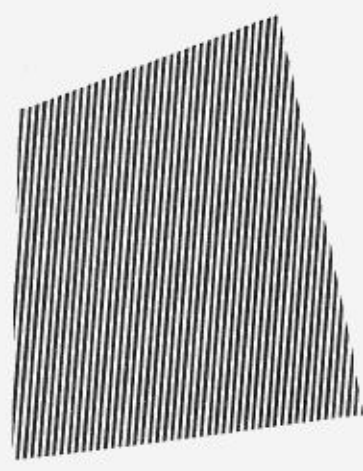
THE SEER THE Big Country album with Kate guesting on the title track was released on 23rd June and many of the reviews had mention of Kate:

"The title track succeeds as a lyrical ballad and a warning. The athletic warblings of Kate Bush offer an added attraction."
Melody Maker 28.6.86 Carol Clerk

"...even Kate Bush puts in an appearance...and it's touches like that which add the extra dimension Big Country has needed in the past..."
RM 28.6.86 Andy Strickland

"Rent-a-voice Kate Bush goes for her 167th guest appearance providing a sumptuous breathy lift to the title track..."

Sounds 28.6.86 Neil Perry





From the fans point of view, '87 has been a quiet year for BC, has that really been the case?

No, most of our time has been taken up with rehearsals and writing songs for the new album. In fact we have written and recorded more material this year than was needed, so we've been quite busy.

How did the involvement with David Bowie come about?

I'm not too sure, I think it was clever planning by our management, Ian and Alan. (suck, suck)

Was the prospect of supporting Bowie, a daunting one?

No, I knew we would blow the bastard off stage.

Looking back, it's now over five years since BC's debut single, what did the band set out to achieve?

In the beginning it was more of a laugh, just playing up and down the country, living day by day in Mark's transit van. I mean when we first started, there was a skinny little drunken bastard playing guitar in a rock band, and that skinny drunken bastard was me, and I'm still here today.

Have BC still got a lot to aim for or is it now a case of maintaining standards?

We just write and perform songs the only way we know how.

As an individual, have your years with BC gone the way you'd hoped or expected?

I've had good times and bad times in this band, so in a way yes. I hoped and expected to have a lot of fun and a good time or two, and I got that.

Do you think succesful artistes in the music world have too much influence over the younger generation?

I'm not sure on that one, ask someone younger.

When someone like yourself is suddenly thrust into the media limelight, do you feel the need to change as a person? set an example and all that.

No way, you dirty stinking noser, I'm always polite, punctual, and never rude to senior citizens.

Can such a position of responsibility be put to good use, or is it a bit of a burden?

I think it depends on how you are. I think a lot of good things can come from it, then again, if you were an evil sod you could probably take a few liberties as well. I'm an evil sod with a heart of gold.

Were you disappointed that 'Hold the Heart' wasn't a commercial success?

Obviously when you work hard at something, no matter what it is, you are always disappointed if it doesn't work, so I would say, yes, but only for a couple of days.

Have you had the chance to hear anynew bands lately?

The only new things I got recently were, Robbie Robertson and Mason Ruffner albums.

Does it ever worry you that a low key year, like '87, could prove a set back for future projects?

Nah, Ya just have to work harder next year. Ta ta.

The winner of the competition in #14 was: **GARY JOHNSTON**
20 Hareshill Road
Larkhill
Lanarkshire
Scotland



WELL DONE! A signed copy of 'A Certain Chemistry' will be sent to you as soon as we have got the missing signatures!

The question was:

Which UK band did BC last support in Britain? Excluding Bowie and any festivals.

The answer was:

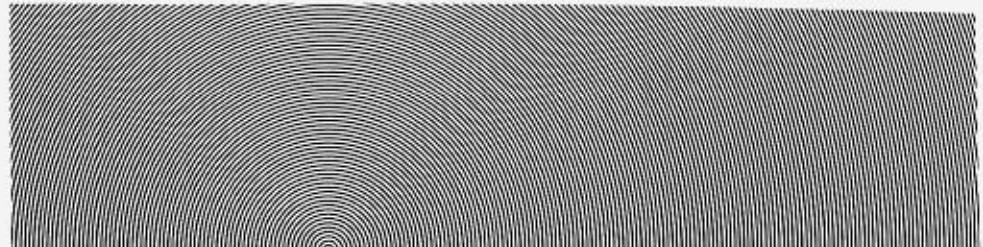
QUEEN.

You wouldn't believe the fun and games we had with this competition. Mike set the question, giving the answer as, The Jam. I immediately wrote back and said, "Surely it was U2?!" "Oh yes", he says. Then came the entries... 'Dear Mike, I think we forgot something... The Prince's Trust is NOT a festival... The answer, as I'm being informed daily is, Queen...' 'Dear Andy, blank page, but the paper is decidedly red!'

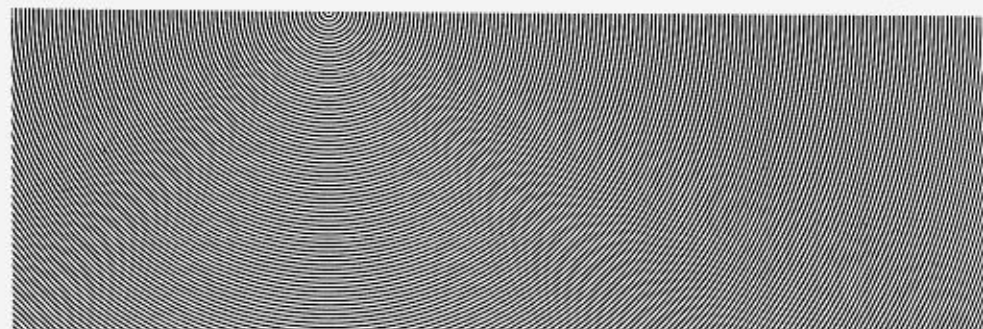
So, Well done to all of you that got the correct answer, it's more than we did! Commiserations to all those who answered Jam and U2!

