

INWARDS

THE OTHER BIG COUNTRY FANZINE...

JUNE 1991

No.2

£1.50



'NO PLACE LIKE HOME'

CONTENTS

- 3 INTRODUCTION
- 4 NEWS - Three pages of the hot stuff!!
- 7 EDITORS' COMMENT
- 8 EXCLUSIVE STUART ADAMSON INTERVIEW...
- 13 SIMPLE MINDS 'REAL LIFE' REVIEW
- 14 THE BIG COUNTRY ADVICE PAGE - Bigger muscles!
- 15 THE IMMACULATE COLLECTION - B.C. record collecting
- 16 PAST MASTERS - Smash Hits interview reprint
- 17 COMPETITION PAGE - Win Stu's Mini Cooper!!!
- 18 THE HOT SEAT - Our boy Stu talks about all things mighty
- 19 BITS OF SHIT - Enough said...!
- 20 FLAG OF NATIONS CARTOON - Number 2 by Kev Payne
- 22 PICKING UP THE PEACES - Summing up the 'Peace' era
- 24 THE ROCKFIELD QUEST - The hunt for Big Country
- 26 POSTIES CORNER - Jason Allen sifts through the mail bag
- 28 CULTURE CORNER - Poem time!
- 29 FACTS AND FIGURES - Trivia time is here again!
- 30 FANZINE REVIEWS - Four on the old chopping block
- 32 THE RIGHT WAY - 'Peace' talk by Stefan franke
- 33 BAR SUPPORT - Energy Orchard
- 36 NO PLACE LIKE HOME - The new album in Stu's own words
- 37 INNERDS - The page that really is a pile of shit!
- 38 AND FINALLY... - Food for thought from the boys
- 39 ADRESSES AND SUBSCRIPTION DETAILS - The boring bits!

PRESS...STOP PRESS...STOP PRESS...STOP PRESS...STOP PRESS...STOP..

ABSOLUTELY MERE SECONDS BEFORE THIS ISSUE WENT TO PRESS, WE FOUND OUT THAT 'NO PLACE LIKE HOME' IS TO BE RELEASED ON 26th AUGUST 1991, WITH THE E.P. COMING OUT IN JUNE/JULY. WE CAN'T BRING YOU ANY FURTHER DETAILS AS YET, BUT ALL THOSE THAT HAVE SENT A NEWS UPDATE ENVELOPE WILL BE THE FIRST TO HEAR OF ANY FURTHER DEVELOPMENTS.

INWARDS ISSUE TWO JUNE 1991 - PUBLISHED BY EFFORTLESS

(c) 1991 INWARDS

INWARDS

BIG COUNTRY

INTRODUCTION...

AVAST ME hearties, har! har! Splice the main brace, flog the cabin boy, drop yer breeches and hoist the jolly roger (ooo-bloody-er). For 'tis time to set sail on the seven seas for another pointless adventure we have come to call INWARDS. Yes, some may have thought H.M.S. INWARDS sank without a trace aeons ago, but alas - we're back with more tales of fornication and drinking wee-wee, all in the name of Big Country of course!!

And boy what a rip-roaring, honky-tonking issue 2 we have for you. Why should we have reason to be so chirpy with the results of issue 2 you may heckle (oh yes centurian!). Well, for one, we're a couple of modest gits and secondly, we've met and interviewed Stuart, Bruce and Tony (all except the elusive "Red Fox" Brzezicki) on three (count 'em - 3!) occasions at Rockfield Studios - Wales, scene of the new album, 'NO PLACE LIKE HOME'. One visit even included a trip to the local Nags Head (highly respectable pisshouse frequented by sheep and rockstars alike). The occasion was Bruce's 30th birthday - any old excuse for a few "jars" and a squiffy head will suit us fine. Boy this fanzine lark is very hard work! Phew!! The findings of these chin wags can be found dotted throughout this issue with more to follow next ish...well the printable bits anyway!

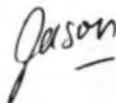
For the record, and for those of you that didn't know, Pat Ahern has left the band and Mark Brzezicki is back, although whether this is a permanent reunion is unknown at present. Mark drums on all the tracks on 'NO PLACE LIKE HOME' but it is still uncertain as to whether he will tour with the band. Turn to our news pages for the full story. We'd also like to take this opportunity to thank everybody who bought issue 1 of INWARDS...which is still available (editors' pitiful attempt to shift a few more copies!!). We hope you find issue 2 to be muchly improved. Thanks also to those of you who contributed in some shape or form to this issue (you are all listed elsewhere) and to those of you who took the time to write in. Keep it up because it is all very much appreciated.

Stu, Bruce and Tony have all read INWARDS and been greatly impressed. Well, that's what they told us to our faces. God knows what they said when we'd gone! A big thank-you goes out to them and Ian Grant for taking the time out to see us amidst their recording schedule and for letting us have the pleasure of having an advance tape of the new album. Let's hope that 'NO PLACE LIKE HOME' is a mammoth success.

Finally, for those of you that are new to INWARDS, please find enclosed a B.C. questionnaire originally included in issue 1. The follow-up article which will consist of fans' charts and statistics (38-26-38 etc.) will now appear in issue 3 so keep those questionnaires flying in. Oh, and if anybody's baby brother chucked-up on their initial copy of the questionnaire, drop us a line (and a blank cheque) and we'll send on a fresh copy plus an INWARDS courtesy sick bag.

Enjoy issue 2 - the agony and the ecstasy, and don't forget issue 3 will be out around late September.

Stay Alive,



NEWS

NEW ALBUM & E.P. DETAILS "NO PLACE LIKE HOME"

BIG COUNTRY'S fifth album is now completed and ready for a mid-summer release, to be preceded by a 4 song E.P.

The album is called 'No Place Like Home' and will contain between eight and ten tracks, to be chosen from the 15 that have been recorded at Rockfield Studios in South Wales with Pat Moran at the controls. The tracks for the album/E.P. package are, 'We Are Not In Kansas' which is probably going to be the opening track on side one, 'The Dynamite Lady', 'You, Me And The Truth', 'There Comes A Time', 'Ships', 'Freedom Song', 'Beat The Devil', 'Kiss The Girl Goodbye', 'The Beautiful People', 'Leap Of Faith', 'Enter The Fire' which is more than likely the closing track of the L.P. as it's the longest, 'Republican Party Reptile', 'Keep On Dreaming', 'The Hostage Speaks' and finally, a live version of 'Ships' which features just a piano and Stuart singing. It would appear that the 'spare' tracks from the album will go onto the E.P. As yet no tracks have been confirmed as singles - that is still being decided, but as soon as we know, you will.

The album DOES contain keyboards but they aren't 'featured keyboards' like the 'Peace...' album keyboards, they are more of a background effect, like the keys on 'Save Me' and 'Heart Of The World'. The keyboardist on the album AND tour is a guy called Ritchie Close who in Stu's words "Looks like Ray Reardon's accountant" and is a bit older than the lads. He apparently suggested that he would be coming out on the road with the lads and they didn't say no (probably because he's bigger than them!). Bruce has managed to write his first lyrics (the chorus to 'Republican Party Reptile') although he hasn't done any backing vocals (shame!).

The band are now getting down to the business of finding a drummer for the gigs, selecting singles and approving sleeves. No doubt the usual round of interviews and promotional 'events' are also being organised.

For a world wide exclusive review of the album and a track breakdown: by Stuart himself, turn to the 'No Place Like Home' feature elsewhere in this issue.



BIG COUNTRY HIT THE ROAD..

YES INDEED. the Boys have announced several tour dates. So far, only a three-night stint/love-in at London's Town And Country Club has been announced...the dates for these being 2nd, 3rd and 4th of September (to be followed no doubt by a record-breaking 365 night stint at the Albert Hall - eds). Details as to how you can get your grubby mitts on tickets for these shows are listed below. Hopefully more dates will follow with great haste although it is clear that the band will be heading for the States after these three shows to embark on a couple of weeks touring in and around New York and Los Angeles, before returning to the U.K. to take on a full tour. However, a Melody Maker report dated May 11th suggests that these 3 shows are the only 3 in Britain this year. No doubt we'll be able to shed more light on this matter very soon via our News Update service.

A reliable source has informed us that the band will be appearing under the adopted stage name of 'Ezy Stu & The Thingy-Shaped Turnips From Milton Keynes' for all future live dates!! Erm...

T&C Ticket Outlets:

- (1) Credit Card Hotline - 071 587 1414
- (2) T&C Box Office - 071 284 0303
- (3) Mail Order (add 50p booking fee).

Big Country Box Office,

P.O. Box 77

London SW4 9LH

(Please allow 3 weeks for delivery)



It has become very apparent that the lads will be putting in some heavy-duty touring to promote the new album, anything up to TWO years worth according to Bruce. "The idea is to keep the album going as long as possible, like *The Crossing*", states our man Watson. The tour will go as far as possible i.e. wherever the album is selling well and extra 'legs' will be added when and where possible.

MARK - TO DRUM OR NOT TO DRUM?

ANSWER - WE'RE bugged if we know...and so are the rest of the band. Stu, Bruce and Tony have openly admitted that at present they are essentially a "three piece", although Bruce has coined them a "hair piece". Although Mark completed the whole of the album, whether he stays and takes on touring commitments may hinge on whether he gets any offers from outside of B.C. plus a whole load of other posers only known to the great man himself (like does Super Ted have a super willy!?) If the worst comes to the worst, "someone else" will be brought in to occupy the vacant position although Bruce made it clear that this WOULD^NT be Pat Ahern! The name Simon Phillips has been bounded about, although we'd like to stress that at present this is only in a 'possibility' context. We're sure that everybody, including the band, hopes this situation is sorted out a.s.a.p. as our Markypoos seems to be a bit of an unpredictable bugger! As Tony put it, "I've known that guy for years and I still don't know him!"



FIELDS OF F***

YOU MAY have noticed that Auntie Beeb in all her infinite wisdom placed 'Fields Of Fire' on their 'unsuitable wartime records' list - what a bunch of lemons eh! (that must be the first time that Radio O*e have placed a B.C. record on ANY list - Jas).

Unconfirmed reports have reached us that after making the above announcement, top 'wacky' D.J. Simon B*tes was heard to play 'Where The Rose Is Sown' on his 'Our Tune' slot!!!



RIVER OF HOPE VIDEO

ANY 'HOPE' of this elusive vid ever reaching the clammy hands of the B.C. fan at large is gradually coming closer to fruition according to the Country Club. In the meantime, keep sending your plea's for its release to Jan at the club (address on back inner cover).

Hell, just tell Jan that you'll expose yourself in a public place if it's not released within 14 days of your letter [Yes readers, this always works for me! - Jas].

RESTLESS NATIVES (C.D. RELEASE)

IT WOULD appear that the proposed release of the film soundtrack to Restless Natives on C.D. has been 'indefinitely postponed' due to troubles with the cover artwork. The delay in amending the artwork would have put the release date too close to the release date of the new L.P. and so we'll have to wait to hear the delicate tones of the film's music on digital sound. Hands up those of you that have worn out versions of the 12"s that it was first released on!! "Hey, I hold up buses!"

INWARDS BACK ISSUE(S)!

YES! YES! YES! If you have just bought a copy of INWARDS issue 2 and are wondering where you can get a copy of issue 1, look no further than INWARDS TOWERS! For the paltry sum of £1.50 you too can be the proud owner of this milestone in publishing history. Cheques to the usual place please!!

MARK'S ON THE AIR AGAIN

AS IF to add to the speculation and uncertainty concerning Mark's position in B.C., it appears that Mark's 'On The Air' project is still very much in progress. The band, which to the best of our knowledge consists of Simon Townshend (guitar/vocals), Josh Philips-Gorse (keyboards - remember him folks!), Mark's brother Steve (bass) and Mark himself on pots and pans, have apparently changed their name to 'Huge Big Thing' (fnarr fnarr). They've also apparently secured a recording deal with Atlantic/WEA and have recently recorded their first album under the production of Gary Stevenson. Gary recently produced Rick Astley's 'Free' opus - hey, no jokes about Rick being spelt with a silent 'P'!! Gary's currently producing the new Bros L.P., an album which he himself describes as "a heap of crap" (well knock me blind with a white stick, there's a turn-up for the books - Andy). With regards to Mark, it just seems to be a case of keep your fingers crossed - all this indecision is enough to make you have babies!!

NEWS

(CONTINUED)

STUARTS BIOGRAPHY...

SOME OF you might be aware of a book on Stuart's life story being compiled by B.C. fan Gwenda Matthews (reports of Stu's life story fitting on the back of a stamp are totally unfounded! - And) If you feel you can be of any help to Gwenda then please drop her a line at the address below. Gwenda is especially interested in any pre-B.C. info she can glean i.e. Tattoo/The Skuds. Write to:

Gwenda Matthews
140 Sand Lane
Hindley
Nr. Wigan
Greater Manchester
WN2 4EW

THE NICEST MAN IN ROCK 'N' ROLL.

THIS AWARD definitely belongs to our man Tony, and he's a modest man as well. According to himself, his favourite golfer is Tony Butler from Big Country! He then threatened and pleaded with us not to depict him playing golf in 'cult' cartoon 'Flag Of Nations (Swimming)'. Pardon Tone? We didn't quite catch that one! That'll teach him eh? (see centrespread)

FIS' COMMENT...

(Hey Jas - And) (Yeah, what is it And - Jas)
(Don't you think this ed's comment is getting a little out of hand - And)
(Don't be such a wet fish - it's perfectly within reason me old fruitcake - Jas)
(th, I suppose you're right, pumpkin! - And)

STUART ON 'THE CROSSING'

"THAT'S JUST a load of self-indulgent twaddle that record. I didn't know whether to go for a shit or a hair-cut recording that. There are a few good bits on it but most of it's pish."

Relax. He's talking about the track called 'The Crossing', not the album. (10,000 B.C. fans remove the Uzi automatics from their heads and sigh loudly!)

FOOTBALL CRAZY...

WE ARE at present attempting to arrange a charity football match between a BIG COUNTRY/INWARDS team and BRISTOL ROVERS first team (you know, the shit team from Bristol! - Jas). Stuart thinks the idea is a good one and with a bit of luck we'll be able to shed some more light on the subject either through the News Update service or in ISSUE 3.

MARK'S ROADIE JOKE...

Q. HOW MANY roadies does it take to change a light bulb??
A. One, one-two, one, one-two

BAD GRAMMAR - ISSUE 1

DUE TO a problem with our typesetter (you're fired again Jason - Andy), issue one carried a few printed mistakes, the most notable of which occurred on page 8 where the name 'Tony Butler' was incorrectly misprinted 'Biggus Dickus'. Apologies to any readers who may have lost the thread of this article (namely the 'John Nonkes Better Golf' page) due to this unsightly error. Apologies also to John for this unnecessary intrusion into what was an otherwise wholesome article on how to 'pull chicks' on the golf course!

