



**BIG
COUNTRY**



SEPTEMBER 1995

ISSUE 35

Hi everyone,

So, it's Newsletter time again - my life has been somewhat hectic and stressful recently, with Andrew not having been at all well for several months which recently resulted in him being admitted to our local hospital as an emergency heart patient - spending nearly a week in the cardiac unit and then being transferred to Harefield hospital. Then, more stress - the worries of selling and buying a house which we are in the midst of right now. Anyway, enough of my stress, not to mention the continuing disappointment of NOT winning the lottery! Anyway, it's the band you are interested in, not me. So.

In issue 34 I wrote, "...The single *"I'm Not Ashamed"* has been and gone - largely unnoticed by our National Radio, ...". Well, unfortunately, if you change the name the story is much the same for *"You Dreamer"*. But, I have received far fewer calls and letters regarding difficulty in obtaining copies of *"You Dreamer"* than I did for *"I'm Not Ashamed"* so at least that seems like good news. Many of you have written asking whether there will be another single from WTLF - probably, yes, discussions are underway regarding if, which and when. Watch this space.

As many of you will know from the Hot News, I am now on the Internet and, therefore, if anyone would prefer to receive their Hot News via their computer screen rather than through the letter box just let me know your E-mail address and I will add you to the list. Having logged in recently to the BC messages on the Net I notice how many of you get cross at the poor sales people in the record stores who look a little quizzical when asked about Big Country - it's not their fault that the record store decides not to carry BC releases. Castle Communication are right behind Big Country and are sending out their promo copies etc. but if a store does not order supplies or radio stations refuse to give the band air time it's neither the sales person's fault nor the record company's. It's a sad state of affairs but, who ever said life was fair, anyway?

Stuart and family are back in Dunfermline and are now the proud owners of a pub.

"Why The Long Face" was released in the States on 4th September but, as for a tour over there, keep your fingers crossed but, no dates just yet - **hopefully early 1996!** The American release included two additional tracks - *"In A Big Country"* acoustic and *"Vicious"*

By the way, thank you to everyone, and there were so many of you, who responded to our request in Issue 34 about what formats/"B" sides etc. that YOU wanted to see for "YD". The response was quite staggering and Ian was swamped with the letters which I forwarded to him for consideration - for those who were too late for YD your comments will be held on file for future reference. Cheers for now, *Jan*

Country Club, P O Box 59, Ashwell, Herts SG7 5NG, England
Comuserve ID: 100647,3550 or INTERNET:100647.3550@Compuserve. Com



Anyone who subscribes to Markus's mail list on "The Net" will have seen this on screen, as posted by Peter Koopman but, for those without the facility:

From the Dutch Telegraph on 23rd August 1995 (written by Ron Peereboom Voller and translated by Peter)

Scots support act for last two Rolling Stones concerts: **BIG COUNTRY: STRONG-HEADED**

Things aren't always what they seem. E.g. it seemed that Big Country, the band heavily leaning on Celtic melodies and bagpip-guitars around former Skids guitarist Stuart Adamson, had vanished from the face of the earth. How untrue that is. The Scottish band still exists, is still pretty successful in their own country, it's just that we Dutch haven't heard from them in a long time for the simple reason that BC did not have a record deal in our country. Fortunately, that has changed and recently "*Why The Long Face*" was released, a typical BC album, with fourteen solid guitar-rock tracks, still with the original formation.

The four Scottish musicians are lucky, not just with regard to the album release but they were also asked to support the Rolling Stones for nine concerts. So, after a long period without playing in our country they now Stones-stage as well! "*My mother was more excited about that than I was*", says BC leader Stuart Adamson in the Belgian town of Leuven, where BC will be playing the Marktrock Festival later this evening. "*But fair is fair, they're more than just a band before a large audience. What they have achieved as a bunch of guys playing rock 'n' roll is unique. The Rolling Stones (the name and the music) are known all over the world. We have all grown up with it. Yesterday we did the first show and I must say we had a good time. Hangin' out in their backstage room and so on.....*"

If the conversation comes to the long absence of BC in the Netherlands, Stuart immediately goes into attack. "*You sign a deal with the biggest companies in the world and it turns out they don't release your record in certain countries*", he says angrily. "*The Netherlands, Scandinavia, we have always done well in those territories. With regard to sales, but also with regard to concerts. It is very frustrating to discover that your most recent record can't be bought there because of commercial reasons. I don't want to look around to see what scores and then make that kind of record. I want to make records the way I feel them. It's just a pity that the businessmen, who interfere with your work once the job is done, don't feel the same way. They say you just gotta do what they tell*

you and that you should not be so independent. I made that mistake once by doing what they told me and that was with "Peace In Our Time". *I hate that album, it's the black sheep of the family, the child that has chosen the wrong path. I love the songs on it but, it has nothing to do with BC. As from that moment I decided to be misled in this way never ever again and only make the records I want to make. We'll see what happens from there. I can only hope that the good things will come our way eventually.*" A second later Stuart refines his story. *"Actually, I find it more amusing than frustrating. You score gold and platinum records and suddenly businessmen decide what you know about making music. Crazy, isn't it?"*

Fortunately, the thirty-seven year old now knows how it goes. The guitarist has been in the business for twenty years now and he says you can tell that from the last record. *"The last one really is back to basics. As simple as possible"*, he explains. *"It's something like making your ideas stronger by making them less complicated. Along the way, you just learn to say things in a better way instead of beating around the bush. Actually, it's kind of a funny business, really,"* Adamson concludes, *"If someone would have said to me as a thirteen year old that I would travel all over the world for the rest of my life, playing the guitar, getting to know a different town every night of the week, then I probably would have said 'dream on'. Still, it IS what I have done these past nineteen years. I have experienced all the ups and downs, so if it seems like starting all over again, right here, right now, then deep down inside I kind of like that. Just because it's part of the crazy business!"*

The following from the Yorkshire Evening Post on 26th July on the Heineken Music Festival, Leeds - "Let's face it - it was a bloody good weekend ... best Music Festival ever held in Leeds. The highlights were far too numerous to list here, the moans too few to worry about. But who could ever forget Big Country's set, Jarvis Cocker's witty little asides or Shane MacGowan's attempts to speak English? **Big Country produced what was widely accepted to be just about the best ever performance of any group since the Festival started in 1990.** It's not the music that matters when they take the stage, it's the atmosphere - all guitars and energy. Whether it was by accident or by design that they were put on the Big Top Stage rather than the Main Stage, it was the right decision. The enclosed, hemmed-in feeling just added to the wild and frenzied performance. The crowd refused to let them go and they eventually played for a full thirty minutes longer than they were supposed to. Stuart commented - *"It was a blast for us too". Good press, eh?*

From the New Haven Advocate 3rd August 1995:- Drummer Mark Brzezicki had about half the kit Steppenwolf needed and did more with less, giving an old rock feel to the material rather than drenching it in mod "percussion".