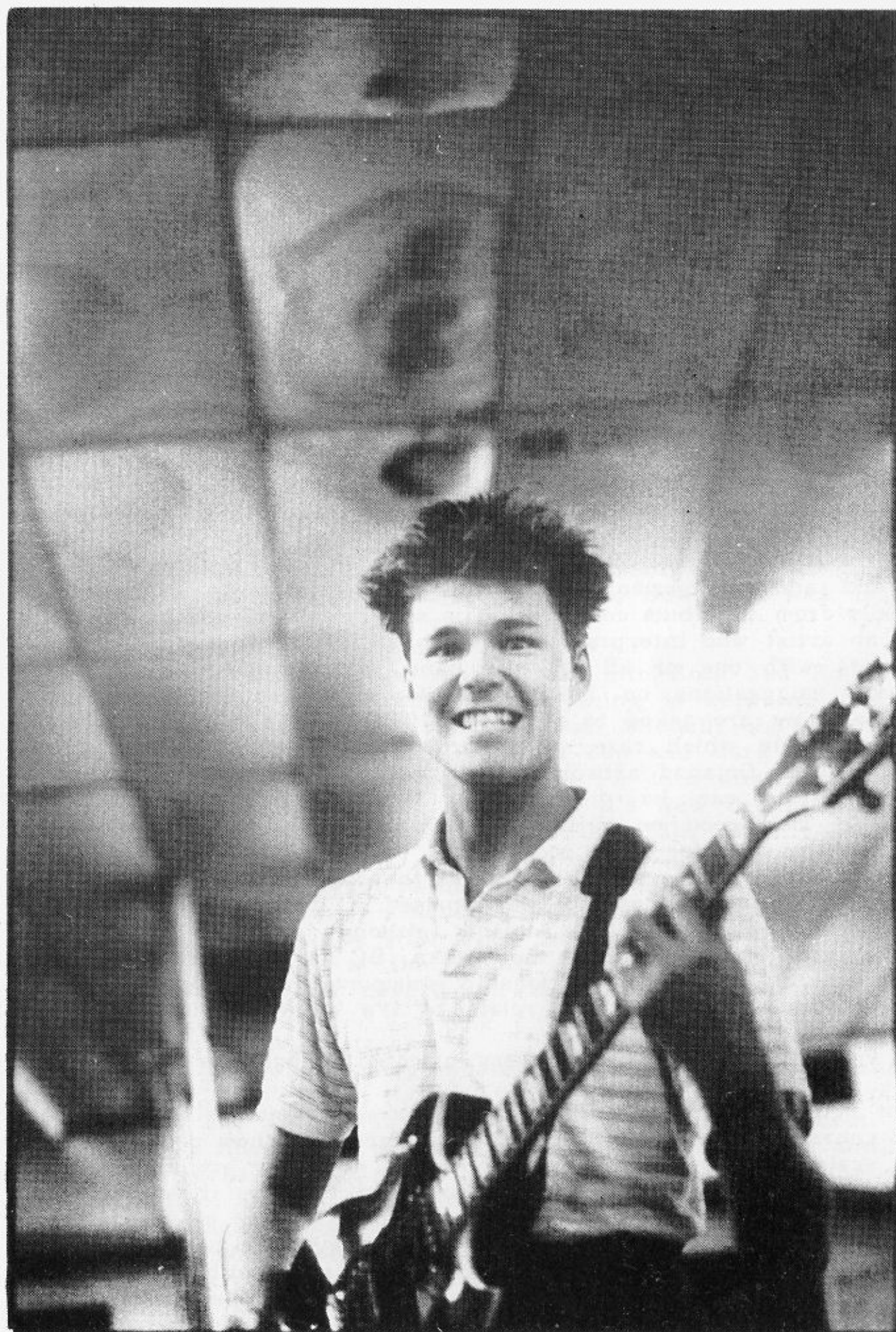
We have a few people that would like to become Pen Pals with other Big Country Supporters:

- The Crossing
- In a Big Country
- Lost Patrol
- Porroh Man
- Heart and Soul
- Close Action
- Angle Park
- The Storm
- Chance
- Inwards
- Balcony
- Wonderland
- Harvest Home
- Fields of Fire
- Giant
- Flag of Nations
- A Thousand Stars
- All of Us
- Look Away
- Red Fox
- Sailor
- East of Eden
- Belief in a Small Man
- Eiledon
- Seer
- Hold the Heart
- Mark
- Bruce
- Tony



N I A R W L Y E R I F F O S D L E I F
D E T U O O Y R A E Y S N O D E L I E
A T H N N O O N T O M N D I U O U N M
N R O P D K U T O N I E O R S T O A O
C A U S E A S A E C U R B T A C S B H
E E S U R W I L E I L O P R O W D I T
A H A F L A C L O S E A C T I O N G S
S E N O A Y K S C A T S B G N N A I E
T H D L N A M H O R R O P D I E T A V
O T S L D A A X O F D E R A E B R N R
F D T A R N U L K R A P E L G N A T A
E L A K C T H E C R O S S I N G E N H
D O R E S A I L O R M R O T S E H T I
E H S N O I T A N F O G A L F S E E R
N A M L L A M S E H T N I F E I L E B





MERCHANDISING
AND THE PERSON
BEHIND THE CLUB



ANDY MARLOW

?? How did you become involved with Acme.

Neptotism! It's my boyfriend's company. Acme started out as a shop, selling second-hand clothes and army surplus. Our customers were predominately punk, so we became a cross between 'Boy' and 'Seditionaries'. We were buying punk clothing and band related T-shirts and decided that we could make, print or whatever better, so that's what we did. When punk started to die we concentrated on the T-shirt side which eventually took over the business. Our first official band was Bauhaus, quickly followed by U2. Both bands are with us still, only Bauhaus have now split into Love and Rockets and Pete Murphy.

?? What other bands are connected with Acme.

The list is long and constantly changing. Active bands, that is those that are touring or are about to include; Bolshoi, Love and Rockets, Gene loves Jezebel, The Christians, Godfathers, Bhundu Boys, Ramones, and All About Eve. The rest are 'dormant' but we are still producing merchandise to sell through the shops.

?? Do these bands, including BC, have a say in merchandise design.

The band and management always have the final say. The basic design is usually from an album cover which is sometimes designed by a band member or by an artist who interprets the bands ideas. We have an in-house artist who meets with one or all of; the band, management, and original artist. He makes suggestions on how to develop the basic design into a range. Occasionally we are asked to come up with the ideas and do the whole thing from scratch in which case we just need the final approval. Sometimes, we are handed finished artwork with strict instructions not to 'tamper' with it, the results can be disapointing, what looks good on paper doesn't necessarily look good on a shirt. BC are no longer with Acme, but the 'system' is the same for other companies.

?? Did the level of BC's success surprise the company.

