

All Of Us

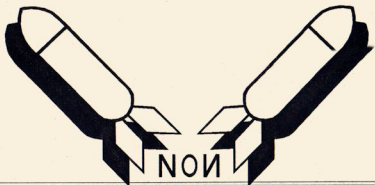
Volume 3 Number 1

STUART SAYS:

THE

BOMB

BITES



Dear Folx,

Well, plenty to talk about this go 'round! First off, the absolute lack of tour dates. I've heard nothing since the end of January. It is March 22nd at the time of this writing, and I'm sure the US tour has been postponed. I still have all of your "Tour" SASEs and as soon as I get info I'll send them out. I'm determined to revamp the way BC tours are publicised over here, starting with the WTLF tour!

I'd like to give a great big **Thank You** to all of you who sent Christmas cards; I really didn't expect such a warm crop o' Holiday greetings!

New release news! In case you haven't heard, the first 5 BC albums are being remastered and re-released this spring, with extra tracks on each disc. See next page for the details. Also in the works is a solo album from Stuart.

We have a great contest with terrific prizes in this issue so go get some post-cards (you'll see).

If you've tried to call or e-mail me recently, don't worry, I've not skipped town - I've simply had my phone turned off for awhile to regain a little homestead sanity (see the next paragraph). In the meantime, just use what those online call "snail-mail".

After 2 years of producing AOU (Happy Anniversary!), I've found that it truly *is* a very time-consuming process. Thus, sadly, it's quite possible that AOU will fold next April. I will absolutely positively produce at least 4 more issues between now and then (barring severe dismemberment or any other terrible things!). It's just that with work, my own band, keeping 6 snakes, volunteering at my local zoo, family, friends, etc, it's getting pretty cramped here in my little life and I need to make some room. In the oncoming year, if any of you feel you'd possibly like to take over AOU next spring, please let me know and we'll discuss it.

As anyone who's been with us prior to this issue can see, we've really GROWN! This is almost entirely due to the AOU listing in WTLF, so big thanks must go out to Ian and to Chris at PURE Records. We now have over 80 subscribers! I'm elated, and I hope each and every one of you is enjoying AOU thoroughly.

We've got some new stuff for you this issue - a new T-shirt design, our new faux backstage passes, and 2 new regular columns. In addition, there's some great material reprinted from CMJ Magazine, including a review of WTLF and an expose on some new cd technology *you* need to know about!

All in all, I'd like to think AOU gets better with each issue and that this one is no exception. AOU is always open to reader input and feedback so if you've got an article, review, picture or just an opinion *send it along!* For those of you enjoying AOU for the first time, **WELCOME!** and let me know if you're not getting your money's worth. Also, please check the AOU roster in the back and make sure your information is correct.

Next issue will feature a nice story (with photos) of Tom Kercheval's trip to the Motherland - Scotland! Until next time - take care, do good (and not evil), buy Mighty Joe Moon by Grant Lee Buffalo, and eat plenty of General Tso chicken! OK, I'm off the soap-box for another 3 months...

James

NEW RELEASES

Other than the basics, which I got from Ian awhile back, here are the details on the new releases. This is information I gathered directly from 3 separate "BC Hot News" e-mails, sent out by Jan at the Country Club. Personally, I expect all the release dates to be pushed back a bit (as per the norm). I wouldn't "count" on any of these being released domestically either, so look to Goldmine and any decent, reputable import dealers who take pre-orders, such as EQS (315.252.1999).

Two acoustics gigs planned for March (exact date t.b.c.) in order to record a live "stripped" style album. Ticket info etc to follow as soon as I hear anything.

Remastering of the catalogue this week for release 25th March - track listing follows [see next page - AOU ed.]...

A double CD - 12" mixes and Restless Natives release planned for autumn.

The acoustic album should be released in May which is to be recorded at Dingwalls, Camden Town on 20th and 21st March. With guests. Tickets on sale this weekend at L10.50 from all major London outlets.

We should see a Stuart Adamson solo album in about September but don't panic BC ARE STILL THERE and they will hopefully be recording their new album in November for an early 1997 release.

And, of course, there's still 12" mix and Restless Natives double CD

The release of the remastered catalogue Mid priced CDs on 25th March will include Greatest Hits [I don't quite get this one yet - AOU ed.]

REMASTERS

The Crossing
In A Big Country
Inwards
Chance
1000 Stars
The Storm
Harvest Home
Lost Patrol
Close Action
Fields of Fire
Porrohman
Angle Park
All Of Us
The Crossing
Heart and Soul

Steeltown
Flame Of The West
East of Eden
Steeltown
Where the Rose is Sown
Come Back To Me
Tall Ships Go
Girl With Grey Eyes
Rain Dance
The Great Divide
Just A shadow
Bass Dance
Belief In The Small Man
Prairie Rose
Wonderland IZ
Winter Sky



Peace In Our Time:
King of Emotion
Broken Heart
1000 Yard Stare
From Here to Eternity
Everything I need
Peace In Our Time
Time For Leaving
River Of Hope
In This place
I Could Be Happy Here
The Travellers
When the Drum Beats
Starred and Crossed
Longest Day

The Seer:
Look Away
The Seer
The Teacher
I Walk The Hill
Eiledon
One Great Thing
Hold The Heart
Remembrance Day
The Red Fox
The Sailor
Song Of The South
Look Away (IZ' mix)
One Great Thing (disco mix)
Giant

No Place Like Home:
We're Not In Kansas
Republican Party Reptile
Dynamite Lady
Keep On Dreaming
Beautiful People
The Hostage Speaks
Beat the Devil
Leap of Faith
You Me And The Truth
Comes A Time
Ships
Into the Fire
Heart Of The World
Kiss The Girl Goodbye
Freedom Song
Ships

BIG COUNTRY

LIKE IT OR NOT WE MEAN IT

from VIDEO ROCK STARS, March 1985 -
thnx to Art Love for the contribution...

Stuart Adamson and Bruce Watson, the most outspoken half of the four musicians who make up Scotland's hottest band Big Country, stride into the room like two mates who've decided to join your table at the corner tavern, beer in hand and ready to talk about anything. The conversation, from politics ("A foreigner who voices opinions about your elections is making an ass out of himself") to drugs ("a growing problem that the government is doing nothing about") makes one thing clear: these guys sre certainly not ones to mince their words.

Their music, like their personal manner, is honest. They caught the attention of the public with the soaring, driving guitar style on their debut album, *The Crossing*, and with songs like *In A Big Country* and *Fields Of Fire*, true portraits of the way they see the world that they live in. On the new album, *Steeltown*, the approach is similar but at the same time more mature.

Stuart thinks that their concern for, and in the end, connection with people on an intimate level is the key to Big Country's success. "I think music should be just a working part of the community, just as everything else is." The community in Big Country's case, as they are on the road for a good part of the year, is their audience, and the band feels a special kinship with their crowds. "That's one of the things that makes what happens within our group and at the shows so special; we've taken away a lot of the barriers that have grown up between groups and their audiences. We deal a lot in the feel of the music, and we're very concerned about what we put out, how our message comes across."

Big Country's live show is renowned for it's rousing, anthemic sound and audiences that respond enthusiastically. Their often idealistic message is straightforward, as is their criticism of the world's faults, on tracks like *East Of Eden* and *Flame Of The West*. During the interview, in fact, Bruce is wearing a message; his t-shirt says "Doing Anything Deadly Tonight? - Heroin Is A Life Sentence."

