

COUNTRY CLUB

BEFORE

Andy's Office
9AM



AFTER



Drawing - Sue Hartley

no.12

MAKING THE MAGAZINE

Hello Again,

Welcome to this slightly overdue edition of Country Club No.12. All those connected with the running of the fan club, would like to extend a big thank you to all the fans who have remained patient. We hope this bumper, new style magazine makes up for the long wait.

1986 has been a great year for Big Country, both legs of the U.K. Seer Tour sold out, and "Look Away" has given the Group their biggest hit to date. Only MADONNA with her "True Blue" album prevented Big Country entering at No. 1 with THE SEER. Still a new entry at 2, after such a long lay off is a tremendous achievement.

This edition of Country CLUB is the first in the new 'A5' Glossy format, we feel it's a Great improvement, and adds a more presentable and professional look. Among the contents in ISSUE 12 is a European tour Diary Written by Bruce, and a write up above the Reading 'freebie' gig from ANDY MARLOW, there is also some "TOUR Stories" by myself which I hope you find interesting.

Also, in this packed issue is a difficult 20 question Quiz with a fantastic prize in store for the winner. Its a competition well worth entering.


The new single will be "One Great Thing" which should give BIG COUNTRY another chart success. As for more live dates, after supporting Queen at Knebworth BIG COUNTRY will make U.K. appearances in December. Full details of that tour are included in the magazine.

We hope you enjoy this special extended edition of Country CLUB. We look forward to hearing your views, and opinions on all that happened in '86, thanks again for your patience, 'till next time!

'Stay Alive'




Mike Bartram



As we all know Big Country never performed at Wembley for Bob Geldof's brilliant LIVE AID event.

Actually, Bob is an admirer of Big Country and would have liked them to appear on the bill, but he thought they had split up! Well the members of Big Country did join in for the Grand Finale of the Wembley show, when the world famous line-up delivered it's "Feed The World" message to a massive audience, below, in the HARD ROCK CAFE. Certain mega stars rehearse for that famous last number.



Well Hello!!!

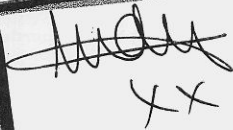
Long time no hear. Yes its here, #12, and you all thought #11 was a long time coming, well now you know what a long time is for real.

We hope we have made up for the silence with this bumper edition, and we will also extend your membership so you won't feel ripped off.

The Reading gig on Whistle Test was good wasn't it? It made me feel really good remembering waht a great night I had there, it was brilliant. I've actually written a piece in this magazine about it well more around it really, hope you find it amusing if nothing else

I'll let you get on then,

Bye



Andy

The making of 'The Seer' from rehearsing to release date followed along this pattern.

EDINBURGH

October 1986

In the Impulse Studios, Big Country got together to rehearse new material.

December 1985

In the R.A.K. Studios with Robin Miller as producer 'The Seer' recording began. These sessions were interrupted when Big Country supported Roger Daltry on his Madisen Square Garden concert. The agreement was that Tony and Mark would then work on Daltry's new album. This didn't come off though, as Big Country's heavy recording schedule didn't allow time for Tony and Mark to learn 27 of Daltry's songs.

The Seer Continued to be recorded at the Power Plant Studio. Kate Bush took just seven hours for her excellent contribution.

The original mix was considered too 'soft' too much like Sade. Therefore, Walter Turbitt re-mixed the album.

Before Big Country took to the road for the March dates of the 'SEER' tour, they went through a tough routine which took place in Dunfermline. his routine saw the band rehearsing in the morning in Dunfermline F.C.'s Football Stadium. In the afternoon they trained with the players, and in the evening in which all the crew took part they completed the day with an aerobics session.

The last date of the U.K. tour at Oxford was followed by a headline appearance at Denmarks Roskilde '86 festival. Other U.K. acts who performed on the 3 day event (4th 5th and 6th July) were Lloyd Cole Madness and Elvis Costello. As the time approached for Big Country to take the stage, it continually rained buckets. As soon as they began their set like a miracle the clouds parted and the sun shone brightly until they left the stage. Then, of course the rain began to pour again.

