

COUNTRY CLUB



#16

• CONTENTS •

| | | | |
|----|-------------------------------|-----|---------------------------------|
| 4 | Newsy bits! | 16 | The Rack - Stuart and Bruce |
| 5 | photo Terry O'Niel | 17 | photo Terry O'Niel |
| 6 | King of Emotion - lyrics | 18 | Equipment List - Stuart Adamson |
| | Discography update | 19 | Fun & Games - John McKinsty |
| 7 | photo Terry O'Niel | 20 | Behind The Scenes - Publicist |
| 8 | Peace in Our Time - Review | 21 | photos Ian Grant |
| 9 | photos Ian Grant | 22 | Seamus Greene reports from |
| 10 | photo Josh Phillips | | Ireland |
| 11 | Josh introduces himself | 23 | Behind The Scenes - Band |
| 12 | Sound Advice - Tony Butler | 26) | Management |
| 13 | photo Terry O'Niel | 27) | photos Ian Grant |
| 14 | photo Terry O'Niel | 28 | Your Letters |
| 15 | Equipment List - Bruce Watson | 31 | Pen Pals |
| | That bloody E-bow | | |



>>>>>>>>> ***** VERY IMPORTANT ***** <<<<<<<<<<<

HOT NEWS ENVELOPES

SEND IN YOUR H N E - NOW! ONLY SEND ONE, IF YOU SEND MORE THAN ONE YOU WILL RECEIVE THE SAME NEWS IN EACH - WASTE OF MONEY! IF YOU CHANGE ADDRESS BEFORE YOU GET IT BACK, SEND IN ANOTHER WITH YOUR NEW ADDRESS. REMEMBER - A SELF ADDRESSED STAMPED ENVELOPE WITH HOT NEWS WRITTEN ON THE TOP LEFT HAND CORNER OF THE ENVELOPE. NO NEED TO SEND AN ACCOMPANYING LETTER.

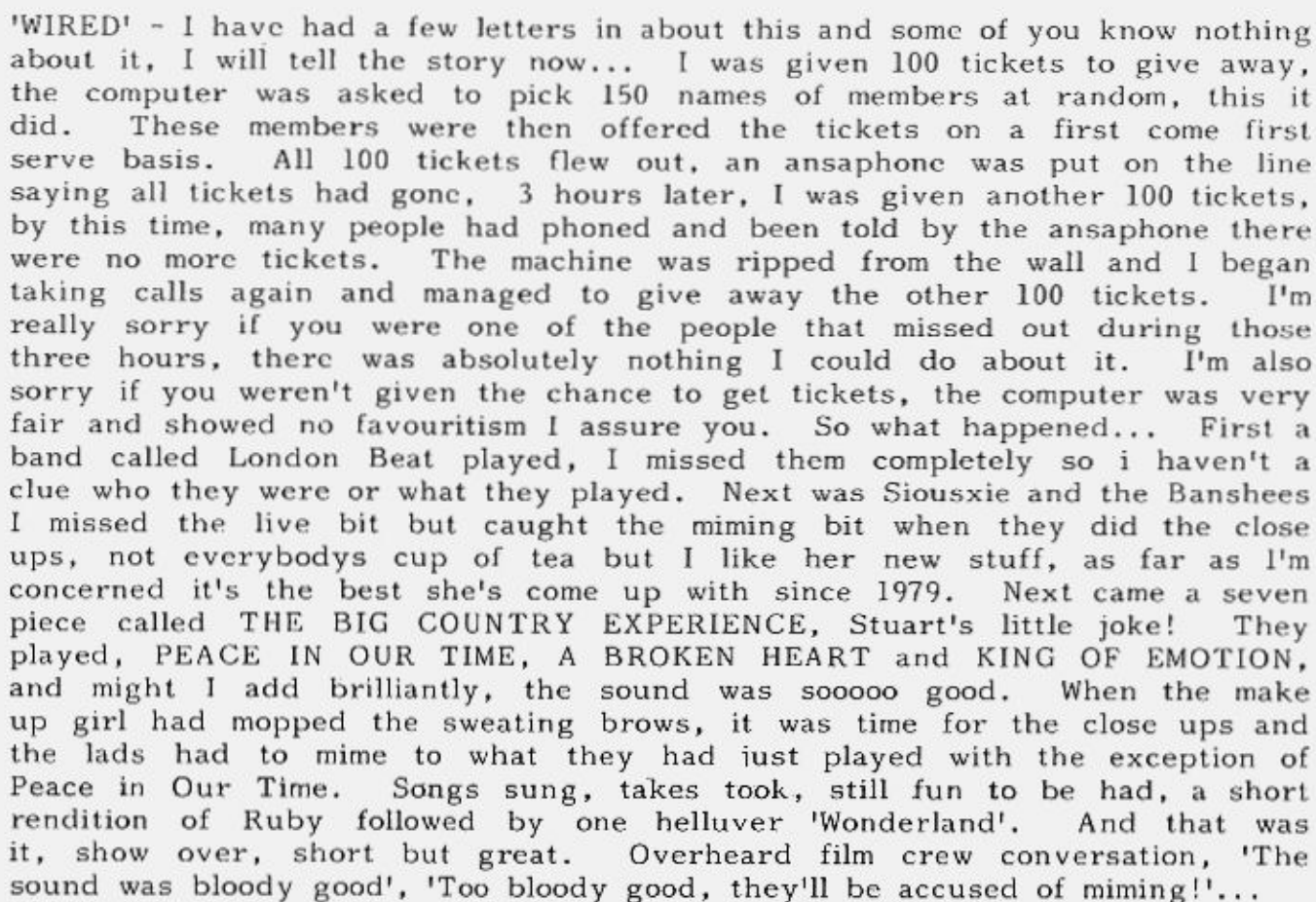
R E S T L E S S N A T I V E S

Please note: The soundtrack to Restless Natives has not, and will not be, released under it's own heading. It is available as B-sides only, as stated in the Discography printed in issue 14 of Country Club. These records have now been deleted, but may still be available from Oldies Unlimited, Adrian's Records, etc., who advertise regularly in the music papers.

Thank you for all your letters and a big thank you from the birthday boys for their birthday cards. Thank you for the zillion reviews of last Decembers gigs, sorry we haven't used any but for a change we have loads to tell you, but don't let that stop you writing in the future, all efforts are very much appreciated.

Going by your response, the single, 'KING OF EMOTION', has gone down a storm with all but two of you. Two out of 1500 can't be bad eh? Any minute now I expect a postman with a broken back carrying letters about the album. The only thing that has split the 'camp' is the backing singers, fine for the album but not on live appearances! May I ask one question? Why then did so many of you complain that Kate Bush did not get up on stage on 'The Seer Tour'? Same thing really isn't it? I personally agree in a way, they sound fab, but I don't think the dresses quite go with the image of the band, maybe clothes nearer the street would be more acceptable. Gill and Susie will be touring with the band when they go out on the road.

Josh on the other hand has met with open minds and hearts, a few doubting Thomas's wrote in panicking that the BC guitar sound would be lost, but have since written and agreed that the keyboards don't 'interfere' in anyway and that they like the 'new' sound. Another thing I couldn't work out, most of you like U2 and Edge plays keyboards, and it didn't blow away his guitar did it? You lot confuse me sometimes.



'WIRED' - I have had a few letters in about this and some of you know nothing about it, I will tell the story now... I was given 100 tickets to give away, the computer was asked to pick 150 names of members at random, this it did. These members were then offered the tickets on a first come first serve basis. All 100 tickets flew out, an ansaphone was put on the line saying all tickets had gone, 3 hours later, I was given another 100 tickets, by this time, many people had phoned and been told by the ansaphone there were no more tickets. The machine was ripped from the wall and I began taking calls again and managed to give away the other 100 tickets. I'm really sorry if you were one of the people that missed out during those three hours, there was absolutely nothing I could do about it. I'm also sorry if you weren't given the chance to get tickets, the computer was very fair and showed no favouritism I assure you. So what happened... First a band called London Beat played, I missed them completely so i haven't a clue who they were or what they played. Next was Siouxsie and the Banshees I missed the live bit but caught the miming bit when they did the close ups, not everybodys cup of tea but I like her new stuff, as far as I'm concerned it's the best she's come up with since 1979. Next came a seven piece called THE BIG COUNTRY EXPERIENCE, Stuart's little joke! They played, PEACE IN OUR TIME, A BROKEN HEART and KING OF EMOTION, and might I add brilliantly, the sound was sooooo good. When the make up girl had mopped the sweating brows, it was time for the close ups and the lads had to mime to what they had just played with the exception of Peace in Our Time. Songs sung, takes took, still fun to be had, a short rendition of Ruby followed by one helluver 'Wonderland'. And that was it, show over, short but great. Overheard film crew conversation, 'The sound was bloody good', 'Too bloody good, they'll be accused of miming!'...