"I think a lot of problems between people are caused by a lack of understanding and communication," says Adamson. And, while Big Country's music may not solve the problems they try and bring to light, no one can fault them for lack of trying. "There are so many groups that want to play the game, that are scared to step out and say 'This is me, this is what I'm about,'" he continues, "I hope I can make some sort of connection with you. Instead of 'well if we sound a bit like this and a little bit like that...'"

"The past few years there's been a churn 'em in, churn 'em out attitude towards music," Adamson continues in his delightful Scottish brogue. "You know, a group's only as good as it's last hit record, and a lot of people blame the record companies. Nowadays you find groups that are custom-built for different categories and it's sad, I think. I definitely wouldn't blame the record companies, I'd blame the groups."

Bruce Watson, a man of fewer words than his talkative comrade, sums it up simply. "We're not serious to the point of being poor-faced about our music, but we do believe in what we do. Like it or not, we mean it!"

CHART success might be a distant memory, but Stuart Adamson's guitar heroes are still one of the best live bands around.

I've lost count of how many times I've seen them, but Thursday night's show was refreshingly different.

Half a dozen new songs - I'm Not Ashamed was the pick of them - sat snugly alongside the likes of Look Away, Wonderland, Fields Of Fire and Chance.

I loved the speeded up climax to Peace In Our Time, and the boys pulled out a storming Kansas.

But many other favourites were ditched in favour of rarely-heard album tracks like Inwards and Eiledon, which took me back years.

Everyone went home happy but asking the same question: where was In A Big Country?

**Review of BC's show at
City Hall, Newcastle**

— by Gary Welford

reprinted from Echo, Oct 14 1995

Having long admired Big Country on record, a fear nagged that I might have left too late before seeing them live, that this might be a tired band past its peak.

But - phew! - I was hopelessly wrong. Singer and ace lyricist Stuart Adamson seemed barely able to contain his energy, and it was energy which appeared to be born of optimism, revelling in being where he was when he was and looking ahead to a bright future.

Many of the songs came from the new album *Why The Long Faces?* [sic] and indicated a return to form. Perhaps this is due to the reformation of the original line-up, or perhaps the American influences which have jarred on recent albums, have been successfully integrated.

There were plenty of old friends in the set, too, chart-along anthems which had the fans singing and swaying - but no In A Big Country. That would have been harking back too far, and this was not a night for that.

I'm looking to a future with more Big Country tours in it, and I'm not doing so with a long face.

by Martin Feekins

reprinted from

the BURTON DAILY MAIL

Big Country's Classics Stand The Test Of Time

by Nigel Lowther

reprinted from the Grimsby Evening Telegraph, Oct 12 1995

IT is the time of the Eighties comeback and, judging by last night's reaction, the more of it the better.

Scottish rockers Big Country's original line-up has been reformed after lead singer and guitarist Stuart Adamson returned from two years Stateside.

But the emphasis was not on the old last night, with the band promoting a new album before an audience numbering more than 800.

That new material went down well with the fiercely loyal crowd - but the highlights, such as Wonderland, were written years ago.

I went to relive my youth and, to that end, Big Country saved the best until last.

Chance and Fields of Fire have stood the test of time, demonstrating the excellence of their debut album, *The Crossing*, while they bowed out to Neil Young's *Out of the Blue*, into the Black.

Adamson demonstrated he had lost none of his stage presence despite three-dimensional graphics which, at times, served to distract rather than compliment.

Finally, a word of praise for the Auditorium's layout - for the first time the audience was a standing one, apart from the balcony. At last, Grimsby has a rock venue.

Big Country Are A Real Wow

reprinted from the Bellshill Speaker, Oct 12 1995

It was a night of nostalgia for rock fans at Motherwell's Concert Hall on Thursday when Big Country returned to the town.

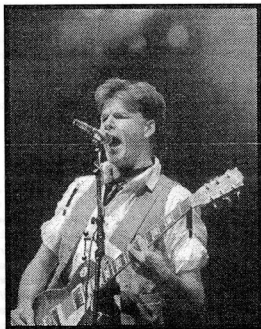
And their fans were not disappointed as the group belted out new material - and lots of their old favorites.

It was one of the top spots of Motherwell Music Festival as fans in the packed Concert Hall sang along, with the highlights including "Wonderland," "In A Big Country,"

"Ships," and "Peace In Our Time."

Twice Big Country stars Stuart Adamson, Mark Brzezicki, Bruce Watson and Tony Butler came back for encores - and six lucky female fans joined them on stage to dance to "Look Away."

And the eighties super-group, on stage for almost two hours, ended the night with "Daydream Believer" with their fans still calling for more as the curtain finally came down on a super concert.



Letters, Letters, Letters!

Well, prior to now, I've not done a Letters Column. I finally decided that some of the thoughts, ideas and questions that come into the AOU office are just too good or interesting to keep to myself. So here follows a good starter letter that might give you a better idea on how others perceive the BC world!

27 Nov 95

Dear Mr. Birch,

I just purchased Big Copuntry's latest cd Why The Long Face. I'm enjoying it a lot, with only a few exceptions. I've been a big fan of these guys since 1983 when I bought The Crossing. Anyway, I've seen different fan club info over the years, written to them asking if there's a realistic chance of getting a letter to any of the band members, but I never heard back from the fan clubs. So, I'm trying again, but this time with a little different intent.

If you know how I could get a letter to one or all of the band members, I'd really appreciate that info. More importantly, What do you do regarding BC? Do you have touring info? If so, please send it; I've never seen them in concert. What about the new cd; how's it selling, has a single been released, if so, what, and to what station(s) in the Washington metro area has it been sent? I had zero success in calling Philadelphia metro stations in 1993-94, and I assume the album didn't do very well. But I'm willing to try again. I never called stations asking them to play songs before '93, but I've really enjoyed their music, and I thought I'd do what I could to help get them some airplay. I'm getting the impression, from the number of times these guys have changed record companies in the last few years, that their career isn't doing so well, at least in the U.S.

So, let me know what info you have as soon as possible, and if I can be of assistance, let me know that as well. Thanks a lot.

Allen Wright
Falls Church, VA

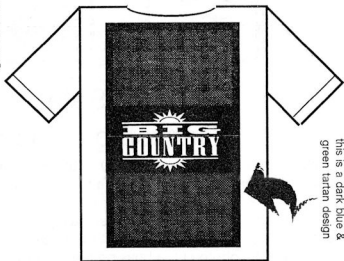
Great letter! Covers a lot of ground. I sent back his info ASAP, to let him know he wasn't dealing with a 'typical' fan club. I also like to see how he's put some effort into getting BC played on radio. I mean heck even if you call and they say they don't have it (or is it they don't feel like looking?) you've still cast your vote, and perhaps others are calling that very same station asking for BC too! And here's another person who has yet to see BC live. I didn't see them until '93. But you have to keep in mind a lot of BC fans were only in their mid (or even early) teens when BC rolled around in the '80's, like myself. So chances are they either never heard BC were in town. Or maybe they lived in a small town nowhere near a venue. I was only 13 or 14 when BC played Delaware State College, in Dover - the state capitol - 30 minutes from my home at the time. Needless to say, I missed a great show! Hopefully, with the aid of AOU fewer BC fans will miss out on BC live!!