AUSTIN TEXAS TAPE

Yes we know you've heard this one before but just listen once more. Are you sitting comfortably? Then I'll begin....
These flexi disc will happen and will be FREE and will be sent to you as soon as it becomes available. Thats a promise.
The Record Company are holding us up at every corner they are having difficulty deciding which tracks to release, well we must sympathise a little because would you like to have to choose?? It will happen though so please just be patient for a while longer. You are all so wonderful I know you can do it.

FUTURE COUNTRY CLUB MAGAZINES

Please do not hassle about the lack of magazines, you have all been told you will receive four during your membership and four is the amount you will receive even if your membership is extended for however long it takes to get four to you.
You will be informed when your membership has ended, a letter will arrive with your fourth magazine. You will also be informed of all that has been sent out in case you have missed anything.
So please no more letters asking when the magazine will be out because in short I never know!

P.S. Acme have some fab Big Country Pens - £1.50 inc. p.& p.
and Country Club Keyrings - £1.25 inc. p.& p. - No further discount allowed.

BIG COUNTRY REPLAY NEWCASTLE

Big Country's first British tour in 1½ years got off to an extraordinary start at Newcastle City Hall last Friday night 22nd March. Sound problems meant that the group were on stage for a rousing 2 hours and 30 minutes as they strove to compensate their fans for a loss of sound at the beginning of the set, and, as if that wasn't enough, all those present were given free tickets for another Big Country gig on the 4th April.

From the opening chords of "Wonderland" it was clear that Big Country's return in front of a sold out Geordie audience was not going to be trouble free. Drums came and went; first one guitar faded then the other; bass was inaudible and vocals muffled and most of the speakers on the stage were dead. Group leader Stuart Adamson perched precariously in front of the bank of amplifiers trying to pinpoint the problem, whilst the group kept the song going. Unable to locate the problem, Stuart strode out into the audience down the main aisle to the mixing desk still playing - he was using a radio mike. The desk had blown because of a sudden and unexplained rush of power and was now completely useless.

Back on stage Adamson and co. turned on an inspiring performance helped by a supportive crowd who threatened at one point to drown out the group with a spontaneous "Blaydon Races" - Stuart described them "as the nicest bunch of people we've played for". Two hours later the electric atmosphere saw new songs such as "The Teacher" and "Look Away" interspersed with oldies but goodies such as "Fields of Fire" and "In a Big Country", then the surprise announcement came that the group would return for a special free concert on the 4th April, and the evening turned into an out and out party with the group coming back for encores galore including a brief flash of "Jumping Jack Flash".

The same thing also happened to Sting and several other bands playing the same gig.

Taking a long break in the music business is always a risky thing to do, and even more so in America. Making an impact in the U.S. is without doubt the biggest breakthrough a band has to make. If a band want to succeed in America, its a long hard slog, and mammoth coast to coast tours are essential.

Big Country's disappearance from the U.S. scene ended as it did worldwide, with the release of "Look Away" and the 'SEER' album. Big Country could have quite easily been forgotten in America, the large following they built up through strenuous tours of 83/84 may well have deserted them. "Look Away" however, was very well received, and got good air play, which is most important, as radio plays are the biggest promotion a new single can have.

The following snippets are taken from the American 'ALBUM NETWORK' survey in which the growing popularity of 'Look Away' and the 'SEER' is clearly shown. The ALBUM NETWORK is considered very accurate and influential in America, and is the Country's official Guide to airplay action.

