

INWARDS

THE OTHER BIG COUNTRY FANZINE...

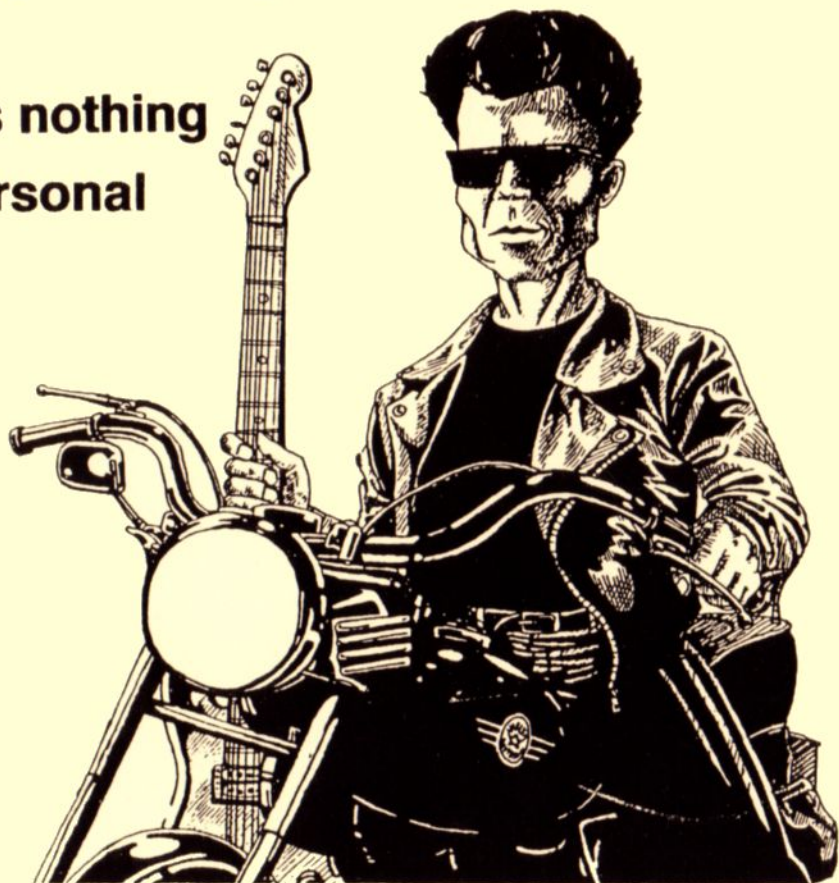
ISSUE THREE
OCTOBER 1991

£1.50

"HASTA LA VISTA BABY!"

Big Country are back...

**It's nothing
personal**



Stuart rides out - and not a bagpipe guitar in sight!

SCRAWN

THE MAGAZINE THAT'S A BIT BACKWARDS (GROAN! - ANDY)

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REPUBLICAN
PARTY
REPTILE



WATCH OUT for Big Country on ITV's Sunday night programme 'CUE THE MUSIC'. The trailer shows a bit of the Moscow gig but there's no saying what we might get to see...what d'you mean, Swindon Brunel Rooms 1982?!

INTRODUCTION

WELL HELLO there my dears, come on in - oh! wipe your feet there's a good person - like a cup of tea? Very nice for the time of year...but aren't the nights drawing in.....

Yes, anyway...welcome to the third issue of INWARDS, the fanzine that makes all other fanzines look good! We here never thought we'd make it past issue one so this is a bit of a shock. I mean, THREE...*three* whole issues. Hell, that's more points than Dunfermline Athletic have got at present (25/9/91). Come to think of it, that equals the number of league goals they've got as well. Off to a flyer eh?! (Stuart is at this moment vowing to never speak to INWARDS again!).

Ooops! I keep getting sidetracked. For those that have their heads in the sand, 'No Place Like Home' is out and is getting "mixed" reviews, some of which are printed elsewhere. We have tried to review the album from a neutral point of view (a bit hard really) but what the heck, you'll read it for yourselves anyway. Both myself and Andy have favourite and not-so-favourite tracks, as I'm sure you all have. Read on for more.

It was great to see so many of you at the Convention, especially those that took the time to introduce themselves when we were giving out flyers to everyone. It was also good to meet and chat with Douglas from 'We Save No Souls'. If anyone thought there was rivalry between the two publications, forget it. There's no title-fight on the horizon! Likewise Jan and Andrew from the Country Club, equally likeable people. In all, all's well in the Big Country publications camp. You'll have to search elsewhere for 'scoop' stories of hi-jacking word processors and changing the little coloured bits at the end of Bic biro's!

So, we sincerely hope you enjoy this issue and keep your letters coming in. The postbag is getting fatter by the day. Issue four will be out in January 1992 (gosh doesn't the year go quickly etc.) and will more than likely be a 'tour special' as well as our one year anniversary! So tally ho and close the door behind you, tight lines, hold on tight, stay awake, *shout...sha...huh*, look away, and yippee etc. Happy reading!



Jason



Andy

NEWS...

BOOTY FULL PEEPHOLE!

THE NEXT single to be released from 'No Place Like Home' is to be 'Beautiful People' which hits the shops on Oct 7th. The 7" and cassette formats are backed with 'Return Of The Two-Headed King' whilst the C.D. and 12" additionally adds 'Rockin' In The Free World' and 'Fly Like An Eagle'. It would appear that the new tracks are unused demo's from the 'NPLH' demo sessions. Future single releases look set to be 'We're Not In Kansas' and 'Ships', the latter rumoured to be the "full" version as opposed to the piano version which made it to the album.



COLIN BERWICK...

By Scott Dickson

JACKIE BUTLER - AN APOLOGY

THE EDITORS of INWARDS would like to apologise to Jackie Butler, wife of Tony, for the inclusion of the cartoon that appeared on page 14 of issue 2 of INWARDS. We are sorry for any offence caused to Jackie and Tony and will make quite sure that this will not happen again.

We realise, with the luxury of hindsight, that this cartoon was certainly not fit for inclusion and have taken steps to break our artists nose with a large hammer!

NEW KIDS ON THE BLOCK

FOLLOWING THE departure of Mark Brzezicki, the vacant drumstool has been filled by ex Gene Loves Jezebel drummer Chris Bell. Chris made his live debut at the Country Club Convention in August along with new keyboard player Colin Berwick who's previous credits include The Big Dish and Dunfermline based band Spiral Dance. Whether Chris and Colin will now appear on band photographs etc. is still unclear although Stuart stressed quite heavily at the Q&A session at the CCC that the two would be more than just additions to the live line up. Watch this space!

STOP PRESS - THE HANDWRITTEN BIT !!

JUST AS WE WERE going to send this Shitepile to the printers, a TOUR was announced - check the press for details of ticket outlets/prices or send in a NEWS UPDATE LETTER...

OCTOBER

- (10+11) DINGWALL LEGENDS
- (13) ABERDEEN CAPITOL
- (14) GLASGOW BARRACKLANDS
- (15) IRVINE MATHURAM
- (17) CARLISLE SANDS CENTRE
- (18) LIVERPOOL UNIVERSITY
- (20) MANCHESTER ARBO
- (21) SHEFFIELD CITY HALL
- (22) NEWCASTLE CITY HALL
- (24) HULL TAIN HALL
- (25) YORK BAROCCO
- (26) REDEAR COATHAM BOWL
- (28) BRADFORD ST GEORGES HALL
- (29) HANLEY VICTORIA HALL
- (31) TORQUAY ENGLISH RIVIERA CENTRE

HEPSTON LEISURE CENTRE ??

NOVEMBER

- (1) POOLE ARTS CENTRE
- (3) READING UNIVERSITY
- (4) CARDIFF ST DAVIDS HALL
- (6) BRISTOL COLSTON HALL
- (7) WOLVERHAMPTON THEATRE
- (8) NOTTINGHAM UNI. EAST ANGLIA (9+??)
- (10) LEICESTER POLYTECHNIC

The tour then hits GERMANY...

- Berlin (28), Bielefeld (29), Bremen (Dec 1)
- Hamburg (2), Düsseldorf (4), Hannover (5)
- Ulm (7), Stuttgart (8), Munich (9)
- Frankfurt (11), Nuremberg (12). Also, then the "state of the ticket" will be assessed and more dates may be announced....

INWARDS NEWS UPDATE SERVICE

TO KEEP right up to date with what's happening in B.C. land, simply send us an S.A.E and we'll send you a news update letter crammed full of up-to-the-minute gems! And don't worry about marking the envelope with the last N.U.L. you recieved because all that info is safely stored on the INWARDS mainframe computer!!?

FOOTIE CRAZY STILL...

THERE'S STILL no progress in the attempt to play Bristol Rovers in a charity football match. Stu seemed to think it was a good idea... does anybody else? Let us know if you'd play for the B.C./INWARDS team, or for that matter, if you know any 'crowd pulling' teams that may want to play us!

RIVER OF HOPE VIDEO'S

THE VERY elusive and very limited (500) 'River Of Hope' Russian documentary video (see review on page 17) is now available through Jan at the Country Club. Write to her at the address on the back inside cover.

BACK ISSUES

BACK ISSUES are still available for both issues 1 and 2 and cost £1.50 each. Cheques to the usual place please!



"And can you make this one out for Chris please Stu?"
"Chris... Shut up! You're IN the G and O.K?"

KEEP ON FARTING

IT SEEMS as though no one could be bothered with the competition in issue 2. To reiterate, the song containing the fart in the outro is a song from 'The Crossing'. Have a guess and you could stand a chance of winning a 3 ish sub, signed copies of this rag or even a certified duty Adamson sock as worn at Rockfield Studio's. Send your entries with your next letter on a separate scrap of paper and we'll draw the winner out around Xmas.



CHRIS BELL - by Sotfy Boy!

EUROCHEQUES

Would all overseas readers please note that EUROCHEQUES cost us £2.00 to cash over here, so if you have to send them, please bear this in mind. There are a few alternatives, including Sterling Drafts, which might be worth investigating. Sorry for this inconvenience.

INWARDS T SHIRTS

YES INDEEDY, the elusive garments have now arrived on the doorstep of INWARDS TOWERS and are 'up for grabs' at the price of £5.50 (inc. P+P). Overseas cost is £6.50. The design is that of the front cover of issue 2 and is printed in black on white, the shirts being 100% cotton and all large size. What a bargain eh!? See the enclosed flyer for ordering details.

INWARDS COMMENT...

NO PLACE LIKE HOME The Jason Allen Viewpoint

"IT'S A holy place if you see things that way..." It would be far too easy, being as though INWARDS is a Big Country fanzine, to give 'No Place Like Home' a five star, glowing review and to load praise upon the band etc. etc. Indeed, it is a holy place for those that want to see it as such. Just ask 'Q' about Dire Straits. But in reality, *no* album should deserve full marks, ten out of ten, five stars. Surely if a band created the *perfect album*, there would be no point in going on. Game over. Period.

People have accused INWARDS in the past of being TOO protective, too nice and never willing to criticise the band, so it is with relief to find that 'No Place...' *isn't* the perfect album... purely because it *does* have its faults and anyway, no B.C. fan would like to see the boys hang up their E-Bows having created the ultimate slab of vinyl... right? That isn't to say that 'NPLH' is necessarily a *bad* album... far from it. However, it's easier if we first look at the few things that aren't right about the album. The point is, you'll have all heard and assessed 'NPLH' for yourselves anyway, so this is *my* account, *my* personal way of seeing things and it'll probably be different in 3 months time, so careful with that quote Eugene!

My initial over-view of the new collection of songs was one of slight disappointment. It's like Christmas when you're a kid - you wait for ages for it to happen and it's over so soon and you invariably don't quite get what you wanted. Not quite. The wait seems over-hyped. When I first heard 'Republican Party Reptile' on Radio One's Round Table program, I was taken by surprise. How could a band that once sounded so Scottish, now sound so downright *American*? I was bowled over. The more I heard it, the more I liked it, so the more I played it and so on. Now, like all good things, my 'love affair' with this song has ended. It's not that it's turned into an unlikable song or anything, it's just that, to me, the novelty factor has worn off. The new toy gets discarded. It now begs to be played live where it can breathe a little more. The same could be said for quite a few of the songs on the album. They simply fail to jump out at you and demand your attention. The big debate over 'Peace in Our Time' and its poor production and lack of guitars now works in reverse here. Most of the songs are so, for want of a better phrase, '*worked on*' and guitar emphasised that they all merge - they all have the same feel. Admittedly an album has to have some kind of continuity in order to make it gel as a piece of work, but it almost seems as though Stuart and co. have gone out to smash the 'bagpipe guitar mould' once and for all with every song. It makes the album seem detached from all other B.C. output.

'Beautiful People' has a very Del Amtrn-ish feel to it, what with the banjo and honky-tonk piano

instrumentation, but it sounds as though someone forgot to write a structure - verse and chorus seem to merge into a plodding endurance test, a test that can get you diving for the "NEXT TRACK" button on the C.D. player. Live, the song seems even *more* lethargic. I mean, what can you *do* to it, eh? You can't dance, can't jump up and down 'Fields Of Fire' style, can't do anything except wait for it to pass like a bout of indigestion. Sorry and all that, but it gets the wooden spoon here. I mean, why wasn't this on the E.P. in a straight swap for 'Kiss The Girl Goodbye'? Answers on a postcard please!

The other general thing about 'NPLH' is the vocal melodies. At times they shine, 'We're Not In Kansas' being a perfect example, but most of the time they seem so plain, so predictably *samey*. 'Peace...' might have been "bland" to quote Stuart, but at least it surprised you in the vocal/melody department. Call me over-critical, but then that's what you wanted wasn't it? A review not a brown-nosing session.

But just you hold on there boy. As I said earlier, I listed the blotches on an otherwise grade 'A' canvas. This album might have its faults, but then it also contains what I believe to be my favourite Big Country song... almost ever. *Stairs* is the complete opposite to all of the bad points I've listed in this piece. It possesses a golden melody, a non-over-produced feel. It's a gem for Christ's sake, made even more poignant by the sad death of Richie Close. The Bruce Hornsby-ish piano lines give Stuart's vocals the perfect backdrop. Almost... *almost* THE perfect song - certainly a million miles closer to that *accessible* than most of your Manc Wank bands will ever get. No comparison. Other personal high spots on this hour-long offering include 'Leap Of Faith', an "oh-so-familiar" chord sequence which *asks you to listen, asks you to get involved*. 'The Hostage Speaks', despite reservations about the title, is a classic. Once again, one of Stuart's finer melodies... and lyrics that ring true in the post-McCarthy-release climate. The one other surprise is 'The Dynamite Lady'. The title suggested a big rocker but the opposite is evident. It's a timid affair which hides behind a wall of guitar effects, boasting a chorus that makes it strong contender for the 'Song Most Likely To Have Been A Better Single Than 'Beautiful People' Award - 1991'.