James

All Of Us T-Shirts

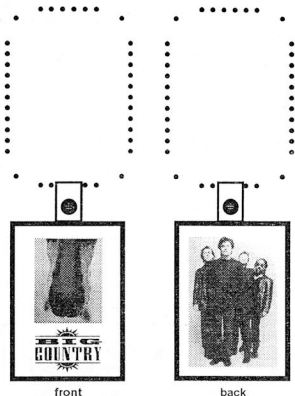
either design on a white 100% cotton preshrunk tee, available in sizes S-M-L-XL and XXL - \$20.00 postpaid - make check/mo. out to

James d. Birch



this is a dark blue & green tartan design

A short note of celebrity endorsement on our AOU tees Art Love sent one of these to a friend & fellow BC fan in the Netherlands This friend then wore it to a BC gig and while talking to Stuart found Stuart himself inquiring about how to get one (naturally I sent him one) Apparently Stuart was quite impressed with the quality of the shirt, especially the thick durable 100% cotton material I can't ask for a better endorsement! Heck, I'll be blatant - *wear the shirt that Stuart wears!* And be sure to wear your AOU tee to any WILF gigs this year, to show the band who the *real* fans are!



Now On Sale!

Faux* Backstage Passes!

Now you can show everybody at the mall who your favorite band is and imitate the trendiest of roadies!

Each one is 2.5" by 4.25", nicely laminated, with color photo of the infamous doberman snout (horse eating a fish to the civilians out there, by my experience) & BC logo on the front, and a great B & W photo of the boys on the back (front and back are interchangeable under your control!). Each one comes complete with metal dogtag-style neckchain and clip, so it can be worn on the chain or clipped to your clothing.

Each is \$6.00 postpaid

* ok, c'mon people! let's not try anything sneaky with these, ok?

THE MAN BEHIND THE MIXING DESK

by jackie whitburn

reprinted from Country Club #4, courtesy of Stan Lenkiewicz

For a young man with just a few years experience in the music business, Steve Lillywhite has an outstanding track record. This fresh-faced, friendly and modest producer has gained the respect and recognition of the very best in the field. With over 20 albums under his belt, work now chases him, rather than the other way round, and he has the privilege of selecting the bands he would like to produce. But his is no overnight success story - it's the result of a hard slog which began when he left school at 17. Steve, now 28, recalled: "I'd played bass in the school band and I knew I really wanted to make music my career. I was quite prepared to try making it as a musician, but I was lucky enough to get a job in a recording studio."

It took five years working as a tape operator and general dogsbody before Steve even got a chance to engineer. Eventually he was allowed to use the studio for his own if there was any spare time going. He had made friends with a young band called Ultravox, so he helped them make some demo tapes to take round to record companies. Before long, they were signed by Island, and so was Steve.

During his time there he produced acts like Steel Pulse, Eddie & the Hot Rods and of course, Ultravox. But he found being tied to one record company and one set of bands restricting and negotiated a freelance contract, which allowed him to work with non-Island bands like Siouxsie & The Banshees, XTC and The Members. Since then he has not looked back. Now a completely free agent, he is best known for his work with U2 and Joan Armatrading, and hopefully will soon receive the acclaim he deserves for his production of Big Country.

Steve takes his work extremely seriously, although it's not always obvious to watch him, he laughs and jokes and drinks with the lads, but at the same time he's not frightened of voicing his opinions, or making unpopular decisions. He explained: "I'm not a dictator and I like quite a loose atmosphere in the studio. If people are enjoying themselves they are going to perform better. I have to make sure I'm able to get on with a band before I work with them, because I want to make a good job of it. My job is to bring out what is inside of them, and when I first meet a band I'll go through each member individually and work out their weak points. It may not be anything to do with music - one person might be nervous and unsure of themselves, and another may have a lot of good ideas but find it hard to express them. In that way I'm a bit like a psychiatrist because I have to decide how best to treat the individual."

When he was first approached to produce Big Country, Steve admits he was dubious about the strength of Stuart's voice, but he's now convinced he's a good front man. Steve said: "I did like the experience of the rhythm section. A lot of Tony and Mark's expertise is lost at a gig, so I was keen to work with them. And I'm very much into guitars at the moment. I reckon a lot of bands have overdosed on synthesisers. Big Country prove that guitars can be modern and vital to the music scene." He first worked on the Fields of Fire single and built up a good relationship with the band. Steve added: "The single went well so I suggested we go in and make a killer of an album together." Now The Crossing is complete, Steve probably won't listen to it for months. "I tend to get paranoid after finishing an album - I can't listen to it without picking holes," he admitted.

Into The Big Country

reprinted from DEBUT magazine, issue #1, sometime in 1984
courtesy of the very generous Lowell Austin

'Into The Valley,' 'Masquerade' and 'Working For The Yankee Dollar' were all hit singles for the Skids, one of the most exciting punk bands of their day, and with an enormously recognisable sound to come out of the punk explosion. That recognition was due in no small part to the guitar of Stuart Adamson, crsshing and pulverising the band through four years, three albums, and a string of singles until it all started to collapse.

The energy of punk drifted off into experimenting and dancing and by the spring of 1981 Adamson was back in Scotland, with his wife and family and the seed of a band called Big Country gradually taking shape. Guitars were going to be an important factor. "Even before the Skids when I was playing dancehalls in Scotland in 1976, I always said I wanted to do things with guitars that nobody has ever done before, I wanted to use them as integral, even orchestral elements within a song. Not just rhythm and lead guitars. I almost got it right with the Skids, only the enjoyment went out of it after our second album."

It was not surprising therefore, that the first volunteer to join was another guitarist - 22 year old Bruce Watson, also from Scotland, whose experience was limited to a local punk band. The two of them settled down to writing material and eventually got "Big Country Mark I" together. The less said about the early Big Country the better, slight hiccups like supporting Alice Cooper on a disastrous tour are best forgotten.

Big Country as it is known and loved these days was formed by the arrival of a demon rhythm section in the shape of bass player Tony Butler and drummer Mark Brzezicki. Mark and Tony had actually met Stuart when they supported the Skids on their last tour when they were playing in a band called On The Air. Apart from playing live they had also gained a formidable reputation in London as session musicians, having worked with Pete Townshend and The Pretenders amongst others. When Phonogram invited Stuart and Bruce down to London to do some demo's they asked Tony and Mark to join them, as Tony says: "After that afternoon in the studio we knew that there was a great group there."

Character-forming dates supporting The Jam and U2 followed and then the release of their first single 'Harvest Home,' which was not exactly an enormous hit. Everybody concerned agrees that it lacked the tautness and power that had come to be associated with Big Country - "We came out sounding very weak and flabby" according to Tony. With a change of producer however from Chris Thomas to 'Wunderkind' Steve Lillywhite, they hit home. First with 'Fields of Fire' (getting to No. 10) and then 'In a Big Country,' 'Chance,' the current single 'Wonderland' and the debut album 'The Crossing' which has sold in huge amounts. The Big Country sound is now truly established.

The band spent a lot of last year touring - culminating in a triumphant visit to America, where the records have also done surprisingly well. Spirit, passion, excitement going down well in the Yankee charts? The last main gigs they played in this country were two New Year's Eve dates in Glasgow, which from the sound of it, were something a bit special.