★ MOST PROGRESS

1 Big Country



NEW ACTION AIRPLAY CONSENSUS



The Seer (Mercury/8268441M1)
 Total Mentions: 157 Adds: 154 Projections: 3 Adds To Date: 154
 Reaction: Big Country's *The Seer* rolls onto the Hottest Nationwide at #15...a terrific debut for the boys! Meanwhile, "Look Away" jams 14 to 11* on Power Cuts. Bob Krane/WBCN, "The Seer is definitely an album worth the wait. Here's a band whose strong cult following will be transformed into mass appeal acceptance on the strength of 'Look Away.'" Amy Dahlman/WACK, "Big Country has taken the next big step towards total rock 'n roll acceptance." Rad Messick/WOIZ, "Look Away" has been lookin' good for the last couple of weeks." Bob Bittens/WHCN, "'Look Away' feels great on the air...and I think the album is very strong, too." Pepe Lopez/KLAQ, "At long last, a follow up to 'In A Big Country!' 'Look Away' gets the Pepe Lopez seal of approval...I like it!" Cindy Bailen/KZEW, "The new Big Country sounds really neat. It's a bit of a diversion from the often copied bagpipes groove." Bob Welch/WPIX, "'Look Away' is pulling Top 5 requests. They're back, alright!"

- | | | |
|----------|--------------------|---------------------|
| 1 | Big Country | The Seer |
| 2 | The Fikk | Walkabout |
| 3 | Ruthless People | Ruthless People OST |
| 4 | ELP | ELP |
| 5 | Bruce Hornsby | The Way It Is |

NEW ACTION AIRPLAY

- | | | |
|----------|--------------------|-----------------|
| 1 | Big Country | The Seer |
| 2 | Rod Stewart | Rod Stewart |
| 3 | John Mellencamp | Scarecrow |
| 4 | Ruthless People | Ruthless People |
| 5 | Cinderella | Night Songs |



ROCK AIRPLAY

- | | | |
|----|-----------------|--------------|
| 17 | Ruthless People | "Stand" 5% |
| 18 | Big Country | "Seer" 1% |
| D | Rod Stewart | "Night" 7% |
| 16 | Rod Stewart | "Red" 1% |
| 17 | Bruce Hornsby | "Western" 3% |
| 18 | The Outfield | "Power" 1% |
| 19 | "Ruthless" 46% | |
| 20 | "Teacher" 1% | |
| | "Love" 76% | |
| | "The Way" 12% | |
| | "All ore" | |
| | "Look Away" | |
| | "Underground" | |
| | "Somebody Like" | |
| 11 | Big Country | |
| 12 | David Bowie | |
| 13 | 38 Special | |



N:1

- | | | |
|---|----------------|--|
| 1 | Big Country | |
| 2 | David Lee Roth | |
| 3 | Eurythmics | |
| 4 | Rod Stewart | |



From The Album
 The Seer (Mercury/8268441M1)
 Eat 'Em And Smile (WB/25470)
 Revenge (RCA/AULT-5847)
 Rod Stewart (WB/25446)



BIG COUNTRY

They can't get enough of the Big Country

If U2 are now widely accepted as the world's top rock band, Big Country would not be far behind.

The Scottish rockers do not have the range and subtlety of their Irish counterparts, but they are working on it. Their new

album is due out in May and I'm told that it will contain "quite a few surprises."

The band, who are

appearing at Nottingham Royal Concert Hall on Tuesday (April 1), have predictably chosen to break a 15-month recording silence to coincide with their return to live work in the UK.

A single entitled Look Away should be in the shops on Friday (4). It was written by singer Stuart Adamson and produced by Robin Millar, who has recently worked with Sade and Fine Young Cannibals.

Big Country's brand of rock music, fused unmistakably with folky Scottish tunes, has proved a hit formula the world over. I was in a big country, Canada, not long after they disappeared from the UK scene — and the natives couldn't get enough of them.

GIG THAT CAME AS A SHOCK

Big Country, who will not be appearing at the Royal Albert Hall Greenpeace benefit concert on April 23, have said they will make a large donation to the charity instead.

The band was surprised to see their name on advertisements for the series of shows, as they hadn't signed a contract with the organisers, Ocean Country had agreed to do the concert subject to the usual specifications. "But then we heard nothing from the organisers."

Grant became uneasy about the show after the line-up changed several times. "When we saw the ad, we said that's it," he says. "Without meaning to be disrespectful to the other acts who are now appearing, Big Country fans wouldn't want to sit through Mike Oldfield and Judie Tinsley. And vice versa. I was nervous about the whole event and did not want to jeopardise Big Country's position."