The rest of the album, barring 'Comes A Time' (which I believe to be a B-side rather than an L.P. track, as with 'You, Me & The Truth', because of its inclusion on the E.P.) seems to drift by, almost like 'From Here To Eternity' did on the last album - not that that's a bad thing because it leaves room for growth. Often I find the 'lost track' on an album after playing it for a few months suddenly becoming a favourite. Lend time to it and it'll lend itself to you. Or something.

So there you have it... yet another writer's view of the new Big Country album - one which might upset a few people, but after three years waiting for this to happen, I think we owe it to ourselves to be critical just once in a while. I only hope it's not *another* three years until the next opus comes along. Now back to that holy place...

NO PLACE LIKE HOME

The Andy Maule Viewpoint

SO HERE it is, 3 years down the line. Big Country's 5th studio album, an album which the faithful will view as well past it's delivery date, sub-consciously leading us to cast an even more scrutinous eye over it's merits and foibles.

Lets begin with this proclamation - 'No Place Like Home' is a change. No, I don't mean in the sense of the distinct lack of the old dead-weight bagpipey guitars (anyway they always rang like something more akin to violins to me!). No, 'NPLH' sees a band at ease in its environment creating a musical dialogue that is neither forced, planned or meticulously plotted. Part of its appeal lies in the natural flow it exudes. You get the feeling 'NPLH' is the album B.C. have been waiting/wanting to make for some years now.

Past recording grievances are encountered with tongue firmly in cheek with a crack at certain past production incompatibilities prompted by the sleeve note reading "Produced and engineered in Moranvision by Pat Moran." A glib but honest swipe taken at the indelible thumbprint of control Peter Wolf stamped over the 'Peace...' album. Faced with the comparatively over-produced 'Peace...' album, 'NPLH' can at first sound sparse, open, too loose for it's own good. That's where you have to give it your time and undivided attention. The more you listen and indulge, the more you uncover.

The collection commences with 'We're Not In Kansas' which shakes along. Where once blustering guitars would've done battle with the Celtic thump, a more 'jangly' grind takes its place, culminating in a song that gives itself moreover to its well-crafted vocal melodies. It's in stark contrast to the raucous slide guitar that sears through the brief hit single 'Republican...', a song which brings in tail with the obvious quip of 'novelty value'. In the end, the real novelty comes in the songs that don't quite hit the mark - namely 'Beat The Devil' and 'Comes A Time', the latter being the worst offender. 'Beat The Devil' rolls along in limbo, unsure whether to break out into total guitar over kill, hindered by its limp verse to chorus set-up, as with 'Comes A Time'.

Thankfully, there's more than the fair share of songs that do connect. 'Leap Of Faith' cascades along with the type of rhythmic flow that can't fail to get you shaking your ass. 'Ships' strikes in the poignancy stakes where 'In This Place' was always destined to fail. And then there's 'The Hostage Speaks' with its well-observed and digested lyric made all the more apt by the current hostage situation. Even the Gaelic flurl of Bruce's E-Bow is transformed into a wailing crescendo of Far Eastern promise. Then there's perhaps the biggest

surprise... 'Dynamite Lady', proving far more personal and emotive than Stuart ever suggested (see INWARDS #2). Big Country at their inventive best.

Sure there'll be the snipers... the old guard of B.C. fans loyally(?) harping on about the so-called good old days. Well #@!?! the past for there's nothing present and at present B.C. are moving with fresh vigour. Auto-pilot firmly off. Stripped to bare basics, 'NPLH' proves that Big Country are far from a spent force. Here's to the brave new 90's.

BIG COUNTRY NO PLACE LIKE HOME

IGNORE The dreadful album cover and concentrate on the music. 'NPLH' is Big Country's finest moment yet. Now reduced to a trio, although Mark Brazzanti plays here as a session musician. Big Country have never sounded more mean and hungry. The romantic imagery is still there, but there's a fustier, more brutal side to the songs, as hinted on 'Peace In Our Time'.

'The Hostage Speaks' is an intelligent observation on the power of T.V. to distort and orchestrate the news, while 'Leap Of Faith' has the same sense of longing that REM managed to conjure up on 'Losing My Religion'.

The guitar playing here is more rooted in American rather than Celtic music, and the overall sound is one of a band in transition. 4/5 [John Homer]

From Chan 4 Textit (18/9/91)

BIG COUNTRY No Place Like Home (Program)

After attempting to subvert the myths of that distinctive guitar sound by going all Stoner on their last album, Big Country now seem back even further appropriating country and R&B ticks to add, presumably, a historic gravitas to their proceedings.

Sometimes this works. Beautiful People has a piano that honks and tonks agreeably, whereas the mandolin subtext of 'Keep On Dreaming' seems an unnecessary component, knowingly added for eclecticism's sake.

And there's the rub: in attempting to break from their (initially at least) lauded charging rock stance, Big Country find themselves unsure how far to go. When they don't try too hard - 'We're Not In Kansas', Republican Party Reptile - the result is stoningly simple. Elsewhere - 'Keep On Dreaming', 'Into The Fire' - the desperation to change public perceptions knocks them flat on their benjamins. It's this periodic indignity that threatens to leave them sprawling once and for all. (6) Craig McLean

Dun. Press 30-8-91

Runrig's chart breaker

(Vox)

From Melody Maker 21.9.91

RUNRIG'S 'Hearthammer' EP crashed into the singles chart at No. 25 on Sunday - marking the Scots' debut in the Top 40.

And a delighted Pete Wishart, the band's bass-mime keyboardist, said: "It's quite an achievement when it has not been on any radio playlists."

Ironically Runrig, whose publicity man has the most popular band in Scotland, entered the chart as Peter's former, the country colleagues surprisingly slipped out of the Top 40 after only one week at No. 17 with 'Republican Party Reptile'.

Pete suggested that it was an indication of Runrig's growing national appeal - "all our records now being bought on the English."

'Hearthammer' is the first song to be cited from the fast-rockers' Cleveleys album 'The Big Wheel', which has already gone Gold and reached No. 7 in the album charts.

It is backed with 'Pride Of The Summer' and Runrig's rendition of Loch Lomond, both recorded live at the

"most popular band in Scotland" i.e. They can't get gigs outside the country. Fuck off. 'popular' - ha!

we come across a rather strange and illegible note concerning BIG COUNTRY which has just been thrown on our desk. And we will now attempt to decipher it for you
"Big Country Stuart Address. Girl from Liverpool called GWENDA moved from the point I go Dunfermline. Sounds asshole his home. His blunt c*** his school report. Spends all day outside his home. Rehearsing in Dun. Two new members were Scuzzed and the they when apprehended turned out to be a scuzzpipe groupie in trim for the Dunfermline Bagpipe Player Cranberries"
Make ours a MAGNIFYING GLASS and a DEERSTALKER!

anybody explain ??!

RETURN TO ROCKFIELD

INWARDS PROUDLY PRESENTS ANOTHER EXCLUSIVE B.C. INTERVIEW...
ROCKFIELD STUDIO'S 11 MARCH 1991...

After our shamelessly joyous encounter with Stuart just a few mere weeks prior (see INWARDS issue 2 for full interview and juicy gossip!) we managed with great gusto and at great worldly expense to cadge a natter with all 3 amigos - Bruce, Tony and Stu. After once again completing the arduous trip by nightfall to Rockfield H.Q. via V1 Rocket Doodlebug, (the INWARDS mode of transport on the day because the trusty V2 model had broken down) we finally arrived at our destination pensively looking for the band to spring at us from all angles...to no avail. "Bet they're in the jacuzzi again!" was one snide remark flying through the air. No sign of the buggers. But lo, let's have a butchers through this 'ere window thought the INWARDS crew...

"It must be the roadies!" squawked Andy, catching sight of two fellas toying with a geeetar - backsides pointing in our general direction.

"Hey, hang on a mo, me old fruit. That shifty looking one on the left that looks like a tupperware party holder is Bruce. I'd know that haircut from anywhere", quothed Jas. And so indeed it was. For 'twas the immortal Mr. Bruce 'Bruce' of Watson fiddling with the tackle on his axel!

Mason's handshakes and Glaswegian kisses over with, we moved to the rather more hospitable surroundings of the dining room where we were joined by the nicest man in rock n roll, Mr. Tony 'Woosie' Butler, purveyor and defender of the light side, 5th level demon orc slayer(?) and general all-round fabbo guy. Let's chat boys...

The first batch of posers spewing forth copiously we're of course aimed at the new album-in-the-make at the time in question, i.e. "No Place Like Home". After clearing the minefield of album related teasers, we were already turning our attentions gleefully towards the NEXT album. With Big Country fans enduring a drought of fresh album output for

a period of three years, re "Peace.." to "No Place Like Home", just how long will we have to suffer in inflicted anxiety awaiting the next opus of B.C. output? Well why not ask the boys then! So then chaps, are you working on album number six while at Rockfield?....

[T.B.] "Well that's what happens when you haven't worked on any recordings for quite a long time, you build up so much stuff. Our problem is the stuff that was written a year, year and a half ago which has almost been left forgotten because of all the new stuff."

[B.W.] "I think altogether there are about thirty different ideas. I'm not saying that they're all fucking great ideas..."

[T.B.] "Bruce Watson said 'fucking' on his birthday!"

Stunned fanzine eds in unison - "Is it your birthday - we should've known that!"

[T.B.] "Fan club eds should know that!"

With the true extent of our clumsy oversight hitting home, we quickly endeavoured to reassert the balance, humbly proffering gifts of gold (blend, frankincense and mind bending myrrh (Myrrh? What's that?...a balm? - get it out of here - that's a vicious animal...quick! throw it in the trough. Or did I dream that? Oh well! - (e) Life Of Brian!)...oh, and a copy of INWARDS issue two of course.

[B.W.] "I can honestly say without sounding funny, but I thought that your magazine was brilliant. We couldn't stop laughing."

[T.B.] "My wife enjoyed it. She started the first B.C. thing...have a golf tee!"

Wow! Totally auspicious man! A bona-fide cert for top prize in the next INWARDS compo. Totally exclusive tortoise shell (well, moulded plastic) Tony Butler tees. Cosmic bothers and sisters. Wild, hairy visions of Tony stalking the lush greens of St. Andrews with showbiz chums Tarby and Burce Forsyth in tow sprang instantly to mind. Howsabout it Tone?

[T.B.] "No, I enjoy the game! I don't mix around with those families!"

Quick, time to change the subject before someone splits their bowels open laughing. Let's get dramatic - RUSSIA. With the added virtues of hindsight now available, just how do

Bruce and Tony conclude their thoughts on the ill-fated trip to the good ole Union of Soviet Socialist Republics?

[B.W.] (Keen not to beat about the proverbial bush) "No. I can't stick the place. I'd rather smoke clogs in hell!" (Howls of laughter fill the room). "Let's just say that it wasn't my cup of tea!"

[I.G.] "Don't mention Russia!!"

A voice pops up from yonder. Who's on the other end of this voice? None other than our Ian (Grant) who's popped in to make a cup of char in the adjoining kitchen - nice one Ian!

[T.B.] "You get a good line in Jaffa cake!"

Jaffa cakes?! Tony's trying to give Russia some kind of credence! Although Russia may have succeeded in cheating off one certain B.C. member of Scottish extraction, what about the actual people...were they a plus?

[B.W.] "Yes. The people we got mostly were all the young squaddies, the young guys in the army, about 17 or 18 years old earning a fiver a month in the army."

[T.B.] "I found an Indian restaurant in Moscow!"

go back with this album, 'cause it's gonna be that good!"

[B.W.] "You cannae be in every place at the one time. I mean, if we go to America, the people in Europe say you haven't played Europe for ages. It's the same thing. It's like you play Britain and it's like, you haven't played Ireland for ages."

[T.B.] "It's just as well we didn't go to the States with last album because we'd have worked hard and got not a lot back. When you go to America, you go over there to make some money, but it would have been a bit of a waste of time. We'd have re-established the name I suppose. It will be nice to go over there with something really strong."

In light of what can only be deemed as thin promotion of the 'Peace...' L.P. in the States, just how well did it sell? The sole band-represented promotion involved Stu and Mark B. (an old flame of the boys' apparently, ha! ha! - eds) embarking upon 6 weeks of arduous coast to coast promotion encompassing U.S. press, T.V. and radio interviews. Bruce sums the situation up to a tee...

"Stuart is not a rock star, he's a bog-standard, normal guy who plays football and has a family..." - Tony

[B.W.] "It was fucking shit!"

Tandoori nights aside, what about the bag o' rupes, or the distinct lack of them to be more precise, made on the trip? Just how much of a financial disaster was the whole caboodle?

[B.W.] "We lost so much fucking money that I had to sell my children for scientific experiments!!"

[T.B.] "They nominated one of us to pay for it all. No, I mean it was bad. We didn't make anything. You've got to take gambles in your life."

Surely then a gamble to have crossed the Atlantic, States-bound would have paid far more handsome dividends?

[T.B.] "Of course. In fact, in hindsight, I wish we did, obviously. But as much as I didn't like Russia, I enjoyed the experience, it was great going there."

So are Tony and Bruce at all concerned by the extent that their nigh on 5 year absence from the U.S. could have imposed on any large-scale fan base built up on previous tours?

[T.B.] "It doesn't matter to us. I think we'll

[B.W.] "We couldn't give it away!"

[T.B.] "No, it didn't happen at all."

What fate awaited the singles? How did they fair?

[T.B.] "The funny thing is, they couldn't make up their minds which ones to put out."

[B.W.] "'King Of Emotion' was released in the States, and that was about it, and it done 'Jack Shit'!"

[T.B.] "Because it didn't sound like us. It didn't do well because they didn't recognise it as Big Country. They lost interest."

And what about last years Hits L.P.? Did that receive a trans-Atlantic release?

[B.W.] "No...what hits?! We've had two hits actually, 'Look Away' and 'In A Big Country'. 'Wonderland' and 'Fields..' were minor hits."

And while we're conveniently hovering over the subject of albums, can the B.C. fan ever expect the release of a live format album? Out of the distinguished group of 'early 80's bands', Big Country remain one of the few not to have launched a live L.P. onto the market

(U2, Simple Minds & The Alarm, a selection that have).

[B.W.] "A lot of the B-sides are live and stuff like that, for the main reason that sometimes when you release singles, you haven't got enough material for the B-sides, so you take live stuff."

[T.B.] "Personally, I'm happy with the live videos. You get the best of both worlds and you can hook up the stereo to the telly."

And you can tape it off!! - eds

[T.B.] "No fucking comment!!" (laughs)



There's no danger of a cure-style remix L.P. then?

[B.W.] "No. Well we won't do it. The record company can do it if they want to. We won't do it. They own the vinyl, we don't, but they can do what they want with it."