At the time of writing however, they are all taking a well deserved rest. Stuart and Bruce are up in Dunfermline, Tony is in London with his new wife and baby and Mark is doing a bit of work with Steve Lillywhite in Paris.

Talking to Tony at this moment in time is rather difficult as regards music, because, as he says "We're trying to get back to a bit of normality and trying to regain some of our composure."

Asking him about future plans he tells me that they are off to America again for another tour after a start in Europe, which means that they won't be back in England until September/October, when they will start work on a new album. As Tony says: "I think we will be a bit quiet now. It is one thing pumping out singles but we'd like to wait until the songs come good rather than stick out singles for the sake of it. At the moment we haven't got anything simply because we're exhausted."

A lot of people have commented on the Scottish feel to Big Country's music, how did Tony feel about that?

"I don't think we do play in a Scottish way. It's just Big Country, but if it sounds like that it is because of the folk roots of Stuart and Bruce that shine through."

Big Happy Postcard Contest!

That's right kids! Here's your big chance to get some great rare Big Country stuff - FREE! All you have to do is send me a postcard with your name & address, telling me which prize you want, and a brief message of why you want it! That's it! I'll separate the postcards by which prize they're for and then throw 'em into a box and draw one postcard... the winning one!

Here's the nifty prizes -

1. A Certain Chemistry - The BC Biography
2. King Of Emotion Ltd Ed Boxed Cassette
3. the new NON! cd ep
4. Chance UK 12" single

Now here's the detailed mumbo-jumbo: You can send as many postcards as you like, as long as you follow the above guidelines - All postcards must be postmarked by April 6th 1996 - Only winners will be notified - Postcards of scantily clad women will NOT get "special treatment" - Absolutely NO postcards of walruses will be accepted!

CMJ

Hey Folx, I've been meaning to tell you about this terrific magazine for awhile and I guess there's never been a better time than right now! CMJ is a great publication that covers all sorts of new music - mainly college radio type stuff - way way waaay before the commercial stations pick up on it. I can testify to this personally, as I've gone back to look thru old issues and found stuff that was just then breaking out on my local stations. The best part about CMJ is that you not only *read* about all the new music, but they toss in an 18-20 track cd every month, so you get to *hear* a lot of the music too! Each issue has plenty of album reviews, future release info, articles about up-and-coming bands, and interviews with artists. Again, CMJ is mainly college-kid music, so if you're one of those "purists" who don't think any good new music has come about since, oh, say, 1985, you might not enjoy CMJ. But hey! - call 1-800- and ask for a free trial issue! You can't really go wrong with that, eh? They do really great, objective reviews - they tell it like it is, there's no pressure with them to sell any cd's (like Tower Record's PULSE magazine - if they slag a cd, they might lose a sale!). At the end of each review, they give you helpful info; release date(s), a general "file under" label, and their infamous "R.I.Y.L" (Recommened If You Like...) comparisons. This month alone they reviewed our own favorite band, and the new Mike Scott (mastermind behind the Waterboys, another second-favorite of mine) album. I reprint those two reviews here for you, along with an article on some new technology you should be aware of. Enjoy, and if you like it, check out CMJ for yourself!



The
Tick!

watch it
saturday
mornings
on the
Fox Kids
Network



BIG COUNTRY Why The Long Face

Stuart Adamson's scrappy Scottish combo is over a decade old, but it's still got pop chops galore, the kind of big, brainy hooks you rarely hear in today's wall of grunge. (For those of you who picked up '93's inspired *The Buffalo Skinners*, this comeback will come as no great surprise.) From the sweeping opener, *You Dreamer*, it's clear that Big Country means business - there's that old familiar E-bow chime, Adamson's perpetual guitar sustain that always seems to echo a clutch of bagpipes wheezing from some Highland crag. Then his raspy, whiskeyed voice slides in, familiar as an old friend, as if *The Crossing* had been recorded only yesterday. When it straddles the axework for an anthemic chorus, the effect is almost magical, uplifting, a bright ray of hope in a dark sea of slacker ennui. Adamson spends part of each year in Florida, so much of this material is lyrically skewed toward the American socio-political situation, which he neither cares for or understands (the cynical Post-Nuclear Talking Blues, for example). But with the whole bell-tolling feel of the disc, it's easy to overlook his vest-pocket politics and simply get lost in the mighty mix. If you're willing to forget that '80's stigma that surrounds Big Country, you'll find the band ready for the millenium.

- Tom Lanham

DATALOG: Released Sept 5.

FILE UNDER: Anthemic pop rock.

R.I.Y.L.: Old Big Country, Toad The Wet Sprocket, Sponge.

MIKE SCOTT Bring 'Em All In

Ex-Waterboy Mike Scott, fresh from an eye-opening stint on a DIY [Do-It-Yourself - AOU ed.] commune, has decided to strip all pretense away and finally surrender to the Dylan muse. It's safe to call his literate new acoustic disc, *Bring 'Em All In*, a sort of Waterboys Unplugged. Same sandpapery, emotive vocals, same Celtic-framed melodies, same coarse acoustic strumming, same lofty imagery - "Iona Song," for example: "Lace upon the window, patterns on the sheets/Three ships in the distance, horsemen in the street." But there are a few subtle differences here. The man has grown reflective of late, and spends much of the record microscopically studying himself, his career, his motives, even his relationship with God. This may make a few newcomers uncomfortable, but longtime fans will see it as a window into Scott's soul that wasn't really there before. When he stares out at Scotland's Findhorn community in "Long Way To The Light," he sees "Blue skies and sailing boats like a picture in a book/I can't believe I got here or how long it took." His mission here? "Healing on my mind," reveals the chorus flatly. Obviously, Scott has found some serenity, a new outlook on life that, ironically, isn't part and parcel of the rock 'n' roll lifestyle. And he's mature enough to chuckle, in the piano roustabout "City Full Of Ghost (Dublin)," "Dublin is a city full of buskers/Playing old Waterboys hits."

- Tom Lanham

DATALOG: Released Oct 24.

FILE UNDER: Self-revelatory Celtic folk.

R.I.Y.L.: Luka Bloom, David Gray, James McMurtry.

SIX YEARS FOR ACCOUNTANT WHO STOLE STING'S 6 MILLION POUNDS

Big Country & Queen had both reported malpractice

story by Kathryn Knight, reprinted from The Times 10/18/95



THE former accountant of the rock musician Sting had also mishandled the affairs of the bands Queen and Big Country, it was disclosed yesterday after he was jailed for 6 years.

Kieth Moore was found guilty of stealing 6 million pounds to finance a series of doomed business ventures. After the sentence, it was revealed that Moore, 51, had previously been dealt with by his profession's disciplinary body for incompetence and professional misconduct over the financial affairs of Queen and Big Country.

Judge Butler told Moore that a custodial sentence was inevitable. "You have been convicted of a series of offences of theft, carried out in gross breach of trust, of large sums of money which you used to pay your debts and finance a number of highly speculative ventures of your own and which came to grief," he said.

Sting, whose real name Gordon Sumner was used in court, had recovered the greater part of his loss. "That is no thanks to you," Judge Butler told Moore.

The jury at Southwark Crown Court found Moore guilty of eight specimen charges of theft from Coutts and Co and Lloyds Bank between August 1988 and July 1992. His long-term girlfriend Santosh Bangor collapsed in tears as he was led from the dock to begin his sentence.