As Stuart Adamson and the rest of the band—including road crew—still want to help Greenpeace, they will give the entire proceeds of one of their summer shows to the charity.

Sore point for royal rocker

TARTAN rocker Stuart Adamson was left speechless as he missed his big chance to meet Princess Diana last night.

The Big Country lead singer lost his voice before he was due to open the biggest pop party of the

year at London's Wembley Arena.

As the Princess chatted to Paul McCartney, Tina Turner, Phil Collins and Rod Stewart, Adamson was with a doctor.

He later returned to open the show, to celebrate the

tenth birthday of the Prince's Trust, which helps young people.

Cheered by the stars, Prince Charles blew out 10 candles on a pale blue birthday cake.

The Princess arrived for rock's most glittering night wearing a black tuxedo with a snake design flash on her lapel, white frilly shirt and trousers tapered at the ankles.

Charles's only concession was a nasty pair of black loafers.

The rock bill also in-

cluded Elton John, Joan Armatrading, Eric Clapton, Howard Jones, Paul Young and Princess Diana's favourite singer Mark Knopfler, of Dire Straits.

'Country' back with a big bang

Big Country finished? Forget the rumours.

The Scottish rock band which brought us such classics as Fields of Fire and East of Eden are back with a bang. The group has not performed since New Year's Eve, 1984, confirmed when front man Stuart Adamson was said to have announced that he was at the end of the road. But last night before a capacity crowd at the Odeon Birmingham, all this was forgotten as the band played a two and half hour set.

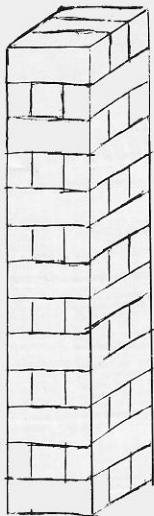
SCOTTISH rockers Big Country provide the highlight of April when they finally end a self-imposed silence and re-launch their career.

Rumours about confidence crises, split ups and an exhaustion of ideas flared again recently when the tour was put back.

But there's a new single due out, an album to follow, and the band have clearly retained their popularity, selling out the City Hall for April 2 in no time at all.

bruce's diary

13.3.86 ESSEN



Pete the Greek (Lighting Technician) has discovered a great game called Kjanga which is an old African name meaning.....Kjanga. The game is stacked like so and each player removes one block from the stack and places it on top using only one hand.

As the game progresses the stack becomes more shakey and the more alcohol consumed the more difficult it becomes.

Pete being the most advanced was known as the Great Boona and was worshiped by all.

Dave Davis (guitars) had the Barbary Coast whiplash technique down to a fine art.

Les was known as the thumb king (for obvious reasons) and Novice Mark had a few interesting theys to work on.

To take a middle brick was deemed as bad ettiquette, and shouts of 'middle brick' or 'You wanker' were cursed at the player who wimped out or 'middle bricked'. The German residents at the hotel found all this highly entertaining and soon we had a full congregation cheering us on.



Montreux Festival Wednesday, May 6th 1986.

Arrived in Montreux after a mammoth overnighter from Amsterdam, the four bus is excruciatingly hot and one could cut through the seat with a knife. Tony is wearing his white suit, hat and shades, he is also bobbing rather lazily for this time in the morning. Mark raises his eyes skywards and smokes to himself. Stuart is irritable. Big Joe wakes up and helps himself to a large 'Thermos of Tadaa soup. "Aah do you know what that stuffs doing to your head man" shouted Stuart sarcastically. "Back off Laddie, it's a mere eyevrod OK" replied Joe.



We were quickly ushered out of the bus and into the hotel rooms to average the huge contingent of foreign and British press who were hovering around the hotel lobby discussing whether Patsy Kensit had a visible panty line or not.

Once inside our rooms it was time to switch on the intercom systems that Mark had bought earlier on. We had to choose different code names for each other, so Mark would be "Red Fox", I was "Mr. Floppy" and Tony was called the "Black Rat" (for the obvious reasons). The systems were quite good for the price and one could easily pick up Tony in the toilet from three floors up and along the corridor.