STAY ALIVE

Anay xx
(still female!)



>>>>>>>>

NEWSY BITS

<<<<<<<<<<<<

WHILST IN L A ...

Bruce married his long-time girlfriend, Sandra. In true Hollywood style, the ceremony took place on the roof of the apartment. The wedding cake a gift from the management, was X-rated, a few older members of the congregation were not amused...

Stuart jogged along the beach at Santa Monica everyday...

Mark jammed with Billy Idol...

Barney's Beanery became a firm favourite with the band, Tony earned the title, 'Barney's Beanery King'. I don't think we want to know why!



The opportunity to see some professional football at the Olympic Stadium was not to be missed. Teams watched were: Moscow Dynamo, FC Cologne, Bordeaux and Guadalajara.

The management and crew challenged Big Country, The Cult and Andrew Ridgeley to a game, and won!



Quite a few concerts were taken in, two at the Stadium were Aerosmith and Pink Floyd.



Mark had fun buying up as many useless gadgets as he could find. A couple of examples being, a dog alarm, a solar garden light and an electric tape measure which you aim at an object and it tells you how far away it is!



APRES LA ...

Mark went to the pub and entertained the clientele with his many many gadgets. When he left he stopped outside for a chat and placed his carrier bag lovingly on the ground. Conversation over, farewells bid, Mark got into his car... and reversed right over his carrier bag! On his way to his front door he dumped the bag in the dustbin. Mark was later wakened by his neighbours... he was informed that his dustbin was aglow! The solar garden light still works then...

Stuart met Bryan Adams in Berlin.

THE BAD NEWS ...

There will be no British tour in 1988.



HOWEVER...

Big Country will be playing a 'secret' club gig in London on 16th September. That's all I have to say on the subject, you'll have to be sneaky to find out anymore!

Mark, at the request of buddy Midge Ure, played at the Princes Trust concert again this year. It was at last year's PT that Mark met his hero Phil Collins. Phil has said he thinks Mark a brilliant drummer, this and the fact that he and Mark got on so well, prompted Phil to ask Mark to play with his 'super-band' at the Nelson Mandela concert.



King of Emotion

I know where all the time has gone
 Blown and drifted listening to an August night
 I see where I was wrong
 But how could I know that you were right

When you said I would need something wild
 Something crazy to carry me
 I would see you naked and weary
 But with pride in your eyes that put shame in

I wait to find the things I need but I know

I want that love
 King Of Emotion
 Stronger than you and so much deeper than me
 I know that love is
 King Of Emotion
 King Of Emotion take a walk with me

You know where all that time has gone
 Grown up and left
 Washed out like an April day
 See all those pretty little things you knew
 Worn and faded they lie cast away

You would need something wild
 Something crazy to carry you
 You would see me naked and weary
 But with pride in my eyes that put
 Shame in you
 Until you find the things you need to know



THE SINGLES

Stuart Adamson
 1988

** KING OF EMOTION **

8th August 1988 (8.8.88!)

- 7" BIGC5 KING OF EMOTION c/w THE TRAVELLER
- 12" BIGC 512 KING OF EMOTION c/w THE TRAVELLER
 STARRED AND CROSSED
- CD single BIGCD 5 KING OF EMOTION c/w THE TRAVELLER
 STARRED AND CROSSED
 NOT WAVING BUT DROWNING

>>>> TO BE RELEASED 22nd AUGUST 1988 <<<<<

CASSETTE PACK

- BIGMC 5 KING OF EMOTION c/w THE TRAVELLER
 STARRED AND CROSSED
 ON THE SHORE

>>>> FUTURE SINGLES <<<<<

A BROKEN HEART (THIRTEEN VALLEYS)
 FROM HERE TO ETERNITY

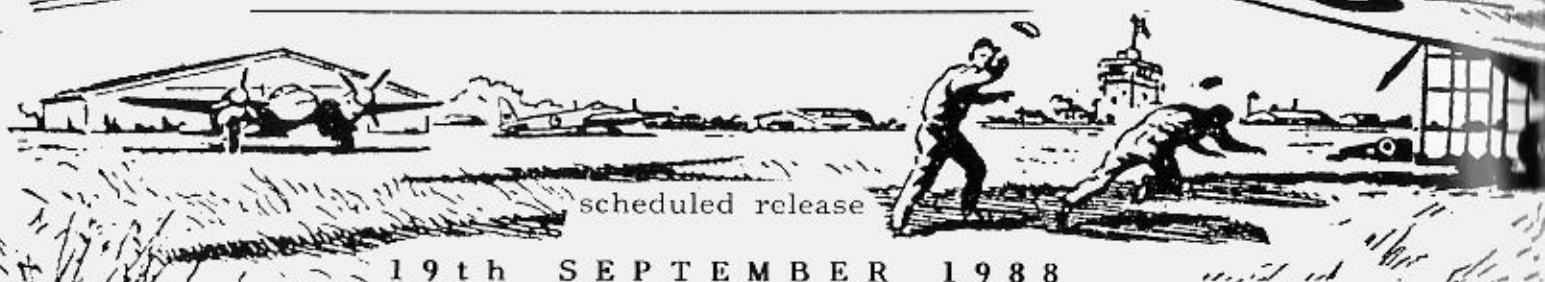
Fourth yet to be chosen

No release date has been set for these singles yet. All will be coupled with an instrumental and songs from the, so far, unused demos.





PEACE IN OUR TIME



19th SEPTEMBER 1988

'Peace in Our Time' was recorded in Los Angeles between 3 January and 13 May this year; in several studios with various engineers. The producer was Peter Wolf whose wife, Ina, provided backing vocals with Merry Clayton, who has sung for many bands in the past, a track you might know, that she appears on, 'Gimme Shelter' by the Stones.

The album will be released on the REPRISE label in America. Reprise was founded by Frank Sinatra. The Beach Boys and Jimi Hendrix among others appeared on this label in the early days.

Ten tracks have been chosen out of 26 demos, the remainder will more than likely turn up on the B - sides of singles. The tracks (not in running order are:

PEACE IN OUR TIME
KING OF EMOTION
BOY WITH THE THOUSAND YARD STARE
A BROKEN HEART (THIRTEEN VALLEYS)
EVERYTHING I NEED

FROM HERE TO ETERNITY
RIVER OF HOPE
IN THIS PLACE
TIME FOR LEAVING
I COULD BE HAPPY HERE

Judging an album after one hearing is difficult, to say the least, even so I'm prepared to lay my head on the tracks, I love it. It is on the whole very different, but not beyond recognition, it's Big Country alright.

The " old " style is most noticeable in I COULD BE HAPPY HERE and FROM HERE TO ETERNITY. The intro to the latter is very spacey, reminiscent of " standing on line " for Space Mountain at Disneyland, but as with the ride, this is just to lull you into a false sense of security once you're strapped into your seat WHAM BANG and you're off, screams, frights and delights, it's real sporan swinging stuff, a good choice for a single.

IN THIS PLACE and EVERYTHING I NEED are the slow numbers, I need to hear these a few more times before I decide either way. I believe I detected use of the E bow (which will no doubt frustrate those of you still trying to acquire one), on EVERYTHING I NEED which I think I favour out of the two.