Sting, 44, continued trusting Moore while Queen and Big Country were both sacking him for slippery financial dealings. Moore continued to work for Sting even after a series of disciplinary hearings at the Institute of Chartered Accountants that had been prompted when complaints of professional misconduct were lodged by the groups.

A year after he was first employed by Sting in 1977, the 800,000-pound-a-year accountant was dismissed by Queen for investing some of the bands money in bars and restaurants without their knowledge. Seven years later, Big Country discovered their earnings were almost inaccessible in the complex web of accounts Moore had created.



computer-generated artists' rendering of what the crimes might have actually looked like!

Moore, who started work at 17 as an articled clerk, qualified when he was 25 and set up the Holland Park-based firm Moore Sloane with a friend, David Sloane. Mr Sloane left the firm in 1975. Moore was declared bankrupt in the same year. According to High Court documents, he owes up to 9 million pounds.

Moore Sloane dealt with the accounts of several high-profile musicians, including Freddie Mercury and Jools Holland. Stuart Adamson, lead singer with Big Country, said Sting's dealings with Moore were similar to his band's dealings with him. He had set up a series of accounts modelled on a similar structure to those he created for Sting and his band, the Police.

"He made it very difficult to access our money," Adamson said. "Eventually the accounts became a maze that only he had the keys for. He had offshore and offshore companies, publishing ones, companies you buy your socks from. It was almost impossible to know where our money was. Like Sting's it was a difficult puzzle to understand."

There were "reams of paperwork", Adamson said, just to understand what had happened to money from one tour. The group sacked Moore in 1985 after their manager, Ian Grant, became suspicious at the rapid accumulation of accounts and Moore's almost total control of them. Mr Grant said: "We nipped the situation in the bud. It was the immediacy of the number of accounts and the fact that Moore wanted to control the whole thing that made me smell a rat."

They were forced to take Moore to High Court to make him return all their financial statements. "It took us many years to get the books back in order," Mr Grant said. Mr Adamson added: "Eventually we were happy to get out with our fingers burnt."

Queen had experienced similar problems after employing Moore in the early 1970's but sacked him in 1978 after discovering he had invested about 100,000 pounds of their money without their knowledge in bars and restaurants. The cash was finally refunded.

Both groups lodged complaints of professional misconduct to the Institute of Chartered Accountants, one of which led to Moore's temporary removal from the register. He was restored in 1979 after paying a 250-pound fine. He was censured in 1982 for incompetence and fined 200 pounds with 350 pounds costs over a second accusation of misconduct. He was again struck off in 1986 after Big Country complained of incompetence. The sentence was substituted by a reprimand and a fine on appeal.

Sting, who was not in court yesterday, said through his solicitor: "It is not for me to comment on the jury's verdict, except for me to say I am pleased it is all over."

Digital Video Disc:

By Any Means Necessary - Or Unnecessary?

by Gabriel Levy; reprinted from CMJ magazine, Jan 1996 issue
It's finally here - yet another digital medium sure to render its predecessors entirely obsolete! It's Digital Video Disc (DVD), it's official, and it's the greatest thing since interactive sliced bread.

Well, sort of. We all know the hype: Sony/Phillips and Time/Toshiba, after eight months of giving each other the cold shoulder, finally sat down to lunch and agreed on a joint standard for this new, high-density compact disc thing. Specifications for the technology are not available yet, but speculation has it that the disc can hold up to 3.7 gigabytes of memory - a two-hour film, for example - and will be available as soon as fall 1996. And yes, like all the other compact disc products out there, you can smear it with super-chunky peanut butter and it still won't skip a beat.

Seriously, though: DVD is going to be some pretty cool stuff, but before we reach that relatively easy conclusion, let's just put a few digital things in perspective. First of all, do we really *want* another digital platform? From the consumer's perspective, there are really two issues at hand with new technology: Coolness vs. Cashlessness. Yes, we all want the latest, greatest stuff. But none of us want the costliness that's associated with purchasing it. It's a classic risk vs. reward scenario. Ultimately, consumers are willing to pay more now for new technology because they have faith that inflated pricing will drop later: "Yes, today in 1985, by buying this new CD player thing I'll have to shell out twice as much to get that Quiet Riot album, but tomorrow - as technology wears off - *Quiet Riot on CD will cost less than Quiet Riot on vinyl!* So, Cum On Ring It Up!" Remember that deal?

The reason why Quiet Riot on CD today costs about the same as it did ten years ago (except for those collector's editions of *Metal Health* where "...girls rock your boys!" enjoyed an alternative lyric) is because the last ten years have seen an excess of digital audio player platforms. You'd think that as newer technology came in, you'd get cheaper pricing on the older stuff. But with the advent of so many new platforms, consumers have only been paying increasingly higher prices for "older" new technology while wasting money on "newer" new technology that ends up being supported for, like, three hours.

Just when CD technology had finally gotten going and a price drop seemed imminent, Digital Audio Tape (DAT) reared its ugly, expensive head. Did CD pricing abate? Of course not - suddenly, compact disc technology was cheap compared to the inflated DAT price point. Suddenly, we were all getting a "deal" and saving money by buying CDs. Then Digital Compact Cassette (DCC) walked on and off the scene. And then MiniDisc came along recently (did I skip anything in between?). More hardware is sure to arrive tomorrow. And so the new tech deflation myth continues.

This is why we buckless voyagers among the unknown products of new technology have to be a little bit skeptical of DVD. DVD, like the other digital platforms that have arrived lately, threatens to keep pricing high within the music, video and PC worlds by rendering current new and expensive technology definitively useless, and less expensive but still expensive. Just when CD-ROM players have finally caught on, DVD promises to be able to bundle four or five software programs on a single disc - better replace it with a DVD disc drive. And scrap that laser disc player; no more tiresome treks across the living-room carpet to flip that disc, since DVD keeps the movie going for two hours straight. Hell, why keep a CD player around any more when you can rock out to *five*, count 'em, *five Quiet Riot albums on a single DVD disc?*

The long and the short of it is that everybody is going to have to get a DVD player. DVD will make you feel happy. DVD is the future. And how much are we going to pay for this happy future? Nobody will be held to the rumors, but it's speculated that a DVD player will come in at a *minimum* of \$500. It's unclear how much individual DVD discs will cost, but people, let's do the math: A DVD holds about 5.5 times the information volume of a standard CD costs about \$10-15. Hmmmm...

Regardless of any cashlessness that may follow in the wake of DVD's arrival next year, its conspicuous coolness will probably make all those soon-to-be-washed-up machines worth it. Pick your interest: Music? No problem. Get a whole series of recordings all on one single disc, all recorded in 20-24 bit audio, all with videos, biographies and liner notes. Film? Enjoy a full-length, fully digitized feature film on one single disc which provides rare interviews and behind-the-scenes commentary from the director and actors about any given scene at the click of a button. Games? Get *DOOM 666* with six hundred and sixty-six levels of shoot 'em up hell, with the PC, Sega Saturn and Sony Playstation versions of the game all bundled on the same disc. Multimedia? Get next year's film, *Batman Vs. Rain Man*, its video game, it's soundtrack and it's clothes-washing personal digital accessory all in one interactive purchase. In short, the sky's the limit with DVD's astronomical memory real-estate. Rumor has it that even Quiet Riot is planning to exploit DVD's potential with a planned debut interactive music title release - *Quiet Byte: Decade Of Ones And Zeros*. Coolness.