Not at all, we would have been surprised if it had been otherwise. The secret of success is to have talent (although some exchange this for a gimmick), good management and the breaks, BC have all three.

?? Do you think artiste/fan relationship is important.

Yes, very. If a band can't relate to it's audience, it won't have one. They need feedback for direction.

?? In your experience, has success affected a band or individual in any way.

No, not in my experience. The people become less accessible out of necessity and of course their standard of living changes. I know people at both ends of the scale of success and I can honestly say they are all normal people. Just like us they have their moods, and can be shy, if you catch them on the hop it would be no different to catching you or me. There must be some nasty ones about, but it doesn't mean they have become nasty because of their success, they may have been pigs to start with, but I haven't met one yet. The 'stories' are usually started by the people who resent the success or probably didn't know them well to start with. Actually I do know one... I'm not saying who, but I knew him very well before he became famous, and yes he was an absolute b'stard before so he didn't change!!! You probably wouldn't know his name if I told you, I'm talking dinosaurs here.

?? Who is the nicest person you've met.

I hate naming names, besides I like lots of people, it's difficult, if I name

one I leave others out, plus I like different people for different reasons. No, I refuse to answer.

?? Does anything in particular get you down or frustrate you in the music business.

Not really, it's much the same as any other business.

?? What is the most frustrating thing in merchandising.

God, the list is endless, everything can be. I suppose the worst would be for the 'swag' to get lost in transit. It would mean arranging for another lot and hoping it would get to the gig in time. If it didn't I hate to think

?? Has merchandising changed during the time Acme has been involved.

Yes a lot. It is now recognised as an integral part of the music industry. A lot of people don't realise that a tour often 'goes out' at a loss, the merchandising can, in a lot of cases, make up for that loss. Also the quality of product and design has improved a great deal, and the range of goods available has grown considerably.

?? What is the question most asked about BC.

It changes every year. This year it has been 'Where can I get the Restless Natives soundtrack'. 1986 was 'Where's my magazine', 1985 was, 'What's an E-bow', 1984 was 'Where did Stuart get his red boots'. That one drove me up the wall, and is probably the most asked question ever.

?? Do BC ever get any unusual items sent through the post. I remember someone once sent Stuart a rolo, the last one in the packet I suppose.

I suppose the strangest thing must be Scottish things from America. I'm sure if Stuart felt the need to stick a skean dhu down his sock he would buy the real thing locally, but there you go...

?? What are your personal tastes in music.

I was brought up on variation, my mother was into Rock and Roll and my father was into opera. I like both and everything in between. I suppose my all time favourites are Led Zeppelin and Joni Mitchell, she's my absolute hero. (before you all start, Bruce likes Led Zep and Mark likes Joni, so there!). Moving into this century... Really I'm into whatever band I've most recently bought an album of, at present it's New Order. If I have to choose I suppose it would be The Cure, U2, Talk Talk, I don't know theres too many.

?? What was the last gig you went to and what was the best.

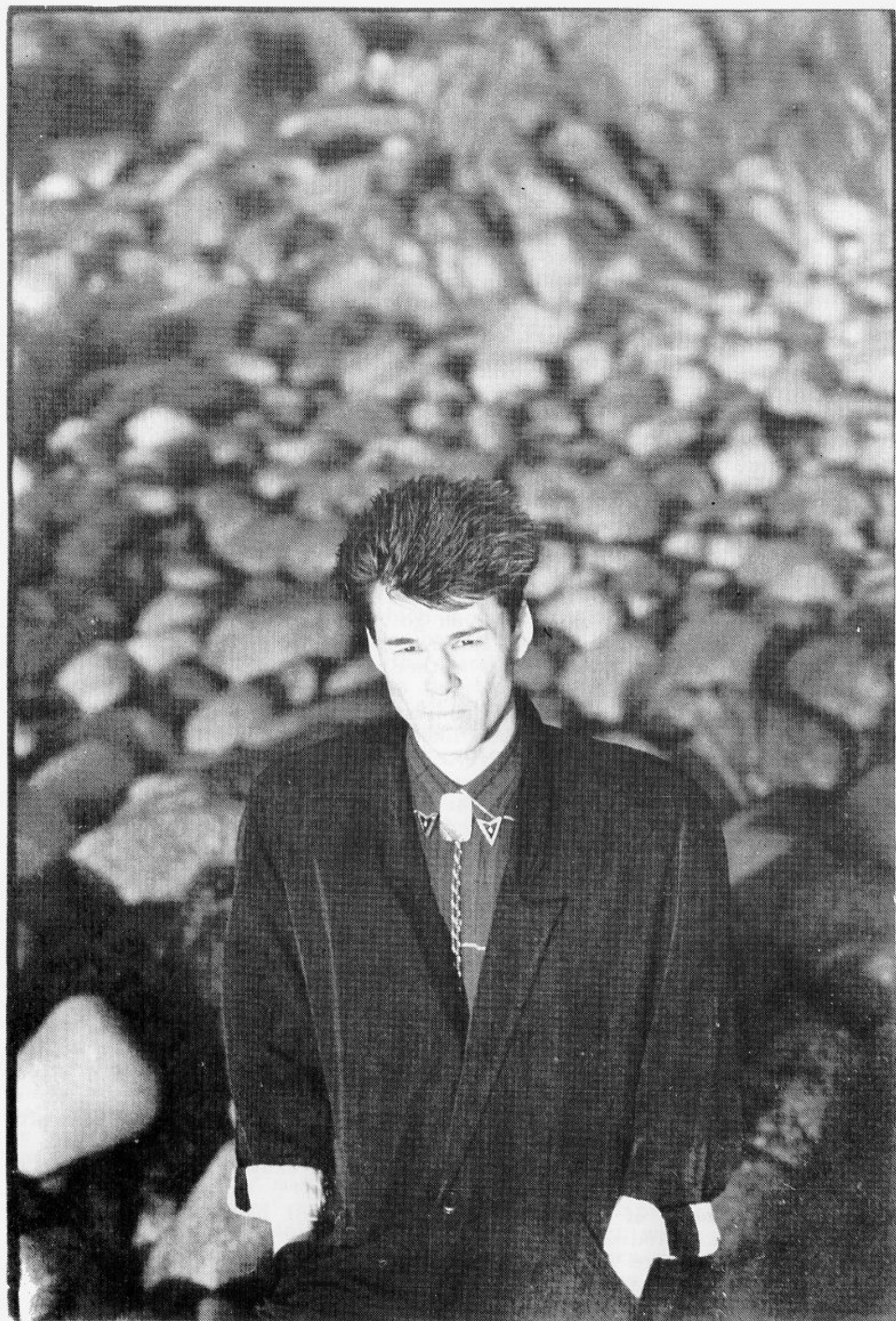
Everyone is going to hate this - Madonna was the last, and yes I enjoyed it. U2's last two gigs at the NEC were the best this year. Best ever, mmmmmm. I think the Cure at the Oxford Apollo, I think it was 1984, it was the best because I had never seen them before and they surpassed my expectations.