Well, following a review in NME on 1st July by some wanker - Mark Beaumont (Hot News participants would have received it from me) yeah, I agree with most people who wrote to me on this - he's not worth giving the time of day to, in fact NME, by all accounts, is not worth the paper it is written on - at least they had the good grace to keep their thoughts to themselves when it came to reviewing the Fleadh Festival - "*we don't want to shame BC by giving them a review!*". Anyway, I have received some **more favourable reviews** and the **following** was sent by Liam Davey which appeared in the **July issue of "Making Music"** - review by Martin Scott:-

If this was the NME, I'd want to know why a bunch of middle-aged has-beens like Big Country were taking up valuable column inches that could be devoted to more deserving causes - like new bands on their first single, or techno DJs whose most creative act so far has been to demand more money for playing other people's records than you'd pay actual musicians.

Thankfully, this ain't the NME, and I can say (somewhat to my own surprise) that this album urinates over most of the contents of the NME from a great height.

Which is not to say it's perfect. Big Country have always suffered from a surfeit of earnestness and this tendency wins out even over such desperate ploys as calling the album after the punch line of an Emo Philips joke, and including an attempt at - gasp - humour, "Post Nuclear Talking Blues". At least Big Country write songs that are about something, and for that I can forgive the occasional clumsy line ('We melt just like strawberry ice' - aagh!). The lyrical mood ranges from deep-breath-chest-out-defiance to manly wistfulness; Adamson's voice does the latter particularly well, with a Celtic keening edge overlaid on mid-Atlantic rawk.

The music, however, is what makes this album. The original Big Country line-up was one of the most individual-sounding British rock bands of the 1980s, and here, reunited, they remind you just how good they are. The driving forces are Mark Brzezicki's perpetual-motion drumming, and the twin guitar attack (ha. Bet you thought you'd never read that again in a review) of Adamson and Bruce Watson. Powerfully recorded and played, this is one exciting unit.

If there's no standout track of the order of "Fields Of Fire", there are a few that come close: "Wildland In My heart" riffs like crazy, "Far From Me To You" uses harmony, muscle and melody to all-round good-egg effect and the closing "Blue On A Green Planet" manages to plunder "Pretty In Pink", "Another Girl Another Planet" and Bryan Adams "Run To Her" and still sound good enough to jump up and down to. Middle-aged, maybe. **Has-beens? No chance.** Martin Scott.

Peter Hornberg from Holland (Membership No 000046) has sent a couple of translations of reviews which appeared in the Dutch press: He also tells us that the promotion in Europe has been really good. Thanks, Peter.

From review music paper "Oor"

Unmistakably Big Country. After a few bars of "Your Dreamer" it's obvious: Stuart Adamson and his men haven't changed a bit. The opener is as strong as iron and sets the tone for the rest of the CD.

An avalanche of well known Celtic guitar riffs, working mans rock of the raw Scottish band. With rolled sleeves they tear one epic after another out of Stuart's inexhaustible musical brain. Straightforward, no frills and every now and then a romantic contemplation about woman and life. Some time ago BC tried to sail another course but blood streams fastest after this portion of power-fodder. "You Dreamer", "Thunder and Lightning", "Blue On A Green Planet" and especially "God's Great Mistake" (hopefully out as a single!), every song exciting with a high stage potential. Big Country is back from being never away!

and from the "Algemeen Dagblad" daily newspaper:

Sometimes you are surprised that some groups still exist. Big Country is an example of this. With exactly the same line-up as in 1988 for "The Crossing" they made the new CD WTLF. Loud guitars, sometimes sounding as bagpipes and fierce lyrics have always been the trademark of former punker Stuart A and his friends. BC makes raw, typical Scottish rock music with songs about "Thunder and Lightning" etc. "You Dreamer", the first song belongs to the most balanced songs BC have ever made. "Post Nuclear" surprises as a powerful honky-tonk folklore. The other songs are as steady as a rock but do not add much to what the band has done in the past.

Anyway, how many reviews do you want me to reproduce? For every bad review I've seen I've seen two good ones! Jan

THE HOT NEWS SYSTEM:- As mentioned, I am now part of the electronic world so, for those who wish to receive Hot News via your computer screen let me know your address but, for those who still rely on "snail mail" and who are new to Country Club - **Big Country Hot News** is the way to keep as up-to-date as me on what is occurring. **How it works:-** All you need do is lodge a stamped, self-addressed envelope here, clearly marked Hot News. (Overseas members should send International Reply Coupons). This envelope should show your membership number and the date of the last Hot News received by you. I will then keep them until there is news of release dates/tours or what-have-you. If you don't participate then, I have to say, that you could miss out - funds do not run to general mailings every time there is a bit of news, sorry. To keep abreast between the regular Newsletters you need to participate in the Hot News system whether it be via E-Mail or "snail mail".

For inclusion in this Newsletter, Tony Butler sent an account, by his mate Tony Greco who ventured to Hockenheim to see the band.

"LET ME IN, I'VE GOT A VIP BADGE"

"What a fantastic time I had in Hockenheim!

It was a real adventure, as I mentioned when I rang you I really appreciated Tony trying to contact me prior to the concert. Unfortunately, I had popped out of the hotel for ten minutes when he rang.

Prior to him ringing I had talked my way into the press office to find out when Big Country were arriving. The guy (who was part of the Rolling Stones team) was quite friendly and offered to convey a message to Tony, which he subsequently did. This chap was also in charge of the Guest/VIP list so he suggested that I check back with him prior to going into the concert.

Having missed Tony, and feeling slightly deflated, I had another beer (or several) and soon life seemed rosy again. After all, I was still going to the concert. Even so, the thought occurred to me that I should go back and see that guy in the press office and see what developed. I suddenly realised that it was 6.40pm, I was still in my hotel room and Big Country were on in thirty five minutes or so. With no time to lose I hot-footed it back to the press office. I'm sure the added pressure of time helped as I saw the press office man give me that "Oh no, not him again" look. He was as polite as can be expected and was somewhat taken aback by my suggestion that he should give me a VIP badge anyway..... but not as taken aback as me when he actually gave me one!

Directing me to the VIP marquee (just by the inflatable Jim Beam can) I rushed out of the office, flushed with success (or was it beer?) and proceeded as fast as my substantial legs would carry me to hob-nob with the VIPs (time now seeming to be more against me than ever). Rapidly developing an inflated view of my own importance, I eventually found a gap in the security fence. This seemed significant as there were several Stewards guarding the way. Pointing at the badge on my chest I was ushered through the gap into a compound full of lorries at the rear of the stage. Where to go? The most logical seemed to head for the stage and look out for more Stewards.

Eventually, I began to feel that I was not in the right place. This feeling became intense when I found myself at the foot of the stage, looking up at large containers, onelabelled "Mark Brzezicki".

No matter onwards and upwards. I climbed the steps in front of me, only to be greeted by some rather large gentlemen who seemed only to be able to shout in German. "Am I in the wrong place?" I said in my feeblest innocent voice. Panic over my new found friends directed me to where I should have been and at last I found myself in the VIP lounge (which bore a remarkable resemblance to a tent!). Helping myself to a can of beer, I supped a satisfied mouthful knowing that I had made it.

Realising that it was now close to 7.15pm I gulped down my beer and went outside. I was somewhat shocked to find that, to watch the concert I had to re-assume a life that I thought I'd left behind several minutes ago and join the masses in front of the stage. No matter, I thought. When all around were trudging back to their camper vans or tents I would be in the Voodoo Lounge, partying the night away.