On My Desk

A new column! From time to time, I'll let you know what cd's are on the "top of the pile," so to speak. Well, here goes the first installment!



Big Country/Non, BBC Live -

I really like the acoustic version of *All Go Together*, BBC Live is a good quality recording, but of a tour I'm not terribly fond of. It's good to hear *Come Back To Me* live, but I think Stuart's acoustic sounds a wee bit dry and, color me an anal-retentive musician - there's some buzzing in those strings (time to fire the guitar tech!).

Bjork/Post -

Wow! This little pixyvixen sure can *sing*! I wanted to like the Sugarcubes, but all that goofy icelandic rapping from the male members of the band turned me off to it. I think Bjork has such an amazing grasp of her voice, not to mention rhythm and melody. My favorites are *Hyper-ballad & Possibly Maybe*.

Red Box/Motive -

What can I say? Mike Lynd in the UK got this (along with some other releases by them) for me after I posted that I was desperately searching for their stuff. This is the first Red Box I've been able to get on cd. It's their 2nd album, from 1990, and I just adore it. Anyone who can find me Red Box material will be made king for a day, and will be handsomely rewarded!

Mike Scott/Bring 'Em All In -

It's the musical genius behind the Waterboys, gone solo. This would be an excellent introduction for anyone looking to check the Waterboys out (which I *highly* suggest you do!) - it's mostly just him and his acoustic guitar (the same way he's been touring now for some time), but sometimes he'll throw in some of the wonderful little electric guitar intricacies he's displayed on the Waterboys' material. My favorites are *Iona Song*, *Edinburgh Castle*, *I Know She's In The Building*, *Wonderful Disguise...* I also really love the lush vocal harmonies he overlayed at the end of the title track. All the album is really good - *try it!*

Son Volt/Trace -

Spawned from the remains of the extinct Uncle Tupelo (an amazing band who tread ground still left untread, somewhere between country and rock), this is the band that most-of-the-time lead singer Jay Farrar has gathered up. The *other* band would be Wilco (led by Jeff Tweedy). I have always been more partial to Farrar's vocals and songwriting than Tweedy's. This is one of those albums that sits motionless until you give it a chance and then **bites!** After about 3 listens, I was hooked. The first cut, Windfall, had me from the very start. My other favorites would be *Drown*, *Loose String*, *Live Free & Tear Stained Eye*. If you live in a rural area, you simply must go out driving some Saturday - just about dusk - with this album on your car stereo, watching the sunset fade and the neon begin to glow.

Grant Lee Buffalo/anything & everything! -

No, that's not the title of their newest cd. I simply mean you name it, if it's GLB, it's within reach of the cd player! Easily, in my opinion, the absolute hands-down best band to emerge from this decade of the 90's. The band is from LA, but you'd think they were some strange vagabond time-travellers from a secluded forest green somewhere in the deepest part of the south. Part Civil War, part antique shop, part soul-stirring electric rock - this band is not to be missed. Songs like *It's The Life or Happiness* might actually make you cry, that's how familiar Grant Lee Phillips is with the human soul. And friend, you simply cannot leave this Earth until you've seen GLB live (and as the headliner - openers can't really count) - it's blatantly bewildering to hear them literally *breath life* into these songs they've created. I realize this is coming at you a bit strong, but I can recommend no band more highly (BC being the exception, of course) than the little trio that is Grant Lee Buffalo.

Swervedriver/Ejector Seat Reservation -

This is a band I've followed for about 2 years now. The single *Duel* hooked me, from their album *Mezcal Head*. This new album was sent out free by their UK fan club to all the members when they had trouble getting the latest newsletter together - considering it has yet to be released here domestically, I'm not complaining one little bit! Swervedriver are known for having a lush, deep mix where the vocals kind of swim along and the guitars do things you haven't heard guitars do before. These guys like to implement experimental tunings quite frequently, and they are steeped in the knowledge of guitar boundaries and how far you can actually go - in sort of the same way Jimi Hendrix was (but on a lesser scale, as you can imagine). For this cd in particular, the vocals are just a hair more up-front and I can tell what he's saying. My copy of the cd also includes a track they "couldn't" release on the regular issue (something about "rights," I dunno), and, unusually, this track, *It's All Happening Now*, is one of my favorites, along with the title track and the epic track, *Last Day On Earth*.



MY BIKES

Question and answer with Stuart
a monthly column reprinted from Motor Cycle News
courtesy of Ian Grant

FIRST BIKE:

Yamaha DT100.

WORST BIKE:

The same DT100. Underpowered, under braked, under me.

MOST UNRELIABLE BIKE:

It's that DT100 again! It seized on me at 3am in the pouring rain at the bottom of the biggest hill in Fife.

MOST EMBARRASSING BIKE:

You guessed it, the DT100 again. I couldn't even catch a bus with it.

SEXIEST BIKE:

Ducati 916. Only a blind person would ask why.

BEST BIKE:

A Yamaha FJ1100. It was comfy for all-day riding and let you know early when you were riding like a silly bugger.

PRESENT BIKE:

Honda CBR600 - does it all! Scratches, tours, goes to the shops.

BIKE YOU WOULD MOST HATE TO RIDE:

Any Japanese factory custom. They totally miss the point.

BIKE YOU WOULD MOST LOVE TO RIDE:

A Ducati 916, please!

WHEN DID YOU START RIDING?

At 14, with a bunch of mates on an old C15 BSA.

WHAT BIKE WOULD YOU BUY IF MONEY WAS NO OBJECT?

Definitely the Ducati 916, so I could play at being Carl Fogerty.

WHAT DO YOU USE YOUR PRESENT BIKE FOR?

Scratching, touring, shopping, going to work, all year round.

FAVOURITE ROAD:

Over the Trossachs (ouch!) between Aber foyle and Callander.

FAVOURITE BIKING ACCESSORY:

A set of Halversonson biking leathers I bought in sweden about 10 years ago - they saved my ass on the above road.

WHAT DO YOU THINK OF CAR DRIVERS?

I never met one who wasn't a better driver after a day on a bike.

HAVE YOU EVER CRASHED?

A few times. I once put my elbow right out through the skin after tossing a Honda VF500 on damp white lines

BEST BIKING MOMENT:

When I sponsored Iain Duffis and he won all three Scottish championships in one season. I'm really pleased to see him win a couple of TTs, he deserves it.

MOST EBARRASSING MOMENT:

Pulling a wheelie on a Yamaha RD350LC and falling off in the middle of a town

BIKING CONFESSION:

Yes, I had a Harley Sportster when I was living in the USA. I sold it to a guy who used it in porno movies.

HOW DO YOU RIDE?

With a smile on my face and my arse clenched.