?? Do you have a favourite BC track.

Live, no, I enjoy the whole thing whatever they play, I suppose I'd be disappointed if they didn't play, Lost Patrol, Harvest Home, Fields of Fire, 1000 Stars, Storm and In a Big Country. On vinyl, it is without doubt 'Hold the Heart', I filled a 90 minute tape with that track alone and played it non-stop for weeks. The words, the guitar, the whole thing are so emotionally evocative, I can't begin to describe how it makes me feel. It's a work of art, so tangible, almost visible, it's brilliant.

?? Finally, do you mind being called 'Andy'. It caused a lot of confusion with the members, they thought you were a 'he'.

I prefer it to some of the things I get called. I have never been called by my full name - Andrea, which just isn't me. My friend is called Frankie, two of my sisters are called Steve and Les and my cousin is called Toni, so it's quite normal to me. I think Andy is a great name, and it suits me well.



SECURITY

STEVE DOBSON

?? How did you get into the security business.

I had a friend already in the business and he got me a job as personal minder to Leo Sayer. It escalated from there.

?? What did you do before.

I'm a fully qualified hairdresser. (!)

?? Have you worked security outside the music business.

Yes, a lot of times. I've been personal minder to a few big business tycoons, but I prefer to work with bands, the work is more varied.

?? In what way.

You meet more interesting people and travel a lot.

?? Do you train regularly.

Six times a week, for one and a half hours.

?? Do you find training a task.

No I enjoy it, I wouldn't do it if it was a task.

?? Do you do anything other than weight training.

Not so much now, I used to do Karate and Judo.

?? What 'qualificatons' do you need.

You need to be physically fit and strong, but not 'hard'. Mentally alert, you need a quick eye for a 'situation'. You have to learn to recognise the signs of trouble and stop it, without violence, before it starts.

?? What about claims by punters that they have been 'bullied' unnecessarily.

It does happen, but the incidents are not as many in number as people think. Situations arise when the security guy is either inexperienced or not very good at his job and hasn't the ability to 'smooth out' a situation.

The guy probably reckons he's hard and abuses his position to prove it that sort don't last long in the job, it gets the rest of us a bad name.

?? Have you ever been in a 'situation'.

Sometimes you can't avoid them. Once, before a gig a punter had been very aggressive towards a member of the band, there was a row and security had to physically remove the punter, but there was no violence. Later during the gig, the head of our team noticed the guy in the audience and kept and eye on him. I was ordered to take action when the guy started waving a bottle around and was looking menacingly at the band member he had earlier argued with. I had to dive from the stage into the audience to stop what could have been very nasty. The bottle didn't reach the stage but one hell of a fight broke out. His mates joined in and then surrounding punters joined in thinking it was just another bouncer having a go. You don't get time to explain to people what you are doing at the time. I was doing my job, protecting the band, but no doubt it wasn't seen as such by the punters.

?? What was the most difficult band you ever worked with.

Sham 69 without a doubt. They and their fans were bloody terrible, there was a riot every night. One night the show was actually stopped halfway through, I think it was at the Rainbow in Finsbury. They totally wrecked the place, it was bloody stupid. Whatever they say the band were just as bad as the punters, I've never known anything like it. I really earned my money on that tour.

?? Who is the best artiste you have ever worked with.

If I have to choose I think it would be David Bowie, he was a gentleman a real gentleman.

?? Who was the most difficult artiste to work with.

I'm not saying, let's say it was a well known female artiste. She once held up her show by two and a half hours while she prayed. The audience was going wild, they were demanding their money back and all kinds, but she kept on praying. She eventually went on stage at 10.30.



?? Other than holding back crowds, what does your job involve. Looking after the welfare of: V.I.P.'s, band, management and their families. Arranging security in advance for hotels, travel and gigs. Checking out the local security arrangements, making sure that it is adequate in all fields. Arranging for Police co-operation where needed, everything to ensure the safety and security of the band and punter. For outside gigs you have to arrange security to guard the stage and equipment up to two weeks before the event, to make sure nothing is tampered with or stolen. I have also just finished a tour where I was in charge of security for the merchandise company. It involved the usual things but as it was a big band the pirates were going to be a mega problem. I had to make arrangements with the police and trading standards to be on hand at every gig. Bootlegging is big business and is not easily tackled, some guys are tooled up. I had to make sure that my team were safe and that everything was done above board and legal. We had to confiscate their stocks that's where the police and trading standards came in. That was the hardest and potentially most dangerous job I've ever done.

STUART

FIRING STAFF



YOU ARE NOT TO TRY THIS AT HOME!



SHEIK ALI KAKABABA
AND ERSTWHILE MUCKER
(IN FINLAND)

BIG COUNTRY IN IRELAND

On the rolling green pastures of Meath, at Slane, Ireland to be precise, Big Country gave, in many's opinion, the best performance of their lives. Playing under David Bowie's glass spider and a huge video screen, they filled the 50,000 strong crowd with excitement and zest.

Appearing 15 minutes after the Irish group, ASLAN, Stuart bounded onto stage and exclaimed, "Hi ya Ireland" to rapturous applause. Despite the intermittent showers, the crowd's spirits did not flag as BC played through their most lively hits; Look Away, One Great Thing, Fields of Fire and Chance. After Fields of Fire, Stuart, due to the heat, changed on stage into a lighter outfit much to the approval of the female onlookers.

Bruce, Tony and Mark, all looking full of life and vigour contributed to the tremendous atmosphere. Half way through, all BC jumped off stage and acknowledged the fans clamouring to touch them. Then the music resumed and the video screen gave a close up view of Stuart's intricate guitar playing and his swirling side kicks. there were two encores as the boys struggled to finish within their allotted time. The crowd still wanted more.

Finishing with 'Honky Tonk Woman' and 'Fields of Fire', Big Country went off as they came on, full of spirit and enthusiasm. Slane was Big Country' gig, not David Bowie's.