F**K YOU!

IN ANSWER to issue 1...yes that is a 'Fuck' towards the end of 'Where The Rose Is Sown'. Stu informs us that he slips the odd one in just to see if anyone notices. Definitely not a track to play when Rev. Nibbin comes 'round for tea and uffins eh? We did nearly ask our Stu where he came upon such 'colourful' language, but declined fearing a response along the lines of "At fucking school man!"

BRUCE ON INWARDS...

"I CAN honestly say, without sounding funny, that I thought that your magazine was fucking brilliant". I say, what a jolly, well observed point - mystery reader no. 10786. One in a series of 1,000,000!



INWARDS NEWS UPDATE SERVICE

KEEP SENDING on your S.A.E. marked 'INWARDS NEWS UPDATE' if you wish to be notified of any news we glean between issues. Most of this news will end up in the next issue anyway, but if you want to get ahead, get a Porsche. Apologies to the reader who received the INWARDS phone bill - purely by mistake of course ha! ha!



INWARDS COMMENT

WELL THEN, with a new Big Country album very firmly in the proverbial pipeline, just what sort of critical press acclaim should we fortell upon the albums release? An out-take from a "hacks" scathing blast of the 'Save Me' single perfectly reflects views held by the B.C. fan at large when contemplating the resourcefulness (ha!ha!) of the British Music Press - "Who can honestly say they haven't lain awake every single night, wrestling with the possibilities of what these remarkably creative people are likely to come up with next?"

Visions of bold banner headlines emphatically proclaiming the new album as a "totally awe-inspiring creation" spring humourously to mind. A cart-load of lethargic reviews centering on the writer's "problem" with the band are maybe more of a realistic proposition i.e. something reeking of stagnated piss!

At many times in the past (with more due for the future in all prospect) it may have appeared to some from evidence in various music paper out-takes that a spate of collective "B.C.-bashing" may have unhealthfully taken to root, each "hack" trying desperately to outwit the other in a show of wry humoured smugness - all in the name of creating the ultimate B.C. backstabber - the Holy Grail of B.C. put-downs. But let us not have any preconceptions that the music press willingly devote divine attention to the band (even if it is to give them a pilloring) - that would be supremely naive on our behalf. All press is good press or so they say...

Such naivety would only be rewarded by more crass mis-labelling of fans thrown up by certain past live reviews, in particular a certain "writer's" references towards issuing all B.C. fans with I.D. cards for their own personal reference, along with other hacks swipes along the lines of fans "NEEDING" Big Country. All this adds up to an array of atrocities tantamount to labelling B.C. fans as a bunch of inept paraplegics herded crudely into the market place that is the live arena, to witness the misguided preachings and empty promises and jestures spawned forth by Mr. Adamson and Co...Well from this couple of happy, contented paraplegics to those dregs of the so called press - Go to fucking Hell!!!

That aside, let us not detract from the many gracious live reviews that the band have received, even if many seem to be a victim of the writer's nervous disposition in-so-much as never declaring a gig to be an out-and-out success i.e. never going the whole hog and saying he/she actually ENJOYED the gig! While it is unrealistic to expect glowing praise to fly from all conceivable angles, it would be welcomed to catch wind of reviews attempting worthy constructive comment on the music alone, as the music press are ever increasingly becoming a sad parody of themselves - "Bagpipes from Heil" wouldn't be a surprise headline for the new LP.

In the end though, who really cares what the music press have to say about Big Country - the band don't that's for sure. Bruce and Tony don't even read music papers! Let's hope that the new album gives the massed ranks of hacks "food for thought".

Sock it to 'em boys!!!

EXCLUSIVE STUART ADAMSON INTERVIEW

ROCKFIELD STUDIOS, WALES (26/2/91)

EFK! GAWD missus! to think us!! Two meagre dropouts from the working classes deemed not even fit for a worthless backdoor laboratory experiment, getting to meet the great megalithic one himself, **STUART ADAMSON** the Mesonic God of light, sound and all things beautiful! Well no, actually the script doesn't really tell it like that. Forget any illusions of grandeur, for there's no room here for for big jestures (or Big Jessies!) and 'hero' worship, and nor should there be. Stuart's great appeal lies in the fact that he remains down-to-earth and open, with his head screwed firmly on (the right way we think!), when all around mayhem.....or something!

After parking the trusty wagon up, we bounced out to be met by our host for the evening and after much back-slapping and other various illegal rock and roll activites (like drinking diet Pepsi) out of the way, we got down to the nitty gritty. With our bums comfortably stationed inside Stu's palatable chalet residence and that Pepsi at hand, we began. Or should that read Stu began...

"This is exactly what's happening. We've started recording the next album. Mark's back playing with the band. He's not too sure whether he wants to be a member of the band yet, but he wants to play on the albums and go on tour [laughs all round] but that's just Mark being Mark and we're real pleased to be back playing with him again. *It was great fun playing with Pat, pat was great, but there's nothing like the original people y'know. When you've worked for that long with someone, there's always something there. It doesnae matter what you fell out about or what you might have argued about.* To be quite honest we didn't even fall out with Mark anyway, he just had enough hassle of being in a band, he wanted to go away and try something else for a while, but that shit happens, y'know?"

It's easy to sense the sense of cheer tinged with relief in Stuart's voice when considering the return of the great Brezicki man. At the same time Stuart is keen to play down any allegations of animosity that may have surfaced at the time of the initial split in the Autumn of '89.

"There wasn't any great deal of acrimony. In fact to be quite honest, Mark never spoke to me about it once, he wouldnae return my phone calls...So I didn't get a chance to speak to him about it y'know. That's nothing new either, because never in all the time that I've known Mark has he phoned me. He's just pish on the phone...I'm not very good on the phone either."

Ah! So a B.C. split stemming from unreturned phone calls ?? - hmmm! Us thinketh not. But what does seem clear is that inactivity and boredom with B.C.'s state of affairs after the "Peace.." L.P. era were major factors in prompting Mark to lift himself from the band's line-up. For Mark, the well of ideas B.C. drew upon was quite possibly drying up - the challenge lay elsewhere. Although references to a factual sea of wood could ensue with regards to the initial reasons bounded about for the split, there really does seem nothing to scratch the surface for. The metaphoric 'divorce' Tony referred to became something more akin to a 'trial separation'. Nothing more, nothing less. But what of the 'divorce' from Pat... mutual?

"Yeah. *It was an awkward situation to be in y'know*", admits Stu frankly. "*We wanted to play with Mark but we didn't want to go and say to someone (Pat) now look....*"

Pat came out on the road with us and we got on great, we never fell out or anything, it was just a thing that eh... Y'know Mark's been there a long time and it's hard. It's hard to describe to other people. It's like your relations. You might not get on with them all the time but you're used to having them around and when they're not around you miss them."

Is it the same losing a band-member as a 'Big Band' (no pun intended) compared to when the band was relatively small?

"Of course it is, aye I don't think it ever changes anyway. From my point of view, it doesnae matter how many records you've sold or how many concert tickets and stuff you've sold, for me it's still just a band, it's like we always have this thing in big country where it's 'we're not a real group' y'know. You go and see real groups and it's hard to think of yourself as one...*A new group is exciting and you feel challenged by it, you felt that there was still that something further to push for, rather than just think Mr Rock Superstar 'I don't even have to try', y'know?*"

So who actually contacted Mark given his adversity to the use of the phone?

"Tony. Tony was talking to him. Tony met him a few times and they started talking about it and Mark did say to him that he actually missed being a part of things and stuff."

Indeed, Mark's sudden return to the fold not only served to shake-up the Big Country line-up, but it has

also marked the reworking of the drum tracks that Pat previously demoed. Does this mean that Mark 'writes' stuff?

"He doesn't really write stuff", answers Stu slightly perplexed, "But you see this is really one of the differences between working with Mark and working with Pat. Because Mark's used to being around when we jam, things come out more. With Pat we'd have to sit down and arrange the song."

Has Mark's return in turn effected your guitar parts as well?

"Aye, yeah. But guitar parts always change. When I do demo's I always do them as basic as possible, like the very bare bones of the song. A lot of them sound really crap because all you're doing is putting the idea of your song down. When you get into the studio or you get into the rehearsal you really rip it apart, have a good look at it."

So, with the return of Mark also comes the reinstated natural flow of all things B.C. (musically). Surely the only way is up...well let's hope so. However, such aspirations should possibly be quelled until Mr. B. has finished wrestling with that all-important decider, 'Should I stay or should I go?' Much of that decision may rest on the outcome of the new L.P. Stu, Bruce and Tony are happy to rave enthusiastically about what's gone down so far. It's a team effort and part of this active team reaches beyond the band itself. Developing Stuart's rough demo's into masterful chunks of vinyl will rest, to some degree, with new man at the mixing desk Pat Moran. Stuart is quite happy to pay credence to the virtues of Mr. Moran.

"Pat's great. He was recommended by Russ (Conway - head of A&R) at the record company. He's done Robert Plant and Edie Brickell & The New Bohemians. He's a real instruments producer."

But what of the other producers placed in the proverbial hat for the draw? Namely Tim Palmer and Chris Kinsey. Stuart's eyes light up.

"Tim's brilliant, aye. He was working with Texas at the time (on their second album) and then he's got work coming up in America, so he wasn't going to be available. It was brilliant working with him. Those are the people that you need to work with - people who like rock music, basically. Chris was up for it. And then he decided to go and do something else in America instead, so we were a bit cheesed-off about that, but at the same time that we met Chris, we met Pat Moran."

Even past B.C. producer Steve Lillywhite was given a mention as a possible candidate.

"We spoke to Steve Lillywhite but Steve said he doesn't want to make rock records anymore. I think Steve had a really bad experience making the Rolling Stones album. Steve's name was mentioned - he liked the songs."

But what of the new album - cue that all-important question, 'Will we like the songs?'

"You'll love the songs. Yes," comes Stuart's confident reply. Any similarities to past albums?

"It's not a step back. It's a step forward. It's a whole new thang!!"

Does this prelude an acoustic batch of ditties then?

"No....It's not all loud guitars though."

Time to grab the bull by the horns, so to speak - any album title yet?

"We've not got any album titles yet, no."

Give us some song titles then!

"No, not yet!" [Laughs]

Our every ploy was being evaded. Stuart seemed determined to keep mum. Thoughts of breaking out the nipple electrodes and hot genital irons did cross our minds - but thankfully vanished...well who knows, Stu might have been into pleasures of the Earthly (i.e. the kinky stuff). Medieval torture devices aside, we continued the interrogation, oops! the interview. If no song titles were to be divulged, then what of any planned single releases in the pipeline? Reminders of the failure of the last two singles signposting the current prevailing B.C. attitude towards single releases.

"We're stopping worrying about singles. There isn't any point because Radio One don't wanna know. I like to have hit singles though - it's kind of funky."

And of the promotional lugging entailed in releasing singles, the Top Of The Pops of this world...

"I dinnae particularly like doing them but I like to have hit singles because that's what first attracted me to music, going out and buying singles. It's a sort of nostalgia thing for me. I'd much rather have a top five album than a top five single though."

And a top five album (No. 2) is indeed what the boys received with the success of the greatest hits L.P. Stuart was pleasantly surprised by the level of success it attained.

"It was good. It did really well - better than I thought it was going to actually."

And while we're on the subject of albums, lets move slap bang up to date with the current album-in-the-make. How many tracks can Joe Public expect to make it to vinyl then Stu (out of the 25 originally demoed)?

"It depends. The three tracks that we're working on just now are pretty long. One of them's over 7 minutes long. It might only be 8 tracks, or nine, but the C.D. will be longer. We like to try for 10 on the vinyl record but if you put too much music on it, it starts to sound shit."

But what of the boy Tony, the masses cry. Will he be lending his smooth silk tones to the new L.P. after his debut vocal solo on 'World On Fire'? Stuart smirks with delight...

"No, no. He's banned from singing!" [Mucho laughs all round]

Jason kind of expected Tony to possess a much harsher voice...kind of Eddy Grant ish to quote a bad analogy...

"He's got an extremely gentle, mild-mannered voice. Everybody thinks he's going to come on like some big hairy rasta guy. He speaks better English than Bruce and I do!"

Returning to the L.P., can we expect a lyrical theme to run the entire course of the album - a "concept" album perhaps.

"No. It's all separate - I like it like that. I'm actually pleased with the lyrics - I've put an unusual slant on a lot of things."

So when can we expect this magnum of listening pleasure to surface in all it's finished and bound glory? Stuart and 'Boss' Ian Grant are at present placing their cards on the table for a July/August release, to be followed of course by some 'extensive' touring which will stretch into the coming year, partly due to a planned but as-yet-unannounced tour of the States. The telling tone in Stuarts voice tells the story of a four-and-a-half year absence from the good ol' U.S. of A.!

"Yes, were desperate to go to the States. *I like America. I just think it's a great place. If you're a musician it's great, it's a brilliant place, just because of the fact that people in the States are much more willing to see you - to give people a chance without having to decide what you're all about. Here people decide what you're about because of the era that you come from or the way you speak or the way you dress or whatever and I hate all that. I really cannae stand all that preconception stuff. America's still a young country and it's always essentially been like that.*"

Whether a trip to the States will precede a full British tour is still uncertain, although the announcement of the Town and Country gigs in September would seem to hint at a tour of Blihty first. Recent reports from the B.C. camp would suggest that they will play the three London gigs and then jet off to the States to do tours of New York and Los Angeles before returning to the U.K. to do a full British tour. And there's always the rest of the World to consider. What will B.C. fans across the globe then have to expect in context of a live set, especially after some quotes from 1990 where Stuart spoke of the possibilities of dropping the classic 'Crossing' songs such as 'Chance' and 'Fields Of Fire' in order to make way for 'a new Chance' etc. Are these still tangible considerations Stu?

"I think we'll still play them. It's hard to get away from them. As soon as you start playing it ('Chance') people'll start to sing and I'll be honest with you, I think that singing along at gigs is cool. I think that we're at a stage where we all know that people are going to sing along to chance, no matter what country we're playing in - you know that people will sing it. I don't think it's too smarmy to do that. You can do new material and you can do chance as well. When we did the 'Under Wraps' tour it didn't stop us playing brand new material and playing 'Chance' at the same time. We'll have to do a set without doing it. We'll just move it into the encores and that'll be better."

And what of the fates of the older vintage songs that experienced a dust-down and re-vamp for the tours of 1990, the 'Porrohman's' and 'The Storms' of this fine world...