While I was listening to the tape, I jotted down notes, next to RIVER OF HOPE it says " almost Black Sabbath." I thought I would be certified but it seems I am not alone. Back in the office Ian was on the phone, " It's nothing like Black Sabbath, " said Ian. I don't know who he was talking to, but IT IS, IT IS, there is a riff in the middle section that sounds as if it has jumped straight off the Paranoid album, I'm not complaining as Tony said, when I spoke to him later, " thats no bad thing."

My favourite track of all was A BROKEN HEART (13 VALLEYS). Its a powerful, emotional song, the chorus is addictive, it can't help but pass the Whistle Test, singing along is compulsive. The ending is somewhat surprising, and probably the most " un B.C. " bit of the album, it winds down to an Indian feel, with tablas and flutes compliments of the keyboards. I will be surprised if, when released as a single, it doesn't fare the best of the four.

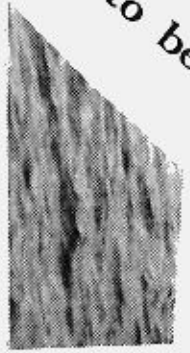
KING OF EMOTION, which is to be the first single, is your introduction to the new Big Country sound, a taste of things to come. It has a brilliant introduction which catches and holds your attention for the rest of the track, a close second to A BROKEN HEART. As a single it will be coupled with THE TRAVELLER it is an instrumental, as the B sides to the future singles will be. I love it, I want a 52 inch version it is, essentially a jig giving Fairport Convention a run for their money.

Big Country have matured, musically and I suspect personally. Stuarts voice has improved greatly and the band sound watertight. Without detracting from the work put into the last three albums, "Peace In Our Time" as a whole sounds as though the experimenting is over, they've found the formula, and it works. As I have already said this album is very different, yet not so much so as to disorientate existing fans, it will win a good many more. The sound is no longer cliqueish, it has a definite International appeal, music for the masses without compromise. This album gets a big thumbs up from me, its been worth the wait. Well done lads, take no prisoners.

Andy Marlow.



Touring these days is just
not what it used to be





K E Y B O A R D S

Full name: Josh Phillips-Gorse
 Date of Birth: 19 December 1962
 Born: Rochester, Kent.
 Marital Status: Single

I started playing piano at the age of eight, or thereabouts, having been subjected, from an early age, to The Beatles etc. I was the youngest hippy on this planet, I was eleven when I went to see my first concert, Procol Harum! Seeing Gary Brookes, the pianist in this band, I was convinced that the music business was for me, from then on I was hooked and started writing and playing rock music, probably naff, but I had started all the same.

My schooling, I'm sure, suffered and there was a constant battle between me and the teachers, I was only interested in one thing - music. I spent my time doodling on exercise books with names of bands like, Deep Purple, Emerson, Lake & Palmer, Chicago, Curved Air, Edgar Winter and The Who, you name them, they were probably on my books. At this stage I was not into pop music, I'm sure most kids thought I was strange although they must have had similar taste in music.

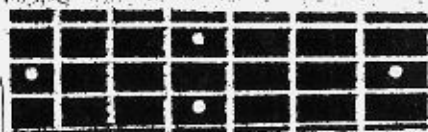
I formed my first group at the age of thirteen, can't remember the name just that everybody said it was a noise, I'm sure it was! After various musical experiments, probably the best name for it, I was playing in club bands at places where they have tombola at nine and pull the plug in the middle of your organ solo in House of The Rising Sun. After a few years of this came my lucky break, the group I was in, Cross-Section, auditioned for 'Quadrophenia', to our complete amazement we got the part of a young sixties band and played for the soundtrack; if you recognise me in this film I'd be stunned.

A few more years passed and after slogging away in music shops I moved to London and joined a Jazz-Rock band which soon folded and I found myself, after a brief spell as a barman, working in a bloody music shop again. Years, bands and sessions later I picked up a Melody Maker and found an advert which changed the course of events and for the next three years I was in an M.C.A. band called 'Diamond Head'. We toured Europe a few times, including two and a half months supporting Black Sabbath, I nearly went mad! I recorded with them for their third album which, unfortunately, was never to be released. A few months later, with a new bass player, we toured again but were soon to disband, me leaving first.

More sessions and promises led me to join a band fronted by Phil Lynott's ex-guitarist with 'Grand Slam Lawrence Archer's L A Secrets'. It was destined to fail and shortly afterwards I was asked to join a Black American band, 'Heatwave'. It was a great band for me musically as I had never played in an R & B band before, plus I got to go to the Far East and U S A. I recorded an album with them which, I am told, will be released some time this year.

A couple of years ago, whilst recording one of my two 'theme tunes' for ITV - Meltdown and Comment, I met Mark Brzezicki. We hit it off instantly, having a similar sense of humour, which is nothing if not bizzare, and tastes in music. While still with Heatwave I received a call from Mark in Los Angeles, "It looks like we'll need a keyboard player". I said, "Yes", immediately, six weeks later, having met and played with Big Country in Berlin, I had joined the band.

Now, nearly four months later, I can honestly say I love them and the music, tremendously and hope this is me settled down, I'm not going anywhere - I hope - and now all I want to do is stay and get on with it. I hope that you all like Big Country with keyboards on the old songs. I have no intention of changing anything just to add to the sound.



From Tony Butler

Q At what age did you start playing guitar?

A 12.

Q Do you play any other instrument?

A Saxophone, piano very badly, anything I can lay my hands on.

Q Do you read music? Would you advise others to learn read it?

A I used to when I was at school, I had to read music for CSE and O level. There is no harm in learning.

Q How much did you practice?

A A lot!

Q Did you have lessons? If not what did you do and would you advise others to take lessons.

A No, I'm self taught. If somebody thinks they would benefit from having lessons, then so be it.

Q Did you actually learn to play bass or did you start with guitar?

A I started on a six string, but discovered I preferred the sound of the bass.

Q You have said that Jimi Hendrix was a major musical influence on you, why then did you choose to play bass?

A Jimi Hendrix was an all round influence, it had nothing to do with my choice of instrument.

Q Which bass player do you admire?

A Chris Squire of Yes (in the early days. Mark King for ultimate technical ability. John Entwistle for his sound. Adam Clayton for sheer personality, to name but a few.

Q What advice and recommendations would you give a learner?

A Be interested in playing music as opposed to how fast you can play or what make of instrument you have.

Q What instrument/amp would you recommend to a learner with a limited budget?

A Anything from Woolworths.

Q What is your favourite guitar?

A My black Fender Precision.

Q What is your favourite effect?

A Echo.

Q Is it easier to play bass than a guitar?

A No it's a different instrument altogether?

Q What has been the most difficult BC track to learn and why?

A Learning songs you love are never difficult.

Q What is the most difficult BC track to play and why?

A For me it's the Seer because I employ the thumb slap technique on the bass and I also have a lot of backing vocals.

Q Which BC track do you enjoy playing most?

A All of them!







EQUIPMENT LIST

BRUCE WATSON

FENDER JAZZMASTER

Virtually an antique, Bruce got this guitar recently. It's very old but is a classic model, built in America, maybe twenty years ago, age does nothing but improve this guitar. It will be seen very much on future tours. It has a tortoiseshell scratch plate and is easily recognised by it's sound.

MOON CUSTOM GUITAR

Yes, it's the same Jimmy Moon. This guitar was built at the same time as Stuart's, it includes all the same features, has more of a Stratocaster shape and is jet black in colour.

MOON CUSTOM 12 STRING GUITAR

Would you believe it! Built by Jimmy Moon, designed by Bruce and took a long time. It was used on both the Seer album and tour. It can also be used as a conventional six string guitar. Features include a dampening bar and the design is based on the shape of a Yamaha Sq guitar, it's white in colour.

GIBSON LES PAUL CUSTOM

Bought as new and is used mainly in songs like, Fields of Fire and Harvest Home. The guitar has no gimmicks, just well made to Gibson's usual standards. Very much a rock & roll guitar.