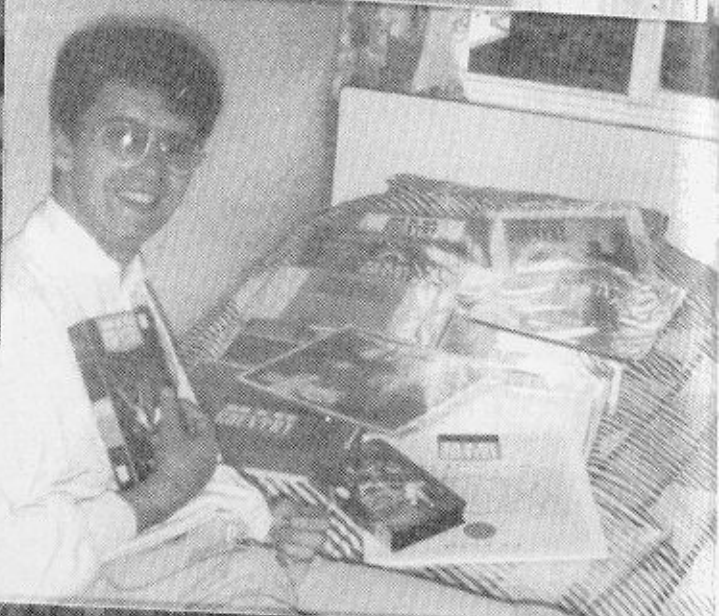
Seamus Greene

*Me, waiting patiently
for your letters.*

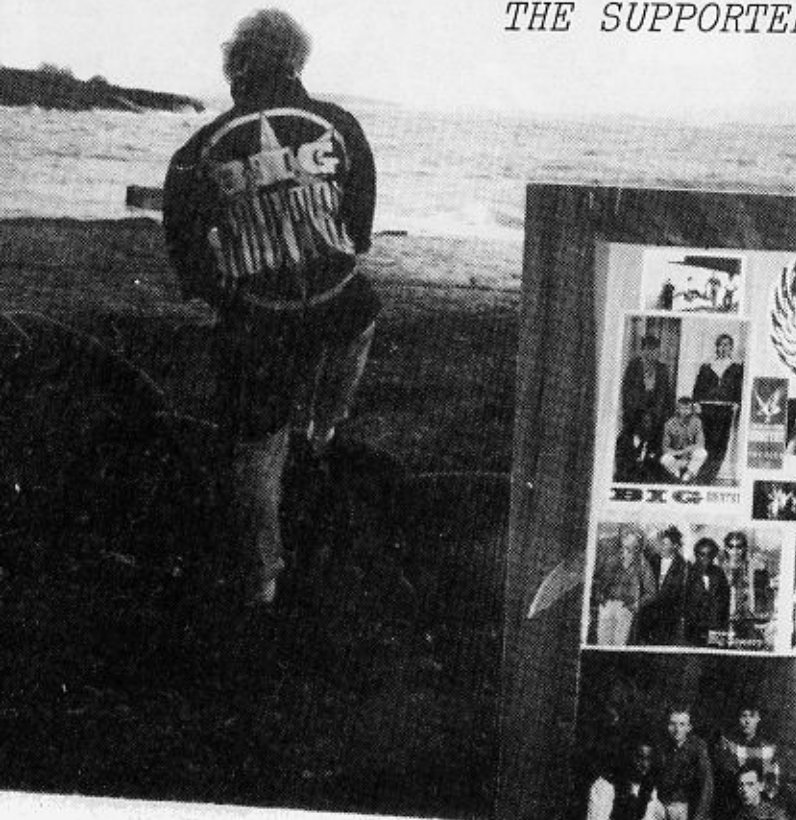
While on the subject of input. WHERE IS IT? Here we sit going nuts trying to think up entertaining thoughts for the next mag and you sit out there in your snug hidey holes waiting for results. You'll be the first to complain when all you get is a mag full of empty pages, won't you? So come on write something or suggest something at least. Sorry, we cannot slip members of the band into envelopes.



Front view of the **CLARK**
Fuck you I bought in
Blondemline!



THE SUPPORTERS



COLLECTORS UPDATE

November

There seems to be some confusion whether Harvest Home and Fields of Fire were re-issued in a 12" clear vinyl format. In #13 of Country Club, I stated that the two records were not released, I based this assumption on the fact that I had never seen or heard of such re-issues, and had never seen them advertised in any collector mags. In Country Club #14, Harvest Home and Fields of Fire were again included in the official UK discography. Phonogram had previously listed the re-issues in the 12" One Great Thing (Almanac mix). On both occasions Phonogram omitted the inclusion of 12" Wonderland clear vinyl, at the time of writing, we are waiting for Phonogram to clarify the matter.

Another release surrounded by uncertainty is the 12" box set, containing 5 X 12" singles. As far as I know the box set was released in promo form only, and not put on general sale. The box set entitled, 'The 12" Collection' was available for £25 from VINYL EXPERIENCE, in the October edition of Record Collector, needless to say it sold immediately. Any club members with info on the clear vinyl copies of HH and FOF, and the box set drop us a line at the Country Club.

The most interesting rarities to come to light over the past couple of months are; Chance - 12" white picture disc, test pressing. Different from the official release. This version was being advertised in October's RC for £15, certainly worth going for as it is a rarity. In the same edition of RC was a Big Country/Berlin double 'live' Westwood Radio LP from the States. This transmission broadcast album, in mint condition, was available for £40. The November RC also has a couple of interesting items; the first being a 'Hold the Heart' (UK master room acetate) for £16. Good value for £10, a Dutch promo version of In a Big Country, two different versions released on the Pink Pop label.

Until next time, happy hunting, and don't forget all contributions to the record collecting articles are most welcome.

Mike Bartram

COUP 2 - Fields of Fire (Alternative Mix) was the Scotland shaped picture disc.

Ian Grant doesn't know of clear vinyls for either HH or FOF. We still haven't heard from Phonogram! If they ring me within the next ten minutes you will know about it, if not - they've missed deadline!!

this is action packed stuff!

INTRODUCING -

SOUND ADVICE

We have received many requests in the past for information on the equipment used by the band and asking for tips on playing. This feature will hopefully answer your questions, and any more you may have regarding method and technique. We have started the ball rolling with a few basic questions, the technical ones we will leave to you. Yes, YOU.