Inexplicably changing the subject beyond all recognition for no apparent reason, what are the lads' thoughts towards the music press?

[B.W.] "I never read it. I cannae see the point. I used to read Sounds a lot when I was younger and Melody maker which is about the best of the bunch."

[T.B.] "I don't read it. I didn't see any reviews for the last 2 singles, not any."

Exit stage left Bruce at the beck and call of Ian Grant. The Lego must've turned up! Tony, now alone but by no means unwanted, continues with a quiet aside...

[T.B.] "I've got to say, this feels very strange, I haven't done this for ages [interviews]. It's weird. You do an album, do a tour and then you get a whole lot of time off when you get used to being at home and get used to being a human being again. Coming back to do an album is like...."

So how did the initial onslaught of 'Fame and Fortune' effect you when 'The Crossing' et al broke Big Country big time?

[T.B.] "It was weird because everything happened so fast at the beginning of this band. I've been in the business a long time making albums and stuff, but when it actually happened, you know, you start turning up for a tour or a gig and there's fans screaming all around you and wanting autographs and stuff, it does take you a bit by surprise. You don't get to think about until you stop touring and you've been sat at home for about three weeks. You think there's something missing! There's no screaming people around you talking to you all the time. It's either that quick that it can take you over completely and you can become a shithead or you can just stand back and sort of say well this is just part of the game so let's get on with it. I really feel sorry for the people that take it seriously. That's why people say that were po-faced sometimes 'cause we take the music more seriously than any other part of it, so we don't come out of it as media darlings or anything."

Stuart himself has always been quick to play down the old rock-star image bit...



[T.B.] "Well he isn't one. When it comes down to it, Stuart is not a rock star, he's a bog-standard, normal guy who plays football and has a family. It's like we've all got a talent and we've combined it and it's turned out as something good, and we still enjoy doing it. I think we're fucking lucky to be still doing it considering how music trends change so much. It still shocks me sometimes when people talk to me in the street about music, about this song and that album and stuff like that. Sometimes I can't even remember some gigs because you do them, live them, enjoy them but you're always looking to the future for different things and new ideas and stuff, so to keep being reminded of 'The Seer' and 'Steeltown', it's great at the time, I'm proud of it, but we're moving on."

And move on is exactly what the band professed when that man-bugger Brzezicki upped and deserted the B.C. fold, only to suddenly return and oust 'new' sticksman of the day Pat Ahern, who was having trouble cutting just the right mustard in the initial demo stages of 'No Place Like Home'. Even that dicey set-up has now been shot to buggery, what with 'new' new drummer Chris Bell having to step into the shoes of Mark. With Pat left by the wayside, what is the situation with the man - friend or foe?

[T.B.] "Yeah. It's still friendly. Pat was the first drummer that I ever played with and when Mark left, it was suggested to me by my

wife that I should get in touch with Pat."

So there you have it pop-pickers. Make of that what you will... Suddenly an ear-splitting Jack Nicholson cameo voice screams into our unexpected ears - "Hi Guys". We turn swiftly to clap our eyes on big Jack, but alas it's Stuart. And what, pray tell, has Stuart popped in to grace his ethereal presence for? Why the footie on the telly of course!! Blatantly oblivious to his surroundings and the soul-searching(!) interview in progress, he abruptly bumps the volume up to notch 11, 'Spinal Tap' style. Maybe it's time for a refreshing break from all this untamed calamity...

Tony pipes up and suggests a visit to the 'local' - purely business of course! Wow! Cowabunga! A couple o' pints of the local brew and Ian Grant's playing... you can count us well and truly IN (and back)!

So there's a rather convenient spot to end this issue's 'chat' with the lads. Besides, if it comes to the choice between writing this pile o' shtite and going to the pub with Big Country... well there's no decision needed is there... pissed? - we shall be! Next issue, after a couple of beers, the lads talk about the pressures of being in Big Country, on-stage improvisation, tour merchandise, gig venues, band member relationships and Vera Lynn's underwear (are you sure about that last one?!) as well as a heap of other things that we've yet to make up (only kidding - it's all gospel truth this lot). So, anyway, where were we...? Oh yes, the pub... tally ho....



"NO TONE, I DEFINATELY SAID YOU BRING THE INSTRUMENTS, I'LL BRING THE TABS!"

THAT BLOODY VIADUCT

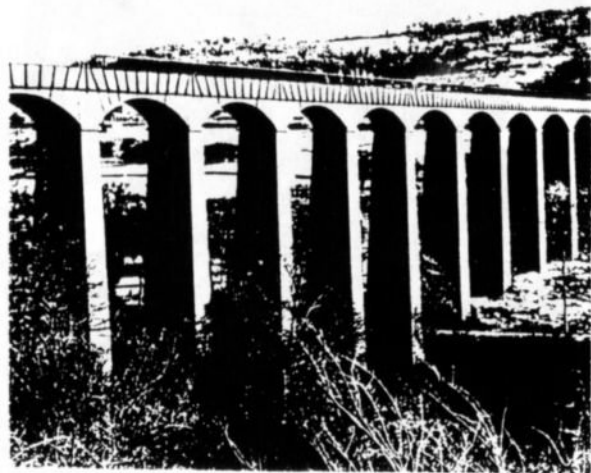
WHAT DO you mean, 'that bloody viaduct' we hear thousands of tiny voices scream out there in readerland. Yes, you may be totally flummoxed to hear it, but hear at **INWARDS HQ** we've been absolutely inundated with letters querying the identity of the "mystery" viaduct on the front of the awe-inspiring "Peace In Our Time" album cover...

Well we can at last exclusively reveal that said viaduct is in fact the **RIBBLEDALE** viaduct in Yorkshire...NOT the **BRIDGE OVER THE RIVER KWAI** as a certain **Mr. L. King** from **Swindon** incorrectly guessed. One of the more intriguing letters we received concerning its identity was one from a certain 'Monkey' McGuire, C/O **Lochore Institute** (we suppose 'Monkey' is some kind of cute nickname that you have for yourself - eds). 'Monkey' was convinced that the magnificent construction was that of the **PONTCYSYLLTE** aqueduct spanning 1007 ft long and 125 ft high above the River Dee. Well Ape, Monkey or whatever the fuck you're called, you're wrong - smartarse twat! Anybody knows that the Pontcysyllte aqueduct is a part cast-iron construction, unlike Ribblesdale, plus it's a bloody aqueduct and not a viaduct you gonless gobson! So stick that in your pipe and smoke it, smeghead! (who said we didn't know how to deal with people, eh!?)

As for the Ribblesdale viaduct, that was purely a cardboard construction fixed by some double-sided sticky tape to a wooden backdrop one afternoon when **Ian Grant** had nothing better to do other than knock up the next B.C. album cover!

Oh, and yes, that is **Keith Chegwin** and **Maggie Philbin** going completely starkers in the left-hand corner of the cover. A spokesperson for the eminent light entertainer and general nobody spoke:

"Cheggers was desperate for the cash. The only job he'd had prior to the "Peace In Our Time" cover shoot was 6 months before when **Christopher Timothy** (a.k.a. James Herriot) shoved his arm up cheggers arse and produced a 2-stone newly-born calf in an episode of 'All Creatures Great And Small'....or was it 'Cheggers Plays Pop'!?!?...um...er...ah!!



Keith Chegwin

THE IMMACULATE COLLECTION

By Matthew Dennis

SO NOBODY wants any help tracing records eh?! Well I'm sure you've not got 'em all. So you'll just have to put up with me waffling on etc! Those of you who like collecting different versions of songs will no doubt be interested to know that the white label 12" of the 'Wonderland' release has a sort of 'rough cut' version of 'Giant' on it. I can assure you that this version is not on any commercial release. The white label has the big 1 and 2 on each respective side and should have a blue sticker with the (old) Big Country logo on it as well as the full 12" track listing. It seems to be one of the more common white label releases and can be found at record fairs for between £5 and £8. At the recent record fair in Brighton, I spotted some 12" promo's for 'Republican Party Reptile' doing the rounds, but I couldn't buy one as by then I had run out of dosh. I myself have still to obtain the 10" and C.D. single of 'Republican'. Distribution in Brighton and the surrounding area is crap. Our Price records had a copy each of the 7" and 12", HMV had the same, Virgin had fuck all and Rounder had one 12". Now if someone had heard the song on the radio (no laughing at the back!) and wanted to buy it, what chance would they have of actually getting it? C'mon Phonogram, sort yourselves out. I couldn't move for the new Simple Minds single released the same week...posters, displays, stacks of all formats - it really pisses me off.

It still seems as though there is a lot of confusion over the elusive 'Harvest Home' and 'Fields of Fire' clear vinyls. Just to clear it up, it states on page 37 of issue 13 of Country Club that these do not exist. As it says, "put the valium away!". Well I'm off...do try to write in to make this column work. Cheers, Stay Alive (sic)...Matt.

You heard the man - get writing in guys and gals. Please, for Christsakes would some of you buggers out there drop Matt 'a line' (via INWARDS TOWERS) as he's threatening to waffle on about his Argentinian B.C. albums next ish! So to avoid any gratuitous Argie Bargie vinyl gossip, pull your pens out and pick your pants up.

Oh, and just before we pop off down the boozier...

Elliot Sinclair has put quill to papyrus to let us know that he is selling his B.C. collection (much of which is signed) because he needs money for his beer collection or something. for details, send a S.A.E. to Elliot at 17/3 Bruce Street, Clydebank, Scotland.

INWARDS



START

"INWARDS", THE NEW NAME IN
HIGH DEFINITION PHOTOGRAPHY

STUART "SPEAKS"...

FULL NAME: WILLIAM STUART HORATIO ANGUS ADAMSON
DATE OF BIRTH: 11/4/58
STARSIGN: ARIES
PLACE OF BIRTH: MANCHESTER
HEIGHT: 6 FT 1 INS
WEIGHT: 10 ST 10 LBS
MARITAL STATUS: YES
CHILDREN: 2
TOWN OF RESIDENCE: DUNFERMLINE
INSTRUMENTS PLAYED: GUITAR, NOSE FLUTE, COLON TRUMPET
CAR(S): MINI COOPER, JAGUAR XJS V-12, HONDA CBR 600
FAVOURITE FOOD: JAPANESE
FAVOURITE DRINK: HIGHLAND SPRING
SPORTS: FOOTIE, FISHING AND F.....
FAVOURITE COUNTRY: SCOTLAND, USA, ITALY, HOLLAND, GERMANY
FAVOURITE HOLIDAY RESORT: CYPRUS
FAVOURITE BAND EVER: MORTON ZOBOTNIK AND THE SILVER APPLES
FAVOURITE BAND AT PRESENT: E.M.F.
FAVOURITE BOOK: 'ALL PLAYED OUT' - PETE DAVIES
CURRENT BOOK: 'CARELESS WHISPERS' - NOT GEORGE MICHAEL
FAVOURITE AUTHOR: D.H.LAWRENCE, GEORGE ORWELL, STEPHEN KING
FAVOURITE FILM: THE RIGHT STUFF
FAVOURITE ACTOR/ACTRESS: JAMES WOODS, STAN LAUREL, JACK NICHOLSON, JEENA DAVIES, DARRYL HANNAH
DESERT ISLAND DISK (L.P.): SONGS OF LOVE & HATE - LEONARD COHEN
DESERT ISLAND BOOK: COMPLETE WORKS OF WILLY SHAKESPEARE
DESERT ISLAND LUXURY: HONDA CR500 MOTOCROSS BIKE
FAVOURITE FOOTBALL TEAM: DUNFERMLINE ATHLETIC
DO YOU SMOKE: NO
DO YOU DRINK: NO
ANY ANNOYING HABITS: LOTS
FAVOURITE B.C. TRACK: LOTS
FAVOURITE B.C. ALBUM: 'NO PLACE LIKE HOME'
FAVOURITE B.C. VIDEO: 'HEART OF THE WORLD'
WHICH TRACK IS A "BUGGER" TO PLAY LIVE: 'EAST OF EDEN'
HOBBIES, PASTIMES, ILLEGAL ACTIVITIES: FAST MOTORCYCLES
IN ONE WORD (MAX. 4 LETTERS), SUM UP THE MUSIC PRESS: DULL
WHAT DO YOU THINK OF 'INWARDS': AMUSING
WHAT DO YOU THINK OF 'WE SAVE NO SOULS': WELL DONE
WHAT DO YOU THINK OF THE PRESENT COUNTRY CLUB: TRIES HARD
YOUR VIEW OF B.C. AND KEYBOARDS: WILL ALWAYS USE WHAT FEELS RIGHT
YOUR HINDSIGHT VIEW OF B.C. AND FEMALE BACKING VOCALISTS: ON EVERY ALBUM EXCEPT 'STEELTOWN' - GOOD ON RECORD
IN YOUR VIEW, WHAT PERCENTAGE OF B.C. SONGS WRITTEN MAKE IT TO VINYL: 50%
FAVOURITE ROAD IN U.K.: ABERFOYLE TO CALLANDER
DO YOU WEAR GLASSES/CONTACT LENSES: ONLY IN ONE EYE
MAIN MUSICAL INFLUENCES: IDI AMIN
MOST MEMORABLE TOUR: 1ST TOUR OF GERMANY



NAME OF FIRST EVER BAND: TATTOO
BEST GIG/FAVOURITE VENUE: GLASGOW APOLLO
MOST EMBARRASING STAGE MOMENT: GOT ELECTROCUTED IN TYCSON
MOST TREASURED POSSESSION: MY SEASHELL COLLECTION - YOU MAY HAVE
SEEN IT ON THE BEACHES OF THE WORLD
FAVOURITE L.P. OF ALL TIME: CLIFF SINGS THE BLUES
YOUR GREATEST FEAR: HAVING GWENDA DO A BOOK ON ME
YOUR GREATEST PLEASURE: WATCHING ISTUAN KOZMA
YOUR GREATEST STRENGTH: STRONG TACKLER
YOUR GREATEST WEAKNESS: THROW-INS
ARE YOU PARANOID: WHY?
WHAT IS YOUR ANIMAL EQUIVALENT AND WHY: CAMEL - I'VE ALWAYS GOT
THE HUMP
WHERE WILL IT ALL END: AFTER THE FAT LADY SINGS
FAVOURITE PLACE TO BE: ON THE END OF A CROSS
WORST NIGHTMARE: PLAYING FOR COWDENBEATH
FAVOURITE COMEDIAN: GRAEME TAYLOR
MOTTO FOR LIFE, LOVE AND ROCK 'N' ROLL: WHAT THE FUCK WAS THAT
FAVOURITE 'VIZ' CHARACTER: BROWN BOTTLE
BEST CHILDHOOD MEMORY: MY FRIENDLY OLD NEIGHBOUR WITH THE CUDDLY
PUPPIES
WORST CHILDHOOD MEMORY: FINDING OUT THAT WASN'T A PUPPY
WHAT DO YOU NEVER LEAVE HOME WITHOUT: MY SEXUAL MAGNETISM
ANY AMBITIONS FOR YOUR KIDS: TO HAVE A SERIOUSLY RICH BASTARD
FATHER
BIGGEST DOWNER IN B.C.: MARK
BIGGEST UPPER IN B.C.: BRUCE
LAST BAND YOU SAW LIVE: CAN'T REMEMBER
WHO ARE YOUR 3 MOST FAMOUS FRIENDS (NOT B.C.): NORRIE McATHIE (FOOTIE PLAYER FOR
D.ATH.), JIM KERR, JIM LEISHMAN
BEST MOMENT IN YOUR LIFE: BANGING IT IN THE OLD ONION BAG
WORST MOMENT IN YOUR LIFE: NOT BEING IN THE SCOTLAND WORLD CUP
WINNING TEAM
WHAT AMUSES YOU: SCOTTISH FOOTBALL, GREGOR FISHER
WHAT MAKES YOU CRY: BEING BOOKED
GREATEST REGRET: AGREEING TO DO THIS
FAVOURITE ARTICLE OF CLOTHING: MY NEW FLOURESCENT GOTHENBURG
STRIP
WHAT WOULD YOU LIKE YOUR EPITAPH TO BE: LIVE SLOW, DIE OLD
IF YOU COULD BUY ANYONE A PINT, WHO AND WHY: MY DAD - 'COS HE
DOESN'T LOOK LIKE JACK DUCKWORTH
IF YOU HAD TO PERMANENTLY WEAR TINTED SHADES, WHAT COLOUR AND WHY: CRAP
QUESTION
WHAT DO YOU NEVER MISS ON T.V.: ASK SMASH HITS
FAVOURITE RADIO STATION: RADIO 4



“BOO-TI-FUL” PEOPLE



SCOTT DICKSON '91

'RIVER OF HOPE'

Video review by Lee John Doane.