MOON CUSTOM MANDOLIN

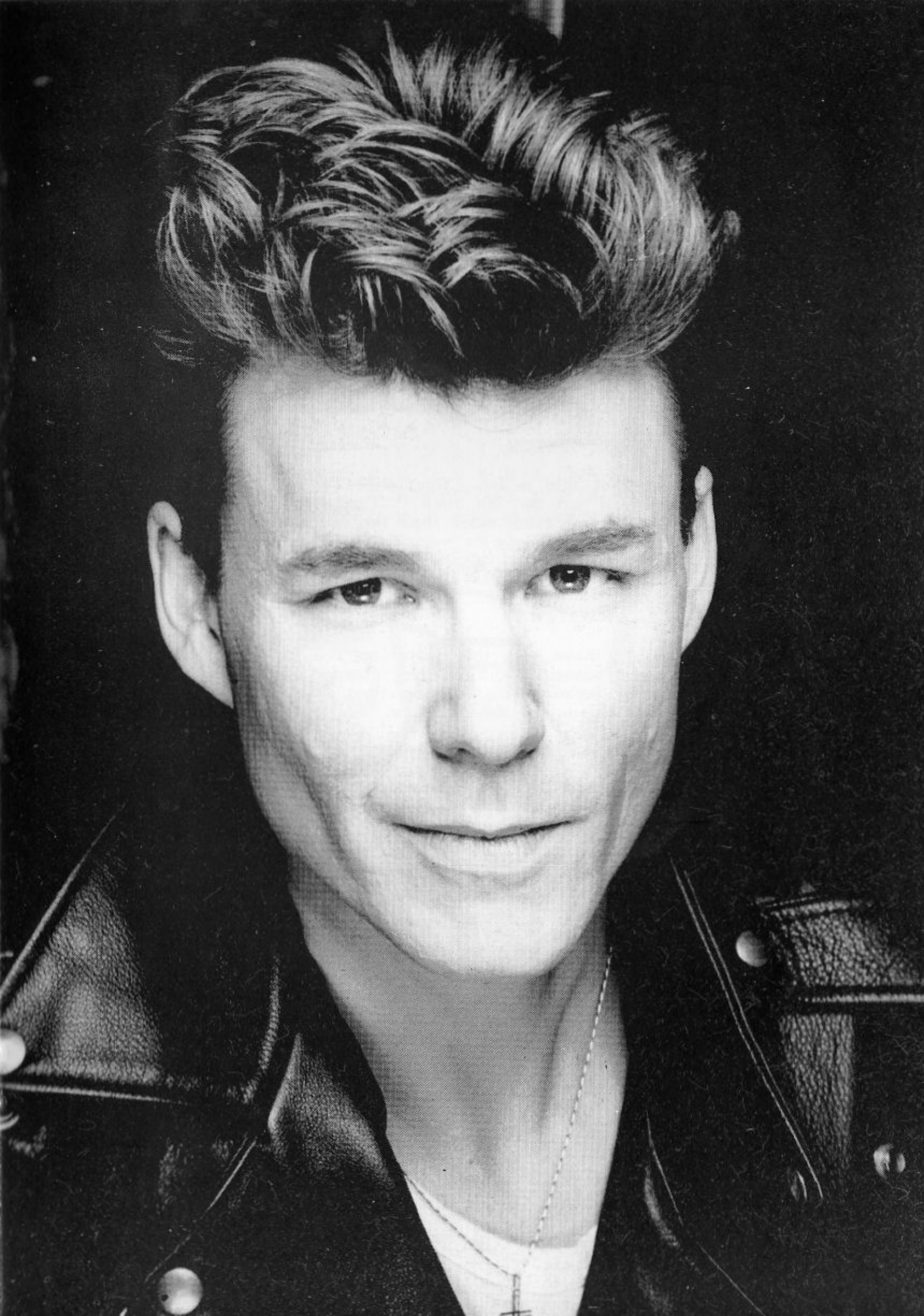
Now would you believe this was built by Jimmy Moon? Bruce wanted a good electric mandolin but most that are available were not quite what Bruce had in mind. So phone for Moon. Was used on The Seer.

LISTEN VERY CAREFULLY I WILL ONLY SAY THIS ONCE

AN E-BOW IS: A metal object held in the right hand on the bridge of the guitar. It is battery operated and vibrates the strings, so when the fingers of the left hand are placed on the strings on the fret board it creates a sustained note effect. It is essentially an updated version of the violin bow. Stuart uses an E-bow for the middle section of 'Porrohman'.

You should be able to buy one from a musical instrument specialist. Having said that many people have expressed difficulty in getting one, and getting someone to actually order one for them. However! All may not be lost... Specialists advertise in Sounds and they may be able to supply or at least help you find one!





EQUIPMENT LIST

STUART ADAMSON

GIBSON ES 355T

This guitar is a classic model from a classic period in guitar manufacture. Made in the USA in or around 1958. It has a beautiful, natural wood finish and at some point has been lovingly restored. Stuart has only had it for about six months, it was purchased from a shop in London which only deals in rare and vintage guitars.

MOON CUSTOM

Built in the wild and woolly north of Scotland by, Jimmy Moon, a guitar maker of distinction. This guitar was a joint effort in design and ideas by both Jimmy Moon and Stuart. It's shape is vague telecaster, it's features include, locking nuts, fine tuners and a bridge with a small wammy bar which you may have seen Stuart use to great effect in 'The Teacher'.

GIBSON LES PAUL CUSTOM

Stuart has two of this model. One; which is red, bought as new in 1986, has proved itself out on the road. The second of the Gibson Les Paul Customs is white and much older than the red one, other differences include the weight. The white one is very heavy and could possibly give Stuart a stoop with extended use. It has a meaty sound and is certainly a manly guitar.

FENDER STRATOCASTER

Most of you will have seen this guitar on The Crossing tour, it is finished with a rare and beautiful Antigua grey colour; over the years it has become one of Stuart's favourites. Although not much used now for live work, it always comes out on the road with us.

FENDER STRATOCASTER

Brand new and has been fitted with a Roland GM70 midi system, which gives Stuart a whole range of sounds. Tell you no more as you will see for yourselves.

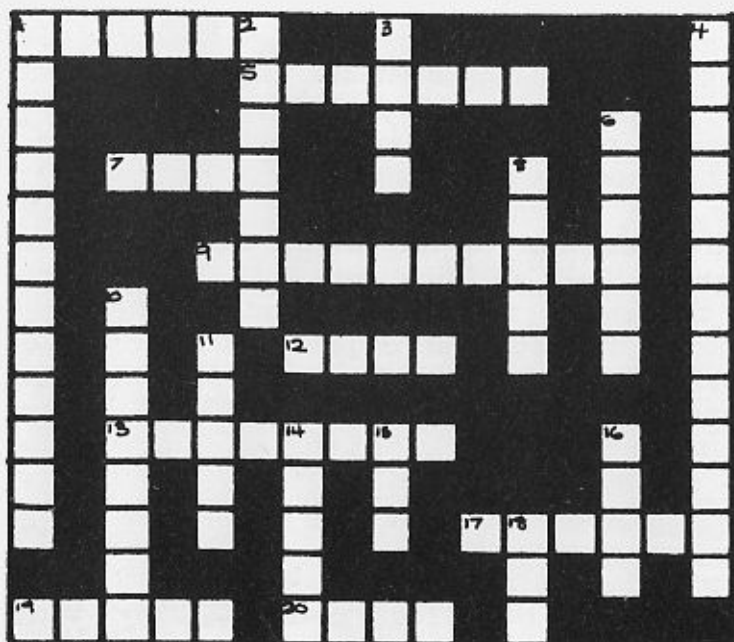
VOWS OF CELIBACY BIG COUNTRY

KING OF EMOTION (Phonogram)

FROM the cover collage of cliffs and cataracts being admired by an Edenic couple, you can tell that Big Country are back to fling open all the doors and windows and prod blinking pop swots out into the daylight. When we do get out there, it's less like Wordsworth or Terryson than a council window-box. Or an allotment. No "nature red in tooth and claw" here, just well-titled pop territory. Here are the sub-U2 gestures of affirmation, but without even their former pretence to celtic landscapes, and with only a vestigial embarrassed allusion to their guitar "pipes" effect. Half-way through everybody loses interest and leaves the receptionist behind to put down some backing vocals. Perhaps they know that this time round nobody will notice their efforts to usher in "Peace In Our Time" (for such is the unblushing title of their next LP) with their benign United Colours Of Benetton melting-pot pop.