"Did we do 'The Storm' then, did we? Aye, that made a comeback and we did 'Porrohman' again on the last tour. 'Lost Patrol' has grown though I think 'Porrohman' has just stayed in the same place."

Could we also expect a new batch of previously un-toured songs such as 'Red Fox', 'Tall Ships Go', 'Eiledon' and 'The Sailor' etc. Stuart enthuses readily...

"We did a gig in Dublin one night where we played for about three and a half hours, at the Royal Dublin Showground, the R.D.S. It's a big horseshow arena, like Wembley, same idea. We played for ages and we did the 'Red Fox', 'The Sailor'. We did about 7 or 8 tracks off 'The Seer'. We started that tour in Ireland and we come off stage and we were fucked! I was fucking knackered! We did 24 songs before we did the

"We're stopping worrying about singles. There isn't any point because Radio One don't want to know. I like to have hit singles though, it's kind of funky."

encores. All together we did 27 songs. It was crazy. After a certain period of time the performance goes. A lot of the stuff that we play live is like, high energy stuff. If you do a long, slow section people start to get bored."

How does Stuart react then to, for want of better words, the 'jovial disapproval' aired by some when he strapped his acoustic guitar on for the 'quiet bit' on recent tours?

"Before when we'd tour and there wasn't an 'interlude', sorry, an acoustic little bit, some nights it would get boring. No, not boring. It would get harsh. Y'know, your ears are fucked! after a bit."

What about your inter-song banter. Rehearsed or improvised?

"No. All that stuff comes on the spur of the moment. It's great fun, I like it on stage, it's great. The thing we did at Knebworth that time was great. During 'Chance' I went side-stage and got my camera out and got everyone to say cheese! 120,000 people and I've still got the photo." [I'm on it probably, being sick due to an unfeasible amount of 'Crucial Brew' that was consumed on the way up. Some first sighting of Big Country that was eh?! - Jas]

So in future, keep silent you would-be hecklers when our man Stu conducts his full-frontal sex-change live on stage before undertaking a lament of 'Come Back To Me'. After all, the man does have a point! Personally, the acoustic versions of 'Peace..' and 'Come Back...' remain current high-spots of the Big Country live performance circa 1990. Oh, and while we're on the subject of the 1990 set, Neil Young fanatics beware. 'Rockin' In The Free World' is to be played no more, nor is the Equals classic 'Black-Skinned Blue-Eyed Boys'. Indeed, there are no covers planned at present for the live show. Stuart is happy to leave this area open to question.

"Oh, no. We'll just wait and see what happens."

Thoughts of a 100 percent Big Country set loom over the horizon - now there's a rarity! Anyway, time to drift back to reality. Stuart's standard studio day is the question now rolling effortlessly from our now gaping cake-holes.



STUART WILLIAM HORATIO ANGLUS ADAMSON - 26.2.91

"I usually get up around half eight-ish, nine o'clock. If I'm working that morning I'll go for a run - six or seven miles in the morning usually. We normally start in the studio at about eleven o'clock. If Bruce is doing guitars or something, I'll go into the studio in the afternoon. We work through, have an hour for dinner at about seven o'clock, and work until anytime between about ten and eleven. We try to get a good twelve hours in. We used to work until one or two in the morning, but we found that that was counter-productive, y'know. There wasn't enough time to get the adrenalin flowing between finishing. You didn't get to sleep until three or four in the morning. It would be fine the first few days but towards the end of the week it would be like we'd start filtering into the studio around one o'clock in the afternoon. You'd just feel shitty. If you have too many late nights you just feel absolutely crap. You can go past eleven if you're on something, if you're on a roll."

How, indeed, does the recording process initiate?

"The backing tracks are done. We did them totally live this time, which is the first time we've done that ever. What we usually do is we go in and we thrash out an arrangement and then we'll do a take and that will be like a guide take and then we'll start putting the drums in and building everything up on that. But this time we've done takes that are 'take' takes which we've kept and we're just adding everything onto that. That creates that 'live' feel."

Do you find yourself returning to ideas that you may have had years ago?

"Sometimes, yes. Sometimes."

With all that boring technical muso's talk out of the way, it was time to dig for 'shit'. Yes, nose-yeastard time had caught up with us! What is Stuart's involvement with the country club?

"To be honest with you, in the past it's been very little, other than to say 'what the fuck's going on - we need to get this sorted out as quickly as possible'. Andy had it going really great, it was cruising along very nicely and then she decided that she wanted to go away and do something else - it was getting too much for her. To be quite honest with you, it's not sorted out 100 percent yet, although people are at least getting their mail answered and stuff and some things are happening, but I'm not 100 percent happy with it."

They're professionals in the game aren't they Stuart? They also do other bands and stars as well (The Eurythmics and Linda Lusardi [joer] to name a few)

"Aye. That's what I'm not very happy about y'know. It makes it too cold. At least until we get the record made it's better than Jack Shit and at least people's mail is being answered, at least it's getting taken care of, but we do want to improve - not only the quality of the information that people get but to give them

"There wasn't any great deal of acrimony. In fact, to be quite honest, Mark never spoke to me about it once, he wouldnae return my phone calls...so I didn't get a chance to speak to him about it, y'know."

something that's more. It's better than it was but it's not perfect yet. I can tell you this though, it's better than 99 percent of other groups stuff. Personally I'm a big fan of the fanzine approach."

And there you have it. By now, the Diet Pepsi reservoir was dwindling to an all time low since records began etc.etc. After discussing the merits of Dunfermline Athletic and the general state of Footie etc. it was time to play our final ace...the piece de resistance... the excelsior of life... the pinnacle poser in B.C. trivia [O.K. O.K. I think they get the idea]. What the bugger is Eiledon????????????????
Stuart muses....

"I don't know what it is. It's just a word, aye. There's a place called Elsdon (pronounced Isledon) just in the Borders, but that word didn't fit in phonetically, so I changed it a wee bit!"

Sighs of relief fill the room, phew! And with that it's time to off. Time to hit Rock's lost highway with a vengeance and head for the lights of home, our heads weary and elated at the activities and experiences of the day. After humbly thanking Stuart, more than the necessary amount of times, (and then tucking him into bed!) we were off!! Eiledon blasting like cannon fire from the trusty INWARDS car stereo as we traversed the winding moonlit valleys, a new lyric now abounding our simple heads... "Elsdon, I will be there....just so long as I remember to take the B6431!" Ha! ha!

Cheers Stu !!!

SIMPLE MINDS "REAL LIFE"

(Virgin LP V2660 MC VST2660 CD CDV2660)
Review by Steve Lowes - Editor of Thunder & Rage

"Quit dreaming this is real life baby" - Jim Kerr has always been referred to as a relentless dreamer yet on the title track of this album he throws his dreams out of the window - "Quit dreaming this is cheap life baby".

"Real Life" is Simple Minds' 10th album (depends whether you count compilations, live LPs or free albums...) and is their first since 1989's "Streetfighting Years". The album is over 50 minutes long and there are 12 songs on here so it looks like the band have been working hard in the two year gap. You will all know the first single to be lifted from this collection, "Let There Be Love", which heralds Simple Minds' return to the more simple music of 1984's "Sparkle In The Rain" and 1985's "Once Upon A Time" LPs so does "Real Life" reflect this?

Well, there isn't the global conscienceness that could be found on "Streetfighting Years" and instead Jim concentrates on writing about things which affect him personally. This means a return to the glowing romanticism of "Alive And Kicking" and "Sanctify Yourself". There are some brilliant lyrics here which only Jim (or Stipe from REM) could get away with.

The best songs are difficult to pick out but I'll have a go. The title track is a monster with a crashing chorus that seems to pause for breath before crashing back in. The lyrics to this remind me of Prince's "Sign O' The Times" and the Prince influence is most definitely apparent on "Woman" - a quiet, bongo-driven piece which features a beautifully restrained vocal delivery from Jim, somewhat reminiscent of his whispers on the "Streetfighting Years" album. "Woman" sounds like the Minds' early work ("Film Theme" etc) and it is my second favourite track on the album. My favourite is "Rivers Of Ice" - a haunting ballad that proves power doesn't come from volume. It has an almost jazzy feel to the drums and bass and for once the band resist the temptation to come crashing in half way through.

Of the rockier tracks the better ones are "Travelling Man" - a U2-ish train journey through the States that sounds not totally unfamiliar to "Waterfront" - and "Stand By Love" - a gospel laced sing-a-long that should have the stadiums roaring when the band tour later in the year. "Let The Children Speak" is a reworking of the Minds' classic "Themes For Great Cities" with the addition of vocals, although it doesn't come close to the original for sheer groove. The second single, "See The Lights" (currently climbing up the US charts) is another classic which flows along in the same way that "Mandela Day" did although it is predictable Minds and it won't change anyone's view of the band in the same way that "Woman" would.

So after all that glowing praise, are there any weaknesses? Sadly, yes. "Ghostrider" has absolutely nothing in it - just some crashing drums and naff vocals - a sort of sub-INXS stadium filler.

The worst moment is after the beauty of "Rivers Of Ice" we get the anti-climax of "When Two Worlds Collide". I don't understand why this sub-standard track is tacked on to the end of the album, spoiling the effect of what should have been the last track, "Rivers Of Ice".

So as a whole, a brilliant album and one which any fan of the band, past or present, should have. I don't think that it will significantly increase the Minds' fan base in the same way that "Don't You", "Alive & Kicking" and "Once Upon A Time" did but it is certainly their most accessible work since then. I personally can't wait until the tour later in the year but until then this album will be constantly my stereo.

THE BIG COUNTRY ADVICE PAGE

THIS ISSUE :

Big Muscles

MARK ON ARM CURLS



TONY ON PRESS UPS



BRUCE ON... ER?



AND STU ON SQUATS



NEXT ISSUE :

"DISCREET
MESSAGE!"

THE IMMACULATE COLLECTION

- by MATTHEW DENNIS

WELCOME TO the **Big Country** record collecting "spot", a.k.a. 'A load of waffle by someone that you don't know'. And indeed, welcome fellow fans to a new literary era, the start of Matthew's column on B.C. records, tapes, C.D.s etc.

My name is **Matthew Dennis** and I live on the South coast in sunny Southwick-by-Sea (cute eh!?). I first became involved with B.C. way back in late '83 and have been a regular record buyer and gig-goer ever since.

The idea of this column is for you the reader to contact me with queries or interesting facts about B.C. records or recordings of any nature, as well as B.C. related projects e.g The Skids, Brotherhood Of Man (?) etc. I will try my best to answer any questions and where I find the task too difficult you can expect the reply to be:-

- (i) A load of old bull!!
- (ii) Straining credibility!
- (iii) Not included in any of the above!

Please don't expect everything to be answered via the mag as I only have this one page (at present) for replies etc., but where possible I will let you know by post or 'phone. If you wish you can send in 'wants', 'swaps' and 'sell' lists to my column. I go regularly to the U.K.s largest record fair at Brighton and subscribe to Record Collector magazine, so don't hesitate to ask me to track down that rare B.C. record that you're after.

Well, that's the introduction, let's hope that with decent feedback we can make this an interesting and successful column (or I might get fired!). Send all your correspondence via the usual INWARDS address - all relevant info etc. will then be forwarded to moi! See you in issue 3 proper.

RUDE INTRUSION BY ANDY: Hello, only meeeee!! Just popping up where I'm not wanted...again! Just a quick note to let you know that I will be acting as back-up to Matthew with regard to the IMMACULATE COLLECTION. I'll also be helping to track down any of your 'wants' etc. A record dealer that lives locally to INWARDS TOWERS has offered us a 5% discount on any of his B.C. stock that we buy. Whatever, send your record collecting queries toward Matthew and with a little team-work and the odd bevvy here and there, we'll try and come up trumps. Hic!

A FEW "USEFUL" ADDRESSES FOR THE B.C. COLLECTOR:-

- (1) ADRIANS RECORDS:
- (2) JIM WILSON:
- (3) SPIRAL SCRATCH:
- (4) BOB FRAZER:



D. CHINERY

"ART NOIR"
THE EDITORS' PITIFUL EXCUSE
FOR THE POOR QUALITY OF
INWARDS PHOTOS.

"CAPTAIN... MY LOGIC
CIRCUITS DO NOT CAL-
CULATE..."
"WARP FACTOR 5 SCOTTIE,"
ETC ETC ...

PAST MASTERS

WHAT FOLLOWS is an interview from the '84 Steeltown era featured in the pubescent teen mag 'Smash Hits'. The interview sees our four super heroes confronted by interviewer Tom Unpronounceablenameofasmashhits. Enjoy the read!

Stuart Adamson takes a big, man-sized bite of his corned beef "grinder" (sausage-shaped sarnie), chews, swallows an Iggnis nervously as he ponders the age-old musical question: "What's your new album like?" A few chews and a bit of thought later, he finally commits himself: "I'm well pleased with it."

"Steel Town", he hopes, will provide proof—if further proof were needed—that Big Country are more than just a group who sport unaffected checked shirts and make electric guitars sound like bagpipes. "Aye, we've tried to stay away from the old Scottish guitars this time. The album's got a lot more scope than 'The Crossing'."

"I always used to think, can there be any good new music?" adds bassist Tony Butler. "But this LP's turned out so well! The question now is, what can we do after this?"

As the group put the finishing touches to "Steel Town" and prepare to embark on their first British tour for months, it is clear that confidence is high in a Big Country. And that confidence remains based firmly on

some what old-fashioned, remarkably unhip standards of "musicianship" and "technical excellence".

Sitting in a lively North London public house, statements like "I'm not a pop star—I hate that word; I just want to play my guitars" (from Bruce Watson) and discussions about the "amazing drum sound" available at Abba's studios in Sweden (where the LP was partially recorded) do battle with the weepie Irish country and western ballads seeping from the rather loud jukebox.

The music of Big Country has been described in the past as "uplifting", "stirring", "emotional", and various other complimentary things like that. Big Country music raises the spirits—but it could not do this, insist the members, if they were unable to play their instruments with a certain aplomb. So they practise in private, they polish the instruments and treat them with tender loving care, they rehearse for goodness sake.

Big Country are real, DEDICATED musicians. To find out why, we probed into the backgrounds of the foursome who fly fearlessly in the face of fashion.

STUART

"I think my interest in music came from my Mum. She used to work in a record shop and she used to bring stuff like Elvis Presley and Buddy Holly home. But I wasn't born until 1958 so I just got the leftovers—she always had loads of mouldy old records lying about, like the Rolling Stones' first LP..."

"My Dad was in the merchant navy so, as my Mum was working, I had to go and do the shopping of a Saturday morning. My Mum would give me six shillings to buy a single and the first one I bought was 'Death Of A Clown' by Dave Davies (of The Kinks)..."