MY FIRST impression of this release is that it was not intended for the fans of Big Country as it is less of a documentary about the band, and more of an account of what 250 or so 'whinging pommie journos' got up to on a promotional event in Moscow.

We first see a clip from the Russian Embassy in London where the band launched the idea and followed a live set with a press conference for their 250 'guests' who are all shown munching the free food and guzzling the free drink whilst obviously indulging in light-hearted chatter about Big Country and their bold plans to tour behind the 'Iron Curtain' (more like "Hi darling, I say, great champagne. Hey, are you and Jasper from The Guardian still doing the dirty deed? Is that so and so from Melody Maker? She never did have any style...just look at that outfit. Ugh! I wouldn't be seen dead in such a mess"...and so on).

The film later shows the poor dars being terribly inconvenienced as they wait until very late to be sorted out with a hotel bed. They all look tired and fed-up and would probably be dreaming of GTI's and cocktails. So far, after about 20 minutes of footage, it has been a case of 'Spot The Band'. Even so, there are still some memorable moments on this video.

Mark, during the souncheck, introduces us to his drum kit.

"Yes, this is it! My home! Entrance is round the back by appointment only!"

Stuart admits a shock revelation that Big Country play the first night of the tour live, record it, and mime for the rest of the tour (sergh! We've all been conned - Milli Vanilli an' all that!).

The most classic bit shows Bruce (who aise?) insisting on running off during a photocall in Red Square to "watch the men do the funny walk". Bruce reckoned that the guards looked really scary walking like that.

There are also some good, previously unseen, bits of live footage from the Moscow show, including the first of 3 non-starts to 'Peace In Our time', when Stuart's guitar decided not to play (due to the voltages being all wrong - Jas), and believe me, you can see quite clearly that Stuart is not a happy man at this point! There are also clips of 3 Soviet bands that supported Big Country on the night. All 3 are pretty weird looking to Western geezers like me and seem to be influenced by early Genesis and weird shit like that (who just shouted Man! on then...own up!? - Jas). It is no wonder that Western rock music is so popular amongst Soviet youngsters, despite being difficult to buy, because it seems that Russians do not have the technology and experience to compete.

Despite what I said at the beginning, I would recommend this video to all Big Country fans, it gives us an insight into a very important event in the group's history, and probably tells us more about the tour than the press did, especially when it is revealed that some 'journalists' wrote their articles BEFORE they left England. I think from a fans point of view it would have been more interesting to see what the band got up to in Russia apart from sounchecking and playing live.

A few points to ponder...

1. Has Tony learned to climb onto shelves yet?
2. How much is Mark's 'mobile home' valued at?
3. Have any of the 'journos' on the trip, apart from Steve Sutherland, had a good word to say about B.C. since?
4. Are these same 'writers' so picky and negative about the local cuisine when they have assignments in Rome or Paris or Los Angeles?

The sole reason Big Country elected to play a residency at the Town and Country Club this September was that the bands tour bus was knackered. Stu said, "After that bout of touring in 1990, the bus started to show signs of wear...I think it was because we'd originally elected Mark to be the oil level checker, what with his knowledge of 'planes an' that. I s'pose we just forgot to replace him when he left and the oil ran out, causing the enging to split in half after that gig at Doncaster Dome. We can't afford a new bus 'cos of fucking Russia, but Ian (Grant - manager) says if we're good this year he'll sell us his BMW at Christmas. Great eh!?"

OH! LORDY CAKES... IT'S...

Postie's Corner



JASON ALLEN dives headfirst into the bottomless pit filled to shoulder-height with luvverly letters...

YES! YES! YES! we did it folks...we actually did it. Or should that read YOU did it. "Did fucking what?" I hear you all ask! Well, last issue, I told you that we needed to give the postman a hernia with all the letters being delivered to **INWARDS TOWERS**...well he's gone. We now have a new postie! However, this doesn't mean you can all put your pens down - far from it. Now it's your duty to give 'Postie 2 - It's Nothing Confidential' a screen premier. Let him have it O.K...

Anyway, enough of my rambling. Let's sample some of the offending letters that gave Postie 1 such a good pension. And why not start with a bit of back-patting self indulgence? **Iain MacCorquodale** from **Oban, Scotland** (the wee laddie that seems to have the Country Club magazine all to himself these days!) tells us that "INWARDS travels far these days. I got a letter from **Stefan Franke** in **Regensburg, Germany** looking for a copy of the T&C gig on video. I wrote back to him giving INWARDS a plug but it turns out he's already an avid (INWARDS - fucking excellent ja!) reader already." Well, it just goes to show that it really is a small world eh readers?

Our old friend **Pierre Bystrom** from **Sweden** wrote in asking for details about 'A Certain Chemistry', the Big Country book...namely where can he get a copy. Well Pierre, and all those other readers that wish to own a copy of this excellent tome for themselves, Jan at the Country Club can supply you with a copy. You'll find her address on the back inside cover...why not drop her a line? Pierre goes on to say how 'Save Me' and 'Heart...' weren't released in Sweden. "Isn't that horrible?", he says. "It gives me angst! Who am I? Why am I here? Should I stay or should I go? Should I try to look like the singer in Colour Me Badd? Oh, the men in white coats are coming, I have to go!". Poor Pierre, obviously a severe case of Baltic Lobotomy. Shame!

Scott Dickson from **Glasgow(ish), Scotland** (who almost single-handedly sent the postie into an early grave with his one-a-week letters) found it quite amusing when writing to **INWARDS**. "I must say it's an absolute joy writing to someone who lives in a place with such wonderful sexual connotations as Bristol!". Well Scott me lad, it certainly doesn't FEEL sexual living here. Perhaps all letters should now be addressed to Bristol with an 'OOOERRRR!' after it. Or should that be 'OOOOARRR!'? Scott goes on to inform us that "I really like contributing to your fanzine even if you are one of the 'Bastard English'!" Well, all I can say is that we built a wall to keep you out etc. etc. and that we've got more teams than you, la la la etc, not that you're worried being a Spurs fan an' all that! You can find more of Scott's contributions throughout most of this issue!

Kitt Curry, my old drinking partner from **Co. Wicklow, Ireland** wrote a rather tipsy letter mere milliseconds before passing out by the sounds of it. Kitt slurred "Tomorrow is the release date for the new B.C. single, and golly isn't it like waiting for Santa!". Poor Kitt had delusions of being Scottish (bad or what?!) and then went on to say..."I was only drinking coke (O.K. it had Bacardi in it! Hick!..." Well Kitt, all I can say is where the heck is my drink eh? I notice the envelope was empty and it was your round! Perhaps whenever you folks in readerland write in, you could let us know what you're doing or where you are.

We had a letter from **Mr. Adamson** from **Dunfermline** who was "hanging from a lampshade by his feet in the local library". Only kidding folks...now where was I? Oh yes...

Stephen Ashe from **Dunmurry, Belfast** dropped us a line to inform us how he "totally loved **INWARDS** issue 2. I laughed, I cried, I laughed again. (and that was only the contents page - And). I have read it cover to cover at least 4256 times". Well we've consulted the **INWARDS Book Of Records** and it would appear that Stephen now holds the record for 'most cover to cover readings of **INWARDS** issue 2'. Can anyone better this?

It was nice to receive a letter from **Ian Grant** from **Redhill, Surrey**, who asked for a few more copies of issue 2 to send them to a few media people and the Phonogram Press & Marketing Departments (along with 'We Save No Souls' and 'Country Club'), as he felt it would be of promotional value. Needless to say we obliged. It's great to know **INWARDS** can be of some use to someone other than propping up wobbly tables and swatting flies!

Tahir Punnoo writes from **High Wycombe** asking if those that have subscribed to **INWARDS** will receive a reminder once the subscription has expired. The answer is YES. We log all correspondence on the newly-installed **INWARDS** database, even your 'phone calls. Rest assured we'll let you know when you are up for renewal and when the batteries in your doorbell have run out!

Well, that about wraps up **Posties Corner** for this issue. Keep your letters rolling in because otherwise I'll have to discontinue this column and it'll be replaced with a 2-page interview with Sir Alistair Burnett on 'The rise and fall of the East European socialist movement'! (what d'you mean...that'll be more interesting? Go to the back of the class!). As a kind of outroduction to this piece, I'll leave you with a piece of food for thought supplied by **Scott Dickson**, our resident North of the Border artist/contributor/Spurs fan.

"Last but not least, we come to a theory more earth-shattering than Einsteins and more ground-breaking than, erm, Einsteins.... the "Why 'Peace In Our Time' flopped" theory...

Was it (i) Poor production?...No! (ii) Poor promotion?...No! (iii) Keyboards on the album?...No! The reason why 'Peace..' flopped was...it didn't have one of those circley symbol-type things. You know what I mean. 'The Crossing' was a compass/sunset affair. 'Steeltown' was a cog. 'The Seer' was an atom-style orbital jobby. 'Peace In Our Time' had nothing. This is the simple reason why 'Peace..' broke with B.C. tradition and flopped. Mind-boggling isn't it!?"



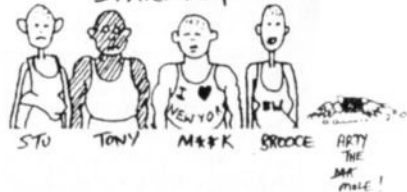
Lee Doane

INTERGALACTIC CABBAGE PRESENTS...

FLAG OF NATIONS

(SWIMMING) No. 3

STARRING...

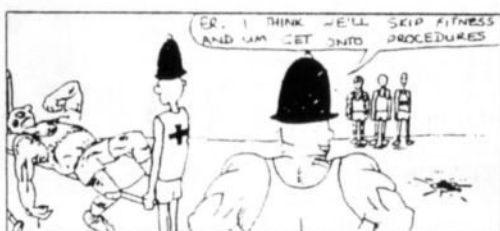


THE CARTOON THAT'S THE ARTISTIC EQUIVALENT OF BOLTON WANDERERS' RESERVE TEAM!

BY KEV PAYNE

LAST ISSUE, OUR INTREPID HEROES DISCOVERED JUST WHAT A NASTY WORLD ROCK 'N' ROLL REALLY IS... GOLF COURSES & NIGHTCLUBS. FULLY RECOVERED FROM THEIR ORDEALS, THE LADS PONDER THE FUTURE, (AS IT SAYS IN THE FIRST FRAME!)





DUNFERMLINE

THE COUNTRY CLUB CONVENTION JASON ALLEN REPORTS

I REMEMBER the day well, Yes, that very day when the news reached us about the Country Club Convention. 'Great!' we thought, a whole day of nothing but Big Country (sounds like any other day to me really), a chance to hear the new L.P. after the failure to blag an advance copy, and also a chance to see the band play an acoustic set. On top of this, an opportunity to meet loads of B.C. fans, even some of the readers. yes, I remember that day got off to a great start. Great until I read the rest of the letter. A a a a r r r g g g h h h ! Dunfermline...Scotland. That's bloody miles away...nay...it's DAYS away!



After the initial shock (understatement of the decade) of finding out that we had to travel to 360-odd miles for a 6 hour stint of B.C., we started to make constructive plans for the journey, like who'll bring the food and who'll bring the beer! Oh, and who'll bring the car! It wasn't until about four hours of cursing had been done that we realised that, prior to the 'Up North' tour which was announced in mid-September, most Scottish Big Country fans were travelling to the T&C in London for a 2-hour stint of the band. That made us feel slightly less hard done by. It was, after all, about time the Scots fans had a few favours done for them.

So, to cut a long and very boring story considerably short, we finally decided to drive on the Friday to 'Dunny' in Andy's black Rover 3500 V8..a fuel guzzler if ever there was one, but it has to be better than doing a round trip of over 700

OR BUST !!

miles squashed up in my Fiat X1/9. Much better. Besides, my Fiat would break down long before Birmingham, let alone Scotland! We made the journey on a diet of Ginsters Cornish pasties, Pepsi, Big Country, REM, The Alarm, Neil Young, Energy Orchard, Simple Minds...oh, and a fucking tanker-full of petrol! Yahooo. We could have cried whilst traversing the mountain 'track' that is the A7 Carlisle to Edinburgh road. What a postcard! We were even more taken aback when crossing the Forth Road Bridge. We had planned this crossing way back in England. 'Restless Natives' live from the T&C was playing loudly as we cheered and sang our way over the breathtaking bridge and into the outskirts of Dunny. Kings of Emotion...that's your trusty INWARDS eds!

There was a bit of a do when we finally got to Dunfermline itself. Namely accomodation. We hadn't brought the tent with us and we had quite a small amount of money so we were a bit worried. Eventually the helpful chappie at the Tourist Info place found us a 'roof' in the form of Mr's Battle's B&B. If you ever want to go to Dunny for a few days, go there! It's reet champion lad! You can even see Bruce's(?) house from the back window.