The Black Rat meets Mr Floppy in downtown Montreux

After rehearsals for the T.V. Show we decided to visit a few of the English Bars scattered around the Montreux coastline. "The White Horse" seemed to be the most happening place in town and was inhabited by lots of weird and wonderful characters, the most outstanding being Eugene F. Katanas, a Bill Murray lookalike with a mustache.

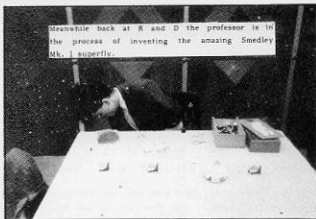


"Let me show you my portfolio Foxy"
Eugene F meets The Red Fox.

Eugene slithered across and introduced himself to Mark who couldn't believe what he was seeing.

"Hi, I'm Eugene F. Katanas...I'm a musician...I'm a songwriter...a poet...a producer, an actor, I'm very sexy and incredibly talented let me show you my portfolio".

Mark was stunned, Mark was shocked and stunned. Eugene was from Cincinnati and along with his extravagant dress sense and high pitched lisp, he would give the impression of being slightly camp... only he wasn't, but if the money was right he probably would be. We invited him back to the hotel and set up an interview with him for Smash Hits.



Stuart is back at R and D the professor is in the process of inventing the amazing Smedley M.C. 1 superbly.

Stuart is giving the Montreux nightlife a miss to concentrate on his hobby of making fishing flies. His hotel room is now a fly factory and there are birds wings and vicious hooks scattered all around.

MAY 7 1986 Day 2

Spent the afternoon out on the lake doing T.V. interviews which was great fun. The sun was shining the temperature was just right, although the mood of the day changed drastically as later on there was a raging thunder storm that blew heavily for a few hours.

After the final filming of the show in the casino we shot back to the hotel for a couple of hours kip as we were to leave at five in the morning. The main consensus of opinion was that our short trip was a success and it was a fun two days but to appreciate Montreux one would have to be exceedingly rich or Swiss.



Senaajoki Finland Friday 6 1986

We jumped out of the tiny 8 seater aircraft and was greeted by Esa our Scandinavian pal who informs us that we are in for a rather large time over the weekend.

The gig is situated in between two lunatic asylums, an old folks home and the campsite, our hotel was slap bang in the middle.

The campsite resembled something from the sixties, what with all these dead hippies walking around. I was going to write stoned but there was never any trace of drugs, it was just alcohol everyone was high on. Usually at a festival or any other open air event except maybe the changing of the guard one can usually smell billowing wafts of joints being smoked, but not here. All the hippies and punks would drive up in their Volvo's to the campsite completely pissed out of their brains, attempt to pitch their tents, fall, then just pull the tarpaulins over themselves and have mass sexual orgies. It was like the whole nation had been given a license to go completely ape shit for the weekend. A few minor fights broke out in the site, but the Finns never actually seem to come to blows. It is very much a shouting match and maybe the fly clips around the ear, but it usually broke up before anything serious happened.

It was a sunny day and the gig went down great except when Stuart gashed his hand badly on a broken bottle and had to play the last few numbers of the set spurring blood everywhere. His guitar resembled a Sab Peckinpah movie and Les was not to happy about having to clean off the congealed mess at the end of the night. After the festival finished Mark and I went out with the crew who had decided to "hoizow" a boat for the evenings entertainment but Ron (Marks drum routine) got caught red handed.

We were also being pestered badly by three dykes who were on the lookout for "wife and women, but Les managed to get rid of them with a few choice words and the threat of producing the dreaded spam javelin.

Big Ron is car mad and has been nicknamed "Clutch Brain" by the rest of the crew. Dave Davis (guitars) found some Volvo magazines in his tool kit with the middle pages stuck together.

During our two and a half days in Finland it never really got dark once as during the summer months it is light twenty four hours a day and sure verna in the winter time. Mark reckons that's why the Finns are so "crazy and mixed up. Big Joe reckons it was just the vodka.