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

Adamson
 All of Us
 Angle Park
 Balcony
 Bruce
 Callum
 Chance
 East of Eden
 Eiledon
 Flag of Nations
 Giant
 Home Come the Angels
 Inwards
 Just a Shadow
 Look Away
 Mark
 Tony
 One Great Thing
 Raindance
 Red Fox
 Remembrance Day
 Storm
 Sandra
 Stay Alive
 Steeltown
 Stuart
 Restless Natives
 The Crossing
 The Sailor
 The Seer
 Wonderland
 Tracks of my Tears
 Heart and Soul



Stay Alive

John McKinstry

DOWN

- 1 A plea to a lost one (4,4,2,2,)
- 2 Stuart's favourite track (7)
- 3 Together we do this (4)
- 4 A theme tune (2,1,3,7,)
- 6 A dark image (6)
- 8 A lot of these couldn't even even help you out (5)
- 10 The lads have belief in him (5,3,)
- 11 A climatic catastrophe (5)
- 14 Acute? (5)
- 15 Count 3 B in part (3)
- 16 Stuart does it on a hill (4)
- 18 Tony and Mark were on it for a while (3)

ACROSS

- 1 An Opportunity (7)
- 5 Opposite outwards (7)
- 7 Prairie flower (4)
- 9 A place we all want to be (10)
- 12 Scottish folk legend (4)
- 13 Biggest chart hit to date (4,4)
- 17 Seaman (6)
- 19 Bass or Rain (5)
- 20 East of (4)



BEHIND THE SCENES

with KEITH ALTHAM - Publicist

Over the years the publicity approach has changed enormously, in the early days things were much less sophisticated; street cred had not been 'invented' and music was accepted at whatever level it was presented. Musicianship has improved a great deal since then and competition is fierce, not only for the artiste looking for fame and fortune but for the journalist looking for recognition, respect, and hopefully, fortune.

Today's journalist reflects a much more serious broadening and searching analysis found in today's music. There will always be a Bay City Rollers or Bros in the business, that is not to say they are any less valid than a more serious band, there is a place and need for bands such as these. The teen-idol publicity approach remains superficial to a degree, the information required by their fans is more personalised. For a musically credible band, like Big Country, the fans want to know more about the music; interest in the art rather than indirect information.

So what exactly is a publicist and what does he do? "In highbrow terms, a publicist's aim is to extract a sympathetic response from the media for the client," says Keith, "He acts as a bridge between media and artiste. A publicist saves the time of others who need to be elsewhere; a band for instance, should concentrate on writing songs and playing them, whether at a gig or in the studio. It is my job to engineer and execute a plan of action to a satisfactory conclusion. To know how best to exploit a situation in order to receive as much good media coverage as possible; knowing which pictures and information would be suitable for which magazines and newspapers. To build a long term respect and credit for the work of the artiste, making the media, and in turn the public, aware of achievements of the past, and hopes and aspirations of the future."

Keith began his working life as a journalist, working for IPC on various national magazines, covering artistes such as Cliff Richard and Adam Faith. He was Features Editor for the NME until 1971. When boredom got the better of him, he decided to work freelance. He became a publicist virtually by accident. He knew Terry Slater, who was then managing a band called 'Amen Corner', they had a single due for release called 'Half as Nice' and they needed a publicist. Terry approached Keith, who as a journalist had become instinctively wary of PR men and therefore had no intention of joining their ranks. Terry was however aware that Keith needed a base in London and offered him, on top of a wage, the use of an office with a telephone etc. Keith threw caution to the wind, and agreed to take on the 'Amen Corner' campaign. 'Half as Nice' reached the number one slot in the charts, "Everyone thought I was really good at the job when in fact it was a piece of cake". His success caught the attention of artistes he already knew on a personal level, Pete Townsend, Manfred Mann, Marc Bolan, The Beach Boys and Scott Walker (of The Walker Brothers), and they asked him to handle their publicity. "At first I turned them down, I really didn't want to do it, but then I realised I was turning away good money, so I decided to give it a go."

Keith went into partnership with a friend, Chris Williams, who was already working in the same field. During their four years together Keith learned various other aspects of PR required and decided to set up his own company. He was lucky in that his clients, showing faith in his ability, moved with him, giving him a good start to his project. It was in his attic office in Victoria that he met and employed who he describes as, a potentially successful young man by the name of Alan Edwards, thus proving that there are still avenues to explore beyond PR, should you be so inclined.

/cont.



Keith works with, among others, Sting, Eddy Grant and The Who and has recently taken over the Big Country campaign. He has known Mark and Tony for some years, Tony obviously through connections with Pete Townsend and The Who, and of course he has worked with Alan Edwards. "Knowing a band on a personal level is a definite plus, it gives you an insight on how the band want their image projected. It cuts out the guess work and generally makes the job easier.

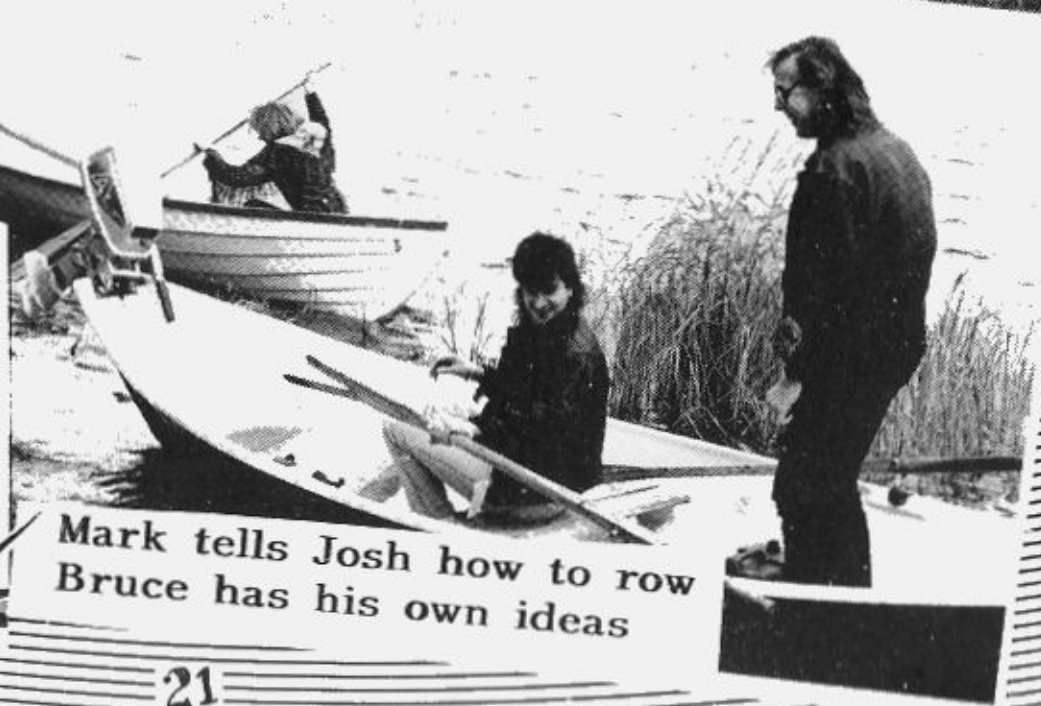
I asked Keith what qualifications he felt were necessary; "Academically none! I don't think any of my essays on Chaucer, Shelley or Keats helped at all." He did feel however that a journalistic background helped a great deal because, "...you understand deadlines and pressures".

Keith has been enjoying working with Big Country a great deal and loves the new album, "It is playing on my car cassette continually". In the few days since the release of 'King of Emotion' I have heard it played five times as well as 'Lookaway', 'Fields of Fire' and 'In a Big Country', I've never heard so much Big Country played in so short a time. The general consensus of the DJ's is that 'King of Emotion' will be a hit, "Big Country seem to have matured a great deal", "This is the most commercially viable song I've ever heard from this band, it's going to be a hit". It seems that Keith's talent joined with that of Big Country is going to put Big Country, well and truly on the map!