Four and half hours later, having experienced a fantastic rock concert, I was tired and dishevelled (from throwing myself around for the duration) but euphoric as I realised the night was just beginning. Struggling against the tide, I made my way back to the VIP lounge, only to be informed that it was shut and that I should make my way backstage which was the next door/hole in the fence.

I walked in the direction shown but soon realised I'd gone too far. Turning around I saw 50,000 or so Germans heading toward me. In this instant several thoughts troubled me, including "When was the last time I went to the loo?"

So, I had fallen at the final hurdle, the crushing reality that I was a boring old fart with a painfully full bladder swept over me. I abandoned my dream of rubbing shoulders with the glitterati and trudged back to my hotel. Sitting on the terrace staring in the direction of the stage, a feeling of tranquility and satisfaction came over me. This was very closely followed by an overwhelming urge to sprint to the nearest convenience.

At last, at a round 3.00am I fell into a muzzy drunken sleep, dreaming dreams of wild, all night parties, sex, drugs (pass me another sachet of resolve, Bianca) and Rock 'n' Roll. The only trouble was I was on the outside staring through a close meshed fence shouting, "LET ME IN, I'VE GOT A VIP BADGE".

Anyway, thought you'd like my little story! (It's all true except for the dream)."

Regards,

Tony Greco.



Up and coming dates

REVISED TOUR SCHEDULE:-

October 1st - Dublin, Mean Fiddler
October 2nd - Dublin, Mean Fiddler
October 5th - Motherwell, Civic
October 6th - Glenrothes, Rothes Hall
October 7th - Glasgow, Barrowlands
October 8th - Edinburgh, Usher Hall
October 10th - Sheffield, City Hall
October 11th - Grimsby, Auditorium
October 12th - Newcastle, City Hall
October 14th - Watford, Colosseum
October 15th - Plymouth, Pavillion
October 17th - Guildford, Civic Hall
October 18th - Cambridge, Corn Exchange
October 20th - Liverpool, Royal Court
October 21st - York, Barbican
October 22nd - Manchester, Academy
October 23rd - Llandudno, North Wales Theatre
October 25th - Nottingham, Concert Hall
October 26th - Bradford, St Georges
October 27th - Derby, Assembly Rooms
October 28th - Wolverhampton, Civic Hall

October 30th - Cardiff, St. David's Hall
October 31st - Ipswich, Regent
November 2nd - Bristol, Colston Hall
November 3rd - Southend, Cliffs Pavillion
November 5th - Brighton, Dome
November 6th - London, Hammersmith Apollo
November 8th - Berlin, Loft
November 9th - Hamburg, Grosse Freiheit
November 10th - Hannover, Capitol
November 11th - Koln, Lilve Music Hall
November 13th - Mannheim, Capitol
November 14th - Munich, Charterhalle
November 15th - Dornbirn, Conrad Sohm
November 16th - Berne, Muhle Hunziken

More European dates to follow - keep those Hot News envelopes coming to keep up-to-date.

Big Country link up with Greenpeace to rush release an anti nuclear EP:- 16th October will see the UK release of "Non (Stop The Tests)". BC are also dedicating their entire UK and European tour to Greenpeace and the campaign to halt the French nuclear testing programme at Moruroa. At every date on the tour there will be a Greenpeace presence with extra features, events and actions being added as the tour progresses and the campaign develops. CD only - "Post Nuclear Talking Blues", "Blue On A Green Planet", "God's Great Mistake" and "All Together" (acoustic) TRAP 1016. Release dates elsewhere still to be confirmed - we are hopeful of world wide release. More news expected shortly regarding Big Country and Greenpeace - big plans are afoot - WATCH THIS SPACE and keep me supplied with the Hot News envelopes.



Without quoting too many of your letters which say basically, the same thing it seems that WTLF did not grab a lot of you immediately but has improved with familiarisation. **Definitely a "grower"**.

BUT Castle is still being slagged off by you in your letters, **Andrew Skinner's** is a fairly typical example:-

"..... YD failed to chart. It's one of the band's best singles but didn't even rate the Top 40. It takes less than 4,000 sales to get in the Top 40 - it would seem things have got pretty desperate. Two failed singles and the worst selling album of the band's career doesn't give great support to the 'give Castle a chance' from Jan. Radio 1 can't be all to blame 'Alone' and 'Ships' received little play and went Top 30. Things look bad, as well, on the gig front, there has been little advertisement for the band's tour. My local gig at Grimsby has only sold about half of its tickets. (I don't know when this letter was written but it's a little out of date now - and the gig is still a month off at the time of typing - Jan) I still find it hard to believe that Big Country can't even get 4,000 sales now. I don't know the exact figure of the UK based Country Club members but I thought that if each of us bought the three formats of this release 12", CD and CD Digipack that would be enough, obviously this isn't the case. I want more Bit Country releases, especially another single from WTLF plus more new albums but it seems record company number four will be needed. I don't want to see another release on Transatlantic - they haven't even done as good a job as Crystals on "BS" or Phonogram on "NPLH"..... etc. etc."

Anyway, I still say that I'm not really sure that Castle are to blame - they have put their backs into it - lack of sales and air-time is not necessarily Castle's fault - but as I have stated before and will say again no-one can force stores to stock the releases or the National radio to play the records. Anyway, I think we have slogged this horse well and truly to death and we have to realise that that is the way things are - BUT that shouldn't stop us from yelling to try to change things but there's no use in keep whinging about the unfair deal BC seem to have been dealt in recent years. They are happy with the music they are making and so are their fans - spread the word and get more followers! Remember, so long as you are there so will Big Country .

We must remember that there are probably a lot of artist's whose records are not easily come by in record stores - I, personally, know of at least one other - *"Why should we stock it 'cos it's not going to chart?"*. Big Country are, by no means, 'alone'.

David Wright (Membership No 003027) answers a couple of queries raised by fans in he last issue of Country Club:

To Paul Wren (Membership No 003985) - "The Long Way Home" CD was recorded at Balingen, Germany on on 9th July 1994

To Stuart Arnott (Membership No 000455). Whilst Stuart certainly has value for money with his "boxed set" it is not the official one. I have one myself and know of four others that are identical. The box is black with a gold transfer on the front featuring the compass logo with Big Country underneath. Below this, in black lettering, is "The Big Country 12" collection". In the top left hand corner there is a black band with gold lettering "Special Collectors item not for sale". Inside the box there is just room for the first five 12" singles - "Harvest Home", "Fields Of Fire", "In A Big Country", "Chance" and "Wonderland". These are standard UK releases and not promos. The set was issued in 1984 just before the recording of "Steeltown" and is certainly one of the most sought after items. Whilst something is only worth what you are prepared to pay for it, do not expect much change out of £100.00 as this item is impossibly rare.

There are four "Wonderland mini albums", each with a slightly different cover:
Netherlands - "Wonderland", "All Fall Together", "Angle Park", "The Crossing", "In A Big Country" 12" version.

Japan - "Wonderland", "All Fall Together", "Angle Park", "Heart And Soul", "Lost Patrol" live from Barrowlands New Year's Eve 1983/4. The lyrics to "Wonderland" are also printed on the reverse of the sleeve.