The ULTIMATE

set list

The issue before last, and via the internet, I asked you folk to submit to me your dream Big Country set lists. Well, here are the responses:

Steve Rist
flame of the west
chance
kiss the girl goodbye
steeltown
the red fox
broken heart
beat the devil
seven waves
all go together
alone

Michael Beckley
tall ships go
remembrance day
kiss the girl goodbye
seven waves
the sailor
eiledon
where the rose is sown
I walk the hill
harvest home
fields of fire

Ken Hastings
7 waves
remembrance day
eiledon
from here to eternity
winter sky
beautiful people
I walk the hill
the I I love
not waving but drowning
anything from steeltown

Ed Clark
wonderland
steeltown
winter sky
eiledon
song of the south
over the border
you me & the truth
beautiful people
alone
pink marshmallow moon
all go together
in a big country

Louis Crow
harvest home
flame of the west
the teacher
we're not in Kansas
where the rose is sown
fields of fire
restless natives
tall ships go
the one I love
in a big country

Cole C Lauber
I'm not ashamed
God's great mistake
7 waves
restless natives
send you
eiledon

you dreamer
sail into nothing
I in a million
far from me to you
message of love
1000 stars
wildland in my heart
in a big country

where the rose is sown
post nuclear talking blues
fields of fire
wonderland
lost patrol

Donna Miller
all of us
1000 stars
perohman
raindance
I walk the hill
the travellers
all go together
alone
7 waves
winding wild

Kirk Kiester

Dacula, GA 30211

phone-

fax-

postage \$4

All Records are EX to NM. Most NM

PS = Picture Sleeves WLP=White Label Promo

12 inch singles

Harvest Home/Bedecky/Flag of Nations UK PS \$8

Wonderland Ext/Wonderland/Giant UK PS \$7

Wonderland Ext/Giant/Lost Patrol Live UK Clear Vinyl \$8

East of Eden Ext/East of Eden/Prairie Rose UK PS \$6

One Great Thing (Big Bad Country Mix)/Look Away (outlaw Mix)/Song of the South
US Promo \$6

Look Away/same US Promo \$5

Just a Shadow (long and short versions US Promo \$6

7 inch singles

Fields of Fire/Angle Park US w/Poster Sleeve \$6

Fields of Fire/Same US Promo with Poster Sleeve \$8

Double Pack Wonderland/Giant & Lost Patrol Pt 1 & Pt 2 Live \$7

SKIDS

Albums and 12 inch

Scared To Dance US record is NM cover is VG+ \$5

Fields/Brave Man 12 inch UK PS \$7

7 inch records

Fields/Brave Man UK PS \$6

Animation/Pros & Cons UK PS \$6

Icons/Blood & Soul UK PS \$5

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REEL LIFE ON ROCK'S ROAD

By Alan Smith

Reprinted from the Derby Evening Telegraph

WHILE bands on the road can expect an irksome life of travelling and hotels in between gigs, Scottish rockers Big Country are finding themselves becoming 'accidental tourists.'

That's how lead singer and guitarist Stuart Adamson describes it.

They've just finished touring as support to the Rolling Stones on the European leg of their world tour and are now looking forward to headlining their own tour of Europe.

It starts in mid September and lasts until December, and as well as a couple of dozen dates in the UK, their itinerary takes them to Germany, Holland, Scandinavia, Italy, Poland and the Czech Republic.

The British dates include Derby Assembly Rooms on Friday Oct 27, and the Royal Concert Hall, Nottingham, two days earlier.

"Travelling becomes nothing but travel-hotel, travel-hotel, but once you're up on stage, you're doing what you like," said Stuart. "We've become accidental tourists, seeing things and places of interest wherever we go.

"If somebody had told me years ago, I'd be seeing all these places, I wouldn't have believed them."

While in America they visited the site of the famous Battle of the Little Big Horn, of General Custer fame, and on a visit to the former Eastern Bloc they visited the famous German prisoner of war fortress for Allied officers, Colditz Castle.

"That was very interesting, because under the Communists it had been used as a mental institution and was pretty well much as it had been when prisoners of war were kept there.

"It was supposed to be escape-proof, but it wasn't as awesome as it looks on photographs," said Stuart.

But the band's other guitarist, Bruce Watson, had a hairy experience there.

"Part of the building is still used as a home for elderly people and Bruce found himself locked in when he went through a door that opened with a handle, but slammed shut and couldn't be opened.

"We had to scout round the castle and find someone to get him out.

"It was very amusing for us, but not for him," said Stuart.

Big Country - Stuart and Bruce, who are Scots, and Londoners Tony Butler (bass) and Mark Brzezicki (drums) - who have been together for 14 years, have had 15 Top 40 singles and half-a-dozen Top 20 albums which have notched up sales of several million.

And their latest, which they will be promoting on tour, is *Why The Long Face*, released on Transatlantic in June.

You get the skirl o' the pipes and the Celtic reel feel from the guitars and mandolin, welded together by hard, back-beat rhythmic drumming, and driving bass.

But the outstanding qualities are the vocals. The lyrics are pure, memorable tunes, in front of all the guitar and drum pyrotechnics.

"I come from a mining village near Dunfermline," said Stuart, "and I like to keep the folk and country feel in our songs."

"It stems from the old days when we entertained ourselves in the village with everybody getting up and singing a song."

Stuart has a fertile mind for song lyrics.

He explained: "I can't say that everything I sing about has happened to me, but the lyrics are based on things I hear and see, conversations I've had; and I mix them all up."

Some of the tales unfurled on the CD album, *Why The Long Face*, are *Message Of Love*, *Sail Into Nothing* (a lighter Celtic feel to it with intricate bass patterns), *God's Great Mistake*, and *Take You To The Moon*.

The opening track, *You Dreamer*, has been released as a single ('Oh, you dreamer, is this the way that you believed your life was going to turn out?'). For Big Country, it's still turning out pretty well.



BRUCE'S GREAT ESCAPE

Reprinted from the
Manchester Evening News, Sept 9th 1995

Big Country bassist Bruce Watson escaped from Colditz during the band's recent tour of Europe with the Rolling Stones.

The band visited the infamous castle - once a famous wartime prison but now a mental hospital - in East Germany, during one of their days off from gigging. While looking around, Bruce wandered into one of the cells and found himself locked in! "It took almost an hour to find him and get him out," said singer and guitarist Stuart Adamson. "He wasn't very happy, but we all thought it was hilarious."

The band has just released a new album called *Why The Long Face* and filled it with personal stories. And they didn't have to look very far for amusing anecdotes to fuel the songs.

As special guests of the Rolling Stones they had more than their fair share of incidents to write about. At one of the gigs, Ronnie Woods son, Jamie, thwarted a near catastrophe when he noticed smoke billowing from Big Country's dressing room! He saved the band's possessions single-handedly, while Big Country were doing their pre-gig soundcheck.

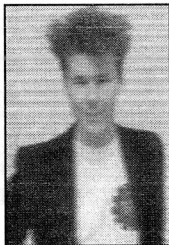
When the show reached *Leverkussen* in Germany, the stadium was so packed that Big Country had to commandeer a ladder and get to the stage via a window backing on to it.

And while supporting Robert Plant and Jimmy Page on a UK date last month, drummer Mark Brzezicki contracted food poisoning and threw up over Jimmy Page's amplifier.

Say Cheesh!

reprinted from TIME OUT

Following our recent sideline about Big Country's record in aid of Greenpeace, we have news of the launch, held on top of the New Zealand High Commission. Everything was going like a bomb [*oooh, bad phrasing! - AOU ed.*], until the photo-call. As the group assembled next to the besuited diplomats and their wives, the highly lubricated photographer started rocking on his heels: 'I know I'm pissed, but I know what I'm doing,' he slurred. 'I've been doing this job for 20 years in this state. For the first 15 my pictures always came out blurred, but then I came up with the answer for brilliant pictures.' An expectant hush came over the assembled throng. 'I got myself an auto-focus camera.'