Although we have already cornered Mark and Bruce, you can still direct your questions to either of them, I'm sure they will be only too pleased to help. (WON'T YOU)

MARK MUTTERS

(actually he speaks very clearly)
(and it's English!)

What kit would you recommend a learner to buy?

If they were serious, I'd recommend getting a proper kit, not a beginners kit. I mean you can buy cheaper kits from the range, I play Pearl myself and they would do anyone. So I'd say a 20" bass drum, two toms, say a 10 and a 12 inch, and a 14 floor and a 6½" snare. A normal standard set. I wouldn't recommend a beginners kit because I reckon you might as well pay out a bit more and get the real thing.

Is it much more? How much?

Mark turns to George, About £600.

When you were learning, how long did you practise, and on what?

When I was learning I practised on a really crappy kit, a really terrible kit called a 'Gigster', which I played in my house and annoyed my mum and I tended to play when I came in from work. I started when I was 16. I suppose I was playing from about 6 o'clock until about 9, when my dad would tell me to stop because the neighbours were complaining.

Whose drum kit did you envy?

Phil Collin's, when he was with his band Brand X, which was a sideline to Genesis

Is there a style of drumming that you like to use in particular that you are unable to use when playing with BC?

Sometimes playing a bit more jazz orientated, but I play those things anyway with our band. In our band I tend to play all styles mixed into one I think.

Do you sneak them in?

I do, I have to sneak them in, I musn't tell them that it's jazz. I like to play a bit more jazz-rock fusion sometimes when I sit and play on my own, but they tend to be left for drum clinics.

What is your most memorable drumming experience outside BC?

I've just come back from Canada, where I did the World Drum Festival, in Vancouver. I spent 10 days out there working with different percussionists from the Commonwealth and I was the only one with a drum kit, everyone else had hollowed out tree trunks, and Africans, Indians, Tabors and (THE CABS ARE HERE shouts Stuart) (THE CABS 'ERE shouts Les) end of that answer then!

Now I have to be quick, panic sets in... **Is there a drum or whatever that you have bought just because it was there, but have never needed to use?**

Yes, I bought a hollowed out tree trunk of off one of the Africans after the performance and it sounded great when they played it, but it sounds awful when I play it.

Are you extravagant when buying instruments?

No, I get all my stuff for nothing.

With that Mark is whisked away, into the awaiting cabs and I am left to pack my belongings and wander lonely as a cloud...



MARK FANCIES

A CHANGE





What is a good instrument/amp for beginner?

A good copy guitar from your local shop, say around £50-60 mark should be okay. Amp - Well I would go for the biggest, dirtiest, loudest amp in the shop, because it doesn't matter how small it is, your mum will always be telling you to shut up.



Are learner tapes and books much help, or is a professional tutor the best bet?

Not sure. I think maybe books might be good for a short while, best get involved with other guys or girls who are into what you are into and bounce off each other. The main thing is to have fun.



What are good mid-priced instruments to progress to?

I can only speak for guitars so, I think Fender Strats and some of the Ibanez or Aria range are good for the price.



Why is it necessary to use a range of guitars when recording etc.?

Some guitars have different pick up configurations, different makes of pick up, different types of wood are used, different necks on guitars, all resulting in different tonal qualities.

What are your own favourite instruments from your personal collection?

An old Fender Jazmaster and a custom made Stratocaster by Jimmy Moon.

What is the most difficult BC number to perform?

East of Eden had a really difficult middle section, which I could never really get, it was a bastard of a song to play.

What was the most difficult BC number to learn?

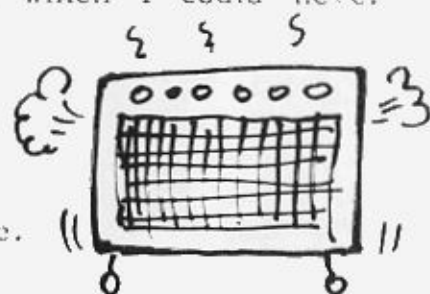
Tall Ships Go.

How do different venues affect your playing?

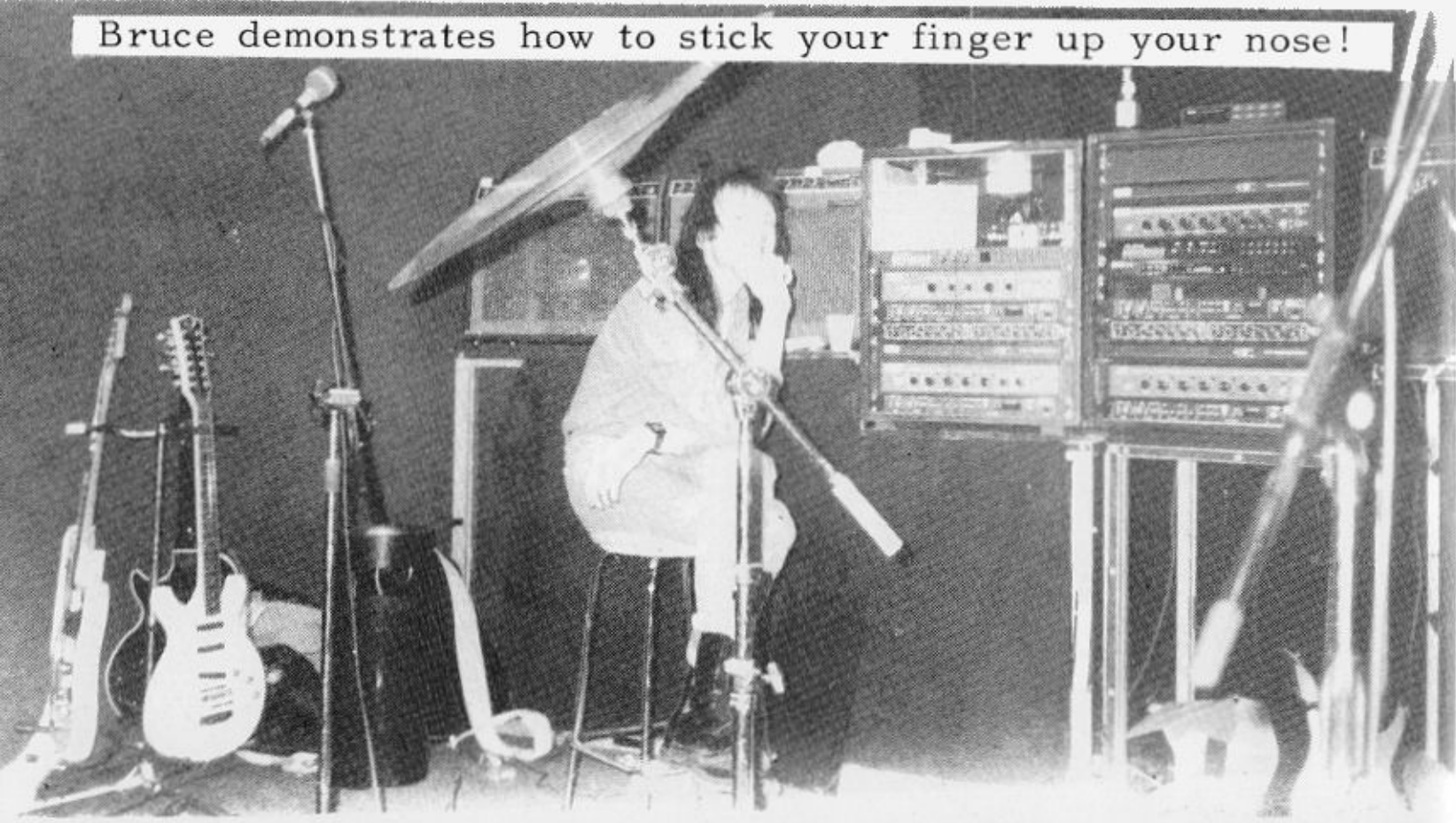
Never really thought about it, I just go for it everytime.