Canada - "Wonderland", "Angle Park", "All Fall Together", "Chance" 12" mix, "Heart And Soul", "The Crossing".

USA - "Wonderland", "All Fall Together", "Angle Park" and "The Crossing".

*I would be interested to hear from other collectors so that I could collate the **definitive discography** on behalf of Country Club - (yes please, David, that would be great - Jan). I have spent hours of time listing information for others which never sees the light of day. My own collection consists of approximately one hundred and twenty five singles, ninety albums and other items of memorabilia. The information would obviously take some time to collate but I feel sure it would be worthwhile.*

Anyone interested? Write to **David Wright**, Membership No 003027)
, UK



Oliver Prange (Membership No 001960)

, Germany

26 years old. Hobbies - promoting Big Country in any way possible. Love to hear

from fans any age from anywhere.

Julie Wilton (Membership No 001498)

, UK

Julie has difficulty getting to BC gigs due to inadequate public transport and would love

a penpal with whom to travel to and fro BC gigs. So, anyone out there in the west country experiencing the same sort of difficulty then why not get in touch with Julie.

Harley Burns (Membership No 003673)

Australia.

Date of Birth: 1972

Harley wants to contact female fans from Germany in particular but would love to hear from any devoted fan

record store tour

Steve, Hazel and Stephen Dominey, like several of you, follow the band EVERYWHERE that is at all possible and, Tony suggested to them that they write about the Record Store Tour for all to read. Steve and Hazel say, *"Yes, we are mad doing the whole tour but can offer no defence"*.

Having completed the recent record store tour, Tony suggested that a write-up for the Fan Club was required so, armed with a note book and pen here it is.

The tour consisted of personal appearances throughout the country at various record stores and each consisted of a short set followed by a signing session, all intended to promote the *"Why The Long Face"* album.

At most stores representatives from the local press were present, while at others recordings for regional TV were also made.

The tour kicked off in London at HMV, Oxford Street with a strong electric set featuring, "God's Great Mistake", "You Dreamer", "Send You", "One In A Million", "I'm Not Ashamed", "We're Not In Kansas" and "Hey Hey My My". The store was full and the signing session was still being completed as the store was closing.

The following morning saw the first of the acoustic sets at HMV, Croydon. Not one of the largest gatherings but the band were instantly on form with a set listing of "Send You", "You Dreamer", "I'm Not Ashamed", "Look Away", "One In A Million", "Blue On A Green Planet" and "Daydream Believer".

Moving on to HMV, Brighton later that day, "Ships" and "(Don't Fear) The Reaper" replaced "Blue On A Green Planet" (not played again on the tour) and "Daydream Believer".

The following day saw two further appearances on the south coast. The first of which was at HMV, Bournemouth with a set including "Post Nuclear Talking Blues", followed by Southampton which, for the first time included the much requested "Sail Into Nothing" (Bruce had managed to get hold of a "capo" to enable the band to include this song) also a wonderful cover version of Gin Blossoms "Found Out About You".

The next day it was on to Virgin Megastore, Cardiff. I understand a slight problem with parking the tour bus close to the store resulted in a "Genuine" unplugged session with the band busking in-store to a set that including "Long Way Home".

Bristol was the venue for the afternoon performance and after several situations where they had played in quite cramped conditions it was good to see them play a great set of nine songs while being given a large area in which to perform. For us we believed Bristol to be the best of the acoustic sets. Stuart just managed to hold it together after spotting that the video for "I'm Not Ashamed" was

playing on the many screens within the store, one of which was directly in front of him.

The weekend came and may of given some relief from travelling but for the band's performance at the Harley Davidson Owners Group event at Shepton Mallett. It was rather nice to, once again, have a proper gig circulating our ear drums. The band, of course, went down well with the bikers.

The second week began with a trip to Leeds HMV, a date added to the tour after the other dates had been announced.

The following morning saw them play at a packed HMV, Birmingham in front of multi-screen viewing. With fans queuing into the streets the band played a great set which featured songs which they had played on previous days.

The HMV Derby appearance which followed also attracted a good number of fans and included "The Storm". This was a special set for us as it was the fiftieth occasion that little Steve had seen Big Country play. (NB "little Steve" is not even a teenager yet! - Jan)

21st June - Mark's birthday. At Leicester they appeared in Ainleys and included a song called "Vicious" which was the only occasion on the tour that it was played.

Nottingham Virgin Megastore saw Stuart and Bruce open playing different songs! In the morning, in Leicester, they had opened with "I'm Not Ashamed" while in Nottingham Stuart introduced "You Dreamer" as the opener. The result was an inter-mix of both songs opening

acoustic. Interesting! Usual service was soon resumed with a set listing that again included "Ships" and "The Storm" which provoked much hand clapping.

Having travelled to Manchester, expecting an electric set and having not heard "God's Great Mistake" live for almost a week, it was a little disappointing to find that, due to time or rather lack of time that the store would give for setting up the gear that it had to be of the acoustic variety. This initial disappointment was soon lost especially with the inclusion of "Rockin' In The Free World".

The journey onto Glasgow was now more necessary than we realised. We had to hear an electric set after days of in-store acoustic. One floor of Tower Records was cleared to provide a large area for the band and fans. No playing between CD racks here. Unlike all of the acoustic events there were no barriers erected, therefore Big Country performed on the same floor level and directly in front of a packed gathering. What followed was one of the best musical experiences. The band went into override with a set list comprising: "God's Great Mistake", "You Dreamer", "Send You", "Look Away", "One In A Million", "I'm Not Ashamed", "We're Not In Kansas", "Hey Hey My My" and "Rockin' In The Free World". Those present treated the set as if it was Barrowlands instead of a record store. This really did finish the tour on a high.

In total, twenty different songs had been played during the store tour with even the opening numbers on the acoustic sets





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The Record Store Tour continued

being switched between "Dreamer",
"Send You" and "Not Ashamed".

During the journey home we reflected on how genuinely interested in their fans all of the band members are. The amount of time spent, not only signing but time spent in conversation with fans at all of the stores was evidence of this. Also their

BIG COUNTRY MAN COLLAPSES ON STAGE

Evening Herald 21st July (sent in by Kitt Curry Membership No 000412)

Big Country's drummer, Mark Brzezicki, collapsed during the band's support slot of Plant and Page last night.

According to the band's manager, Ian Grant: *"It was either food poisoning or gastro-enteritis". "He vomited before the show and he was shaking, his hands were numb and he had pins and needles - but he still went on. He only lasted one number though".*

Brzezicki vomited again, collapsed and was taken back to his hotel where he was given immediate medical attention. *"We just continued playing",* said frontman Stuart Adamson. *"At least it wasn't me",* he smiled, *"Then we would have been in real trouble!. Of course something like this changes the whole set entirely - I mean the drummer is an integral part of the band."*

A FEW WORDS FROM BEHIND "CLOSED" DOORS FROM IAN GRANT:-

Dublin - Thursday 20th July. Mark Brzezicki suffered from a severe bout of food poisoning prior to going on stage at Dublin's Point (sold out 8,000 punters) opening for Page/Plant. Fifteen minutes late and the band finally made it on stage but, after the first song Mark ran off stage, throwing up on Jimmy Page's speaker cabinets as he went. The doctor arrived and sent Mark to his bed immediately and forbade him to eat for thirty-six hours. Meanwhile, the band brought the house down by continuing without a drummer for the rest of their set.