Mark shows Bruce how to skateboard



Mark tells the pilot how to fly planes



Mark tells Josh how to row
Bruce has his own ideas

GREENE'S GOSSIP

Welcome to a short column of news, views and reviews from Ireland.

The Irish are a very easy going, placid type of people; a trait which is commonly, totally, distorted by the international media. I refer here to the issue of Northern Ireland, and I feel very strongly that the rest of the Irish should not be held responsible for the actions of a few morons with idealistic ambitions.

For me, religion is a personal thing, not something to be worn on one's lapel. Inbred prejudice is an absolute sin in any religion and one of my main reasons of motivation in writing this column is to establish tentative international links on the basis of a group of people with common interests. I hope that views can be exchanged honestly and frankly for the common good of all.

Sermon over - the congregation may rise.

The hottest new act on the Irish scene is **The Hothouse Flowers**, with a top ten single and an extensive tour they have established a faithful and sometimes hysterical following. They have been called the new U2; are they really of the same calibre? Hype springs eternal!

Whilst on the subject of U2, Bono recently moved into a splendid period house, with tennis courts and an elegant summer house, in the Dublin suburbs. Bono is one of the most ordinary, down to earth 'stars' you could ever wish to meet. He meets people regularly and clearly recognises his humble beginnings. I believe his should be the mode of behaviour emulate. Rock stars are just ordinary people making a living out of something they love, Oh! that we could all be in that position.

I am not a firm believer in pop star adulation. 'Stars' cannot be available all the time, although someone will always be demanding. Fans should respect their privacy.

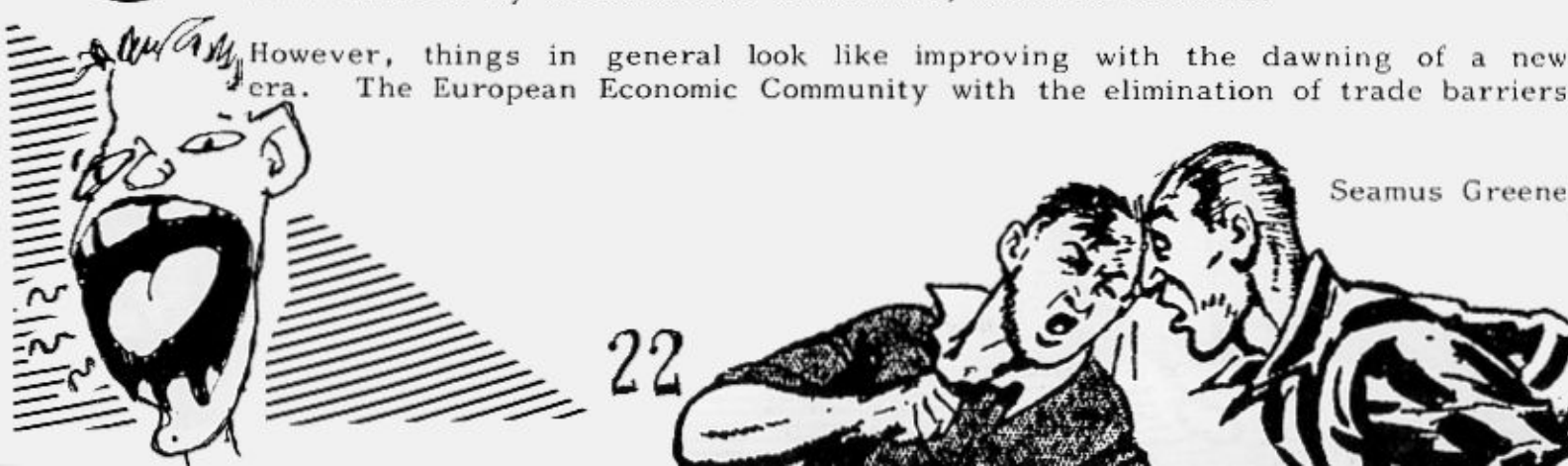
Terence Trent Darby is now recording his album at Windmill Lane Studios in Dublin. This studio was recently voted one of the top three recording studios in the world. It has a mine of technological gadgetry and is professionally run. It's been used in the past by U2, Bruce Springsteen and Def Leppard.

The Eurovision Song Contest, held in Dublin in May, was one of the most exciting in a long time. England were just pipped at the post by Switzerland with the last vote. The contest was received in Ireland with overwhelming approval because of it's new and modern atmosphere.

Students in Ireland holiday from June to October, the majority head to London in search of clerical and hotel jobs; many go to the relaxed atmosphere of Holland, they get jobs bulb picking and the like. The number of students going to the states have declined since the immigration restrictions have been enforced by the American authorities, which is a shame.

However, things in general look like improving with the dawning of a new era. The European Economic Community with the elimination of trade barriers,

Seamus Greene





BEHIND THE SCENES

wiv da management

IAN GRANT and ALAN EDWARDS

Fill in the 3.15

ME

MANAGEMENT

inc VAT

BY



TO ARRIVE

Q How, when and in what capacity did you first become involved in the music business?

IG After seeing the Cream and The Who in 1966 I decided being somehow involved in music was for me, and much better than packing 'Dot' toilet powder. I got involved by forming 'Arts Lab' in my local town (Worthing) promoting concerts, creating my own 'Liquid' light shows and being a full time hippy. (for the uninitiated a liquid light show was produced very simply by shining a slide projector onto the stage and injecting coloured inks and soapy water (some used spit!!) into slides, the effect was a garish bubbly moving mass, you may have seen it in seventies movies or in old film of bands such as Pink Floyd.)

AE As advertising sales rep at Spotlight Publications, then as freelance writer for Sounds and Record Mirror.

Q How did you become a manager? Did you approach the band or did they approach you?

IG I managed local groups. I formed a London based company and along came 'The Chiddingfold Chokers' (to become The Stranglers) and through J J Burnel met Stuart who asked me if I could fix some gigs at one of our London pubs (Nashville/Hope & Anchor), did this, they signed to Virgin and later supported the Stranglers on their UK tour. I heard the Skids were available, Alan and I had become partners. Chased the Skids with Alan, Stuart leaves, I split with Alan. Stuart asks me to manage him, I say, "Yes". Alan and I get back together again and...

AE I became a band manager in name when the Damned approached me after their first manager, Jake Riveara quit. I managed Hazel O'Connor and went into partnership with Ian, which is when I started learning about the real business of management.

Q What was it about management that appealed to you?

IG Everything that goes on, except writing and performing the music.

AE Controlling my destiny, rather than working on other people's instructions. Also it looked lucrative.

Q What does managing a band involve?

AE The overseeing of aspects of a group's career, from legal matters to the type of tour they do, to the type of amplifier the guitar plugs into. Whatever it is, a bad review, an empty concert hall, the buck stops with the manager, so you really want to watch like a hawk. Obviously the quality of the people you hire, the tour manager, the photographers, the agent, is absolutely crucial.

Q What makes a good band manager?

IG To some a ruthless, nasty... I prefer to be just fair, honest and act with integrity. You have to throw bullshit in here and there.

BOX London Office



23

/cont.

AE Vision, ability to communicate with the human race, especially record company execs., a degree in psychiatry for dealing with loony artistes like Ian Astbury, ambition, desire to make money, working knowledge of publishing contracts, record contracts, etc., general awareness, ability to gamble and still sleep at night, experience of touring, global outlook realising what a small part of the jigsaw the UK really is.

Q Is there a manager you admire, if so, why?

IG Brian Clough

AE Brian Clough, he has integrity, style, awareness, the ability to relax, success, dosh and little or no fear.

Q Is it possible to manage a band whose music you do not personally enjoy but feel would do well?

IG Not for me!

AE Yes, because you'll always find something positive. eg: if you don't like the music, you might like the show, or you might like the artiste as a person, or the travel, or definately the cash.

Q What is the most difficult job a manager has to do?

IG Answer a question like this!

AE Watch his back!

Q What part of managing do you dislike most?

IG Having to deal with the corruption in the music business.

AE Being friendly with dull American radio people and taking the consequences when things go wrong through no fault of your own.

Q What do you find most rewarding?

IG All creative aspects of the business and the fruits of one's labour.