Anyway, enough rambling. Saturday came all too quickly for me as I had a HUGE *Kitt Curry style* hangerover from a night quaffing too many Diet Pepsi's at the City Hotel the night before. It was there that we ran into Tony and Colin (Berwick) who were 'getting a few in' like all good rock stars do! Andy and me decided we'd go down to the pavillion early to see if we could talk to Ian Grant and possibly arrange a couple of interviews with ver lads. Ten minutes later we were inside helping with the preparations! We don't half come in useful eh?! During the morning we said our hello's to all of the lads and caught the soundcheck. It was great to hear

'Winter Sky' being played as we sat there grinning from ear to ear, our bright orange passes glowing on our shirts. Chuffed or what!? We had a few words with various band members and managed to sink the odd pint over 'lunch' with Jan and Andrew from the Country Club, during which time we discussed the merits and pitfalls of being B.C. 'journalists' and generally sorted out any (non-evident) differences. Glasnost comes to Scotland or something! And there we were. At four o'clock, just as Jan filled the last goody bag and pinned up the last T-shirt, the doors were opened and the gathered masses rolled in. At this point, Andy and me were manning a fire door...on strict orders from big Joe Seabrook to shoot on sight! Security guards? Whatever next? →

Fans pay homage to their heroes

IT'S a small world for Big Country fans, many of whom will have travelled hundreds of miles by the time they arrive in Dunfermline tomorrow (Saturday) to pay homage to their heroes. Lucked inside their tartan and taur t-shirts, devotees from as far afield as Germany and Finland are expected at the Glen Pavilion for the first Big Country convention.

All to get the chance of meeting their heroes on their own turf — and get a sneak preview of the rock band's new album.

But those who wouldn't flinch at the sight of Stuart Adamson or Bruce Watson making their regular visits to the Kingsgate shops — or simply regard them as mates made good — haven't been forgotten.

While tickets were initially reserved for the worldwide membership of the Country Club fan organisation, those left over are now on sale at Sound Control in Dunfermline.

Starting at 4 pm, the six-hour convention will feature the video of the band's new single, as well as the first public showing of a new video of their trip to the Soviet Union in 1988, and will have on sale many

Dunfermline Press 30-8-91

gig guide

• This week's gigs: Tonight (Friday) — Runrig, Edinburgh Castle; Tomorrow — Big Country Convention, Glen Pavilion, Dunfermline; Runrig, Edinburgh Castle; Cappercaille, Queen's Hall, Edinburgh; James Galway, Glasgow Concert Hall; Sunday — Abba, Pavilion, Glasgow; Monday — Royal Scottish Orchestra, Carnegie Hall, Dunfermline; Tuesday — Elephant Nose, Gatsby's, Dunfermline; Flowered Up, Tunnel Club, Glasgow; Wednesday — Dunfermline Caledonian Strathpey and Reel Society, Lounge Appeal, Carnegie Hall, Dunfermline; Folk session, Coaledge Tavern, Crossgates; Thursday — The Big Easy/Zu Zu's Petals, Visions, Rosyth; Friday — Branford Marsalis, Pavilion, Glasgow; Gabelunze, Airdrie Town Hall; Saturday — Voice of the Behrnie, Strathclyde University, Glasgow.

cut-price items of band regalia, such as t-shirts, mugs and baseball caps.

However, the highlights are expected to be a 40-minute live session by the band, who will play a selection from their forthcoming album, and a question-and-answer session.

Country Club organiser Andrew Bremner said, "We only decided to do this a few weeks ago and the response has been tremendous. We are expecting about 500 from the club, including a coach load from London."



EDITED HIGHLIGHTS OF THE DAYS PLAY

THE WHOLE event was divided up into roughly six main segments, although they all seemed to merge into one at the time. First off was the initial influx of punters all wishing to spend the paper round money on T-shirts, videos and other goodies. This blended into the video watching session, in a room with a huge screen showing all sorts of concert footage plus the greatest hits collection. Although I wasn't present in the video room, I know that there were some non-commercially available vids in the house. The Rockpalast gig and a gig in Scandinavia were just two of the numerous films we'd seen in the morning whilst blacking out the windows. All this time, there were those whose sole intention was to get to the front of the stage in the main hall and wait for the gig... a gig which was obviously going to be a full show due to the presence of drums and keyboards. The Nippon Boxed Set C.D.s were playing constantly while the (patient) fans waited for the gig. It seemed a shame that there wasn't an M.C. to let everyone know what was going to be happening, because I'm sure those folks waiting for the gig would've circulated a bit more had they have known that the band weren't going to grace the stage until *after* the 'questions and answers' session. Still, we musn't grumble.



The third 'segment' was the playback of 'No Place Like Home' which, although was a good idea, did make for hard work. I read recently a *Melody Maker* writer who said that listening to the new album by your favourite band for the first time is a very personal affair. You rush home from the record shop, close the door, draw the curtains and play the whole thing *by yourself* from start to finish whilst reading the lyrics and sleeve notes. Hands up who does it different! If you do, write in and let us know! So to hear the album in a hall full of 500 people with no tracklisting and no lyrics/sleeve notes seemed, to me anyway, a bit impersonal, a bit of an anti-climax. Still, it was a good idea to let the hardcore fans have the first bite of the cherry, as it were - so to speak etc. Also, it would be very difficult to supply everyone with their own room/curtains/cover/lyrics/headphones!

Part four was the 'questions and answers session' which was a great idea and, although at times it was impossible to hear the question, a great success. It gave us newshounds something to print! Next up was the gig, which is reviewed separately and finally we had the

autograph session, where a mile-long queue waited to have their cover/T-shirts/bodyparts signed by all 5 of the band. It was nice to see Chris and Colin involved in both the signing session and the question time as well. After that the INWARDS eds handed out flyers/sold copies to pay for the rights B&B and everyone drifted off home. It had been a long day.

In conclusion, a great day for the fans, a unique gig, a super way to start the next chapter of Big Country and (hopefully) the start of an annual tradition. Well done to Jan, Andrew and Ian as well as all the others that made it all possible. We definitely think you earned that holiday. Jail! See you all next year.

PARLING	LOUNGE	TV
<i>Bed & Breakfast</i>		
CAMELOT GUEST HOUSE		

COUNTRY CLUB CONVENTION LIVE PERFORMANCE REVIEW - By Jason Allen

"IT'S BEEN a long time coming but it's good to be back" sang the Alarm in 1989. Too true missus! I know it's a cliché, but what the fuck... we're allowed one every now and then! Big Country are in their environment live. The records are great, but to catch the proper *feel* of the songs you simply have to be there when the band are cranking them out at top notch in the auditorium. Hell, for want of a better word, it's more *personal*.

So when the convention got to it's 'climax', nobody was outside watching the videos, nobody was outside the hall counting out the bus fare. What was originally billed as an acoustic set, had obviously been changed to a fully-fledged gig. From the moment the crowds swarmed into the Pavillion, it was clear to all that the band had changed their mind and were going for the big one...you can't hide a drum kit that easily without a stage curtain! So the day was made even more special by the fact that the new line-up would

be making its stage debut right here in Dunfermline, not some far-off place in Germany as was originally planned. Hooray!

The cheers went up as the lads took to the (very small) stage, Stuart sounding his 'hellos' again before introducing 'We're Not In Kansas' to an ecstatic roar of approval. Instantly the crowd locked in to the performance. 'No Place Like Home' had been previewed shortly before the band had hit the stage, but on first hearing in a room filled with 500 people, it's difficult to take it all in. So here we were listening to the first song from the new album being played live for the first time ever, by a line-up that was also playing live for the first time ever. Call me a hype merchant (and those that weren't there will probably call be a gloating bastard as well!) but this was special. Very special. 'King Of Emotion' was next up, it's familiarly striking a popular chord (groan!) with the crowd. Indeed, the band played the set in a very well thought out way, playing one or two new songs and then keeping the crowd happy/awake/jumping by belting out a classic from the back catalogue.

'Look Away' followed, and although slightly slow, the crowd once again lapped it up. Incidentally, it's this song, and only this song which seems to suffer from the lack of Mark Brzezicki. No offence to Chris Bell, or for that matter Pat Ahern, but that tumbling roll that Mark opened up the song with seems a bugger for anyone else to play. It never quite sounds right. Anyway, enough of cynic Allen, on with the review. Stuart strapped on his trusty Gibson Les Paul and grabbed his blues bottle for the next number, a rousing version of 'Republican Party Reptile'. Those of you that hired a hitman to take me 'out of the game' after reading my 'No Place Like Home' review can jolly well tell him to forget it! This song works so much better live than it does on record and there's no doubt that it will be around for a few tours yet. I wish I could say the same for the next song. 'Beautiful People' is just as stodgy live as it is on record and the crowd appeared to think so too. If it was a three-minute jobby we could excuse it's presence on both the record and the stage. However, it goes on for a lot longer and without sounding harsh, it gets very boring. Looking around the (now very still) crowd, it's plain to see that this song is going to have a love/hate relationship with the Big Country following. Most I'm afraid to say were lookin

a bit glum at this point in the proceedings. If it gets to the top 20, I'll publically eat my copy as a means of swallowing my pride!

If 'Beautiful People' was an apparent low point, the next song was the high spot. After picking up so many votes in the Country Club top 10 B.C. chart, 'Winter Sky' made a welcome appearance in the set. It seems crazy that a song this good was a bonus track on a single. Still, 'Kiss The Girl Goodbye' seems to have unfortunately gone the same way. 'Winter Sky', after finally getting started (Tony missed the first start, after which Stu announced that they'd play the song when they had a bass player - a comment which by the looks of things upset our Anthony) led us into 'Ships', which started with Stuart playing the effective little guitar riff, during which, he stopped to tell us "That's sweet isn't it. I could play that for hours!". Unlike the album version, it was beefed up midway through by a full compliment. Somehow I think this spoils a great song but there again, they wrote it so they can do what they want with it...who am I?! Expect an Oakenfold remix soon!

The set proper was rounded off with an extended version of 'Wonderland' due to a naff guitar lead (or something) and a stonking finale in 'Leap Of Faith'. The band then left the stage for what is rapidly becoming a joke in gig-going circles - the 'encore'. Stuart returned to the stage and asked us which song we wanted. "jwkehfrmvys;lkcv,k" came the reply. 'Save Me' shouted a few of us, to which Stuart oddly started playing the riff to 'Mannish Boy', the old Muddy Waters chestnut, after which he asked us whether we minded if they "played around" a bit. Fuck no! You carry on mate! The lads carried on this spontaneous song lark with a version of The Band's 'The Night They Drove Old Dixie Down'. Although I wasn't familiar with these two songs, it was a great, unique moment and one which both the crowd and the band enjoyed. The final song was the omnipresent 'Fields Of Fire' which got the mosh-pit well and truly moshin'. I always say that you can tell a good gig by the amount of movement at the front of the crowd. Tonight, I could stand still and still be carried up and down by the heaving mass of fellow fans. What a night. If you weren't there, have half the fun and still be overawed - buy the video. See you at the front of the T&C moshfans.

FANZINE REVIEWS...

THE CURE "BABBLE"

[ISSUE 5 / 24 PAGES / A4 SIZE] £1.50 per issue
U.K./elsewhere write for details.

BEING AN avid fan of The Cure, I was especially interested in this fanzine. It isn't an 'up-to-the-minute' news service fanzine, but offers reflections, reviews and thoughts about the band as well as containing an exclusive interview and numerous pictures. The A4 size offers the reader an easy to read layout that doesn't leave you rushing out to buy a magnifying glass to read the competition question. Add to this the fact that it doesn't put the band on a pedestal all the time ie. It takes the piss occasionally, and you have an excellent fanzine. Worth a look. Write to Marika Gauci, 269 Allensbank Road, Heath, Cardiff CF4 3RA.



Cover designed by Marika
U.K. & ALL OVERSEAS CHECKOUTS MUST BE IN STERLING

LED ZEPPELIN "WEARING & TEARING"

[ISSUE 3 / 28 PAGES / A4 SIZE] £1.50 per issue
U.K. / 4-ish sub £5.75 / £7.00 (Europe) / £11.00
(Elsewhere)

BY THE 'Hammer of the Gods', if it isn't a bleeding Led Zep 'zine. And what a jolly spanking good read W&T turns out to be, crammed with a plethora of facts on Zep, plus Plant, Jones & Pages solo careers. Along with the usual cutting etc. come features on the newly-released Zep 'A Celebration' book plus an intriguing (honest guv!) article on the many homes/abodes/dives of Jimmy Page. Very spooky! Y'see our Jimmy's into the old Black Magic (soft centres eh - Jas) Anyway, ftang! ftang! - rough translation 'buy it!'. Write to Mark Archer, 30 Brook road, Fallowfield, Manchester M14 6UF.



THE 'SORRY, OUT OF SPACE...SEE ISSUE 4' SECTION

SIMPLE MINDS - THUNDER & RAGE. [A5 / 28 PAGES] £4.80 (4-ish Sub) A huge pile of steaming...brilliance! Where's the fiver Steve?! Steve Lowes, 1 North Ninth St., Central Milton Keynes, Bucks MK9 3AN.

THE JAM - BOYS ABOUT TOWN. [A5 / 36 PAGES] £1.00 / £3.00 (4-ish Sub) Loads of Weller orientated goodies and news. Dig out that parka! David Lodge, 5 Sherbrook Gdns, Downfield, Dundee DD3 8LY.

U2 - HOMECOMING. [A5 / 20 PAGES] £1.50. U2 friendship fanzine which organizes regular get-togethers/wanton orgies (see you at the next one!) - Eds) Rosie & Bev, 12 Springfield Mount, Horsforth, Leeds LS18 5DP.

SIMPLE MINDS - COLOURS FLY. [A5 / 26 PAGES] £2.00 / £6.00 (3-ish Sub). Wot no 'Jim Kerr Utter Bollocks Quotes!' Solid stuff from the Colours Fly Stable. Sue Dean, c/o East House, Harperly Hall, Stanley, Co. Durham DH9 9TY.

THE HOT SEAT...

THIS ISSUE, STUART, TONY AND BRUCE TALK ABOUT EVERYTHING FROM FEELING TTTS TO HAVING FINGERS UP YOUR BUM, AND FROM HITTING THE SHIT OUT OF THE RUSSIANS TO MAKING AN ASS OUT OF DAVID BOWIE. FOR THE FULL SCAM AND SCANDAL...READ ON....