"After I left school, I started working as a student environmental health officer, doing a course in Sanitary Science—water sampling, shop and pub inspection, anything involved with pollution. The guy who was teaching me the job was great. He was a plain, mad drummer in a country and western group and he'd take me to see his band in his Ford Escort—you couldn't see the back seat for four years' worth of rubbish. He used to toss and swirl the sticks. He was a brilliant drummer..."

"When I was about 13, my Mum's brother, a man called Drew, got an acoustic guitar and I started messing about on it at my Gran's house, learning 'Danny Boy' and stuff like that to play at parties. Then I read and watching the BBC TV series *Hold On A Chord*; I can't remember the presenter's name but I owe it all to him..."

"One Christmas, my Dad came home from sea and bought me a Woolworth's electric guitar which played like a crazy guy in 1972. I started a crazy guy called Louie, playing at dance halls doing Status Quo and Stones stuff. But, eventually me and Willie Simpson, the bass player, got into Rory Mccoy and Mort The Hoopie, and the other guys were still into Rory Gallagher so we split up. And then the punk thing started..."

With Willie and Richard Jobson (now with the Armoury Show), Stuart formed The Skids (Scotland's prime punk movers). "If I sit down and think about The Skids, I remember how crazy it was at times." He cut in 1981, teamed up with Bruce Watson to form the first version of Big Country, later recruiting Mark and Tony. And the rest is history."

TONY

"My father was a trumpet player in the West Indies. He played in a big band on the island of Dominiqua and was a bit of a pop star there before he came to England. When I was still quite young, he bought me a piano and a trumpet but I never showed no aptitude for music..."

"At school in Ealing, I started studying musical theory and tapping the drums in the school orchestra, but I still wasn't particularly interested until one night I saw *Top Of The Pops* and Norman Greenbaum was on—doing 'Spirit In The Sky' and there was a shot of a Fender bass close up. To me it was like a pair of legs and I wanted a bass guitar of my own..."

"My cousin was in the army and doing alright and so he bought me a bass and I started to learn. Then a few of my friends at school said they knew this family called the Townshends who were looking for a bass player. So one day I went along to their house and the Townshend mummy came out—and she wouldn't let me in because she thought I was some kind of muggor..."

"When I started playing with Simon Townshend, I didn't even know he was the brother of Pete Townshend of The Who. And when I did find out who Pete was this big star loved by millions of people all over the world, I wasn't really impressed. I just thought he sounded a bit wild. I was really green at that time..."

"While I was playing with Simon, we were getting nowhere and he'd a day job at WEA records doing telephone sales. I broke The Pretenders—I sold so many copies of 'Brass In Pocket' to the shops, you wouldn't believe it. And then, when I played on Pete Townshend's 'Empty Glass' album, I ended up having to sell that big star record by millions of embarrassing..."

"When On The Air toured with The Skids, I knew I wanted to play with Stuart. I'd never seen a group play such simple, effective songs and raise the spirits of so many people under one roof as The Skids did. Big Country do the same—only more so. This group is nothing but an emotional experience to me. Perhaps it's my West Indian blood, my calypso-teen', brudder..."

MARK

"My Dad is a trained opera singer and although he never got anywhere, he still practices two hours every day. He's one of a rare breed; I've got two brothers and two sisters—I'm in the middle—and he's always encouraged us all. My older brother's a bass player in a group with Tim Attack from Chid; slightly wimpy teen-oriented group of the late '70s; my older brother is a DJ on local hospital radio, my older sister's a children's entertainer—she works holiday camps as a magician's assistant. My younger sister, who is 17 and just going into an office job, is the only non-entertainer in the family..."

"When I left school, I went into engineering to learn to be an aircraft engineer and at the age of 16, I bought a drum kit of my neighbour. With my brothers, I formed the Flying Brezickis who unfortunately never got anywhere. But then I started playing on the working man's club circuit..."

"I did the ropes, playing seven nights a week, and got some real talent contacts to backing drag artists, Dwarves playing xylophones—they always needed a drummer. I backed Paul Daniels once—it's weird when you see someone doing their magic tricks from behind because you can see how it's all done. The worst gig I ever did was with these complete idiots called Johnny And The Playboys with some dirty lech with a huge medallion about 50 singing 'Delilah'..."

"When my aircraft engineer apprenticeship was coming to an end, I was given an ad in a music paper saying 'Drummer required'. I replied, did the audition, passed, and it happened to be the Simon Townshend Band (subsequently On The Air) with Tony on bass. This was about 1977 and the music was very demanding, a cross between Yes and Genesis. Our first tour was supporting The Skids after which we split up and me and Tony formed a rhythm section called: Rhythm For Hire..."

"I'm committed to Big Country but still enjoy the demands of a session work. I've just done Frida's solo album; I was a bit intimidated playing with someone from Abba, this big mega-band, but she's totally unaffected by it all. I did the artwork for Frida's cover too. I'm clever like that..."

BRUCE

"When I was born, my Dad was working as a gold miner in Ontario, Canada. He used to take me to bear parks and places like that, which was great, but when I was two years old, he moved back to Scotland where he had grown up as an ordinary coal miner. I went to school in Dumfermline until I was 15 and got one 'O' level in plasticine—no, it was woodwork to be honest. I'd always wanted to be a joiner. But by then I was interested in music and playing guitar. The first groups that got to me were things like The Sweet, Gary Glitter and Slade. Good stuff, eh?..."

"After school I got a job in a lemonade factory and then I had a choice of going down the pits like my Dad or going into the dockyards. So I went into the dockyards as a yardboy, clearing up the mess for two years, and after that I spent six months with a joiner's firm making rope ladders for submarines—which was completely boring. By now, all my friends were getting into Genesis and awful stuff like that but I had seen the Alex Harvey *Canter* and decided I was going to be a guitarist..."

"Me and my mate Raymond saved up all our money and bought some guitars and formed a group called The Delinquents. We got a wee guy called Jimmy to play drums and a called Bob used to sing. We played church halls and community centres and then, all in one week, we got to support The Stranglers, Wire, Simple Minds and The Skids. It was the most completely brilliant week of my life. The Skids, to me, were unbelievable—the Scottish version of Television (rather superior US band of the late '70s)..."

"After The Delinquents I sold all my instruments, went to London and squatted for about three weeks trying to get a band together. No luck. I just wanted to see my mum. So I came back to Scotland, formed another no-luck group called Euroset and went on the dole. Then I got a call from Stuart..."

COMPETITION PAGE!!!

INWARDS SUPA-DUPA COMPETITION !!!

WELL HEY have we got one helluva "compo" for you lucky sods out there in readerland this issue. And boy have we got a corker of a question for this very "compo" which has been set by none other than Stuart himself. And we're not talking Stuart Pearce the England footie star either. Here is the question in all its full glory etc.

ON A certain B.C.track from a certain B.C. album, Stu had a run-in with nature and let fly a nasty niff, a ripper, a beefy gripe...."an emission of wind from the anus" as the dictionary puts it. Yes, the great Stuart Of Adamson does indeed FART! Yep! Call it what you bloody well like, but a fact's a fact - the boy farted. And what happened to this harmonic frappp!! - we'll tell you. The Producer of said track and Stu being 'a right couple of lads' decided to mix said recorded fart through the mixing desk and a pitch-shifter and it now reverberates at the end of the song in question as the 'bottom end' [ha! ha!] bass note. We jest not oh mighty reader. It's certainly the best fart we've ever heard [what d'you mean Bucks Fizz made an entire career out of doing it!]? **The actual question to emerge from all this windy-bottomed tomfoolery is simply WHAT SONG ?**

The first correct entry plucked from the INWARDS potty will win the following goodies PLUS [yes! yes! yes!] a MYSTERY prize!

- (1) A FREE 3-ish subscription to INWARDS
- (2) A 'signed by the band' copy of ISSUE ONE
- (3) A signed copy of the 'Thirteen Valleys' single
- (4) One of Stu's DIRTY white socks with signed certification!
- (5) Stuarts new Mini Cooper limited edition H-reg car!!! (er, are you sure about that one Jas? - And)

There's no truth in the rumour that the booby prize is a free 6-issue subscription. So get those pens working for the closing date is the last day in August. Happy fart-hunting !!!

● HERE ARE the answers to the crossword that was featured in issue 1. As for the wordsearch...we'll let you decide for yourselves!

ACROSS:

- 1 HEART
- 4 BC
- 5 BW
- 9 RUSSIA
- 10 KING
- 13 SA
- 15 BE
- 16 TIME
- 17 EILEDON
- 19 NORTH
- 20 REL
- 21 TALL
- 22 WONDER
- 26 SAVE ME
- 29 MOON
- 31 NONE
- 32 INA
- 33 THE



DOWN:

- 1 HONKY TONK WOMAN
- 2 ALAN
- 3 TWO
- 4 BIG
- 6 WEST
- 7 PEACE
- 8 TRAVELLERS
- 11 GREAT
- 12 SEER
- 14 SOUTH
- 18 PLACE
- 20 RED
- 23 NEED
- 24 ME
- 25 SOWN
- 27 AIR
- 28 MADE
- 30 IAN

THE HOT SEAT

WHERE WE QUIZ OUR MAN STUART ON AN ALARMINGLY VARIED LIST OF TOPICS...

MAXELL ADVERT:

They phoned us up and asked if they could use it and me and Richard (Jobson) just said aye! We don't care if it's giving us money...

"JOBBO":

We get on really well with each other now. We didn't for the first couple of years after I left the Skids but now we get on very well. He really went apeshit for a little bit but now he's got his head back on his shoulders. I think he's really funny. He's great fun to be around and we have a great laugh when we get together - in fact he came to my house not long ago when he was up in Scotland.

FOOTIE AND SPORT:

I play in the amateur league in Fife. We got to the cup final but we got beat. I played in that. I play at the back, right back usually. Sometimes I play in midfield. I hate sweeping, sweeping is crap! Tony plays golf. Mark doesn't do anything except play the drums. He drinks beer, sleeps and plays drums. Mark's not had a longstanding relationship with a woman ever. He has got plenty of friends though.

FRIENDS AND FAME:

For a while when it first happened big with Big Country, I don't know whether it was me or it was other people, sometimes you think you're the same but you think other peoples perception of you has changed. People treat you differently as well...sometimes I'd meet one of my mates in the street and someone would come up and ask for an autograph and that, and it's like 'I'm talking to my mate here'. I would never say no to anybody asking for an autograph.

PRE-SKIDS JOBS:

When I left school I became a student environmental health officer. I was at college studying to be an E.H.O. It was either that or go to university. At college I got my wages off the council so that was cool. After that I went to Amsterdam - I quit studying after my first year at college. I came back and I was working in a production control office in a factory. That's when I started the Skids up.

U2, THE BLUES AND THE EDGE:

We were messing around with a blues jam and we were doing Muddy Waters' "Mannish Boy" and some guy wrote an insulting article saying that Big Country has just discovered the blues, U2 style. I've been playing the blues ever since I was 13 years old. At least I can play the blues - The Edge can't even play it! I haven't spoken to Bono for a couple of years. You just get fed up with the old 'grand gesture' all the time, the 'everything they do is so important'. You cannae be po-faced about things.

THE MUSIC PRESS:

The sad thing about it is that they seem unable to accept the fact that what I do on the guitar isn't a formula. They see it as a formula, they cannae see it as that's how I play. That's just me being myself. If they look at the way I've played ever since I was in the Skids, that's how it's been, y'know.

RECORD COMPANY RELATIONS:

I think they're generally interested in trying to make what they see as good records, but what they see as being a good record and what we see as being a good record is a different thing. But we're not actually too bad in that instance. Bands will always argue with their record company, it doesn't matter who you are. You kind of expect it because they're there to sell records - that's their job. They're not there to write songs.

SIMPLE MINDS:

They've suddenly decided that they're Scottish again after 12 years! All their songs have the same tempo,

man! Actually, I really, really like some of their records, some of them are absolutely classic, but I think that to play live and to stretch some of the songs to 8 or 9 minutes...sometimes they'll go out there and only do 14 songs, and that's a long gig for them!

BLUE TARTAN SUIT:

I got that suit in a department store in Essen in Germany, in 1986 when we played the Rockpalast gig and I gave it away to someone after the tour, and now I wish I'd never fucking done it because I was only thinking about it the other week. I was thinking what a great suit it was.

BITS OF SHIT

TONY BUTLER drinks Penine Piss (John Smiths). He told us "It's reet tasty lads, aye BELCH!!" (Phooaar! What a lad eh?! - Andy)

Specialists have warned Stu to go easy on the old Diet Pepsi intake fearing he runs the risk of an overdose of gas (pooool). Professor Antwerp Farquart Tarquin Watson from the Belgian National Farty Gas Research Centre advised our man Stu to "Stick to ze Molotov Cocktails ya!"

Do you know of any B.C. style car number plates ie 'STU 1' or 'WAT 50N'? If you do, drop us a line and tell us when the car is left unattended in a dark place and we'll do the rest...five pounds and a Tony Butler golf tee to the first reader to spot 'MARKUNPRONOUNCABLENAMEOFBIGCOUNTRY 1'.

BRUCE is a staunch Babycham fanatic. He was recently overheard in the local Pink Elephant proclaiming "Yo lassie, canneye 'ave one of them eh, wee Babycham's like...aye that's the one, guaranteed to fuck yer repro. organs up and cause the pub to lynch you." [The authenticity of this quote is, to say the least, dubious.]

The much-heralded Josh is in fact a pseudonym for the great god of piano and stupid glasses, ELTON JOHN!! Elton has been a fan of B.C. since the early days and helped the boys out whilst he had a free year. However, he gave the game away in Russia when he burst into a fully-fledged version of 'Crocodile Rock' at the end of 'Chance'. Since this event, he has gone on to have a number one single and album, as well as numerous haircuts. [Sent in by Kevin Knight, Chelmsford]

When not under the B.C. spotlight, Bruce loves nothing better than to get behind the wheel of his trusty 18-ton COMBINE HARVESTER, "Angus". Bruce told us (or maybe it was some green man from Mars): "Aye, she's a fine wee runner. Great for popping down the corner shop in for a bag o' sugar, like, although ye gotta be careful not to decapitate any ol' grannies an' that on yer way!" Bruce also names a Massey Ferguson 'Hardshaft' 500h.p. cultivator amongst his favourite automotive agricultural machinery collection: "Aye it's fucking brilliant man!... state of the art cultivation mateys...ya cannae beat the deep screw action on it...goes like shit off a shovel!". Hurrah!



☆ THE ☆
☆ BRUCE ☆
WATSON ☆
☆ BIT.. ☆

BORED BY ENDLESS
STUART PHOTOS? BE
BORED NO MORE !!

INTER-GALACTIC
CABBAGE
CARTOONS
PRESENTS....