Q The music business is very youth orientated, there aren't many managers over the age of forty, unless he has been with the band from the beginning and grown with them. It is known that after the age of 30, one begins to 'mellow' and loses the 'urgency' of youth. Do you think that this could affect one's approach thereby putting an age limit on managing a band?

IG One is as young as one allows one to be. Hopefully, with age one grows wiser and ages gracefully and if so should be able to keep an open mind. I am 37 and don't consider I've mellowed at all.

AE Firstly, there are a lot of managers over the age of forty, John Reid/Elton John, Miles Copeland/Sting, Freddie DeMann/Madonna, Shep Gordon and Daniel Lucas/Luther Vandross, etc., etc. Secondly, if you are constantly growing and moving forward then you are gaining more experience all the time, for example, we have been running a record label (Hedd Records) and have learned that many things that help our management expertise. There is always something new to learn. Lastly I haven't lost the energy of my youth yet.

Q What was your biggest mistake?

IG Not realising my capability earlier with confidence, but I regret nothing.

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AE Not sure I want to recount my biggest mistake. Often what seems a mistake at the time is a vital part of the learning process. There have been groups we've pushed with no results like 'Second Thoughts' I suppose that could be termed a mistake.

Q Is there anything in the music business you would like to change?

IG Most of it!

AE Change? The Radio One playlist system. Lawyers encouraging artistes to get involved in litigation and play record companies off against each other to hike up the prices, over inflating the system and putting groups under ridiculous pressure to come up with an 'instant hit'. This is known as the 'Nick Pedgrift Approach'.

Q Has the 'BC Plan' gone as you expected or have there been shocks and surprises?

IG Yes, yes, yes!

AE It is hard to say what we "expected", but of course there've been surprises. The success of "The Crossing", the mix of "Steeltown", the failure of "The Teacher" to be a hit, the decline of Polygram US, the quality and maturity of "Peace In Our Time" but in a way that wasn't a surprise.

Q What other bands have you managed, been involved with in any other capacity?

IG Management & PR
Stranglers, Skids, Members, Cult, Hazel O'Connor, Smiley Culture.

Agency

Jam, Sex Pistols, Frankie Miller, Ramones, Flamin Groovies, Eddie & Morons, Neil Innes, Tyla Gang, Burlesave, 101 'Ers.

Hedd Records

Soho, The Seers, Shola Phillips, Smiley Culture.

AE Assistant PR

Sailor, Status Quo, Who, Hawkwind, Alvin Lee, Justin Hayward, Marc Bolan, Slick, Uriah Heep.

PR

Joan Armatrading, Stranglers, 999, Buzzcocks, Blondie, The Damned, The Vibrators, Manhattan Transfer, Spyra Gyra, Wire, The Rolling Stones, Hall & Oates, Bryan Ferry, Toni Basil, Billy Idol, David Bowie, Duran Duran, Ozzy Osbourne, Paul Young, Joan Jett, Gregory Isaacs, Eek A Mouse, Jimmy Cliff.

Hedd Records

As IG.

Management

The Damned, Hazel O'Connor, Pauline Black, The Skids, Members, The Cult, Smiley Culture, Big Country, Garrison.



Q Have you any advice for young hopeful musicians? i.e. Exactly when should they give up the day job?

IG When they really want to do it and not pretend or think they do, and the sooner they realise they need other people and learn there is a game to play and a fair amount of compromises to make, the better.

AE Find a good manager with a reasonable knowledge of the music business and the hassle, then believe in him and don't listen to the doubters. Avoid vultures in Los Angeles, and watch for shark lawyers and concentrate on your song writing not your hair style. A manager looks for musical talent, good image and an artist that he can work with eg. not a self opinionated ego maniac that's going to turn everyone off before they get to the music.

FROM IAN GRANT TO YOU

How about questions from fans to us, and anyone else that has already been questioned and those that will be?



Ian Grant



Alan Edwards



YOUR LETTERS

YOURLETTERSYOURLETTERSYOURLETTERSYOURLETTERSYOURLETTERSYOURLETTERSYOURLE

Just received #15 of the mag and had to write to say it's FAB! Like the idea of 'Behind the Scenes'. Saw the boys at the Astoria - still so good after so long! Loved the new stuff - harmonica!

Steve
Iver, Bucks

I am writing this letter with much appreciation because of the tape you recorded for me. My mate, John, went backstage at either Nottingham or Sheffield and explained my rather sombre predicament. I was just out of the coma when I heard the tape, I'm sure it has really speeded up my recovery. I will always keep the tape and hope to get backstage to thank you personally as you explained on the tape.

Bob
Chesterfield, Derbys.

I have a little story to tell you which might amuse some other Big Country fans.

Whilst travelling down from Scotland on the train, I was listening to The Seer on my walkman and I had the cassette case sitting on the table. A few minutes later the little old lady sitting opposite (about 70) picked up the case and said, "I just love their music". So I brought out my other two tapes which I had in my bag, after looking at them long and hard she said that she hadn't heard any of the songs. "But I thought you said you liked their music", I said. "Yes", she said, "Especially Kenny Rodgers". She thought it was Country Music.

I played her 'Eiledon' and she said she loved it!

Jack Bain
Weymouth, Dorset.

This photo of Stuart with my Dad was taken in Dunfermline about three years ago. I know it's a long time since this meeting but after I read a letter in the last mag about the youngest member I thought I must send it to you. Although my Dad is not a member of the club he must

be one of the oldest fans, since his meeting with Stuart he asks about him all the time, what he is doing now etc.



Sabine Gebert
W Germany

Dear Mark

We are writing to thank you and the rest of BC for having us as guests at your concert at the Astoria, London, 9th December.

We are privileged to be acquainted with your father, through our school, and he very kindly asked you to put our names on the guest list.

We really enjoyed it, especially as we were right at the front of the stage. It was great to hear the old songs, new songs, and everyone singing along.

We were sorry to be unable to meet you and the rest of the band, and hope to be able to thank you in person one day.

Sara Lovell & Kirsty Wilson
Eton Wick, Berks.

Excellent concert at the Hummingbird, 2nd December. The new material played promises and excellent fourth album. What about a Live double album? Recorded in front of a specially invited Country Club audience! The longer BC leave it to record a live album the harder it will be to decide what tracks to include.

One small criticism about the concert - tell Bruce to smile!!

Mark Danter
Solihull, W Mids.

I was at Exeter and the first night at the Astoria, although the set was the same the Astoria was far better, as the stage was lower and the atmosphere better. The music was wonderful but, like many others, I reckon that more B-sides could and should be played. Surely it's not too much to ask to slip the odd one in.

The new stuff was refreshingly different 'Peace in Our Time' could well become my favourite BC track and must be released as a single.

By the way, any overseas members who would like to come to Britain to see BC when they tour, but have nowhere to stay are welcome to my house anytime. LET'S HAVE A FREE CONCERT AGAIN.

Russell Jones

I feel it necessary to bring to your attention the actions of the doormen at Nottingham's Rock City on 15th December.

The incident happened about halfway through the performance, which I was thoroughly into and enjoying. I was standing on the balcony with a few friends, where the roof is extremely low, some panels had been removed fifteen minutes into the gig, by some lads standing behind us. Later on, I was grabbed by one of the doormen and literally thrown down the stairs and out of the door, for no apparent reason.

The whole incident caused me humiliation and ruined a good shirt. Some of my friends asked the doormen what it was that I had done, and they were physically threatened. They had no way of getting me back in and being 'real' mates left the gig, in disgust, to be with me.

Outside there was a a boy with his girlfriend who had also been thrown out for no apparent reason.

S Cowland Wilford, Nottingham.

We are sorry to hear your tale of woe. Unfortunately there is nothing we can do. Security men are under a lot of pressure and have to make decisions on the spot, as explained in a previous Behind the Scenes. There often isn't time to discuss what has gone on. Of course there

is also the 'power for a night' type that like to throw their weight around for the sake of it, we can only hope that these will eventually be found out and got out.

Following your plea to Club Members to write, I have decided to put pen to paper and hopefully raise a few points of discussion. There are a few criticisms, but hopefully there is enough 'lickness' as you put it to ensure my letter is printed together with your response.