1st interview of the day was a disaster as the journalist obviously hadn't done his homework. "So tell me about your new album (The Steer)" he asked intelligently I immediately conjured up images of Desperate Dan cowpies or a Bulls head with large threatening horns jumping out at me from the album sleeve. "It's a reaction to the Smiths "Meat is Murder" album actually" I replied. "We're heavily into charcoal grill steaks and barbecue evenings man". He listened quite tentatively and carefully jotted down everything I said. What a wanker.

High light of the day was when I went shopping for a new suit and John Cleese came bouncing through the door dressed from head to foot in full jogging regalia. "I want a white shirt" he said. "I'm doing a T.V. commercial and a white shirt is needed" he added authoratively. The small shop assistant had to take his collar measurement and was having great difficulty in reaching his neck as the ginormice Cleese was standing as stiff as a board, ninety degrees upright.

NEWS NEWS NEWS

Good news on the Video front, there are two new Big Country tapes to be released in the future. The first will be out by Christmas '86 and will be a 'SINGLES' video. The second Video release will be in '87 and will feature 'Live' tracks from various gigs outside the U.K. plus footage of the band passing the time on days off when on foreign soil. This and second Video will run for 90 minutes and will be shown on T.V. in a 60 minute format, it sounds like something really worth waiting for.

I'm sure most fans have seen the Big Country book finally on the shelves. Titled 'A Certain Chemistry' by John May. Its a book that no Big Country should be without, produced with full co-operation of the group, and packed with colour and black and white photo's its an absolute mine of facts and info' concerning our hero's.

For those fans who understand what a MXR pitch shifter (I thought it was for removing invading football fans of the field!), the August '86 issue of International Musician and Recording World will be of special interest. Big Country star in colour on the cover, and inside. Ricky Gordon does the business with a two page article. At £1.95 its a bit pricey, but if you are into EMG active pickups then its well worth it.

Any fans who missed "Restless Natives" will be pleased to know the film is out on video. However, if your only interested in Big Country musical participation, all the soundtrack is now available on various B-sides to Look Away (7-12) and The Teacher (7-12)

HIGHEST CHART POSITIONS

LOOK AWAY

AUSTRALIA	49
IRELAND	1
BELGIUM	39
FINLAND	10
GERMANY	19
HOLLAND	27
SOUTH AFRICA	33
SWITZERLAND	27 (New Entry)

THE SEER

AUSTRIA	30
DENMARK	24 (NE)
IRELAND	4 (NE)
HOLLAND	14
SWEDEN	16 (NE)
SWITZERLAND	28 (NE)
U.S.A.	95 (NE)

BIG COUNTRY NEARLY MEET ROYALTY

(WRITTEN BY LES KING)

Friday June 20th

12.30 p.m. Various members of the BIG COUNTRY crew/dreadful working class types) begin to saunter into the Wembley backstage area. The truck is unloaded amidst such luminaries as Paul McCartney Elton John Eric Clapton, Phil Collins, Tina Turner, Mark Knoffler, The Supergroup is soundchecking and practising receiving their knighthoods.

Also in abundance are lots of not so discreet plain clothes policemen with large bulges inside their jackets. Eventually the supergroup leave the stage. Level 42 begin their soundcheck. The band have arrived and sit waiting for their soundcheck. The whole thing is now running an hour late and by the time BIG COUNTRY get on the stage for their soundtrack its time for the doors to open and all the artiste's to rush off, line up and be presented to Chuck and Di. Big Country decide soundcheck is more important and miss the opportunity of having their sweaty little palms crossed with the delicate touch of the future King and Queen of England. The show begins with BIG COUNTRY and its 5 songs and off. The band emerge from their dressing room for the press and mucho backslapping. End of day, gig over, no O.B.E. no invites for a carry out back down the Mall.



SEER REVIEW

In all walks of life, maintaining high standards is a difficult task, and that includes the making of records.

Big Country's first album was a timeless classic of adventure and romance, it was a debut L.P. to rank with any other the music industry had previously offered. A follow up to "The Crossing" was no easy thing. Anything less than equal would be credited a failure. The pressure was on, when "Steeltown", the second album arrived, Big Country proved that they had sustained the tremendous impact that they had thrust upon us in 82/83.