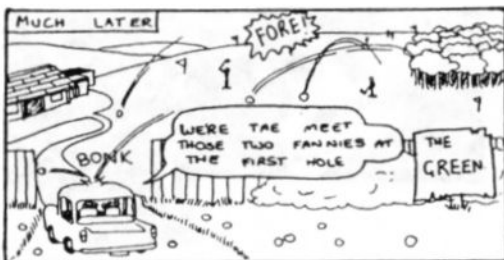
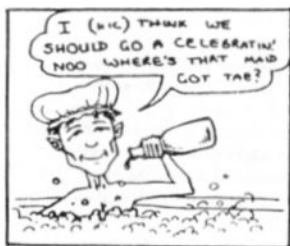
FLAG OF NATIONS II

THE SEQUEL

(SWIMMING)

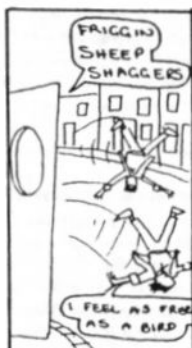
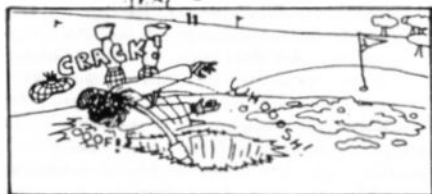
BY
KEVIN PAYNE

THAT LOVABLE "SCOTTISH-SOUNDING BAND WITH THE BAG-PIPE PLAYER" HAVE BEEN MIRACULOUSLY PLUNGED INTO THE EVENTFUL WORLD OF CARTOONERY. BIG COUNTRY'S ADVENTURES BEGAN WITH THE BATTLE OF THE BANDS FOLKIE MATCH AGAINST "THE NEW KIDS OFF THEIR BLOCKS", A MATCH WHICH, WITH THE HELP OF A MARK BREZICK I GROUND ASSAULT, THE LABS WON 6-5.....





ALRIGHT! HERE'S THE HIFARKS! REMEMBER ME, BEAT! GESSA TUB FISH AND OLD 'SILLS' - HAH! HAH! BASTARDS! GESS WITH ME! FISH! (GESSA! SASS!)



PICKING UP THE "PEACES"

WITH **BIG** Country back in the studio recording their long-awaited fifth album, many B.C. fans are hoping that it will be a return to form after the relative failure of the "Peace In Our Time" opus. **JASON ALLEN** takes a look back at "Peace.." and tries to find out what went wrong.

"I know where all that time has gone" sang Stuart Adamson, the opening line of the opening track, "King Of Emotion", from 1988's "Peace In Our Time". It's been three years since the ones they call Big Country entered the studio to record their fourth album, and two-and-a-half years after its eventual release, the "Peace In Our Time" dust cloud is only just beginning to settle. Many fans now agree that "Peace.." just didn't cut the mustard compared to B.C.'s previous three outings. In fact, the full story of the L.P.'s "flop" (for want of a better word), can be seen by the fact that only one of the three singles released from it i.e. "King.." charted at above 20 in the charts. The album itself was a low seller and the associated tour of Russia was a financial disaster of near-Biblical proportions. Indeed, Bruce Watson was heard to say that "the tour lost so much fucking money that I had to sell my children for scientific experiments!" All joking aside though, it has to be said that the album was certainly not what the fans had expected. The reviewers had mixed opinions of the set. The plus side praised the band for trying new things, attempting to 'lose that bagpipe sound'. Whilst some reviews admitted that the L.P. carried a new sound, many others slated the album for being 'just another Big Country album'. I personally loved the album at first, although after a few months found the production start to grate. It took a while to realise that the songs could have sounded better than they appeared. On hearing the band live on the "Peace.." tour, it became apparent that the way the songs were being played on stage i.e. ballsy and loud, was how they should have sounded on record. For a band that, so musical history now states, put guitars back into the charts when all around were twiddling knobs and messing with keyboards, the guitars were suspiciously low in the mix. So what did happen with "Peace In Our Time"? Stuart takes up the story...

"I really wish that we'd done the songs on the album with a British producer. We were in a situation where we had just signed to a new American record company and we wanted to appreciate their input so we went along with their suggestions for producer. We kind of liked the guy at first. Just at the last few weeks of the session, it all started to horribly wrong. The arguments got more heated as time went on. The thing is, we were used to it by then. We got used to hearing it that way and we'd get the rough mixes and think 'that's great'. We'd never ever worked with a sort of 'heavyweight' producer before, who actually gets that involved in it. It didn't suit us at all." Although Stuart looks back on the album's production with a regretful eye, he still thinks the songs are good.

"I have to say that I really like the songs on the album. "Peace In Our Time", "River Of Hope", "Thirteen Valleys" and that lot. "Thousand Yard Stare" is a brilliant song. To hear us playing it live, it's so much better than it is on record. It's a pisser. I think that it's the best album so far for songs, it's just the production is too bland, that's all. I think if the production had been harder and tougher, not necessarily more guitar orientated but just harder and rougher, then it would have been a great record. As I say, I still think that it's a good record, but it's not a great record. I really think that lyrically and vocally it's the best album we've done. I know that I can go and play the songs acoustically and they still work, and that to me is the proof of the pudding. Me and Bruce and Pat did the songs at the Virgin Megastore Re-opening last year in Edinburgh and it was absolutely brilliant - the fucking street was mobbed! It proves to people that you're a 'real' songwriter and that you don't need all the technology to go out there and do it. I like all that side of it, that's how it should be. I like to play guitar and I like to do all those group things, but if the song isn't there in the first place then there isn't any point in doing it. To be quite honest, with "Peace..", I wanted to try and stress that, to put the emphasis on the songs. It's just that it was done in too bland a manner."

So, having established the fact that the production was the main fault with "Peace..", what do the other band members think of the album?

"I don't think I'd be wrong in saying that the album was a bit sweet in places, but then again that's the way it was at the time and you can't knock it for what it was at the time you make it", comments Tony. Bruce adds, "You experiment, you try new things every time you record. We've said it all along, if we wanted to we could just do "In A Big Country" and "Fields Of Fire" all over again. It would be nice to spend a bit more time re-mixing the old stuff, but that doesn't mean to say that I'd like to go back and re-record "Steeltown" or "Just A Shadow" or whatever. It's like if you closed your eyes on a photograph - you did it at the time, just leave it. Why alter it?"

Tony concludes: "There's things on the last album that could have gone better as you all must know, but that's the way it is and you can't go back on it".

As a conclusion, I think it's fair to say that Big Country have now 'learned their lesson' when it comes to choosing producers and that in the cold light of day, "Peace.." was not the album that both the fans and the band thought it would be. But that's all part of this great learning process that some like to call rock and roll. As a final word, Stuart sums it perfectly:

"I still think the band's really young because all the mistakes we've made are there on record. We don't hide things away from people, and I think that's great". I second that emotion - may they all grow 'old' gracefully.



INWARDS T-SHIRTS



INWARDS T-SHIRTS !!

AT BLOODY last we hear you all cry! Two very exclusive designs of shirt are soon to be available (pictured here). They are in heavy cotton, black on white and are all XL. Cost will be £5. In order to know how many to get printed, let us know if you will want one. The T-shirts will only be printed if there is sufficient demand so DO let us know. If you don't, you may miss the chance of a lifetime to be the proud owner of one of these surefire collectors items. We want to see an army of INWARDS T-shirts at the Town & Country Club gigs in September, so let us know NOW!!



"There's day wear, night wear, summer wear, winter wear and underwear. There's the dark side and the light.

If you want something no expense should be spared."



"NO PLACE LIKE HOME"



THE ROCKFIELD QUEST

SAT 23 FEB 1991:

A BIG BULGING LETTER FLOPS ONTO THE INWARDS "DESK" FROM NON OTHER THAN "MR. SOURCE", HE OF A CLOSE SOURCE FAME! WE FINALLY MUSTER UP THE COURAGE TO OPEN THE LETTER, CONVINCED AS WE WERE, THAT THE "LETTER" WAS IN FACT AN IRAQI TERRORIST CAMPAIGN. ALAS WE WERE STILL ALIVE. THERE WAS NO BOMB. IN FACT, THERE WAS A LETTER INSIDE OF THE OFFENDING ENVELOPE WHICH WAS FROM THE AFOREMENTIONED MR. SOURCE WE READ THE LETTER. WE READ THE LETTER AGAIN. TO BE SURE, WE READ IT THRICE. THE NEWS WAS IN BLACK AND WHITE, IF NOT WHITE AND BLACK. BIG COUNTRY (FOR IT IS THEY) WERE NOW TO BE FOUND IN A STUDIO IN SOUTH WALES, RECORDING THE FIFTH ALBUM. THE SECRET DOCUMENTS ALSO DISCLOSED THE FACT THAT A CERTAIN MR. PAT MORAN WOULD ALSO BE FOUND IN THE SAME LOCATION - "PRODUCING" THE NEW L.P. THERE WAS ONLY ONE THING TO DO. FIND OUT WHERE THE LADS THEY CALL BIG COUNTRY WERE, GRID REFERENCE AN' ALL, AND PROCURE ALL THE RELEVANT AND EVEN IRRELEVANT DETAILS ABOUT THIS NEW PRODUCT, THE NEW ALBUM.

MON 25 FEB 1991:

5.25pm

GOOD OLD YELLOW PAGES...NOT JUST FOR THE NASTY THINGS IN LIFE LIKE A BURST PIPE OR A PUNCTURED RUBBER DOLLY. FOR THE FIRST TIME EVER, A LOCAL LIBRARY HAS COME UP "TRUMPS". A COPY OF THE NEWPORT AND DISTRICT YELLOW PAGES AND WE'RE AWAY. A QUICK LOOK AT THE RECORDING STUDIO SECTION AND A CLUE HAS BEEN GATHERED. WELL, 15 CLUES TO BE PRECISE. THERE ARE 15 OF THE BLIGHTERS IN THE AREA. OH LUMMOCKS! WHICH WAY NOW?

5.30pm

RUN ALL THE WAY HOME CLUTCHING A PHOTOCOPIED PAGE FROM THE NEWPORT AND DISTRICT YELLOW PAGES.

TUES 26 FEB 1991:

7.30am

WOKE UP EARLY. TODAY IS THE DAY OF THE AS-YET UNNAMED MISSION TO SEEK AND HOPEFULLY NOT DESTROY BIG COUNTRY.

10.00am

I DECIDE TO PHONE A NUMBER IN MONMOUTH. INTUITION HAD LED ME TO BELIEVE THAT BIG COUNTRY WERE "HOLED UP" IN ROCKFIELD STUDIOS, BUT I DIDN'T WANT TO BLOW MY ONE AND ONLY CHANCE BY PHONING UP ON THE OFF-CHANCE. I DECIDE TO PHONE ANOTHER STUDIO IN THE SAME ROAD AS ROCKFIELD IN ORDER TO GATHER DATA. THERE'S NO ONE HOME EXCEPT A WRETCHED ANSWERPHONE.

10.02am

I HAVE NO OPTION BUT TO PHONE ROCKFIELD STUDIOS ON THE OFF-CHANCE, RISKING MY ONE AND ONLY CHANCE. BAH!

10.03am

I DIAL. A LADY ANSWERS THE "PHONE" WITH FINE VOICE FOR SUCH A LUDICROUS HOUR. I PLEAD INNOCENCE. I TELL HER I'M NOT A PRESS "HACK" FROM THE GUTTER MUSIC PRESS. SHE BELIEVES ME FOR SHE IS A WISENED PERSON. I EXPLAIN WHO I AM, WHAT I'M DOING AND WHAT IT IS I WANT, QUITE EXPECTING TO BE TOLD TO "BUGGER" OFF. INDEED, I HELD THE RECEIVER AWAY FROM MY EAR IN NERVOUS ANTICIPATION OF A STARK AND UNCOMPROMISING REFUSAL TO DIVULGE ANY INFORMATION OF EVEN THE SMALLEST PROPORTIONS. "YES. BIG COUNTRY ARE HERE BUT THEY'RE IN BED AT THE MOMENT" CAME THE REPLY FROM THE HELPFUL, AND INDEED, PLEASANT LADY WHO WAS POSITIONED AT THE OPPOSITE END OF THE SO CALLED RECEIVER. I WAS INSTANTLY, IF NOT QUICKER, TRANSFORMED INTO A SMALL, WOBBLING, SLIGHTLY RUBBERY BUT NONETHELESS WHOLLY EDIBLE JELLY. STRAWBERRY, I THINK. "GREAT" I REPLIED, EVER A ONE FOR WORDS. "WOULD IT BE POSSIBLE TO TALK TO ANY MEMBERS OF THE BAND AT SOME TIME" I WIBBLED DOWN THE LINE. THE FINE VOICE AT THE OTHER END OF THIS "LINE" REPLIED THAT SHE WOULD TELL THE BAND THAT I HAD CALLED, EXPLAIN WHAT I WANTED AND THAT IF I CALLED BACK IN THE AFTERNOON, SHE WOULD BE ABLE TO ADVISE ME FURTHER. I THANKED HER ABOUT 1546 TIMES AND PLACED THE PHONE DOWN, FOLLOWED BY A SHORT BUT ENERGETIC DANCE AROUND THE ROOM, NOT UNLIKE THE DANCE OF A SMALL CHILD THAT HAS JUST BEEN TOLD THAT HIS LONG LOST COUSIN FROM INDIA HAS JUST DIED BUT LEFT IN THE PROCESS ALL OF HIS THREE MILLION QUID FORTUNE TO SAID SMALL CHILD. OR SOMETHING.

10.10am

I CALL ANDY AND WIBBLE INCOHERENT MESSAGES DOWN THE "WIRE" ABOUT MY PHONE CALL. OPERATION ROCKFIELD WAS NOW IN FULL SWING.

10.12am

I ATTEMPT TO GET ON WITH MY WORK BUT FALL SHORT OF THE REQUIRED STANDARDS OF MY WORK. I DON'T CARE. I REALLY DON'T CARE AT ALL BOSS!

2.30pm

I CALL ROCKFIELD STUDIOS AGAIN. I AM TOLD A TELEPHONE NUMBER WHICH IS THE NUMBER OF THE DINING ROOM, A ROOM IN WHICH THE BAND WILL BE EATING DINNER AT 7.00pm. ONCE AGAIN I THANK THE FINE VOICE OVER A THOUSAND TIMES AND BID HER FAREWELL. I AM EVEN MORE LESS CONCERNED ABOUT MY WORK TO THE EXTENT THAT I GO HOME AND FORGET TO TELL ANYBODY THAT I'M INDEED, LEAVING FOR THE SANCTUARY OF MY HOME. NO ONE PROBABLY NOTICED.