ROCK, ROLL AND SHAPELY BACKING SINGERS:

[T.B.] "YOU HAVE TO REALISE THAT THESE THINGS WERE EXPERIMENTS, THEY SEEMED LIKE GOOD IDEAS AT THE TIME. I GOT SO MUCH STICK FROM MY WIFE ABOUT THAT! IT DIDN'T GO DOWN WELL BUT IT'S ONE OF THOSE THINGS THAT YOU'VE GOT TO TRY. AS I SAY, YOU CAN'T PLAY THE SAME SONGS ALL THE TIME - YOU GET BORED AND YOU TRY SOMETHING DIFFERENT. IT WAS FUN AT THE TIME AND IT HIT THE SHIT OUT OF THE RUSSIANS ANYWAY. APOLOGIES TO PEOPLE THAT DIDN'T LIKE IT, BUT IT'S JUST ONE OF THOSE THINGS."

VIDEO'S AND ACTING:

[T.B.] "IT'S JUST AN OCCUPATIONAL HAZARD. THE ONLY ACTING VIDEO I ENJOYED WAS 'EAST OF EDEN' - THAT WAS GREAT."

[B.W.] "THAT WAS DIRECTED WELL AND THERE'S A LOT OF GOOD ACTORS ON IT. IT'S GOOD IF YOU'RE WORKING WITH OTHER ACTORS. IF YOU DO IT ON YOUR OWN IT'S...IT'S LIKE SOMEBODY TELLS YOU TO WALK DOWN THAT STREET AND WHEN YOU GET PAST THAT RED WINDOW I WANT YOU TO LOOK UP IN THE SKY - IT'S REALLY FUCKING HARD Y'KNOW?... 'OH! LOOK AT THAT!' - YOU FEEL LIKE A RIGHT TIT! STRAIGHT PERFORMANCE ONES ARE BETTER, EVEN IF YOU'RE ONLY MIMING, 'COS YOU GET USED TO IT IF YOU'RE DOING VARIOUS T.V. SHOWS AND STUFF, YOU GET USED TO MIMING EVEN THOUGH IT FEELS SILLY!"

BRUCE'S BOTTOM INSPECTION:

[T.B.] "WE HAD TO DO A T.V. SHOW WITHOUT BRUCE ONCE IN HOLLAND OR GERMANY OR SOMETHING, JUST AS A THREE-PIECE. IT WAS WEIRD!"

[B.W.] "MY BOTTOM WASN'T WORKING. I HAS GASTRIC (NOT PILES WE HASTEN TO ADD - EDS) - YOU EVER HAD A DOCTOR SHOVE HIS FINGER UP YOUR BUM?! YOU HEAR HIM SNAPPING THE MARIGOLDS ON! 'LIE ON THE BED AND TOUCH YOUR KNEES AND YOUR CHIN TOGETHER!'"

BIG COUNTRY - WORK OR PLAY?:

[B.W.] "IT'S STILL A HOBBY, BUT IT'S A HOBBY INVOLVING LONG HOURS, BEING UP UNTIL 2 OR 3 IN THE MORNING BEING BOMBARDED WITH LOUD FRIGGING NOISE, Y'KNOW?"

[T.B.] "IT'S ONLY WORK FOR ME NOW BECAUSE IT'S SOMETHING I'VE GOT TO TELL THE KIDS WHEN I'M AWAY, DADDY'S GOT TO GO TO WORK NOW, BECAUSE THEY HAVE GOT TO TRY AND UNDERSTAND THE CONCEPT - WHY DADDY GOES AWAY. BUT IT'S STILL NOT WORK AS SUCH, IT'S A PAID HOBBY."

TALES OF UNICYCLING:

[B.W.] "I WAS BORED ONE DAY AND I JUST CAME OUT WITH THE WHOLE UNICYCLE THING AS A PURELY ONE-OFF. IT WAS A GOOD CONCEPT FOR ABOUT TWO HOURS WHILE I WAS SITTING BORED!"

BRUCE BEING CALLED BRUCE FINDLAY IN A CERTAIN "ARTICLE":

[B.W.] "BRUCE FINDLAY WAS THE SIMPLE MINDS' MANAGER. SOMEONE MIGHT GO OUT AND KILL BRUCE FINDLAY NOW INSTEAD OF ME! SOME RANDOM KILLER WILL GO OUT AND FIND BRUCE FINDLAY AND MURDER HIM!"

DAVID BOWIE:

[S.A.] "HE WAS SO EMBARRASSED BECAUSE WE MADE AN ASS OF HIM EVERY GIG. BY THE TIME WE'D DONE FIVE GIGS WITH HIM, HE WAS SO EMBARRASSED THAT HE WOULDNAE EVEN COME AND SAY HELLO TO US OR ANYTHING LIKE THAT. IF YOU DO A SUPPORT THING AND THERE'S A BUNCH OF B.C. ENTHUSIASTS AT THE FRONT, EVERYBODY ELSE IN THE HALL CATCHES ONTO THE MOOD, AND IT'S SUCH A BIG HELP. EVEN IF THE REST OF THE CROWD DOESNAE CATCH ON, THERE'S STILL THAT GROUP OF PEOPLE WHO ARE REALLY INTO IT AND YOU STILL PLAY WELL BECAUSE OF THAT."

BRUCE "BABBLES"...

FULL NAME: BRUCE WILLIAM WATSON
DATE OF BIRTH: 11/3/61
STARSIGN: PYREX (TEST TUBE BABY)
PLACE OF BIRTH: TIMMINS, ONTARIO, CANADA
HEIGHT: 5 FT 11 INS
WEIGHT: 9 ST 7 LBS
MARITAL STATUS: YES
CHILDREN: YES
TOWN OF RESIDENCE: DUNFERMLINE
INSTRUMENTS PLAYED: GUITARS - ANYTHING WITH STRINGS ON
CAR(S): NO
FAVOURITE FOOD: A BIG STEAMING SWEATY CURRY
FAVOURITE DRINK: IRN BRU
SPORTS: SUBBUTEO
FAVOURITE COUNTRY: SCOTLAND
FAVOURITE HOLIDAY RESORT: THE WORLD
FAVOURITE BAND EVER: 'THE BAND'
FAVOURITE BAND AT PRESENT: BUFFALO SPRINGFIELD
FAVOURITE BOOK: 'THE HITMEN' (FREDRICK DANNEN)
CURRENT BOOK: 'RON & REG - THEIR OWN STORY' - FRED DINAGE
FAVOURITE AUTHOR: NOT FRED DINAGE
FAVOURITE FILM: TAXI DRIVER
FAVOURITE ACTOR/ACTRESS: ROBERT DE NIRO
DESERT ISLAND DISK (L.P.): BASEMENT TAPES - BOB DYLAN/BAND
DESERT ISLAND BOOK: [PASS YOUR DRIVING TEST IN 2 WEEKS]
DESERT ISLAND LUXURY: BOG PAPER
FAVOURITE FOOTBALL TEAM: DUNFERMLINE ATHLETIC
DO YOU SMOKE: NO
DO YOU DRINK: NO
ANY ANNOYING HABITS: I'M FUCKING PERFECT
FAVOURITE B.C. TRACK: [SOAPY SOUTAR STRIKES BACK]
FAVOURITE B.C. ALBUM: [HAVE WE DONE AN ALBUM HAVE WE?]
FAVOURITE B.C. VIDEO: [THE ONE WITH THE LEGGY BLONDS AND HOTRODS]
WHICH TRACK IS A "BUGGER" TO PLAY LIVE: 'BOHEMIAN RHAPSODY' -
PROBABLY BECAUSE WE'VE NEVER PLAYED IT LIVE
HOBBIES, PASTIMES, ILLEGAL ACTIVITIES: [LOSING TEETH]
IN ONE WORD (MAX. 4 LETTERS), SUM UP THE MUSIC PRESS: FNIG
WHAT DO YOU THINK OF 'INWARDS': BLOODY GOOD SONG, BETTER THAN
THAT AWFUL FANZINE OF THE SAME NAME
WHAT DO YOU THINK OF 'WE SAVE NO SOULS': NOT BAD, BUT NOT SO
FUNNY AS THE ABOVE
WHAT DO YOU THINK OF THE PRESENT COUNTRY CLUB: DITTO
YOUR VIEW OF B.C. AND KEYBOARDS: THERE'S NOWT WRONG WITH
KEYBOARDS MATEY BOY
YOUR HINDSIGHT VIEW OF B.C. AND FEMALE BACKING VOCALISTS: YOU GOT A GOOD
HINDSIGHT VIEW OF THE BACKING VOCALISTS IF YOU STOOD BEHIND THEM
IN YOUR VIEW, WHAT PERCENTAGE OF B.C. SONGS WRITTEN MAKE IT TO VINYL: 90%
FAVOURITE ROAD IN U.K.: THE ROAD HOME



Lee Doolin

"WHO YOU CALLING BIGNOSE?!"

DO YOU WEAR GLASSES/CONTACT LENSES: NO
MAIN MUSICAL INFLUENCES: THE HISTORY OF ROCK 'N' ROLL
MOST MEMORABLE TOUR: FIRST AMERICAN
NAME OF FIRST EVER BAND: DELINQUENTS
BEST GIG/FAVOURITE VENUE: BARROWLANDS, GLASGOW
MOST EMBARRASING STAGE MOMENT: [REALISING MY 58 STRING SITAR HAD A BROKEN
STRING MIDWAY THROUGH 'RIVER OF HOPE']
MOST TREASURED POSSESSION: 1952 LES PAUL GUITAR
FAVOURITE L.P. OF ALL TIME: THE ALMANS LIVE AT LUDLOW GARAGE
YOUR GREATEST FEAR: DON'T FANCY GETTING SHAGGED UP THE ARSE
YOUR GREATEST PLEASURE: ORGASMS AND MAKING DOSH
YOUR GREATEST STRENGTH: [WORLD UNICYCLING CHAMPION 1990]
YOUR GREATEST WEAKNESS: [PULLING A TOOTH OUT WHEN ONE OF MY SITAR
STRINGS BREAKS]
ARE YOU PARANOID: WHAT ARE YOU LOOKING AT?
WHAT IS YOUR ANIMAL EQUIVALENT AND WHY: GERBIL - WHY FUCKING NOT
WHERE WILL IT ALL END: BLOW IT OUT YOUR ARSE SHITHEAD
FAVOURITE PLACE TO BE: DUNFERMLINE
WORST NIGHTMARE: PRISON SHOWER ROOM
FAVOURITE COMEDIAN: SAM KINISON
MOTTO FOR LIFE, LOVE AND ROCK 'N' ROLL: WHAT IS THIS SHITE
FAVOURITE 'VIZ' CHARACTER: RUDE KID (YOU CUNT)
BEST CHILDHOOD MEMORY: CHRISTMAS TIME
WORST CHILDHOOD MEMORY: [FALLING OFF MY FIRST UNICYCLE - AGED 2]
WHAT DO YOU NEVER LEAVE HOME WITHOUT: MY CLOTHES
ANY AMBITIONS FOR YOUR KIDS: LAWYER AND ACCOUNTANT
BIGGEST DOWNER IN B.C.: [SITARS]
BIGGEST UPPER IN B.C.: [QUESTIONNAIRES]
LAST BAND YOU SAW LIVE: [BROS -FUCKING ACE!]
WHO ARE YOUR 3 MOST FAMOUS FRIENDS (NOT B.C.): MANNY CHARLTON -
(NAZARETH) AND FISH - (FISH)
BEST MOMENT IN YOUR LIFE: PLAYING GRAMMY'S
WORST MOMENT IN YOUR LIFE: NOT WINNING THE GRAMMY
WHAT AMUSES YOU: WHEN SOMEONE TRIPS ON A PATHING STONE - THAT
AMUSES ME
WHAT MAKES YOU CRY: A POKE IN THE EYE WITH A SHARP HAMSTER
GREATEST REGRET: NOT SHAGGING THAT BOILER WITH THE SMART TITS IN
PORTLAND
FAVOURITE ARTICLE OF CLOTHING: MY JEANS
WHAT WOULD YOU LIKE YOUR EPITAPH TO BE: I TOLD YOU I WAS ILL
IF YOU COULD BUY ANYONE A PINT, WHO AND WHY: I DON'T BUY PINTS, I'M A STINGY GIT
IF YOU HAD TO PERMANENTLY WEAR TINTED SHADES, WHAT COLOUR AND WHY: WHAT A
FUCKING STUPID QUESTION (YOU KNEW I WAS BLIND)
WHAT DO YOU NEVER MISS ON T.V.: CORANATION STREET
FAVOURITE RADIO STATION: RADIO 2



MILLS & BOON IN ASSOCIATION WITH EFFORTLESS PUBLISHING PRESENT...

A BASSMAN CAME TRAVELLING - A Rock 'n' Roll riches-to-rags story.

THE SCENE: Our man Tony (the nicest man in rock 'n' roll), after successfully finishing the recording of 'No Place Like Home' decided to hitch a cheap ride to the States in order to get some gigs (man!) for B.C.s upcoming U.S. showcase gigs. In his ever-increasing search for the 'right venue', he stumbles across a back street bar in New York's notorious Bronx area...

TONY: Hi! Could you do us a coffee?!

BARMAN: Hey boy, you're out a little late ain't you?

TONY: It's O.K. sir. My mum knows where I am. Can I have it with two sugars please - if it's not too much trouble and all that.

[Barman serves up 'dishwater' coffee whilst suspiciously eyeing up the black book that Tony is holding under his arm...]

BARMAN: What's in the book then boy?

MAN #1: Hey! It's probably his diary *[breaks into uncontrollable laughter]*

BARMAN: Shut up you dumb fool - BLAM! *[produces sawn-off shotgun from behind the bar and blows the laughing drinker straight through the window, glass shattering everywhere]*

TONY: Steady on (man), that was a bit strong.

BARMAN: You want some too??

TONY: Er, no thanks, um.

BARMAN: Like I asked boy, what's in the book?

TONY: Well actually sir, that's what I came to see you about. You see me and my friends are in a band call **BIG COUNTRY** and we'd like to play here *[points to a small 6" high stage upon which is a bent microphone stand, a bullet-holed piano and an assortment of glass, shotgun cartridges and hand grenade pins. A man with an Uzi 9mm automatic sits on the piano stool, chewing tobacco and staring menacingly at the now-broken window]*

BARMAN: Big Country? Never heard o' that name boy...

TONY: We've got a new record coming out...and we've had top ten hits. You must have heard of 'Fields Of Fire' - you know dee dee dee dee doo de doo de doo etc.

BARMAN: *[Looking slightly bemused]* Fields Of what? Hey! You been doin' drugs? - we don't allow drugs in here...*[with that, the man sitting on the piano stool fires six rounds into a dog lying quietly in the corner.]* Hey Muthafukka! That's my dog!

GUNMAN: Was your dog, ha! ha! ha! etc.

BARMAN: Bastard! *[fires another cartridge from sawn-off shotgun taking gunman's head clean off his shoulders.]* Scumbag punk!

TONY: Gosh! erm, look, all I want is a date for a gig. Have you any vacant spots? We're free all through October...