Later that evening Stuart, Bruce and Tony perform an unplugged show at the River Club for Dennis Desmond's birthday party - Dublin's chief promoter. Hasmar from

Plant/Pages Egyptian orchestra arrived and promptly stepped in for Mark. Michael Stipe and REM attended and applauded enthusiastically to the band's ninety minute set that included their own songs unplugged plus covers of Gin Glossoms, Joni Mitchell, Blue Oyster, Cult, Smokey Robinson and Neil Young.

Jimmy Page and Stuart swapped guitar stories and Stuart's day was made when Jimmy informed him how much he enjoyed his performance with Jerry Lee Lewis at Hammersmith Odeon some four years ago. (Stuart's first gig was a Led Zeppelin show in Edinburgh c:1971 which inspired Stuart to learn the guitar). (NB pictures of the band with Page and Plant are available via: Rock Hard PR).

In the hotel in the **middle of the night**, after partying, Bruce needed to relieve himself. He got out of bed and used the room door as opposed to the bathroom door and found himself naked in the corridor, his door closed behind him! He eventually made it to reception once he had found two cushions to hide his private bits and a startled Irish porter eventually escorted him back to his room.

Saturday 22nd July - Karlsruhe, Germany. One song in to the set and the heavens opened. It was monsoon time. Within no time there was 12" of water. The catering tent collapsed, the dressing room tent was under water! Lightning and thunder added to the special effects but the 35,000 crowd didn't leave - they were soaked to the skin, and lots became naked. The highland fling and congas broke out amongst the mud throwing and body slamming. The back drops blew away and Stuart jumped into the crowd, losing his shoes, unaware that there is so much water on the ground. This gig will go down as a **German Rock 'n' Roll legend**. We have TV footage of the band and crowd as living proof.

For those not fortunate enough to have access to Sky/Cable here is a transcript of an interview on 3rd June with Mark and Stuart sent to me over the "wire" by Oliver Hunter. The interviewer was Terry Christian.

Terry: A special welcome to the stars of this year's Fleadh, Stuart Adamson and Mark Brzezicki of Big Country. Now, you've been knocking around for a long time but you did seem to be right on the cusp of being as huge as U2 didn't you, at one time?

Stuart: Yeah. we went through a stage during the late 80s where we had a kinda whole load of record company hassles and we had an absolutely fantastic trip, a kinda hyped sort of trip to the Soviet Union that put the kaibosh on a few things, but what happens, happens. I take a zen approach that, if things work out and everything's successful then, great and if it doesn't work out successfully then, no one dies or anything, you know?

Terry: Weren't you getting massive in the States, and you almost took a step back and said, 'No, we're not going to do it anymore?'

Stuart: Yeah, we got to the stage where it was, like, gold albums and Grammy nominations and stuff like that and, I don't, we didn't really step back from it but we kinda came away and thought about what we were doing and decided that rather than just being successful that we wanted to make records that we wanted to make and be completely in control of the whole thing ourselves.

Terry: :Do you think that it was a big mistake looking back at it?

Continued on page 26

From **Graham Goodall** (Membership No 001511)

It was great to get new songs in abundance (a good idea to please fans and boost sales) except that HMV Oxford Street said that they hadn't had the 12" or the normal CD and Virgin Megastore had nothing three days after release! Anyway, where and when were HITW and Riverside tapes recorded?

AND

Recorded at the "House In The Woods" and "Riverside" Studios at various times during 1994.

Also from **Graham Goodall** (Membership No 001511)

I believe that I have every BC track ever released. Are there any other songs in the vaults as yet unreleased? There must be, surely, and will "Hey Hey My My" be released?

Ed Clark (Membership No 003976) asks a similar question:

What happens to the songs tht BC records but chooses not to put on either an album or "B" side. Any chance of a "lost songs" album of Big Country to surface some day?

ANSWERS

Stuart: To both Graham and Ed - "Wait and see".

From **Ed Clark** (Membership No 003976)

a) What kind of motorcycles does Stuart ride?

Stuart: *I don't have a motorbike at present as I sold my CBR 600 before I went to the States.*

QUESTIONS

b) Any news, yet, of a tour of America?

Early 1996, hopefully.

From **Janet Freestone** (Membership No 004005)

Janet asks: Who is singing on "Fly Like An Eagle"? And is the "Restless Natives" soundtrack ever going to come out on CD?

Answer: Bruce who says, "*aahough the record company pressed the single at the wrong speed - at least that's my excuse. Only kidding it was Steve Miller*".

Mark: *Pierre Gabriel!*

Janet, in answer to your question re "Restless Natives" - Ian has been trying to get an answer on this now for six years. However, he is having a meeting with Polygram soon to discuss the catalogue generally. So, fingers crossed.

From **Gavin Boyle** (Membership No 003675)

Regarding promo videos. Gavin would like to know how many have been filmed since the "Through A Big Country" video release and which ones? Do the band still mke them for their singles and will they ever be commercially released?

Stuart: *I'm not sure but I'm sure someone will do a licensed compilation of them sometime but, not me!*

Bruce: "God, I hope not - in "Republican Party Reptile", I stopped smoking and blew up like Shelley Winters."

Mark: A) "Too many "and B) "only in desperation."

From **Phil Read** (Membership No 000100)

Phil asked about the release of the "BBC Radio One In Concert" album.

This is to be released in September - no firm date yet. Label Windsong - WIN CD 075. "PIOT", "Wonderland", "The Seer", "River Of Hope", "Come Back To Me", "The Traveller", "King Of Emotion, "In A Big Country", "I Walk The Hill", "Fields Of Fire". This is from the Hammersmith Odeon circa 1989 - with Josh and the girl backing vocalists so it is a recorded rarity.

From **Stephanie Edwards** (Membership No 003544)

Steph wrote to me regarding something she had read in a paper. That is that Courtney Love wants Stuart to write some songs for or with her. Is there any truth in this?

Stuart: "I think it would be interesting, to say the least to write with Courtney Love. I'm waiting by the phone."

Being part of the electronic world now I get lots of E-mail regarding BC from around the world and one such communication was a translation of an article from "Rolling Stone" in Germany. This article refers to BC's support of the Rolling Stones and quotes Stuart as saying, "Sure, Fred and Bernie are great"

referring to the FLINTstones. "The Stones are not earth moving to me. Of course, they are rock history but I'd rather listen to the Chieftains instead. We are only playing because my mother is a real Stones fan and since we are the opener she can get some cheap tickets. That's the whole secret because mother would never come to a concert were it only for Big Country. ." Is this fair comment on the band's feelings about supporting the Stones? Wasn't it considered a privilege and great opportunity to reach massive audiences.

Also on "The Net" messages are such that fans out there think that Stuart should have been a little more gracious about the Stones, having been offered and accepted the support slot? Any comments?

Stuart: "Scottish humour translates badly into German, 'Does anyone remember laughter?' It's always a privilege for me to play for any audience. I never take it for granted."