6.30pm

ANDY COMES TO MY HOUSE. WE GET ALL EXCITED BY THE PROSPECT OF AN OVERTHE PHONE INTERVIEW (WE NOW KNOW HOW A DOG ON HEAT MUST FEEL ??). WE HASTILY WRITE A LIST OF QUESTIONS. WE PREPARE FOR THE "SCOOP" OF THE CENTURY.

7.00pm

CALL THE ROCKFIELD DINING ROOM. A WOMAN ANSWERS. ANDY IS CONVINCED THAT SAID WOMAN IS NOT STUART, OR INDEED ANY MEMBER OF BIG COUNTRY. HIS SUSPICIONS ARE CONFIRMED WHEN A PERSON CALLED STUART ANNOUNCES HIS PRESENCE AT THE OTHER END OF THE LINE. THE TAPE RECORDED IS POISED FOR THE SPILLAGE OF WORDS FROM HIS MOUTH. IT TREMBLES AT THE PROSPECT. "CAN YOU PHONE BACK IN HALF-AN-HOUR, I'M EATING ME TEA" STATES THE VOCALIST-TYPE ONE AT THE OTHER END. HE EATS WE CRY IN UNISON AFTER PUTTING THE PHONE DOWN. WE PREPARE TO TRY AGAIN IN HALF-AN-HOUR.

7.30pm

AGAIN WE CONNECT WITH ROCKFIELD. STUART SPEAKS IN A PUZZLED VOICE... "I THOUGHT YOU WERE COMING UP TO DO THE INTERVIEW" HE ASKS. "WE CAN", WE REPLY IN UNISON, ALTHOUGH ONLY I AM ACTUALLY ON THE PHONE. AND WE DO. WE ARRANGE A "RENDEZVOUS" FOR 9.00pm AFTER GETTING OUR MAN STU TO GIVE US FINE DETAILED DIRECTIONS. I TELL HIM THAT I'LL PARK NEXT TO HIS CAR. THE ONLY THING THAT CAN GO WRONG NOW IS IF JEREMY BEADLE TURNS UP WITH THAT DEAD SHEEP STRAPPED TO HIS CHIN !

8.00pm

WE "HARE IT" UP THE MOTORWAY, VIA THE SEVERN BRIDGE AND DRIVE UP THROUGH THE WYE VALLEY, THE MOON LIGHTING UP THE HILLS AS THE CAR CREAKS THROUGH ITS ASCENT. WE PLAY THE SEER VERY LOUDLY AND HOPE THAT WE AREN'T LATE FOR THE MEETING. WE FINALLY DRIVE INTO THE SMALL LANE THAT LEADS TO THE STUDIOS AND PARK NEXT TO A BUILDING THAT LOOKS LIKE A STUDIO. WE PEEK THROUGH THE WINDOW AND LO AND BEHOLD, BLESS MY COTTON SOCKS ETC., IF IT ISN'T THE MISSION SAT "ROUND A TABLE LOOKING WELL, LOOKING LIKE THE MISSION REALLY. MR. HUSSEY AND CO'S EYE'S LIGHT UP AT THE SIGHT OF OUR ARRIVAL. WE SEE MR. HUSSEY ARISE AND MOUTH TO THE REST OF THE BAND: "HEY LADS, THE HASH CAKE IS HERE!!". WE BEAT A HASTY RETREAT TO THE CAR IN SEARCH OF STU. WE FIND STU. I PARK NEXT TO HIS CAR, JUST LIKE I HAD WARNED. HE INVITES US INTO HIS ROOM FOR A CHAT AND A GLASS OF PEPSI. HE APOLOGISES FOR THE LACK OF "HARD-STUFF". WE DON'T MIND. WHO NEEDS IT?

9.00pm - 11.00pm

INTERVIEW TIME. WE TALK ABOUT EVERYTHING. NO "STONE" IS LEFT UNTURNED. WE SPEAK TO TONY (BRIEFLY) AND STUART. WE EVEN WATCH THE FOOTBALL. MARK IS NOT PRESENT. RUMOURS THAT HE'S HOLED UP ON ONE OF THE MOONS OF JUPITER DOING A SESSION FOR PAUL YOUNG PROVE INVALID TO SAY THE LEAST. BRUCE CAN BE HEARD NEXT-DOOR IN THE STUDIO "LAYING DOWN" A "TRACK". WE DON'T GET TO SPEAK TO HIM BUT WE DO HEAR HIM. STU READS INWARDS AND WE ARE TOLD THAT WE CAN RETURN WHEN ALL THE BAND IS PRESENT FOR ANOTHER INTERVIEW AND PHOTO-SESSION. GREAT! SUPER! SMASHING! LOVELY! BLOODY GOOD SHOW, WHAT! ETC. ETC.

11.05pm

WE'RE OFF. NOT LITERALLY, BUT WE ARE DEPARTING. WE DRIVE HOME, JUBILANT AT HAVING COMPLETED THE FIRST INWARDS INTERVIEW. OPERATION ROCKFIELD WAS COMPLETED. OPERATION BRZEZICKI, THE HUNT FOR THE RED FOX WAS SOON TO COMMENCE (AN OPERATION THAT MAKES FINDING THE HOLY GRAIL SEEM A PIECE OF PROVERBIAL PISS).

STEW ART, LET'S DANCE!

Big Country were on their tour bussy in Glasgow last week when they noticed a car beside them whose driver was playing their so-called 'Greatest Hits' album at full blast. Whereas most bands would have been pleasantly pleased, BC's **Stuart Adamson** became hysterical with pleasure and leapt out at the lights to praise the chap. Unfortunately yon fan was so taken aback that he stalled his car completely and had to be towed away by the RAC. That'll teach him.



POSTIE'S CORNER



LETTERS - JASON ALLEN sifts through the semi-bulging mail sack.

THE MAILBAG has been quite full recently but we still need to give that postman a hernia. It only costs 17p and the price of an envelope to send us a "line" or two and you could win our highly coveted "Letter Of The Issue" award which could win you a whole heap of goodies or might not win you bugger all, depending on how generous we feel and how high the quality of the letters is. It's nice to see some familiar names at the bottom of some of the letters we receive, but it would also be nice to see a few new names cropping up. Come on folks, pens out!

We had a letter from **Dave Chinery** from **Poole**, Dorset. He said why not have a regular page that features bands that have supported B.C. in the past, bands such as THE BIG DISH, THE PRIME MOVERS, THE WONDERSTUFF, DIESEL PARK WEST, CRY BEFORE DAWN, LIES DAMNED LIES, VAGABOND JOY, BLACK VELVET etc. etc. We have started this feature in this very issue with a piece by Robert Davidson on ENERGY ORCHARD who supported ver 'lads' at the T+C gig last August. If you're a follower of one or more of these bands, write in and tell us what they're up to now. As Dave says, "A few of them are doing very well at the moment. You know, if you do several dates of a tour, you can't help but get to like them".

The same feelings are shared by **Oliver Hunter** from **Reading** who became a fan of Cry Before Dawn after seeing them on the Peace dates. He also thinks that there should be an article on B.C. support bands. Do let us know if you became a fan of a band after their B.C. support slot. If it's a crap band we'll laugh. If their good, we'll print your piece in a future issue perhaps.

Another idea for a new regular feature, an idea that several people have written in with, is a contact page. How often have you met someone at a B.C. gig only to lose that scrap of paper with their name and number on it? Or maybe you're just a fan who lives in a place where B.C. fans are a rarity, such as **Pierre Bystrom** who wrote in from **Sweden** to ask for INWARDS details, saying "the amount of information of the group available (in Sweden) is nil and I won't STAY ALIVE much longer without it"! Thankfully, we got to Pierre in time to prevent him from trying a cross-Baltic swim in order to gain tit-bits of news, but there must be hundreds, nay thousands of B.C. fans out there in all four corners of the world who would love to have a penfriend(s) in another part of the globe (there - that's the INWARDS contribution to world peace!) So if you fancy meeting up with a sexy blonde B.C. fan from Norway, or just want to write to that pleasant person that kicked you in the shin at the Hummingbird last May, write in and we'll do our best to put you into contact.

We had a letter from **Claudia Ripkens** who lives in **Cologne, Germany**. She had seen the advertisement in **Vox** and was wondering what the best terms of delivery were. If anyone overseas is reading a friend's copy of INWARDS, here's what to do to get your own copy. Send us a cashable cheque for £2.00 (or £6.00 for a 3 issue subscription). Failing that, a cheque for £1.50 and an international reply coupon to cover an AIRMAIL package up to 100 grams. We will send you the copy(s) of INWARDS as soon as we can (i.e. next day) so you don't have to worry about us doing a runner with your money (£2.00 won't get you very far anyway!)

Colin Beaton wrote from **Glasgow** for INWARDS info "as I would be very keen to subscribe to (and perhaps contribute to?) this new journal". If anybody else out there has read INWARDS and wants to contribute in some way, please do. If you don't know what to write about, drop us a line and we'll let you know of any ideas that other readers might have suggested in between issues, or any ideas which we haven't got round to writing ourselves. Personally, I'd much rather the fanzine was written by readers than by Andy and myself. The gauntlet is laid down! As for subscriptions, there is a section elsewhere in this issue explaining the set-up for subs.

We had a letter from **Eddie Shiels** who lives in **Derry, N.Ireland**. He informs us "I travelled to Nottingham for the gig (Rock City, 15/12/87) from my hometown by myself. It was well worth it as I met all the members of the band in their hotel. Stuart was really impressed at me travelling so far by myself to see the band." We have consulted the INWARDS atlas and we reckon that Eddie "the Eagle" travelled 300

miles "as the crow flies", eh?! What a sport! Now here's the challenge. Have you travelled further than Eddie all in the name of B.C.??? Did you swim the channel in a potato sack just to catch the "boys" play their infamous Peace tour date in Jersey? Did you travel overnight from Dundalk to Moscow using nothing but 45 local bus services, carrying a pregnant sheep on your back wearing NOTHING?! (O.K. Jas, calm down). Come on, let us know how mad and nutty you are and to what lengths you are willing to stretch to quench your undying thirst to see Big Country... hell, make it up if you want (we would! - eds). But remember, Eddie did his "fantastic voyage" alone. If you travelled 600 miles with 3 friends, divide the miles by the number of people. You did 200 miles. Get the idea. If that hitch-hiker that you picked up on the way suddenly mutated into a rabid donkey, then add an extra to your passenger total. The best letters we get will be printed next ish. Send them to the "BETHLEHEM OR BUST" department at the usual address. And don't forget, a fiver in envelope will almost guarantee inclusion in a future issue!

Finally, I was 'chuffed' to find my postie had delivered a letter from a certain Mr. Lee King from Swindon. "Wow!" I hear you all shout in unison, "whoopie fucking woo etc. we are so pleased for you!!!" Well listen up matays. Y'see, Mr. King happens to be an old school-friend of mine who I haven't seen for years. Further to this, he was responsible, single-handedly, for introducing me to the wonderous rapture that is Big Country. Yes, during an A-level geography field trip to the Lake District in May 1986, I was forced to listen to 'The Crossing' for a whole week. The thing was, I hated Big Country without ever really hearing the music, so hearing 'Chance' for the very first time was quite an experience, one that caused me to check out the entire back catalogue within a week of returning home again. So this letter that came in from Lee was a nice surprise because, as I said, we lost contact over three years ago. If anyone else out there either knows me or owes me money, write in and make my day. Who knows, you too could be immortalised in these very pages!!

BIG COUNTRY - WHY?? by DAVE CHINERY, POOLE

BIG COUNTRY...I'd never even heard their name mentioned until Jan '86. A friend said that they were playing locally. I agreed to go and, well they completely blew me away. I couldn't tell you WHY, but songs such as 'Porrohman' and 'The Storm' stood out live, bearing in mind that I'd never heard a B.C. record. After that I went about collecting all their back catalogue which was easy as most of it was in the Cheapo Rack (loads of doublepacks).

Considering my musical tastes are normally on goth bands such as The Mission, Fields Of The Nephilim, Sisters Of Mercy etc. why do I like Big Country? Well it's probably something to do with the whole atmosphere that surrounds them. When I go to a B.C. gig, I get totally excited beforehand and can get very emotional during a gig. I laugh and I cry.

I get the piss taken out of me for liking them, but when they tour, you will see the same old faces telling the same old stories of when they met Stuart and how he signed their whatever it was. Yes, deep down, anybody who has seen Big Country live will go again and again. I DO.

BIG COUNTRY, SMALL TOWN BOY

● Stuart Adamson (32 on the 11th) has never had any desire to leave Crossgates, Fife, where he grew up. The singer first performed in public at 14, in the local Miners' Welfare Institute.

"When I was 18 I thought there was more to life than a small village," he says. "I went to Amsterdam, realised it was just the same as home, turned round and came back."

Since then he's become a well-travelled man but admits to homesickness.

"After a gig, when I'm just drifting off to sleep, I know I'd rather be home with the bairns on my knee watching telly."



Dear INWARDS,

Thanks for the GREAT fanzine. Yes, I said great - very well put together, it's on a par with WE SAVE NO SOULS. I've been a Big Country fan since Fields Of Fire days and been a member of the C.C. (Crap Club) since issue no.2, but since Andy left the fan club, everything went to pot, the club died and was then reborn with someone called Jan who can only fill 8 pages with crappy photos. You and douglas should take over.

It's about time that B.C. stopped taking 2 to 3 years to record an L.P. and do some serious touring in the U.K. This might get some fans back and some new ones.

I have a big B.C. collection and have met the band on one occasion at the soundcheck in Birmingham (Hummingbird 22/5/90). It's great to see MARK back. I hope he can inspire the lads into some great new stuff. I hope Restless Natives is released on C.D. as my records of Look Away and The Teacher are almost worn out. While I wait for some new stuff I can finish collecting my SKIDS collection. I only need some 12"s. I look forward to no. 2 and I enclose an s.a.e. for an news on B.C.

Yours, Mark Kimberley - Great Barr, Birmingham



Culture Corner

Every issue we'll be featuring a poem, sonnet, verse, ballad etc. written by YOU the readers. It can be about almost anything, but Big Country poems are best! Write on you groovy fuckers!

DREAMS STAY WITH YOU by DAVID WRIGHT

STUART ADAMSON, MANCUNIAN BORN WITH MUSICAL HEART AND SOUL
COHEN, SMOKEY AND YOUNG - FATHER FIGURES OF GOAL
THE ERA IS PUNK, CLASH SEX PISTOLS ET AL
NOT SCARED TO DANCE, THE SKIDS WITH OUR MAN.



PROGRESSION TO THE FRONT, VOCALS, GUITAR
NOW WITH A BIG COUNTRY - HOW BRIGHT IS THIS STAR?
NOW GIVEN THE CHANCE, PEN, PAPER AND THE KIND
LYRICS DREAMT UP, PERMANENTLY STUCK IN THE MIND.