BARMAN: Hey boy, look here. We ain't had a band in here since the **Liggers With Gratitude** were gunned down in a hail of Uzi fire 2 years ago for not playing a **Kajagoogoo** cover for an encore. If you want to play here with your **Fields Of Country Fire Big Band**, feel free, but we only pay 50 bucks and don't leave gaffa tape on the stage - it makes the place look untidy...and no amps on tables y'hear?

TONY: Thanks...thanks very much *[he produces a scrap of paper from his pocket and scribbles his address on it.]* Here, call me if anything changes - I'll let the boys know right away. *[He rushes out the door, stepping joyfully over the two bodies and the dog.]* Hoorah! Hoorah! lan and the lads will be pleased...

[Tony attempts to call the band from a call box 12 blocks away, but he can't seem to raise the boys. Two hours later, he decides to go to Newark airport to rush home and tell the lads fate to face.]

TONY: *[Hands rummaging through pockets nervously]* Oh! lordycakes, I can't find my return ticket. Crumbs!! I gave it to that barman with my address on it. *[He rushes as fast as his moonboots will carry him back to the bar, 12 blocks away.]* Oh crickey! The whole place is a mass of

flames. My ticket will be no more than a charred remain. And what about that gig. Oh the boys will be mad...no U.S. tour after all.

[Tony walks, head down, hands in pockets to the next street where he uncovers a pile of garbage and crawls into a cardboard box.]

TONY: Oh well! At least my apartment that Ian hired for me is still here!

MUGGER: O.K. freaky boots, give us the money *[holds a 3-foot machete to the unfortunate bass player's throat.]*

TONY: Boo! Hoo! I haven't got any, sob! sob! Honest.

MUGGER: O.K. moon-boot-man, the clothes then...quick. *[Tony hastily removes his clothing.]* And the box!

TONY: But...but...

MUGGER: You wanna lose your head as well?

TONY: O.K. O.K. er, no I don't *[handing over box.]* Oh my apartment..

[Now penniless, homeless, naked and without any means of getting home, Tony wanders the streets in search of food. Suddenly a black limosine pulls up beside him, whirring as the electric windows go down. Tony hears Dynamite Lady playing loudly and the sound of familiar voices.]

TONY: Hey! A familiar voice (man).

STUART: Ha! Ha! Fooled you. We just couldnae let Pat go like that so we've made him the bass player.

MARK: Ha! Ha!

BRUCE: Here (man), have this sock, you havenae got a stitch on.

[Bruce throws Tony the sock which the ex-bassist places on his manhood. The sound of Ian, Pat, Bruce, Mark and Stuart laughing can be heard as the limosine screeches off up the road, splashing Tony with mud and choking him with exhaust fumes.]

TONY: *[Coughing]* Oh well, that's rock 'n' roll I suppose. It's true what they say - only the fittest survive and there's no place like home. It can't get any worse though...

BIG 23-STONE FEMININE-SOUNDING MAN: Ooooh! You look shrammed lovey! Come here at once!

TONY: Oh shit....

--THE END--



TONY ONSTAGE AT THE 'CONVENTION GIG', 31/8/91

And our survey said...

YIKES! WELL hello there felloew B.C. chums/chumlets. And by golly ,what a spiffing response we had to the questionnaires given out with issues 1 and 2 of this dirty little rag. Anyhow, mindless twaddle aside, here's what you folks thought about those guys...our survey said!

(a) In what light did you receive INWARDS?

- Light years ahead of its time - 41% (Who shouted fix!)
- Entertaining (just like Tarby) - 57%
- So-so - 2%
- A bag full of piss - 0% (Put us down for a vote on that one - Eds)

(b) Do you think that Mark's decision to leave the band has been a turn for the worst for the band?

- Yes - 47%
- No - 30%
- Don't know (he wore funny socks) - 23%

(c) Did you prefer Big Country with keyboards?

- Yes - 14%
- No - 64%
- I'm s(h)itting on the fence - 22%

(d) What's your favourite B.C. gig? *Town & Country Club 10/8/90*

(e) What's your favourite B.C. single?
[1] *Wonderland* [2] *Just A Shadow* [3] *Chance*

(f) What's your least favourite B.C. single?
[1] *Hold The Heart* [2] *The Teacher* [3] *Peace In Our Time*

(g) What's your favourite B.C. album?

- The Crossing* - 55%
- Steeltown* - 15%
- The Seer* - 10%
- Peace In Our Time* - 0%
- They're all classics - 20%

(h) What's your least favourite B.C. album?
Peace In Our Time (honest!)

(i) What's your favourite cover version?

- Tracks Of My Tears* - 33%
- Rockin' In The Free World* - 31%
- Prairie Rose* - 13%
- Black-Skinned Blue-Eyed Boys* - 12%
- Honky Tonk Woman* - 11%

(j) Have you purchased the greatest hits collection?

- Yes - 87%
- No - 13%

(k) Have you purchased the greatest hits video collection?

- Yes - 87%
- No - 13%

(l) How do you view prices of:-

	Tickets	Merchandise
Vastly overpriced	0%	14%
A little expensive	17%	60%
Just right	60%	23%
A bargain offer	23%	3%



-BEZEKFI
47% MISSED HIM!

IN ASSOCIATION with Captian Nemo Promotions Inc. INWARDS proudly presents awards to those, who in the process of completing their questionnaire, proved by definition that they were truly "mentally unstable"!

The 'SISTERS ARE DOING IT FOR THEMSELVES AWARD': Goes to one Elliot Sinclair who intelligently(?) suggested adding "nude pics of girlies" to the INWARDS spread. Hey Elliot, with our standard of photo reproduction, you wouldn't be able to tell an arse from an elbow!

The 'YOU CAN STUFF YER IRONING BOARD AWARD': Bequeathed to Alan Simpson who vehemently swaggered when confronted by the narrative wisdom of whether or not he preferred Big Country with keyboards. "No!!" he scrawled in chickens blood, "it spoils the skirl of the bagpipes!" Nice one Al!!

The 'JOLLY JACK TART AWARD(?)': This one heads Kitt Curry's way. What Blarney wit did Kitt employ whan asked 'Where did you hear of INWARDS'? Why...!"on 'The Crossing' - Har!" (All etched crudely in crayon we hasten to add! Eds)

Well that just about wraps that up then! With issue four there'll be another questionnaire for you all to fill in which will be "the bee's knees" we'll tell ya! Thanks for the response and we hope you'll be equally obliging next issue.

- Thanks to 'Uncle' Neil Taylor for designing the questionnaire - Cheers bucks! -



BIG COUNTRY
NO PLACE LIKE HOME

[Vertigo]

"WHAT do you do," wonders the writer of the sleevenotes with undisguised awe, "when you are a group that has created one of the truly distinctive sounds in rock and been at the top of your profession for eight years?" What, indeed. The truly distinctive shall always be distinguished from the falsely distinctive, and where I come from, that means only one thing: BAGPIPE.

The great thing about Big Country is that they were never able to live that one down. Better, they can never stop themselves from bringing it up in a vain attempt at pre-emption. For the rest of the world, it's a joke, but for Stuart Adamson, it's an obsession. If Adamson were on his deathbed with the priest approaching to give him extreme unction, his last words would be "Don't mention the bagpipes!". Did I mention that Big Country are also SICK AND TIRED of malicious journalists making cheap shots about bagpipes? In fact, just to make sure we know they're not kidding about this, they enlist the help of (again) the sleevenotes writer, who tells us, his nostrils quivering with indignation, that "For too long, the emotionally charged essence of Big Country's music has been obscured by LAZY and CUCHED talk of bagpipe guitars and checked-shirt rock". Well, I never.

The terrible thing about Big Country is that their music is crap. This is a band that makes Lime Spiders look like The Rolling Stones. Adamson is responsible for the



"emotionally charged essences" that make him sound like a Celtic Springsteen wannabe, gasping through a series of insufferable bar-room boogies. This, we are told, is Big Country getting back to basics, their R&B roots. Naturally, all sentient listeners will wish they wouldn't, but who listens to us anyway?

In terms of songwriting technique, I invite you to consider this couplet from "I Know We're Not In Kansas": "They took up all the yellow bricks/And sold them to Japan/And still the advertisers tell you/There's no place like home". Did I happen to mention that Big Country are sick of being laughed at?

And so we beat on, boats against the current, borne back ceaselessly into the kind of music that still gets made over all our objections. The deeply risible Big Country will slog on, mixing their metaphors, writing garbled jibes at PJ O'Rourke (who can take care of himself), trying too hard to make people forget the bagpipes. As for this particular album? No place like the bin.

CAREN MYERS

(M.M.)

BIG COUNTRY
No Place Like Home

VERTIGO 510230

Strange times in the Big Country camp - there's barely a rousing guitar anthem in earshot! Instead there's an assortment of rootier instruments (mandolins, fiddles, slide guitars) and a simpler approach, involving a Joni Mitchell-style piano ballad and bemusing '70s rock guitar sounds, with the result that much barely sounds like Big Country at all. New producer Pat Moran (Robert Plant, Edie Brickell) has finally succeeded in beefing up the liddly, lame rhythm section which plagued them since Steeltown, but alas there are no obvious tunes to match the new attack. Part of this is down to a still one-dimensional intensity of approach, and partly because of Stuart Adamson's noble but heavy-handed lyrics - caring for the common man, disillusion with politics and society etc. It's only a partially successful overhaul, then, and somewhat hard going (the cassette and CD have two extra tracks, making a full hour and boasting one of the better songs in You, Me And The Truth) ★★

Jan 5, 2000

(Q)

QUESTION TIME REVISITED...

WAY BACK in the midst of time, when dinosaurs roamed the earth and bands like Deep Purple were playing concerts to 50,000 Neanderthal men at a time (either 20 million years ago or the last time they played Knebworth - And), when the great ship INWARDS was just being launched (why didn't you just say 'way back in issue 1'? - And), we printed a list of questions that we wanted YOU the reader to answer as well as a list of questions that we wanted the band to answer should they be reading. Well, in short, we got zero response from you lot out there in readerland but we did get the questions answered by a lad called William from up North somewhere who poured out his heart one cold, dark February evening. He also answers a few extra questions that we couldn't resist slotting into the conversation. Take it away Billy Boy...(call me that again and I'll nut you! - Stu)

- Q. WHO IS THE FEMALE THAT SUPPLIED BACKING VOCALS ON MADE IN HEAVEN, THE BONUS TRACK ON THE LIMITED EDITION C.D. SINGLE OF 'THIRTEEN VALLEYS'?
- A. I CAN'T REMEMBER! IT WAS A GIRL FROM EDINBURGH, A SESSION SINGER.
- Q. IN THE BOOK 'A CERTAIN CHEMISTRY', THE CONCLUDING CHAPTER STATES THAT THE BAND 'HAVE DEMOED 12 TRACKS FOR THE NEXT ALBUM'. TEN TRACKS MADE IT ONTO 'THE SEER', THE ELEVENTH WE ASSUME TO BE 'SONG OF THE SOUTH'. WHAT WAS THE TWELFTH, 'LOST' SONG AND WHERE DID IT GO?
- A. LET ME THINK! OH! IT NEVER HAD A TITLE. IT WAS ONLY IN INSTRUMENTAL STAGES. IT WAS A REALLY FOLKY SORT OF THING. YEAH I REMEMBER IT NOW. IT JUST NEVER GOT DEVELOPED, THAT'S ALL. I THINK WE ACTUALLY DID A GUIDE TRACK FOR IT. IT WENT FURTHER THAN DEMO STAGES. WHERE DID IT GO? IT'S ON TAPE BUT I NEVER WROTE ANY LYRICS FOR IT OR STUFF. IT WAS A VERY FOLKY SORT OF THING.
- Q. WHAT WAS THE LAST DATE OF THE 'PEACE... TOUR', A GIG WHICH WE RECKON WAS MARK'S LAST WITH THE BAND?
- A. JERSEY.
- Q. WERE YOU EVER CALLED WILLIAM AS A BOY? WAS TONY EVER CALLED ANTHONY?
- A. NO. I WAS NEVER CALLED WILLIAM AS A BOY, AND TONY'S ALWAYS BEEN CALLED TONY.
- Q. WHAT EVER HAPPENED TO LES KING?
- A. LES QUIT WHEN WE WERE RECORDING 'PEACE IN OUR TIME'. HE'S IN LONDON BUT WE STILL SEE HIM FAIRLY REGULARLY.
- Q. DO YOU STILL KEEP IN CONTACT WITH PETER WISHART?
- A. I STILL SEE PETE REGULARLY - IN FACT I WAS SPEAKING TO HIM JUST BEFORE CHRISTMAS-TIME. I'M STILL FRIENDLY WITH HIM.
- Q. DOES THE MANAGEMENT HAVE A GREAT SAY IN THE IMAGE AND CLOTHES WORN BY THE BAND. IF NOT, WHO DOES DECIDE?
- A. WHAT IMAGE!? IT'S JUST WHATEVER WE FIND IN THE SHOPS. THERE'S CERTAIN SHOPS THAT I LIKE TO GO TO. I LIKE THINGS THAT ARE SORT OF UNUSUAL.
- Q. DO YOU HAVE AN EXTENSIVE B.C. COLLECTION AT HOME? DO YOU HAVE ANY STUFF THAT ISN'T AVAILABLE IN THE SHOPS?
- A. NO. I JUST HAVE THE ALBUMS. I DON'T EVEN HAVE THE DEMO'S OR ANYTHING. BRUCE COLLECTS STUFF, BUT I DON'T, NO.
- Q. WILL WE EVER HEAR THE DELICATE TONES OF BRUCE'S HARMONICA AGAIN?
- A. BRUCE CANNAE PLAY THE HARMONICA AT ALL!
- Q. AS WE NOTICED ON 'STARRED AND CROSSED'!!!
- A. THAT WAS ME PLAYING ON THAT!
- Q. OOPS!
- A. BRUCE PLAYED ON 'I COULD BE HAPPY HERE'. HE PLAYED TWO NOTES THAT WERE PUT INTO A SAMPLER AND REPEATED ON THEMSELVES.
- Q. DID HE PLAY ON THE ORIGINAL 'UNDER WRAPS' VERSION OF 'TIME FOR LEAVING'?
- A. NO. I PLAYED ON 'TIME FOR LEAVING'.
- Q. DO YOU KEEP 'LIVE' TAPES?
- A. YES. I'VE GOT PLENTY OF BOOTLEGS. I LIKE BOOTLEGS.
- Q. WHAT HAPPENED TO THE SEER CASTLE STAGE SET?