Why don't keyboards play a role in BC Music?

Because they don't!



Bruce demonstrates how to stick your finger up your nose!



My mum has been wondering if I am the youngest member in the fan club because the youngest one I know is 15, and I am only 7!! . I'm glad Big Country are making a new record so I can buy it. I have got the crossing and The Seer. I haven't got Steeltown but my mum is going to buy it for me, if she can find it. When Big Country came to Ipswich, mum bought us tickets. She thought I might be a bit too young to go, but I loved it. We sat upstairs so it wasn't too rough for me, I could have got trodden on!!

You too, Stay Alive

EMILY

Emily, I think you are our youngest member. I don't actually know how old any of the members are, the youngest I knew of was 10. Does anyone out there know of a younger member? You didn't give your address or member number so I was unable to reply to your letter. Write to me again and I'm sure we can find a copy of Steeltown to complete your collection. I may even be able to corner Big Country and get them to sign it for you!

Joining this club was certainly a good idea, I never expected a tour so early without an album. The support to Bowie was shock enough as most of the good bands had toured already I thought I had no chance of seeing the #2 band in the world this year. There will definately be a tour when the album is released next year, won't there? Last year I got tickets, about 15 rows from the front, but since I got your letter on Saturday morning, I went down to the Astoria and got ticket #'s 001 and 003 for both nights. I hope you continue to give us good notice about the forthcoming tours in the future. A friend of mine said he saw the dates mentioned in the London Standard on the Friday, but I'm not complaining. Much better than that crappy U2 World service, I've seen better service on British Rail! I received the outdoor tour dates about two days after they were announced, although I received the indoor dates about one week before they were announced.

Thanks very much Andy, Keep up the good work..

Robert Templeman

A satisfied customer! I have received quite a few thank you letters on the same subject. Unfortunately I've also received a couple of complaints, both about the Aberdeen gig, by the time these people went to buy the tickets they had sold out. I'm really sorry if anyone else missed out. I was informed there would be a low-profile tour on Weds. 4th Nov., but the agent had some arrangements to make for members to be able to buy their tickets in advance, also Ian had to approve a couple of dates, I was told I would have the dates by Friday 6th. On the Monday I still did not have them. On Tuesday I made a panic phone call to the management office, and started a minor earth tremor... Wednesday arrived still no dates... On Thursday evening I eventually got the dates. I typed the letter as fast as I could, copied it and stuffed it into the impatient envelopes and hurtled down to the sorting office, it was 9.30 pm and I was too late the office was closed. I did my best, I knew the dates would be announced on the Friday, although only locally, but there was nothing I could do. I did my best.

It is not easy for any Fan Club to 'beat the press'. We are informed at the same time, a newspaper has facilities to be able to print and deliver within hours, a radio station only has to turn on the mike. I have to rely on the post! need I say more? This is precisely why I ask for 'HOT NEWS' envelopes, it cuts the time from days to hours, before I get it to the Post Office.

Thank you for mag 14. I love Scotch Mist. I must admit I didn't expect very much from my first BC mag, so it was much better than I had expected. I liked it especially because it was warm and honest, I liked the photos too. It's touching to find there are still people who care, and you really do. At first I hesitated to join the club, because I was afraid it would be too expensive, but you can't even buy an LP in Finland for that price.

I felt sorry for David Browne who wrote that he had never seen Big Country play live, and felt like an outsider to the club. I, myself have seen them play twice. I think somehow that he is luckier in a way because he has

cont...

not felt the great feeling of a Big Country concert so he does not know what he is missing. Though I know it hurts to read about concerts which you have had no opportunity to see, but it hurts even more if you have once been to one. But you know it helps a lot to write to you, thank you for being there.

BC helped me to live through last winter, which was really hard. I had to pass my final exams and write my scientific examination. At last at the beginning of May I graduated after six years of studying ecology. As a reward I gave myself an inter-rail trip to Britain. I visited London, Cambridge, Ipswich, Norwich, Edinburgh, Galsgow and Inverness. I also spent one morning in Dunfermline, just to see in what kind of town Stuart and Bruce lived. It was nice, I hope you do not think I am a silly troublesome fan. I fell in love with Scotland and London, I met so many nice people. It was my first time, but I'm sure not my last. Winter has arrived in Finland, the snow is 10cm deep. I send you snowy greetings from the land of reindeers and Father Christmas.

TUULA TANSKA

Wonderland?

Just come back from seeing BC at Roker Park. Looking at the crowd I think 60% of them had come to see Big Country, they outshone David Bowie on stage. They really stood out on the stage and the sound was excellent. Steeltown sounded excellent in a stadium that size.

I even heard a Bowie fan saying, "It always happen when you come to see a super star, the support band turn out to be better".

It was really worth the £15 to see Big Country with David Bowie as support.

Andrew Thompson

Many thanks for #14 - it was excellent, I especially liked the inside story about running the club, it sounds like a hard job. Please don't give up, you do an excellent job.