I thought #15 was another excellent edition of the ever improving Country Club magazine, however, I would just like to point out:

- 1) Definite is definitely spelt
DEFINITE NOT DEFINATE
- 2) Mike Bartram was credited with thinking up the title, Sound Advice. I am afraid I have to say, this is not original as there is a HI-FI shop in Moseley, Birmingham with the same name.

I must thank the band for an excellent concert at the Hummingbird. The new numbers were of the usual high standard that BC have set for themselves and makes waiting for the release of the album even more torturous. Stuart's harmonica playing was a welcome addition and is just as good as Bruce Springsteen's (read into that what you will).

Any chance of Stuart and Bruce playing 'The Dualling Banjos' on their next tour? I'm sure they would do a great version.

Mark Danter, Solihull. [again?]

Thank you for pointing out the spelling mistake, I hope you will appreciate my corrections to your grammar just as much!!

P.S. Please note the spelling of TORTUROUS... just jesting!

Thank you for all your letters. We have had literally hundreds of letters telling us: how great the Under Wraps Tour was, the new songs were and #15 of the mag was. Far too many to print but we appreciate your appreciation!

THANK YOU.

CAN ANYONE HELP ME?

I am in urgent need. Is there anyone out there who took photos at Newcastle Mayfair on 13th December?? My camera chewed up my film, and now I have no pictures of the best gig I've ever seen BC play. Photos of that or any other gig would be great. I realise you have no need to help but I'd pay for the development, I'm desperate please help...

Lisa Leighton,

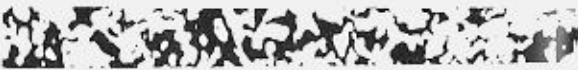
I've just read quite a few concert reviews following BC's brilliant Under Wraps tour - most of them say the same thing. First of all they acknowledge the fact that it was a conscious effort by all concerned to play the smaller venues and get back in touch with a smaller audience of truly fanatical fans, and that it was a good thing to do; to prove that they are not playing 'the horrible pop star game', and are not above us. However, the bits I find really patronising are the assumption that 'for Big Country people, politics were never in fashion and they didn't want to hear about nuclear weapons on their night out'. This of course is utter bullshit - of course we care about nuclear weapons. I think Stuart's social conscience is something that is very dear to him, now that the band is bigger, and this is obviously true with the fans as well. You only have to listen to songs like 'Just a Shadow', 'Steeltown' or 'Come Back to Me', to realise this, they are so sad and moving, that they bring tears to your eyes, especially the latter. It would be impossible not to care about social injustice and suffering. The assumption was made due to the fact that 'repeated attempts to share his political viewpoint with the audience were met with complete indifference' - Well I've got news for you mate - it's pretty difficult trying to have an intelligent conversation mid gig, when you've got someone behind you using your ribs as a trampoline and you can hardly breathe due to the sweaty armpits waving in front of your face!

It was also stated that 'BC's music is predictable and one dimensional, which I think is bollocks. I'm looking forward to the next album and hope that it will be different, songs like

'Starrred and Crossed', which I have come to know by heart, and now love, prove it will be. Can you imagine a harmonica making it on to any of the previous albums, it proves BC are striving to be original.

I would like to say "HELLO" to Terry from N Ireland, who I met at the Astoria gig.

Sean


Thank you for all of your letters. We have had literally hundreds telling us how great the UNDER WRAPS tour was, the new songs were and issue 15 of the mag was. Far too many to print, but we appreciate your appreciation. Thanks very much.

I want to thank you for your concert in Finland, 9th July. I travelled 400 kms and it was really worth it. The new keyboard player was a nice experience, I liked him too. I am looking forward to your new album.

Tarja Salovaara, Finland.

I'm really looking forward to hearing the album and only hope the band haven'T changed too much, (I'm not struck on keyboards, and hope it doesn't make them sound like just another rock band, their guttars were distinctive, like a trademark), but I shall reserve judgement until I have played the album. If Stuart's lyrics are as powerful as in the past I'm sure I'll love it. I hope it will be a huge success for them.

Sue Bowman, N Tyneside.

... as for the keyboardist, this could be what we were waiting for. I look forward to hearing Josh's contribution to some of the best music around. I'm just worried in case he drowns out the great guitaring. Whatever, I wish all five of them the best of luck with the new material.

P Ashbrooke, Worrington.

Having recently joined the club, I thought I'd write and let you know how much I enjoyed #15, and also that Emily may be your youngest member but is my son Andrew, aged 5 the youngest fan? He definitely prefers BC to nursery rhymes!

Marion Nicholas, Herts.

'Fraid not! We had a ten month old that refused to sleep unless BC was playing FULL BLAST!!!

KEYBOARDS!?! In #15 Bruce was asked, 'Why don't keyboards feature in BC music? He answered, 'Because they don't'. Instead of feeling excited about the album, I feel worried. Two years we have waited and BC called in a keyboard player. What happened did they run out of ideas?

G H Glasgow

OH! YE OF LITTLE FAITH. AND A COWARD TOO! I hope by now you have heard the single and have been appeased.



PENPALS WANTED



Cris Turnstill

Joanna Evans

Sarah Betts

Keith Trainer

Tina Hutchins

Justine

Shona Jamieson

Tony Moore

Helen Hudson

Trevor Simmonds

Julia Prystawick

Justin Keaney

Chris Nock

Rosella di Nuzzo

Marion Nelson

Italy

Nigel Tobin

Ian Prior

Gillian Frosdick

31

WRITE SOON!

BIG COUNTRY 'King Of Emotion' (Mercury)

Emotion has always been Stuart Adamson's forte. Hale, hearty, a monarch of the glen, he turned Big Country into a fatuous marching band.

But this shrewdly-produced (by Peter Wolf) return suggests a cannier

ambition is overtaking him. The smooth surfaces are directed at appeasing the appetites of US radio. I suppose he has his eye on a bigger country now.

BIG COUNTRY return from a two year vinyl exile with a new single, a new LP and some live dates — behind the Iron Curtain! The single's called "King Of Emotion" and it's released next week by Mercury. It was produced by Peter Wolf who's worked with Starship and Heart, and is backed by an instrumental called "The Travellers". The 12-inch CD also features "Starred And Crossed", while the tracks appear on the band's as yet untitled new LP due for release in September.

Also in September, Big Country head off for an Eastern European tour which will take in Russia, Hungary, Poland, Czechoslovakia and possibly Afghanistan. Their manager, Ian Grant said: "The USSR is opening her door to young musicians under Gorbachev's new political initiatives. We believe a massive new audience and eventually a colossal demand can be reached and Big Country intend to trail-blaze those territories." After their Iron Curtain visit Big Country begin a 12-month world tour taking in America, Australia, Japan and Europe.

STATUS QUO: Running All Over The World (Phonogram)

BIG COUNTRY: King of Emotion (Phonogram)

The Quo thing is an abomination foisted on an already crap-clogged world in the name of Sport Aid '88. That connection effectively prevents Chas 'n Dave (from whom the piano intro was filched) and John Fogerty (whose original is here bastardised for the second time) from suing, but a recent ITN poll among Africa's drought-ravaged millions showed that over 75 per cent of them would rather risk starvation than be rescued by a record this appalling!

I'll stand by the shiny metallic cliffs of Big Country's 'Steeltown' LP against a World Sneering XI, but their new single (the first BC stuff for two years) is a threat to world peace! Adamson and company are due to visit the Soviet Union in the near future and if the peace loving peoples of that nation hear this pathetic excuse for Western pop culture, it could re-start the cold war inside six or seven bars. Elton John is one thing, but banks of Foreigner type guitars and drums being played by a man with tower blocks for sticks are entirely another. Seal those borders, comrades, while you still can!

BIG COUNTRY: King Of Emotion (Phonogram)

Big Country used to be the group whose tunes sounded all Scottish due to having billions of bagpipe-like guitars on them. This, on the other hand, is hip wiggling "rock" of the kind large crowds punch their fists into the air and shout "Awwwwwwright" to. This is raunchy rock and ruddy roll, this is. Who are these imposters? Whoever they are, they've probably got a big hit on their hands.