- A IT'S IN A WAREHOUSE AT CHAMELEON LIGHTS. WE ALWAYS USE CHAMELEON.
 Q DO YOU PLAN ON USING A STAGE SET AGAIN? YOU HAVEN'T HAD ONE FOR THE LAST FEW TOURS.
 A WE GOT KIND OF FED-UP WITH IT. IT WAS GETTING A BIT OVER DRAMATIC, WE'D DONE IT SUCH A LOT. I WAS THINKING ABOUT THIS THE OTHER DAY I WAS THINKING ABOUT SOMETHING ELSE. WE NEED TO GET SOMETHING ELSE ON THE GO.
 Q WHO IS 'BEEG AL' AND 'NEIL' FROM THE 'PEACE IN OUR TIME' ALBUM CREDITS?
 A. 'BEEG AL' IS AN ENGINEER AT R.E.L. STUDIOS IN EDINBURGH AND NEIL IS THE GUY THAT OWNS R.E.L.
 Q WHAT DOES R.E.L. STAND FOR?
 A. RADIO EDINBURGH LIMITED
 Q HAVE YOU EVER READ AN INTERVIEW AND THOUGHT 'I NEVER SAID THAT'?
 A. A FEW TIMES, YES. ONE THAT CAUSED ME A WHOLE LOAD OF SHIT IN AMERICA. BUT THAT STUFF HAPPENS.
 Q WHAT WAS THE OFFENDING REMARK?
 A. I CAN'T REMEMBER, IT WAS A LONG TIME AGO.
 Q HAVE YOU EVER THOUGHT ABOUT SUING FOR LIBEL?
 A. NO. IT'S MUSIC Y'KNOW.
 Q WHO DESIGNED THE CLASSIC B.C. LOGO?
 A. I THINK IT MIGHT HAVE BEEN A GUY CALLED JOOLS THAT USED TO DESIGN OUR ALBUM SLEEVES BUT I'M NOT REALLY SURE IF HE DESIGNED OUR LOGO OR NOT.
 Q DID YOU HAVE ANY SAY IN THAT OR DID SOMEONE JUST COME UP WITH IT?
 A. WHAT WE SAID WAS DESIGN US A LOGO AND THEY BROUGHT ALONG A CHOICE OF SIX OR SOMETHING LIKE THAT. IT WAS KIND OF WE SORT OF LIKE THAT BUT ADJUST IT LIKE THIS, AYE.
 Q HOW MANY GUITARS DO YOU OWN?
 A I HAVEN'T GOT A CLUE! I'VE NOT GOT A LOT I'VE GOT TWO GIBSON LES PAULS, TWO (LEVINSON) BLADES, TWO FENDER STRATOCASTERS, A TWELVESTRING FENDER STRATOCASTER, A GIBSON 335, AN OVATION ACOUSTIC AND THAT'S IT.
 Q WHAT HAPPENED TO THE TAKAMINE ACOUSTIC?
 A. I SWAPPED THAT FOR THE OVATION.
 Q DIDN'T YOU LIKE THE TAKAMINE THEN?
 A. I LIKED IT BUT THE OVATION IS BETTER FOR TAKING OUT LIVE BECAUSE IT'S GOT A FIBREGLASS BODY AND STUFF.
 Q WHAT ABOUT THE JIMMY MOON GUITARS?
 A. OH FUCK! I'VE GOT TWO JIMMY MOON'S AS WELL.
 Q HAVE YOU STILL GOT THE GREY FENDER STRATOCASTER FROM THE STEELTOWN ERA?
 A. I'VE STILL GOT THAT, AYE. THAT'S ON MY WALL AT HOME ALONGSIDE MY 335.
 Q WAS THE GREY STRAT ONLY USED FOR VIDEO'S?
 A. NO. I USED IT ON THE FIRST TOURS - IT WAS THE ONLY STRAT I HAD FOR A LONG TIME. IT HAS A REALLY UNUSUAL FINISH AND I DIDN'T WANT TO TAKE IT ABOUT WITH ME ANYMORE SO I PUT SOME BRASS HARDWARE ON IT AND HUNG IT ON THE WALL.
 Q NOW YOU'RE A BLADE USER, ARE YOU USING A BLADE IN THE STUDIO?
 A. THAT AND THE LES PAUL, AYE. I LIKE LES PAULS.
 Q WHO IS SOAPY SOUTAR?
 A. SOAPY SOUTAR IS A CHARACTER IN A CARTOON IN A SCOTTISH PAPER CALLED THE SUNDAY POST. IT'S BEEN GOING FOR DECADES - THEY HAVE A BOOK OUT EVERY YEAR.
 Q HOW LONG WAS THE ALICE COOPER TOUR?
 A. THAT WAS FUNNY THAT! WE MANAGED TO DO A WHOLE TWO GIGS. THE FIRST VERSION OF BIG COUNTRY WAS SERIOUSLY WILD THOUGH. WE PLAYED THREE OR FOUR GIGS TWO WITH ALICE COOPER AND WE PLAYED A GIG IN DUNFERMLINE AS WELL.
 Q WE'VE GOT A TAPE OF A GIG IN SWINDON [17/8/82] WAS THAT ONE OF THE FIRST GIGS THAT THE NEW LINE-UP PLAYED ?
 A. THAT WAS MAYBE THE FOURTH OR FIFTH GIG. IT WAS DEAD.

Stuart's wife Sandra once served John Nisakes in a hotel where she worked at the age of 16. Says Stu, "He was completely pissed - not an unusual state for a Yorkshire person!"

Whisky recording 'No Place Like Home' at Rockfield Studios in South Wales. Stuart played for the local football team at the weekends. He played up front for a change - he's normally a defender - and even scored a few goals, or "banged a few in the old onion bag".

PAST MASTERS...

REPRODUCED HERE IS A GLOWING STEELTOWN REVIEW FROM 1984...

BIG COUNTRY

STEELTOWN

Mercury MERH 49

I DON'T think I've ever wished so much for an album to be great and strong and certainly never in my experience has an album fulfilled so many promises.

"Steeltown" is, simply, superb, everything Big Country ever said they were and everything we sort of hoped, with fingers crossed, they might be. There's no ifs or buts about it - no "if only they weren't so naive", no "if only we weren't so cynical", no "if only The Clash hadn't cocked it up so badly for everyone else", no "if only they didn't wear those check shirts", no if anything.

The sound that emanates from this album *exhilarates* - the power is internal, dynamic and emotional, not external cosmetic bluster. All the rockist arguments have been defeated, we never stop to consider this passion might be posturing. Thin Lizzy don't come into it, nor do those nagging doubts that the bagpipe guitars might be a gimmick. This is sheer purpose made practise, adrenalinised action.

The debate whether Adamson is capable of reinventing clichés with meaning is rendered redundant. The deed is done. Big Country, all four of them, have grown in stature and sensitivity and there are no failures here excused for their good intentions. There is only the fact: "Steeltown" works.

It's growing in so many ways, so far from "The Crossing". The title track, with its dark images of busted industry and broken people, is far more politically explicit than anything Adamson's attempted before and you can't tell me that Reagan's farcical visit to Ireland and "Flame Of The West" coincidentally inhabit the same 12 months.

"Steeltown" is the bravest record this year. There's a growing confidence in Adamson's narrative style that exorcises any embarrassment we might feel at being forced homilies. "Come Back To Me", for example, is "Chance" grown up - the deserted housewife is now the pregnant girlfriend of a dead (Falklands?) soldier, left to face life alone while a local hero returns in triumph, intact. "I watched them gather round him/When he stepped down from the car/While tears fell on my cigarette/He handed out cigars."

Set in a lament not that far from Country & Western, "Come Back" is poignant and

singable, avoiding sentimentality. It's folk music for today and folk music, remember, is for and of the people, a usable companion, a social documentary, wisdom and woe handed down. It's unashamed honesty embroidered into myth, it eases pain in the telling and shares common experience.

Adamson's about as unselfconscious as a pop star can be nowadays, he sings a woman's words and he doesn't blush, he's turned himself over to his songs, to history, to us.

Lyrical, "Steeltown" is less exuberant than "The Crossing" but that's inevitable. Big Country have an audience now, the first struggle's over and there's no fear they'll spill their seed on barren soil. "Steeltown" needed to be *explicit* though, to ensure no complacency crept in. And there's no mistaking this album's intentions.

"Where The Rose Is Sown" is an anti-war anthem, a tale without blame. It works as Adamson always maintained a song should, on a human not polemic level. There are no rights or wrongs, only people. "If I die in a combat zone/Box me up and ship me home."

Surprisingly, there's no sign of the feared formula either, no evidence of relaxation or fatigue. "Raindance" is hard, eschewing one tradition (Scots) for another (almost hillbilly) with an ease that shows Big Country mining the source not the style. "Tall Ships Go" even straddles the sort of mechanical rumble you'd expect to confront in Cabaret Voltaire. Big Country, once a vision, are now a *band*.

There are no signs of strain, no stress in the structure. "Steeltown" sounds so natural that it's only an afterthought that the ballad "Girl With Grey Eyes" is, in fact, as tender and free from chauvinism as a love song has ever been. It doesn't try, it isn't forced, it just *is*, and there's the improvement, the mighty leap from the struggle and inspiration of "The Crossing" to insight and instinct.

It's during the monumental "East Of Eden", a typical song of critical self-doubt cauterised by a rushing jig, that Adamson sings: "Some days will last a thousand years/Some pass like the light of a spark..."

Well, some records live forever. "Steeltown" is one of them.

● STEVE SUTHERLAND

MR. ANGRY-BASTARD FROM EAST KILBRIDE

(Whose real name could rhyme
with 'What Fiction'!)



"GRRRRR"

WELCOME TO the first in a long-running series that aims to highlight the REAL Big Country. I am Mr. Angry-Bastard and I have got such a chip on my shoulder that I have to carry it in a wheelbarrow. This week I have a couple of stories that show you the readers just what kind of person Stuart Adamson really is.

I shall begin.....

In 1983, I went to see a relatively unknown band called Big Country in a small theatre in Glasgow. I arrived very early and subsequently was right at the front of the crowd. During a song called 'In A Big Green Tree', the lead singer (who went on to become known as Stuart Adamson) walked forward and shook a few hands, including mine. In 1990, I got to meet Mr. Adamson again after a gig at the Barrowlands in Glasgow. Despite numerous attempts to jog his memory, did he remember me? Did he buggery! Astounded by the man's lack of manners, he proceeded to tell me he'd played hundreds of gigs and shook thousands of hands. My buttocks!! The man's a fraud and a cheat. Caring? Loyal? Level-headed? I think not. Wake up fans, you're being had!

I read an article last year about someone who had been woken from a coma by Big Country's music and was subsequently taken on tour to Russia with Stuart and the lads. Hooray. Three cheers for that lad and I hope he made a full recovery. However, I only wish the band could have been so caring in MY time of need. At the Country Club Convention in Dunfermline on August 31st, I made my way to the front of the crowd and asked Stuart if I could have a couple of his guitars as I had a bit of a cold and a slight cough. I was totally amazed to hear the reply of "Piss Off!" from the so-called good samaritan! Alarmed at his 'one rule for one, one rule for another' attitude, I became verbally abusive, as would anyone in my situation, and as a consequence, I was forcefully ejected from the Pavillion. During this altercation with the two security louts, I took the top off of one of my chaff scars. This amounts to nothing but Big Country instigated G.B.H. I'll be taking this up with my lawyer...believe me.

Well, I seem to have worked myself into quite a rage recounting those horrendous moments so I think I'd better go and take a cold shower before I do something really nasty like write an abusive poem or throw a dart or two at my Big Country posters!

If you've got any stories concerning any rough treatment that you've been dealt by these so-called 'good guys', write it down and send it to me, Mr. Angry-Bastard From East Kilbride, c/o the usual INWARDS address. I look forward to hearing your rants! Until next time, happy grumbling and keep those letters coming in (oooor!).

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-worked 'office staff' if you could tell us which issue you want the sub. to start on. Remember, always look both ways before crossing the road and never leave home without it!

INWARDS

WE SAVE NO SOULS
DOUGLAS JOHNSON

JASON ALLEN / ANDY MAULE
INWARDS TOWERS

COUNTRY CLUB
JAN BRENNER

EDITORS: ANDY MAULE AND JASON ALLEN
LAYOUT AND DESIGN: JASON ALLEN
ARTISTS: KEVIN PAYNE AND SCOTT DICKSON
PHOTOGRAPHY: LEE DOANE AND DARREN LOVELL

ONCE AGAIN, THE EDITORS WOULD LIKE TO THANK ALL OF THOSE PUBLICATIONS THAT WE HAVE, UNKNOWN TO THEM, STOLEN PIECES FROM. WE PROMISE WE'LL BUY YOU A PINT IF YOU WANT TO TRAVEL TO KEYNSHAM ON OCTOBER 31st 1991. WE'LL BE IN 'THE NEW INN' BY THE WINDOW SEATS OR IN THE BEER GARDEN IF IT'S NOT RAINING. SEE YOU THERE! THE VIEWS EXPRESSED BY THE CONTRIBUTORS OF THE SHITE YOU ARE READING ARE NOT NECESSARILY THE VIEWS OF THE EDITORS'. ALL INFORMATION IS CORRECT AT TIME OF GOING TO PRESS. UNLESS YOU STATE OTHERWISE, ALL LETTERS RECEIVED MAY BE PRINTED IN PART OR WHOLE, EDITED OR THROWN AWAY. PLEASE, STOP SENDING THREE-WEEK OLD CARTONS OF MILK...OUR POSTMAN KEEPS GOING DOWN WITH BOTULISM (OOOER!).

FUCKEN YAHOOZ TO Y'ALL...LEE DOANE, SCOTT DICKSON, STEVE LOWES, KITT CURRY, JOHN McKINSTRY, DAVID WRIGHT, KEVIN KNIGHT, DOUGLAS JOHNSON, JAN & ANDREW, MR. ANGRY FROM EAST KILBRIDE, 'UNCLE' NEIL TAYLOR, THE WENCH, BIG BRO' (DAVE), WENSLEYDALE LOVERS EVERYWHERE, STUART, BRUCE, TONY, CHRIS, COLIN, IAN AND ALL THOSE THAT WROTE BUT DIDN'T GET A MENTION...KEEP TRYING! OH YES! AND EVERYONE WE'VE FORGOTTEN AND EVERYONE ELSE WHO KNOWS ME ETC.ETC.

ISSUE 4

ISSUE FOUR of INWARDS should be out in January. It will contain part two of the 'Return to Rockfield' interview, loads of live reviews and tons more...tour dates, single news etc. etc. We will ONLY BE ADVERTISING IN Q MAGAZINE AND VOX MAGAZINE in future. Look out for the ads EVERY month for the latest INWARDS details. Failing that, send us the money in advance and you'll receive a copy as soon as they return from the printers. And don't forget the T Shirts mateys!

WORK OUT THE
BIG COUNTRY
SINGLE FROM
THE PICTURE
ON THE LEFT
(answer at foot
of page)



SCOTT DICKSON
1991

ANSWER: JESTERS CHATEAUX = JUST A SHADOW... NICE ONE SCOTT!