"People need to get a sense of humour to go with their life. I was pretty thrilled to be on the tour, damn, we used to play "Honky Tonk Woman" (it's on a B side!) I was just having a bit of fun with the fact that my mum was blown away with it and I guess it didn't translate well, either that or I got stitched up."

Tony: "I know nothing about the interview on "The Net" and nobody asked me. Here is my testimony. The Rolling Stones were bloody brilliant, on and off stage. For a bunch of guys who are so famous I was amazed at how down to earth they were (well, as down to earth as a Rolling Stone can be if you get my drift). If I took anything away from that

experience, it was "I still want to be in a great Rock 'n' Roll band and I still want to be very, very famous for making great music."

Bruce: *I am, and always have been, a huge fan of the Stones. It was an honour and a privilege, man."*

Mark: *I don't know where this information comes from., The Stones are FAB .*

How did you get on with Rolling Stones? What about the audiences on the tour - how did they take to you?

Stuart: *"Got on fine, they do come from the same planet. As for the audiences - they were great in the front area but a bit quieter at the back as we had not TV pictures on the big screen."*

Tony: *"It was a pleasure to meet them and, on the few occasions that we socialised with them in the lounge they were very encouraging and obviously enjoyed the reception we were getting from their audience."*

We must not forget that we were in the company of Jimmy Page and Robert Plant as well. Meeting them was an equal pleasure. This has been the year of "Hanging with the Heroes".

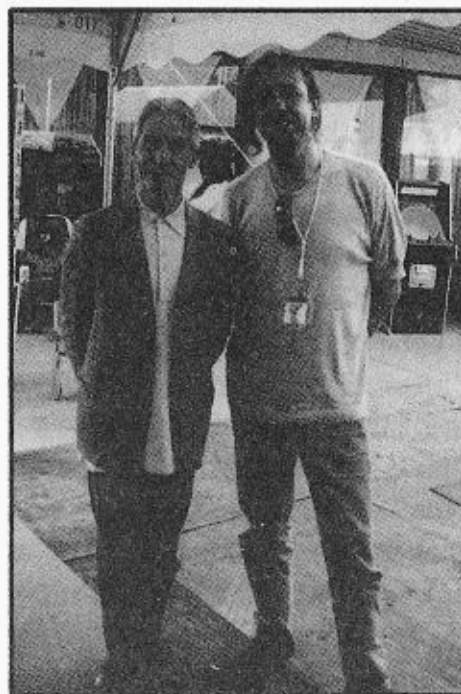
As for the reception from the audiences, I'm sure that if you are German in your 30s and 40s and the last band you went to see was Pink Floyd in some remote field and you'd saved up for two years to see The Rolling Stones, the last thing you'd worry about is who the support act was. Well, I was surprised at what a reception we got. I witnessed thousands of people

determined to enjoy the main attraction, fully intent on taking no notice, content in holding their position, first warm, then unashamedly show their enthusiasm towards the humble support act. Cool eh?"

Bruce: *"I have met Keith and Ronnie before on separate occasions, backstage and in the studio. They are complete gentlemen as well as being amazing guitarists. 'We're not worthy!' As for the audiences, I think they liked us."*

Mark: *All in a day's work. It must always be remembered that 99.9% are there to see the Stones. It was not our gig. As for how the audiences saw us - a bit like an annoying commercial break in the middle of an amazingly interesting sex movie.*

Drummers seem to like other musicians. I don't know why, at the end of the day we are all normal people, some more lucky than others. We did spend time with them and made new friends.



Unfortunately, the recent singles and the last album did not do terribly well, commercially - do you feel very disappointed about this?

Stuart: *"It's a bit disappointing, especially when you feel that you've made a good record. But, once you put it out it's out of your hands."*

Tony: *"I am convinced that the new album and singles have not achieved their full potential, purely because the majority of the record buying public either haven't heard them or are being told that they shouldn't bother. In a nutshell, the same old story!"*

Bruce: *Shit happens*

Mark: *Yes!*

Mark, presumably you have now made a full recovery from your bout of food poisoning in Ireland. Was it food poisoning or a surplus of Guinness? Anyway, I trust all is now well - how many, if any gigs did you have to miss?

Mark: *One big show, the second song in and, sod's law, a small gig afterwards on the same night. I'm glad I bought that up.*



Tony: *"Poor Mark. I know what it's like to miss a gig through illness. But, on this particular night, after the Plant/Page show at the Point, we performed an acoustic set at a Dublin nightspot for our old friend and promoter, Dennis Desmond on the occasion of his birthday. No drummer. What were we to do. We had already played in front of 9,000 people without drums, another 150+ might be pushing it. Enter the hardy sound engineer, Alan Morrison. "Get tapping ya bass" cries the singer. Ten minutes later, Morrison gets the boot, a real percussionist has arrived. Unfortunately, I can't remember his name, (somebody help me), but he was one of the Egyptian percussion players with Plant/Page. He filled in brilliantly. He was playing all these strange rhythms to the old BC standards. Anyway, the*



|point of this waffle, is, I was sorry you were ill, Mark, but I got to "play with an Egyptian".

I have also sent an account by my mate Tony Greco who ventured to Hockenheim to see us - see elsewhere in the Newsletter."



GO TO SWEDEN

The following from Jon Nordström in Sweden.. Length of set 1 hour 20 minutes.
Set list: "God's Great Mistake", "Send You", "Look Away", "You Dreamer", "One In A Million", "Wonderland", "I'm Not Ashamed", "Ships", "Long Way Home", "Lost Patrol", "We're Not In Kansas" and "Fields Of Fire"

The Journey Of The Mad

As Big Country had decided to play in Sweden for the first time since 1989 (we saw them in 1990 at Hammersmith) me and my pal, Christer, thought it would be nice to see them in the almost laplandic city of Lulea, way up north in Sweden. Traveling from Stockholm for almost fifteen hours and unable to sleep we were tied as farting ice-bears when we arrived early in the morning on gig day. The rain was pouring down and the cold was painting our big city noses red. No one in the God-forsaken town (joke, Lulea is quite a nice city with friendly people) seemed to have heard of our heroes. We ate a burger meal each and then went to the place where we were going to stay over night. It turned out to be in the outskirts of Lulea, twenty minutes by bus. Big Country was about to play at 10pm so we had a lot of time to kill. In the afternoon we went back to the city, as the Festival Sjöslaget (the seabattle) had begun. As it turned out to be nothing special, our impatience grew even larger. The highlights of our endless waiting were when we first saw Mark alone on the town, apparently looking for books, and

then the rest of the band passing the pub where we were sitting. Totally unobstructed (I wonder if that could happen back home in the Highlands?). At least they hadn't decided not to turn up and that was most important! Around 7pm we arrived at the main festival area -not a single Big Country fan in sight. Just the two of us, wondering if we were going to have ourselves a Big Country concert of our own, perhaps being able to choose songs just as we liked! The "warm-up" for them was Carola, who made it big in Sweden in the early eighties. Since then she has spent her time by marrying a fat Norwegian (heia Norge!), joined a notorious sect and sung everything but good songs. The audience consisted of very small children and their parents. Christer almost suffered from a nervous breakdown. It was actually that bad. After she had finished, people disappeared and it was only us and a couple of others left by the stage, anticipating the arrival of the mighty "Scotsmen". What else could we do but laugh? Ten minutes before the start of the show we were twenty and spirits were surprisingly high amongst the few of