Once again the photos were both funny and of brilliant quality, how could that 'ex-BC fan' live with his/herself? It's good to hear BC are back in action. I can just feel it in my bones 1988 will be a mega year for them. What other band deserves it more, eh? I could blab on for pages and pages about the mag, but I can sum it up in five words; brilliant, superb,

excellent, mammoth, mega. I'm sure everyone agrees.

Thanks again Andy.

Stephen Ashe

Well you certainly know how to get a letter printed! How could I resist. Thank you to everyone who wrote in with much the same. It's nice to know your efforts aren't all in vain. I can't print them all there were far too many, and as Stephen's was the most licky...

Thank you for the regular supply of magazines. I was deliriously happy to receive the last one as my brother and I had just come back from two weeks in Scotland. Not, I hasten to add, a pilgrimage in the hope of meeting Stuart, (a happy thought, but pointless!), although the original idea came from a wish to see what had inspired some of their music. It is a beautiful place, I don't think I'll ever recover from driving through the Highlands listening to Restless Natives.

I've been hunting everywhere for a reference to 'PORROHMAN', but haven't been able to find out what it is, can you help me?

Are letters to the band sent on? I can understand the fact that they can't read every letter, but are they given the chance? Even if they never read them and build massive bonfires with them we should still be left with the hope that our letters reach them. It would be a bit like writing to Ian Grant congratulating you on your work - there's not a lot of point. Thanks to everyone involved with BC.

Jacky

I'm off to get a new halo, this one is getting a bit tight!

A 'PORROHMAN' is a witch doctor. Yes, letters are passed on to the band, but it is my job to reply. Big Country do read the letters, but as you say they cannot read them all, it depends how busy they are.

NOT MANY LETTERS THEN!

All this praise we've been receiving is all very nice but it leaves us short of things to print. Hopefully this brimming edition of the mag and the tourette will sort you all out.



Irma Hagfors - , Finland.
Age 16

Paolo Azimonti - , Italy.
no details given.

Elena Cast -
Age 15. Likes - The Smiths, U2, cycling and squash. Dislikes - Madonna, Five Star, etc.

Jonathon -
Likes - Concert-going, Level 42, Peter Gabriel, playing Monopoly, eccentric people. Dislikes - Smoking and dangerous drivers.

Paul Lappin - Scotland
Age 20. Likes - Love and Money, Hue and Cry, Hipsway, photography, Aberdeen FC. Dislikes - Madonna. Would prefer to write to good looking British females. (!!)

Monica Micolini - , Italy.
No details given.

John Fawcett -
Age 21. Would like to write to anyone 16+. He likes - Chris Rea, U2, Tina Turner, Bryan Adams, Level 42, Eric Clapton, Suzanne Vega, Go West, Robert Cray and The Alarm. Would especially like to write to our overseas members.

Simon Moss -
Age 16. Likes - Skids, Hendrix, Led Zep, Alarm, U2, M.A.S.H., Hill Street Blues. Dislikes - School, Soul and Disco, The system.

Paul Willis -
Age 22. Likes - Motor Bikes, Summer, U2, and Swimming. Dislikes - Golf, Cricket and Winter.

Kevin O'Neill -
Age 16. Likes - Tears for Fears, Level 42, and The Bangles. Would like to write to people in the London area.

Kevin Reid - , Scotland
Likes - listening to BC all day and supporting Glasgow Celtic.

Marika Viander - , Finland.
Age 15. Likes - Gary Moore, U2, Bon Jovi, being with friends. Wants to write to girls and boys around Britain and the World.

For the benefit of new members as the above are all members of
The Country Club

It is safe to assume that they also include Big Country in their likes.



PRAIRIE ROSE

Texas Thats where I
 belong
 It seems to me

Texas Lonesome star
 Shine on
 The big country

Texas With open skies
 And you
 For company

Texas Oh prairie rose
 How happy
 I should be

Hey hey You can take it from me

Hey hey I'll be coming, you'll see

Hey hey Oh what a state to be in

Hey hey You're tantalising me

Texas I will compose
 In fancy rhyme
 Or just plain prose

Texas A song of praise
 To you
 Prairie rose

Texas Though I'm not sure
 I can explain
 Your strange allure

Texas Prairie rose-
 A crown of thorns
 A scented flower

Hey hey I'd better leave right away

Hey hey I can hear you calling me
 Prairie rose

Words & Music by Bryan Ferry & Phil Manzanera

TRACK OF MY TEARS

People say I'm the life of the party
Cos I tell a joke or two
And though I might be laughing
By the party
Deep inside I'm blue

So take a good look at my face
You'll see a smile that looks out of place
If you look closer
It's easy to trace
The track of my tears

Since you left me, if you see me
With another girl
Looks like I'm having fun
And though she might be cute
She's just a substitute
Because you're the permanent one

chorus

Outside I'm masquerading
Inside my heart is breaking
I need to hide
Since you put me down
My smile wears the make-up
I've had since my break up with you

chorus

Words & Music by SMOKEY ROBINSON

HONKY TONK WOMEN

I met a gin soaked bar room queen in Memphis
She tried to take me upstairs for a ride
She had to heave me right across her shoulder
Cos I just can't seem to drink you off my mind

It's the Honky Tonk Women
Gimme, Gimme, gimme the honky tonk blues

Laid a divorcee in New York City
I had to put up some kind of a fight
The lady then she covered me in roses
She blew my nose
and then she blew my mind

It's the honky tonk women
Gimme, gimme, gimme the honky tonk blues

Words & Music by MICK JAGGER & KEITH RICHARDS

DID I HEAR YOU SAY YOU WEREN'T A MEMBER?

Well we can rectify that...

Below is an application form all you have to do is send it to **THE COUNTRY CLUB, P O BOX 189, NORTHAMPTON, NN2 6BA**, with £5.00 (cheque or postal orders made out to THE COUNTRY CLUB).

You will receive; a member card, Country Club badge, two photos of Big Country. During your membership, which will last a minimum of 12 months, you will receive at least three magazines.

Come and join us, Come and join us...

Please enrol me as a member of THE COUNTRY CLUB. I enclose the amount

NAME

ADDRESS
.....
.....
.....

+++++

FOR OFFICE USE ONLY

DATE RECEIVED

BCC15

MEMBER NUMBER

PLEASE ENCLOSE A STAMPED ADDRESSED ENVELOPE