OUT ON THE ROAD A PERFORMANCE TO SAVOUR
PROFESSIONAL MUSICIANS WHO SWEAT UNDER HARD LABOUR
WITH CONTROL IN HIS VOICE FILLED WITH PASSION AND POWER
WORDS OF DIRECTNESS THAT WOULD MAKE STRONG MEN COWER.



DELICATE FINGERS PLUCK STRINGS FULL OF FEAR
AUDIENCE ECSTATIC, RELENTLESSLY CHEER
WAVES OF SWEET SOUND, MUSIC TO SWAY THE HIPS
WILL, IN YEARS TO COME TWITCH AT OUR LIPS.



FACTS AND FIGURES

TONY, THE four stringed one, played guitar (the six-stringy thingy) on the "Peace.." L.P. track 'Everything I Need' - this was in fact through a guitar MIDI effect that created a double-bass sound. (Well shaft me with a pogo stick - reader's voice)

Mark and Tony never actually played on the seminal trip-out song 'Flag Of Nations (Swimming)' - the 12" B-side of 'Harvest Home'. This was actually a recording by the first Big Country line-up - Stu 'Willy' Adamson (ukulele & voice), Bruce 'Bruce' Watson (anal flute and mandolin), Alan Wishart (bass), Peter Wishart (keyboards) and Clive Parker (drums). THIS IS THE ONLY SONG FROM THE ORIGINAL LINE-UP THAT ACTUALLY MADE IT TO VINYL, although the use of the word 'song' is debatable. (song?? More like an experience. A truly earth-moving classic of it's own time - Jas)

Balmule Studios, Dunfermline (used for pre-production of the "Peace.." album) is a rehearsal room in Stu's old house. The sleeve credit thanks Sandra, Stu's wife (she made the tea and recorded the guitar solo in 'River Of Hope'). Perhaps she didn't then.

Phonogram wanted to release a CHANCE '90 remix to accompany the release of 'Through A Big Country'. However, Stu was having none of that. His answer was to write some new stuff, namely 'Save Me' and 'Heart Of The World'.

The band preferred the initial mix of the Robin Millar-produced 'The Seer' album. However, at the request of the record company it was remixed (by Walter Turbitt) to give it a slightly more Americanised sound, i.e. Phonogram wanted to shift as many copies as poss. Stateside. For the comparison, listen to the 7" version of 'Look Away' and the L.P. version. On the latter, the drums are much "bigger" in sound.

The band are not too keen on 'rock-heroes'. When Brian May bounded onto the Hammersmith Odeon stage during his appearance at the Jerry Lee Lewis gig, his guitar failed to make those suidly-widdly noises that makes up the so-called guitar 'solo'. Whilst watching the video of the performance, Bruce was heard to mutter, "Ha! what use are your fucking honours degrees now then Brian baby!"



**Stuart's
back on
song!**

★ **BIG Country lead singer Stuart Adamson just can't stay away from East End Park.**

He threatened never to return after Dunfermline axed boss Jim Leishman in the summer.

Back

He was one of the prime movers in trying to get Jim back into the East End Park hot seat.

However, Stuart has forgiven, if not forgotten, the Dunfermline Board and is now back supporting the Pars again.



*RUDOLF HESS SAYS.. "I
PAYED FOR MY WARCRIMES,
THAT GUY OVER THERE
SHOULD PAY FOR HIS HAIR -
CUT - CRIPES!"*

FANZINE REVIEWS

SIMPLE MINDS - "THUNDER & RAGE"

[ISSUE 3 / 28 PAGES / A5 SIZE] £1.20 per issue U.K. /
£ 4.80 4-issue sub. U.K. / £ 6.00 Europe / £8.00 U.S.A. /
£ 8.80 Australia/Japan

AND UP on the catwalk comes S.M. fanzine no. 2, just in case the fans weren't pampered enough already! However, it's worth noting that there exists quite a notable difference in layout and dialect between the two S.M. 'zines reviewed in these pages, both of which compliment each other to provide the 'meat and veg.' that a fan needs to have. T&R not only includes a whole multitude of facts, quotes and comments to keep Minds fans quite contented, but it's also good to see that editor Steve Lowes sensibly doesn't take Jimboy and the Lads too seriously, best shown by the "Jim Kerr Utter Bollocks Quotes" section. Other features include indepth studies of the new 'Real Life' album plus part two, of the S.M. cover versions article that proves to be revealing. It's also good to see responsive fan input as well. Indeed, T&R seems to be a fanzine that could go from strength to strength given the correct amount of fan support. All in all, a thoroughly entertaining read...buy now while stocks last! Write to: *Steve Lowes, 1 North Ninth Street, Central Milton Keynes, Bucks MK9 3AN.*

THUNDER & RAGE

SIMPLE MINDS FANZINE



ISSUE THREE

THIN LIZZY - "BLACK ROSE"

[ISSUE 5 / 32 PAGES / A5 SIZE] £1.25 per issue U.K. -
elsewhere write for details.

YES, YET another fanzine centering its attentions on a now sadly deceased band, sob! sob! Given the sudden ascension of heights the band have been cast into thanks to their recent 'Dedication' hits package, Thin Lizzy couldn't be more in the public eye. This nicely-bound fanzine spawns many interesting Lizzy facts and figures, aided by some intriguing rare, early cuttings dating back as far as 1970 - real nostalgia. An article on a fans memories of Phil Lynott proves to be both enlightening and involving and the 'zine succeeds in highlighting and updating the current whereabouts and activities of ex-Lizzy members, all 345 of them! Included in this context is of course Gary Moore, whose 'Still Got The Blues' album/tour concept is critically analysed. If your a fan of any past band members, there'll be something here to catch your eye and/or dangly bits! Write to: *Adam Winstanley, 68 Jerusalem Street, Belfast, N. Ireland BT7 1QP.*

THE THIN LIZZY MAGAZINE BLACK ROSE

NUMBER FIVE





SIMPLE MINDS
FANZINE
ISSUE 4

SIMPLE MINDS - "COLOURS FLY"

[ISSUE 4 / 26 PAGES / A5 SIZE] £2.00 per issue / £ 6.00
3-issue sub. U.K./ £ 6.60 Europe/ £9.00 U.S.A

COLOURS CERTAINLY fly with this glossy S.M. 'zine which sports a lavish colour cover - an afforded luxury for us degenerate fanzine eds!! From there on though it's good ol' cuddly B & W that confronts the reader's eye. One of the fanzines striking properties is the thoroughly professional and readable layout. But what 'meat' does this layout pack? Well, amongst other things, issue 4 features 3 German radio interviews with wee Jimmy Kerr and our Charlie (Burchill) - all in English I hasten to add. A review of the 'Themes' C.D. collection also makes an appearance along with the latest news and gossip from the S.M. camp. Although 'Colours Fly' could possibly do with a little more written fan input, overall it remains a good, well observed read - well worth a look (issue 5 due out at around June time). Write to: *Sue Dean, C/O East House, Harperley Hall, Stanley, Co. Durham DH19 9TY.*



£2.00

THE JAM - "BOYS ABOUT TOWN"

[ISSUE 2 / 32 PAGES / A5 SIZE] £1.00 per issue / £ 3.00
4-issue sub. U.K./ £ 5.00 Europe/ £ 6.00 elsewhere

COME ON all you mods, rockers, punksters, hoods, hoodlums and baby sitters (?) etc. Your Jam fanzine needs you! Yes, The Jam may be a dead and buried prospect but their spirit and music lives on thanks to efforts such as this. Acting as very much a 3-in-1 portfolio, covering all Paul Weller projects ie Style Council (remember Mick Talbot, that swanky dude?) and P.W. Movement as well as the fortunes of the other 2 handfolk, Bruce Foxton (the Rhythm Sisters) and Rick Buckler (Time U.K.). The refreshing thing to see is that B.A.T. succeeds as a definite fans fanzine, interspersed with many good contributions from the readers - the way it should be matey! Issue 2 features an interesting biog. on how ver lads started out on their road to rock 'n roll oblivion, an entertaining Fans memoirs of those heady Jam days; part one of a complete Style Council discography; a separate questionnaire and live reviews of The Paul Weller Movement (5 in all - perhaps a little indulgent) and The Rhythm Sisters. Well worth the pound in your pocket. Issue 3 is due out in July. Write to: *David Lodge, 5 Sherbrook Gardens, Downfield, Dundee, Scotland DD3 8LY.*



THE RIGHT WAY (OR 'PLEASE NO KEYBOARDS')

THIS IS a piece written by Stefan Franke from Regensburg in Germany. It was received after the 'Peace In Our Time' analysis (see elsewhere in this issue) was written and echoes those sentiments exactly.

IN THE summer of '88, when I heard 'King Of Emotion' for the first time, it took me a long time to recognise that this was B.C.'s new single. I wasn't sure until the D.J. said so. I felt the same way listening to the following album.

What the fuck had happened to Big Country? There were loud keyboards on all the songs on the L.P. and B.C. presented themselves with a new (long-haired) image. The new songs weren't really what you'd call bad, but I think they weren't what most of the B.C. fans (and anyone else who had heard of B.C. - even the journalists) had expected. Big Country's new sound could have been described as 'American Mainstream Rock', as a concession to the U.S. market in the hope of big Worldwide success.

In my eyes, the 'change of sound' was the biggest mistake the band had ever made, whoever was to blame for it. I understand that Stuart would now like to change the 'Peace..' album. Why? Some reasons:

B.C., Great Britain's number one guitar-based folk/rock band went to L.A. in order to record the album. It is obvious that this wasn't welcomed by the fans in Europe and especially in the U.K. I also don't understand why they did so after already having had a great failure in the States with 'Steeltown'.

The album was produced by an Austrian keyboard player who was previously responsible for the works of Wang Chung (amongst others). No surprise that the B.C. sound was changed.

I really think that the album's songs are great stuff (as ever!) but they would sound much better without keyboards. Nothing against keyboards, some bands like Simple Minds sound great with them, but they don't have to play a part in the B.C. sound! Instead of them, more E-bow, mandolin and harmonica (on 'Time For Leaving' for instance) could have been used, or the keyboard parts just could have been left out or played with guitars (like on the three excellent albums before).

Another aspect is that, in contrast to the 'Peace..' songs, the bonus tracks featured on B-sides and 12" singles etc. which were produced by the band themselves, could have easily been identified as Big Country songs. Here, as before, on most of the tracks no keyboards were used. Many of my friends liked the R.E.L. tapes much more than the L.P. songs.

So it's no surprise that 'Peace..' was the least successful B.C. album. It really wasn't bad, but it wasn't what people expected. It could have been from some U.S. band, but not from B.C.! Furthermore, it must be stated that there was virtually no promotion for the L.P. - at least in Germany. Unfortunately, it was the same for the greatest hits compilation and the singles as well. May Phonogram think about that! Talking of the new songs, I must say that I like 'Save Me', 'Heart Of The World' and the bonus tracks very much - it's the best they've done for a long time. Have you heard 'Save Me' on a hot summer's night with your boxes (speakers) nearly blasting? - fucking great! The singles and the following tours were the proof that B.C. don't need a U.S. sound and keyboards. Thank God B.C. have found their way again!

NEXT ISSUE:

WELL FOLKS, next issue will be carrying MORE exclusive interviews as well as questionnaires answered by "ver lads", the follow up to the INWARDS question sheets which were handed out to all of you out there, Question Time answers from issue 1 answered by Stu himself and loads more "zany" and "wacky" stuff. Oh, and there'll be a few more badly printed photo's as well! So send us the money now and we'll send you issue 3 when it comes out in September. Failing that, watch the music press for details. Ta-ra.

(BAR) SUPPORT

SUPPORT SLOT BANDS...ENERGY ORCHARD by Robert Davidson

AS LOATHED as I am to let the secret out, Energy Orchard are going to be huge. Championed by certain sections of the music press (particularly Stuart Baille of The N.M.E.) this band from Belfast are destined to play stadiums. Ever wished you'd seen U2 before the queue for the boys contained more people than your average football crowd? Well here's your chance to catch E.O. at poly's and clubs before they get that big (Incidentally, I know everyone wants Big Country to be successful, but wouldn't you rather see them at venues where you can see their faces, rather than at aircraft hangars like the N.E.C.?)

A good place to start is with their debut album called Energy Orchard, (I know, they need to work on more original titles!). It contains all the singles; Belfast and Sailortown which should be well known to you all [or not as the case may be! - eds] and King Of Love and Somebody's Brother which didn't do so well. For those of you that don't know, E.O. play a unique blend of R&B and rock. (O.K. so there's a slight Van Morrison influence). Twelve tracks, and everyone a gem - it needs to be heard. It's impossible to describe music on paper, so go out and buy/ steal/borrow a copy. Also worth checking out is the Sailortown 12" single or C.D. which includes Jesus Christ (complete with chicken impressions I kid you not!) and possibly their best song Atlantic City, which is a live favourite.

Energy Orchard are currently recording their second album and are aiming for a live feel, which, having seen them live, can only be a good thing. Hopefully, they will then tour again - so be warned. Seeing Bap Kennedy (you can only like a lead singer with a name like that!) dance is well worth the admission fee [I should bloody well hope the music was good as well for ten quid! - Jas]. They have toured for years, playing the clubs and pubs in London, building up a good following and an excellent set and patter. Be warned, see them before you need binoculars!

If you have any tapes, videos etc. by E.O., write to Robert at 52 Ford Lane, Allertree, Derby, DE3 2EW.

EDITORS' TOP TEN TRACKS...

ASIDE FROM 'FLAG OF NATIONS {SWIMMING}', THESE ARE THE TEN TRACKS THAT GET OUR VOTE!

JASON

- (1) PORROHMAN
- (2) JUST A SHADOW
- (3) RESTLESS NATIVES
- (4) HOLD THE HEART
- (5) CHANCE
- (6) THE RED FOX
- (7) TALL SHIPS GO
- (8) THE SAILOR
- (9) I COULD BE HAPPY HERE
- (10) LOST PATROL

ANDY

- (1) FIELDS OF FIRE
- (2) WHERE THE ROSE IS SOWN
- (3) SAVE ME
- (4) WONDERLAND
- (5) CHANCE
- (6) THE GREAT DIVIDE
- (7) I COULD BE HAPPY HERE
- (8) REMEMBRANCE DAY
- (9) LOOK AWAY
- (10) RESTLESS NATIVES

IF YOU feel you are capable of putting together your top ten B.C. track list, send it to us and we'll compile an INWARDS readers' all time top ten. You can count any track that has been released on vinyl, C.D. or cassette.