us. Bruce had to fix something with his gear and he seemed fairly relaxed despite the lack of audience. When it was time to play, the number of spectators had risen to almost a hundred. Approximately thirty of them were there to see Big Country exclusively. And there they finally were, in the rainy mining town called Lulea, the band that makes our hearts sing and our arms and feet take flight; Big Country! Stuart, Bruce, Mark and Tony all smiling and freezing and ready to get on with it. With style and energy, although the conditions were bad. Realising that the first track was going to be "God's Great Mistake", we knew that the old men were going to make our trip worth every öre (=penny). That one, and all of the other

songs from the new album worked extremely well. Especially when you realise that it must be one of the first times they'd played these songs live. "Long Way Home", "Ships" and "We're Not In Kansas" were fabulous and the oldies just made us laugh with joy. The few but brave who watched the whole of the show were happy and sweaty, content with the fact that Big Country are still making progress, on record as well as live. Not even a concert with bad light, rain, cold and a low number of spectators can change that. As proof of the feelings Big Country aroused I must tell you that Christer damaged one of his hands by banging it against a safety fence. I stretched one of my calfs, due to too much joyous jumping.

Sent in by **Richard Knowles** (Membership No 003885) interview of Stuart by Clancy Gebler from **The Daily Star June 15th**

Why did you move to Florida?

To be in the sun and hear guitar bands on the radio

Who's the first person you'd invite to your birthday party?

John Jobson, TV present Richard Jobson's big brother, because he's the funniest man alive.

Who would you keep off the guest list?

O J Simpson and his entourage would be a good choice.

Best party you've ever attended?

A Rod Stewart one after the Prince's Trust Concert when I got to meet Kenny Dalglish.

Fave drink?

Arizona iced tea.

Fave food?

Anything hot and spicy like Cajun and Indian.

Fave bands?

Bebop Deluxe, Led Zeppelin, Kate Bush.

When was the last time you cried?

I cry with alarming regularity. Just watching TV can set me off.

Your worst job?

Trainee accountant for six weeks.

First record you ever bought?

Paranoid by Black Sabbath.

Wildest thing you've ever done?

Getting thrown out of a hotel after using its bed linen for togas

What would you change about yourself?

I'd have better skin. I still get spots in my 30s.

Worst nightmare?

Drowning or waking up and finding out I'd become David Mellor!

What's your car?

A Lincoln town car - it's silver and huge.

Any bad habits?

I can be terribly crabby at the wrong times.

How do you relax?

Playing footie, running, chillin' out on the beach.

Who have you got the hots for?

Geena Davis

What do you see yourself doing in ten years time?

Not being married to Geena Davis, sadly. Probably playing in a C & W band.

feeling of self-assuredness which began to re-emerge with *"The Buffalo Skinners"*. But where *Skinners* seems to have been a band exploding with frenetic energy after some creatively frustrating years, evidenced by the full-bore amps-to-eleven approach which nearly all the tracks took, *"Why The Long Face"* is the product of a band that has seemingly relaxed a bit, and after a much-needed tirade, cleared its head, taken a step back and begun to express itself through a variety of emotions, not just righteous anger. Like *"The Seer"* to *"Steeltown"*, this is the perfect follow-up to *"Buffalo Skinners"*, and is probably the most diverse effort, musically and lyrically, which the band has yet to produce. (The guest Pogue's low whistle was a great idea, by the way. I'd love to hear more juxtaposition in the future between the more traditional instruments and the big guitars).

But I wouldn't be doing my job, whatever that is, if I didn't rain on this parade for just a second. Well, perhaps "drizzle" would be more apt. Don't worry, though, the sun will reappear momentarily. My only gripe is, once again, the choice for the first single. Since *"No Place Like Home"*, I don't think good choices have been made, especially with *"The Buffalo Skinners"*. I mean, *"Alone"* is an excellent song but hardly the cream of the crop. (Actually, I thought *"All Go Together"* would have been the bravest and best choice for an American single, taking advantage of the popularity of the harder, grunge-orientated music which existed over here at the time. But nobody called and asked me for my opinion. Can you believe that?) Likewise, *"I'm Not Ashamed"* is a great song, make no mistake about it. It's lyrics are very personal, as Stuart seems to be reaffirming his commitment to the life he has chosen and the music he has made. I think each of us long-term BC fans can relate to these lyrics in a special way. But that's just it. Who else can really relate to the song's message? How many people do you know who can sing along, with brave conviction, that they're not ashamed of the things they've done? Most people just aren't that noble. For those of us who've followed the band faithfully, we can understand where Stuart is coming from, and the song is therefore deeply touching and inspiring, but I don't see it bringing in many new fans the way *"You Dreamer"* or *"Wildland In My Heart"* probably would. Of course, being a deprived Yankee, I have no idea how the single is doing. It could be number one with a bullet by now, in which case I'd look like a blubbing buffoon. (A mantle I'd gladly take on for the sake of a number one Big Country single). Anyway, just ask me next time, OK guys?

Also, I've noticed a trend which has developed slowly since *"Peace In Our Time"*, and that is a tendency for Stuart to come up with some very cliched song titles (*"Everything I Need"*, *"Leap Of Faith"*, *"Long Way Home"*), the most recent of which is *"One In A Million"*, one in a million songs with the same title (keep reading, though, and you'll see how this gripe actually turns into a compliment of the highest order). These titles are always a bit off-putting to me, until I listen to the song and read the lyrics and thereby see the true genius of Stuart Adamson at work. In nearly every one of these cases (nearly), Stuart has actually taken a cliché and made it seem fresh again, with beautiful words and music stripping a common phrase of all its world-weary layers, until the innocence that the thought possessed at its inception is restored. *"One*

In A Million" is the newest example of such a feat and although I almost prefer the demo acoustic version for its stripped down, honest approach, the song can be placed right alongside the many classic love songs in BC's repertoire, songs that, as a C.C. member once wrote, Stuart Adamson is "*kind enough to the world to write*". Hey, look, it's the sun again! Let the parade continue!

Well, there's so much more to talk about but I suppose it'll have to wait. Besides, I haven't listened to the new album in over an hour and it's just about time to set it spinning again. Oh, but before I go, I want to give you all another assignment. It's actually a two-parter, so choose one or both. (a)devise your dream BC set list keep it to no more than 20songs and be realistic, OK? (b)since we're all so puffed up with pride at BC's newest masterpiece this might be good for a laugh. - what is the WORST BC song of all time is. This will be a big help to the band to ensure that they never play the wretched culprit again. So, do your part and write to me immediately. Big thanks. Until next time, farewell, my minions, and Big Country forever!

Continued from page 17

Mark: I think the record company are always in control at the end of the day.

Stuart: Yeah, I don't know, you just do what you do and go with it, you know? I think that nobody wants to write songs to play them in their bedroom well, I don't anyway! I don't see the point of that and, you kinda want them to be as successful as they can but if they're not successful then there's always other songs to write.

Terry: What was that like, though: playing in the Soviet Union. 1988 wasn't it? Because it was still the Cold War wasn't it?