Exile Returns From A Big Country To Push New Album

reprinted from the Evening News (Edinburgh) - 5/22/95

Big Country's Stuart Adamson has returned from his home in Florida with a new album and single - and some harsh words for radio in the UK.

"In the States there are channels where you don't have to listen to nine dance records before getting what you want. I listen mostly to alternative stations where we pick up the most play. there may be more radio stations in this country now, but they sound like they are cloning each other."

"Programme Directors are scared to do anything that might displease their advertisers and there doesn't seem to be any vision. If it had always been that way then we would never have had Jimi Hendrix or Led Zeppelin. The whole business seems to be run by marketing men these days."

Big Country have a new record, *Why The Long Face*, coming out on Transatlantic on June 12 and a single, *I'm Not Ashamed*, preceding it.

The songs see a return to the band's strengths and their trademark bagpipe guitar sound.

"That's always what I've done," said Stuart. "The way I play comes from traditional Scottish music or country which is what I grew up with. I always loved loud guitars and so I laid that over the top."

And of his exile in Orlando he said: "The one thing I've missed about Scotland is the ironic sense of humour."

Star Stu's top of the pints!

ex-boozer is buying a pub

By Ian Dow

reprinted from the Daily Record (Glasgow), courtesy of Ian Grant

A Scots rocker who beat the booze is buying a pub in his home town.

Big Country frontman Stuart Adamson will leave a life of luxury in Florida to take over Caspers bar in Dunfermline.

And he joked: "If you've been more than 10 years in music, and survived a Rolling Stones tour, buying a wee pub won't knock you off the wagon!"

Stuart's drinking almost made him crack up at the height of Big Country's success 10 years ago.

Therapy

He said: "I woke up one morning and thought, 'This is crazy'. drinking was getting in the way of what I wanted to do.

"But I don't even think about it now. It's history."

The star, who beat his problem by using group therapy, is thought to be paying around 100,000 pounds for Caspers, in Dunfermline's historic Kirkgate.

He said: "It will be great to be in the centre of the town, and we want to keep the traditional style.

"My wife Sandra and I have both been missing our relatives in the area, and being back home means I can watch Dunfermline play football!"

But Stuart, 37, who's just back from supporting the Rolling Stones on a European tour, won't be hanging up his guitar.

Sandra will run the pub, leaving him space for music. But he's hoping to spend more time with kids Calum, 13, and Kirsten, 11.

The Crossing

maps on the back of your hands
point to the cross
scratches on walls in a room
draw out your loss
your islands are conquered
and you are returned to the throne
martyrs take penance and fill up
the mattress with stones

pull straws with holy men
stain all the Atlas pink
and let us find a beach
where we can cross our hearts

stand in the wind as the carousels spin
wear out your welcome again
stand on the silence of mountains and
wear out your welcome again

mornings hit hand with an uncontrollable light
penning the senses that did deep in the night
crouched in a pillow of straw feet on the floor
creeping a path to the mat that holds
back the door

Build up great railways that run through the
horns of the moon
hold up a city with Christian museum walls
explain your machines to the boys
feed them with tools
bring out the skill in your skin
polish your hair

stand in the wind as the carousels spin
wear out your welcome again
stand on the silence of mountains and
take your utb down to the sea

ALL OF US

Ritch & Diane Adams -
David Anderson -
Lowell Austin Jr -
Edward Baptista -
John Berkey -
Michael Bickley -
Heather Blandford -
Shea Broaders -
Howard Bryan -
Rob Bys -
Andy Casparian -
Steve Chapman -
Jeff Cetola -
Craig Clark -
Ed Clark -
Jeff Clark -
Andrew Cooper -
Lewis Crow -
Roland Cyr -
Cameron Davis -
Steve Deasley -
Phillip Dixon -
Lance Eagen -
Eric Ethier -
Michael Fischio -
Rhonda Fuller -
Chris Gallagher -
Jim Gannon -
Bill Goldsmith -
John R Gouveia -
Carl Gryzbek -
John C Harper III -
Ken Hastings -
Bill Hollis -
Greg Hughes -
Laura Jankowski -
Doug Jenkins -
Daniel Johnson -
Laurence Keough -
Tom Kercheval -
CJ Kitsos -

continued on next page...

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Stan Lenkiewicz -
Robert Lingaur -
Art Love -
Chuck Luther -
Paul McAllister -
Jennifer McCarty -
Nora McHugh -
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Roman C Mangapit -
Russ Marlowe -
Jeffrey Marsh -
Kyle Matsuyama -
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Mr Lyn Noricks -
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OMAHA NEBRASKA 68137-0963

Lots of great BC vinyl, and plenty of other great 80's bands.
Write John at DPD for a list, enclose an SASE.

From *Mel* -

1) "Big Country... and the 7 year itch"

Minneapolis 1993 live show from DAT master -
on 2 Maxell XLII 100-min cassettes - **\$9 postpaid**

2) "Rockpalast"

March 1986 German live show, terrific sound -
on 1 Maxell XLII 100-min cassette, this one includes "Rain
Dance," "The Storm," "Where The Rose..." and many
other great early tunes! - **\$6 postpaid**

SPECIAL: both shows for \$13 postpaid!

WANTED

From **STEVE RIST-**

ALTON ILLINOIS:

Steve would like pro-quality audio shows from the
Steeltown, PIOT and NPLH tours

NEAT NEAT NEAT

Lee Elm II - Owner +

Monroeville, AL 36460

phone/fax :

Neat Neat Neat has been in business since 1981.

We specialize in 1970's & 1980's rock, but we do maintain a diverse inventory of approximately 10,000 items.

Below is a listing of merchandise that we have by Big Country.

We have set sale listings for about 200 other artists as well.

Please feel free to inquire.

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All items are at least mint minus condition unless otherwise stated and there is a guarantee of satisfaction. Postage is \$4 per order. Items reserved by phone will be held two weeks.

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Country	Description	Price
7 inch Records		
UK	East of Eden, paper label, PS	\$4
UK	East of Eden, plastic label, PS	\$4
UK	Ships, VG+, postcard pack, PS	\$7
UK	Where the Rose..., PS	\$4
JP	East of Eden, Promo, PS insert w/ lyrics	\$14
JP	Look Away, Promo, PS insert w/ lyrics	\$12
JP	Look Away, PS insert w/ lyrics	\$10
JP	Wonderland, PS insert w/ lyrics	\$9
US	King of Emotion, Promo, PS	\$3
US	Where the Rose..., Promo, PS	\$3
12 inch records		
UK	East of Eden +2, Promo/TEST PRESSING (white label)	\$15
JP	BC/Hipsway, Look Away/Honeythief, Promo, PS 1986	\$18
US	East of Eden, Promo, PS	\$6
Miscellaneous items		
US	King of Emotion, Promo cd single, PS	\$8
US	Peace In Our Time, Promo cd single, PS	\$6
US	Big Sampler, Promo cd single	\$8
US	Various Artists (inc. BC), PolyGram in-store sampler cass.	\$8

GOLDMINE Magazine

I personally recommend it for all those hard-to-reach places in your music collecting

PHONE - 715.445.2214 FAX - 715.445.4087

700 EAST STATE STREET, IOLA, WISCONSIN 54990-0001