A. MAHLE

① "SO STU, HOW DID YOU GET YOUR GUITAR TO SOUND LIKE BAGPIPES THEN?"



A. MAHLE

② "SEE YOU JAS, YOU'RE GETTING ON MY TITS!" — "OOOFF!!"



J. ALLEN

③ "IT'S OK STU, THERE, THERE!"
"UH! SOMEONE GET AN AMBULANCE! —
34 THAT DOES IT ANDY, I'M OUTTA HERE!"



CHRISTINE CLUMPS

BRUSSELS VUB UNIVERSITY 30/9/86



CHRISTINE CLUMPS

BRUSSELS — 30 SEPTEMBER 1986



▶ TONY AND MARK IN DUBLIN'S VIRGIN MEGASTORE - 1989

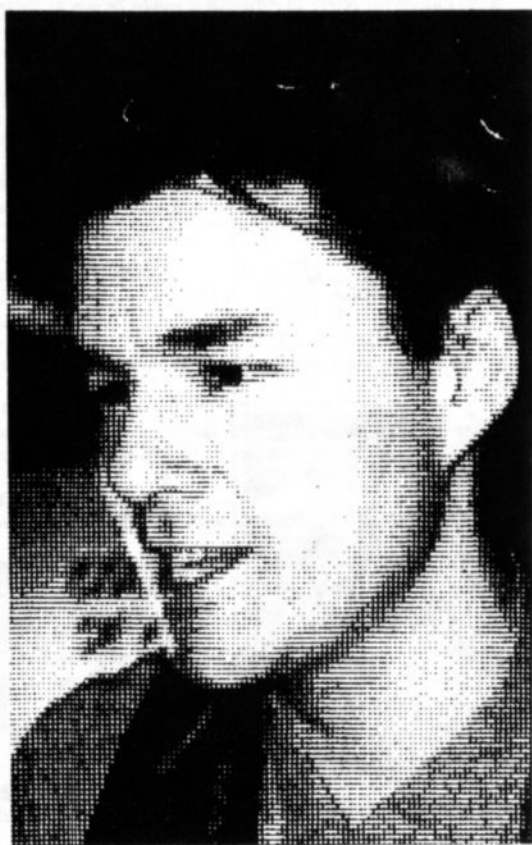
K. CURRY

▶ STUART IN DUBLIN 1989

▼ TONY AT ROCKFIELD STUDIOS
11-3-91 "LIFE IN THE FAST LANE MAN!"



D. LOVELL



K. CURRY

NO PLACE LIKE HOME

IN STUART'S OWN WORDS

SO BIG Country have got a new album ready to go eh!? We all love new albums, but often have a "bugger" of a time working out what the bloody words are about. I mean, how many people out there actually knew that 'The Red Fox' was a story of one of Mark's legendary nights on the piss in Amsterdam with Benny from Abba? See what we mean! Well here's the great scribe himself to tell you some of the delightful stories he's written for the new opus. Over to you Stu...

THE DYNAMITE LADY

"I was watching one of those dodgy sports magazine programs on screensport on the old satellite telly and this rodeo thing came on, you know they have all those rodeos in the South of the U.S.A., and as well as all the cowboys and stuff they have these 'speciality acts' that come on and one of these was a woman called the Dynamite Lady. She came on with one of those horrible, stupid crash helmets that looks like a soccer ball cut in half, and a leotard with a beer belly sticking out and her entire act consisted of climbing inside this box and have these people blow it up! I love things like that!"

REPUBLICAN PARTY REPTILE

"That's about those politicians, not necessarily American, y'know like here it would be a Northern politician, the bitter-drinking, baby-kissing fat guy with the Burton suit that's always creased when he stands up on the telly! In America it would be one of those Republican guys going around with a big ten-gallon hat on and wearing a poly-viscose suit and tan loafers! It's just about one of those characters really, a corrupt politician."

WE ARE NOT IN KANSAS

"The line comes from the 'Wizard Of Oz' film where Dorothy says "I guess we're not in Kansas Toto". It's like thinking my God, where are we - what are we doing here?!"

YOU, ME AND THE TRUTH

"This is a kind of lovesong but not necessarily a sexual relationship type of lovesong. How relationships shift but still stay the same."

THERE COMES A TIME

"I haven't got a clue what this is about! It's a bit of the old word association"

SHIPS

"Ships is just about people that think they get passed by by things, because everybody does at certain times."

FREEDOM SONG

"I wrote that at the end of 1989 just after all that stuff was happening in Berlin, so it kind of evolved from that. Lay the old 'ghost of European socialism for rest for once and for all!"

BEAT THE DEVIL

"Beat The Devil is just to do with questioning your own faith and beliefs and things and thinking spiritually."

THE BEAUTIFUL PEOPLE

"This is about how you can find cool things in the most fucked-up places."

LEAP OF FAITH

"Leap Of Faith is kind of talking with someone and trying to tell 'em that they should have belief in themselves to take things on and to take chances and not to worry about it."

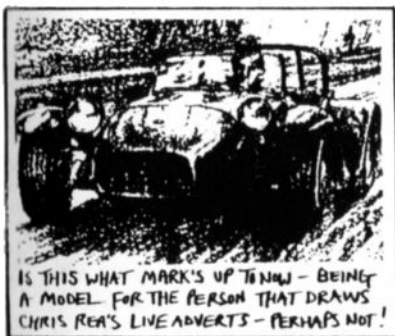
KEEP ON DREAMING

"If you dream your life you can live your dreams - you've got to have things to shoot for."

THE HOSTAGE SPEAKS

"I wrote this yonks ago before the war went off in the Middle East. It's about all the hostage situations that are going on in Beirut."

INNERDS THE PAGE THAT'S A LOAD OF CRAP! ✓



IS THIS WHAT MARK'S UP TO NOW - BEING A MODEL FOR THE PERSON THAT DRAWS CHRIS REA'S LIVE ADVERTS - PERHAPS NOT!



PROOF, IF ANYWERE NEEDED, THAT INWARDS TOWERS DOES EXIST. THIS SHOT WAS TAKEN LAST WINTER - BEFORE HE HAD THE DOUBLE GLAZING PUT IN...



AND



WHAT THE CELEBS SAY ABOUT B C

ROGER MIELLE (The man on the telly) BOWLOCKS!! Anyway, what's this BIG C**ty fuck me ton, what a great idea for a game show, we'll call it "Pro Celebrity Up Your Kilt". Two contestants have to fondle up 4 Scotsman's kilts and distinguish which one's got the biggest strap to his John Thomas and the winner gets to slug Jimmy Shand Juggie style! (nice one Rog Eds)

WILLIAM 'MAD BILLY' SHAKESPEARE

Fookin' champion they are man go to all their rigs, me Guaranteed blunder it a mash, y'know you'll always see me and me mate Hamlet (son of Fagles) down in the 'pit' giving it some real welly an' head!

BOY 'GEORGE' GEORGE: (ugh!) they've got nice bums haven't they Nice and tight like... (swoosh) I've come over all funny must be one of my hot flushes INEXT! Eds!

NUMBER ONE IN A SERIES OF JENONE



STU SAYS...

"JACK DUCKWORTH IS GAZZA'S DAD (26 5 91)"



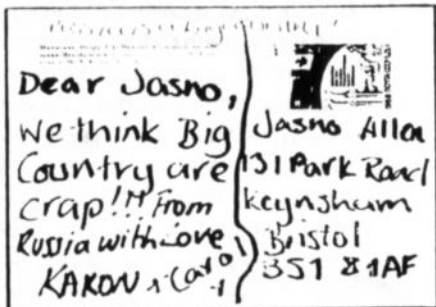
THE INWARDS HI-FI LIES WRECKED AND KNACKERED - OVERPOWERED BY THE SHEER FORCE OF THE "NO PLACE LIKE HOME" REVIEW TAPE. FIT ONE IN YOUR CAR TODAY....

JESSIES!... (?)



JAMES DEAN BEING UTTERLY COOL - WEARING ONE OF THE NEW INWARDS T-SHIRTS!!

HA BLOODY ha Is this the best abuse that anyone can give us, a postcard from "Russia" We want REAL abuse, swearwords an' all. Send your entries to the "GET STUFFED C**TFACE" department at the usual address. The funniest will receive a busted spleen



...AND FINALLY

FOOD FOR THOUGHT....

I DOES IT ANNOY YOU TO BE CONSTANTLY REMINDED OF 'THE CROSSING' AND THE SUCCESS THAT IT ACHIEVED?

T I THINK THAT HAPPENS TO EVERY BAND. YOU SET YOUR OWN STANDARDS WITH THE FIRST ALBUM AND PEOPLE ALWAYS WILL JUDGE YOU FROM THAT AND FOR YOU TO TRY AND CAPITALISE ON THAT, LIKE FOR US, IT'S DIFFICULT - BUT I THINK THE BEST THING WE COULD HAVE DONE WAS BREAK UP AFTER THE FIRST ALBUM AND THEN WE'D HAVE BEEN IMMORTALISED. MOST PEOPLE THAT LOVE YOU BECAUSE OF THE FIRST ALBUM, WANT TO TURN UP [TO GIGS], BUT A LOT OF PEOPLE ARE NOT WILLING TO GET INVOLVED. WE'RE NOT ONES FOR RESTING ON OUR LAURELS. IF THIS ALBUM GAINS THE SAME ESTEEM AS THE CROSSING DID, IT WON'T MAKE A LOT OF DIFFERENCE TO ME BECAUSE I'M JUST PLEASED TO BE IN THE SITUATION NOW MAKING ANOTHER ALBUM AND NOT AN ALBUM FULL OF RUBBISH. WE'RE MAKING THIS ALBUM BECAUSE WE THINK PEOPLE HAVE A RIGHT TO HEAR IT. ONE OF MARK'S PROBLEMS IS THE FACT THAT I THINK HE, IN A WAY THOUGHT THAT THE MUSIC HAD RUN OUT. YOU SOMETIMES GET THAT FEELING THAT NOBODY'S GOING TO CREATE ANY GOOD MUSIC ANYMORE - I THINK HE DID TO A CERTAIN EXTENT BECAUSE HE PLAYS WITH SO MANY PEOPLE, HE GETS A VARIETY OF MUSIC CHUCKED DOWN HIS EARS. THE WAY IT COMES WITH US, MARK MIGHT'VE BEEN SAYING WE CAN'T THINK OF ANY NEW IDEAS. LET'S ADAPT OLD IDEAS. WE'VE GOT TO CONTINUE TRYING TO UPDATE WITH THIS ALBUM. I DON'T LIKE TO COMPARE ALBUMS TO ALBUMS BUT THIS ONE HAS DEFINATELY...WE'VE GONE IN WITH THE ATTITUDE TO MAKE A ROCK GUITAR ALBUM.

I THE TRACKS ARE QUITE LONG AREN'T THEY?

B THEY'RE ABOUT THE SAME LENGTH AS THE SONGS ON 'THE CROSSING', LIKE THE SIX AND EIGHT MINUTE JOBS LIKE THE STORM AND LOST PATROL AND THAT, 'CAUSE WE AREN'T DOING SINGLES AS IT WERE.

T FROM WHAT WE'VE DONE SO FAR, THE NEXT LIVE SHOW (YOU) SHOULD LOSE ABOUT EIGHT POUNDS IN WEIGHT A NIGHT I THINK...

I QUITE A WEIGHTY AFFAIR THEN?

T FUCKIN' LOUD MATE!!!

I CAN YOU SEE A FUTURE COLLABORATION WITH PAT MORAN AFTER THIS ALBUM?

B YES. WE THINK HE'S THE BEST PRODUCER THAT WE'VE WORKED WITH SO FAR AND WE CAN TELL BECAUSE WE'VE DONE THE TRACKS IN BLOCKS. WE'VE DONE THE SONGS AND MIXED THEM, WHEREAS BEFORE YOU ALWAYS LIKE, DO ALL THE SONGS AND THEN MIX THEM AT THE END, WHEREAS WE'VE DONE IT BACK TO FRONT THIS TIME, SO WE CAN TELL WHAT IT'S LIKE.

T I THINK THAT OUR STANDARDS ARE INCREASING ALL THE TIME. WE KNOW WHAT WE'RE CAPABLE OF DOING, WE JUST WANT TO TRY AND BETTER IT. THE WAY THAT WE'RE RECORDING NOW, WE'RE ONLY DOING THIS BECAUSE WE'RE BLOODY CAPABLE OF DOING IT. WE WANT TO ACHIEVE IT IN THAT PARTICULAR WAY.

SUBSCRIPTIONS

SUBS ARE now available for INWARDS and are priced for three issues as follows:

United Kingdom: £ 4.25

Europe: £ 6.00

U.S.A./ Australia: £ 6.60

Rest Of The World: £ 8.00

All payments must be in Sterling and it would help our over-taxed brains if you could tell us which issue you want the sub. to start on. Remember, a stitch in time saves a potentially embarrassing situation. Don't be caught without your trousers!

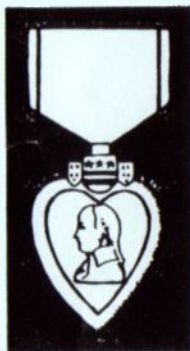
INWARDS

Andy Maule/Jason Allen



WE SAVE NO SOULS
Douglas Johnson

COUNTRY CLUB
Jan Bremner



THE EDITORS OF INWARDS WOULD LIKE TO THANK ALL THOSE PUBLICATIONS THAT WE HAVE LIFTED PIECES FROM. WE TRUST THAT YOU WON'T BE SENDING THE "BOYS" AROUND EH LADS!?

EDITORS: ANDY MAULE AND JASON ALLEN
LAYOUT AND DESIGN: JASON ALLEN
ARTWORK: KEVIN PAYNE
PHOTOGRAPHY: DARREN LOVELL

THE THANK-YOU'S...THE GOLDEN HANDSHAKES

IN NO particular order, we'd like to thank for their support and contributions this issue...Dave Chinery, Robert Davidson, Stefan Franke, Oliver Hunter, Kevin Knight, Michael Tye, Eddie Shiels, Alan Gibson, Steve Lowes, David Wright, Kitt Curry, Mark Kimberley, Matthew Dennis, John McKinstry, Lee King (you fat @\$@£!) oh and last nut by no means least, a bunch of kiddies going under the names of Stuart, Bruce, Tony and Ian. Thanks to you all and anybody else that we're bound to have forgotten!!

ADVERTISEMENT



~~MARK'S BACK !!~~

~~MARK'S GONE!?~~

MARK'S MARK!!

ISSUED ON BEHALF OF THE MARK BRZEZICKI WHEREABOUTS SOCIETY OF GREAT BRITAIN AND TASMANIA, ZILDJIAN ROAD, SLOUGH, ENGLAND.