Stuart: The worst thing for me about it was that I kinda grew up thinking a lot of the stuff about the Soviet Union was Western propoganda, it's like: '*Yeah, stay in the West, you know it's better - you can drink beer and smoke tabs and do what you want*', and I thought, '*Oh, I bet it's really like that in Russia and they're just telling us all this stuff*', so we went there and it wasn't, people had to queue up for everything, everything was naff, the buildings were all delapidated.

Mark: I felt incredibly wealthy!

Stuart: (laughs) Oh, there's a change! And everyone was really suspicious of each other, like you'd meet people and talk to them OK and they'd kinda be forever looking over their shoulder.

Mark: It helped with my name out there - everyone could pronounce it - that was about the only plus side.

Terry: They didn't think you were a defector, though, did they?

Mark: Well, I always get stopped at the old borders in those sort of scenarios. They give you a double-look, you know?

Terry: Now, I was talking about the Fleadh Festival - is that a big deal to you? Because, in a way, although you're Scottish I suppose, parentage, you were born in Manchester weren't you?

Stuart: Yeah, that's right. In a certain way it is, I certainly grew up in a really kinda folk and country music culture. The traditional, I grew up in a real kinda small mining village in Scotland after having moved from Manchester, as a really young kid - I can't even remember having stayed there. And people used to get together on a Saturday night and sing folk songs and country songs and kids got to stay up late and see parents making a fool of themselves, drunk, it was just like that, you know, so I grew up playing like that, playing folk music, it's there in the music so it's great to get a chance to go and play in a thing where it's like a whole bill of Celtic based musicians.

There's a little bit more but, basically the Band then play "*I'm Not Ashamed*".

Thanks Oliver.

NOTICE BOARD

Val Busby (Membership No 003536)

, UK
WANTED: A copy of "A Certain Chemistry"

From **Ralf Kirschnick** (Membership No 001828)
First of all, Ralf, thanks for your help via the Net and also your article about getting started on the net which was very helpful and I will keep it on file and perhaps use it in the future. Ralf has written to me with addresses for good mail order companies for records and videos who, Ralf believes, will also ship outside of Germany:

Wilfried Buscher,

Germany. (No bootlegs, lots of limited editions, radio shows, promo CDs, special/collectors editions, some vinyl)

Groovers,
Fax 05827/7724, Postfach 89, D-29343 Unterlub, Germany. (Mail order only, large video collection).

Japan-Imports,
CD Special, Gerhard Rahn, Tel: 0221/329325, Fax: 0221/326872. Postfach 25045, 5000 Kiln 25,

Germany. (Speical Japan imports, CD only)

From **Rainer Pop** (Membership No 003710)
Rainer has also told me of a mail order company:
Key Mail Order, 2 Cheam Road, Sutton, Surrey, SM1 1SR, UK.
Telephone 0181 770 0900

James Crompton (Membership No 004017)

, UK
WANTED: "King of Emotion" CD single Mercury BIG CD5 and "Broken Heart" CD single Mercury BIG CD6 with the 12" mix of "Wonderland".

(A note from me. I have received a catalogue of collectors' records, cassettes, CDs and memorabilia which, although Big Countryless at the present they could well be worth contacting to see what comes up in future issues of the catalogue - printed four or five times a year. Arrow Records P O Box 15, Ripon, N Yorks HG4 1XP, UK. Telephone 01765 690861

John Brierley (Membership No 003793) dropped me a line giving the Virgin's local-rate feed-back phone

line - 01345 465666 - a wave of calls from fans could help.

Phil Read (Membership No 000100)

UK
FOR SALE: Massive list of BC records, tapes, CDs, promos and rare items all in excellent condition. Low prices for Country Club members. Also other 80s/90s rock and pop records etc. available at low prices as must be shifted. Send a Stamped addressed envelope to Phil for details

Ralf Kirschnick (Membership No 001828)
Ralf wrote to say that BC marketing in Germany has improved 200% - ads in most relevant music papers. He also says that "Das Fest" Karlsruhe 21st to 23rd July was recorded by SDR3 (radio) and Sued-West 3 (TV) for later broadcast on "Extraspaet in concert". I hope it's not too late to tell you to keep an eye open for this.

From **Kevin Wright** (Membership No 003299)
Kevin says, if you have experienced difficulty in getting recent BC releases - why not order it through the mail from HMV. Telephone 0171 631 3423. HMV Mail Order, 150 Oxford Street, London.

Cath Cable (Membership No 001785)

, UK
HELP WANTED: Cathy writes, "... help me...*Mean Fiddler gig on 8th June - brilliant! Stuart asked for volunteers to come up and dance - so, up on to the stage I went. Unbelievable! In all the years I've loved the band I nevert hought I'd be up on stage with them attempting to dance and sing along! The problem is that, the crowd I was with never thought to take a photo!!! Would you ask if any one bothered to take photos whilst the so-called "two dancers" (very debateable) were also on stage. I would be eternally grateful and obviously willing to pay for the photo. I was the one with the long blue dress. Thanks.*"

John Punter (Membership No 003969)

UK
WANTED: "The Seer" on CD.

Allan Brown (Membership No 003530)

, UK
WANTED: Any BC sheet music plus a copy of American "Best of" CD.

Martin Sneddon (Membership No 001749)

UK
 Anyone want "Restless Natives" - Martin can

help. Not interested in money just some footage if anyone has anything.

Edward Baptista (Membership No 001728)

, USA
WANTED: "Through A Big Country" video American VHS in exchange for the US "Best of" CD or cassette.

Brian Farrington (Membership No 003888) wrote with some American record store phone numbers where BC releases are available:- HMV 617 868 9696, Tower Records 617 876 3337 and Newbury Comics 617 491 0337. These stores are across the Charles River and are in Cambridge, Massachusetts. Tower is a national chain, HMV has stores in Boston, New York and Toronto and Newbury Comics is a regional chain in New England.

Ian Winter (Memberhip No 000480)

, UK
WANTED: CD or tape of

"Ships", "Beautiful People" and a video of the Dunfermline Convention.

Scott Armstrong (Membership No 003269)

, Scotland
FOR SALE: Several 12" and 7" records plus some cassettes and videos. Drop Scott a line to find his complete list.

Drew Dudgeon (Membership No 000497)

Scotland,
WANTED: VHS video of Big Country or Skids live performances.

James Birch (Membership No 003860)

, USA or E-mail allofus@mail.dmv.com
 A lifetime subscription to "All Of Us", the American- based BC fanzine to anyone who can get James a CD of, "The Circle & The Square" by Red Box. . He is also looking for various other records by this band so, anyone out there who can help?



A FEW AMENDMENTS:-

RELEASE OF THE "NON (STOP THE TESTS)" EP HAS BEEN PUT BACK AND IS NOW DUE FOR RELEASE ON 23RD OCTOBER.

I FORGOT - OVERSEAS MEMBERS WILL NOT RECOGNISE THE OTHERS FEATURED IN THE CENTRE SPREAD PHOTO:- THEY ARE SOME OF THE CAST FROM OUR LONGEST RUNNING TELEVISION SERIES "CORONATION STREET" WHICH, APPARENTLY THE BAND WATCHES. THE BAND VISITED THE SET THE DAY AFTER THE CC CONVENTION IN LEEDS.