The wait for the third album had been a long one. The Seer was the most eagerly awaited record for a long time. Big Country gave a preview of their new material on their U.K. tour of '86. One of these numbers "Look Away" gave Big Country their biggest U.K. hit to date. Another "The Teacher", a better record in my opinion, didn't do as well chart wise.

The charts however, are very unpredictable these days, and too often good records don't make it. "Remembrance Day" and "I walk the Hill" were two more newies played to U.K. fans on the Seer tour. When finally released, the album entered the Gallup Charts at No.2, after such a long break Big Country, with sell out tours to boot, proved their following had remained loyal. The title track itself was a brilliant piece, with Kate Bush adding extra dimension and affect. "One Great Thing" has to be the best peace anthem for a long time, a song of an instant sing along nature. "Hold The Heart", was the pick of the album for me. This ballad is sheer class and shows that Big Country are equally impressive with numbers that don't have the new band idiom.

It was a long wait for "The Seer". Big Country fans brought up on two excellent albums, almost took a third in the same vein for granted. The fans were not to be disappointed, the album was indeed excellent, the wait was worthwhile. MIKE & SIOBHAN.



Dear Andy,

Now, about this loud mouthed person Don Mitchell. He could have put it slightly better, i.e. he made it seem like he was accusing the band of being the fabulous musicians they are, as I'm sure most people will agree. Just because they can produce more than three songs that don't all sound the same, is no reason to condemn them. I do agree that smaller venues increase the atmosphere. I also agree that the B-sides should get more than the minute mention they get now. Personally, I enjoy the 'sing-a-long-a-Sing' that Mitchell Mouth obviously doesn't. And so do an awful lot of people because if they didn't then they wouldn't if you get my drift?

How can Don Mouth, I mean Mitchell totally condemn Big Country then, in a way say that he still likes them? Sounds Hypocrisy to me, not a quality I admire in any person. But that's my opinion.

Don Mitchell seems to resent the fact that Stuart is so attractive to the opposite sex. Perhaps, it hasn't occurred to him that so are the rest of the band? So the guy's good looking, it's not a crime, what does it matter what the band look like, just as long as they can play. Maybe it occurred to him that while they are there, looking up the bands trouser legs and drooling over, or should I say under? Stuart, that they might also be singing along because they're enjoying themselves. You don't go along to a gig and 'not hear' a band unless your totally deaf.

Kim Hunter.

Dear Andy,

I have some information concerning Big Country Records. First following up Simon Bates into the main 40. There is a King Biscuit box for 1983, as well as the copy he reported on, available for £1.00. This again sells for around £6.00 and is a double promo LP.

At a recent record fair I saw two live albums. One was called 'Hemel Hempstead' and is a recording of most of Birkwood in 1983, in a private house, and was distributed by a company around 1984. I saw a copy. It is a limited edition of 400 and was selling for £10. I saw a copy.

The second was a Japanese album titled 'Be Live'. This comes in two sizes. I saw with the 1000 copy and this was selling for £10. I have also heard of the artist for the three singles out of 'Stitching'.

Dear Mike,

I had to put pen to paper after reading Don Mitchell's letter (Issue 11). I have no means being their fans, good bands don't.

Big Country are by no means being their fans, good bands don't. I would have given my right arm to have been at the N.E.C. Concert.

Constructive criticism is sometimes a good thing but not Don Mitchell's type of criticism, which is destructive. So he was disappointed with the concert, it doesn't give him the right to condemn a group especially when some of their fans haven't seen them live.

For me Big Country will always be best band, lyrics and performance wise.

Stay Alive.

John Deaton

Dear Mike,

I feel I must write in support of Don Mitchell's letter printed in Issue 11 because his comments were totally justified, and I'd like to take them one stage further. On the subject of playing to large audiences, I was fortunate enough to see Big Country on the day of their last year, and within double the least impressive performances were at the larger venues (Pimlico, Holland and Birmingham NEC, etc), Ask never Kevin Hartmann. In fact, the fans are not the only people simply fickers, so ended up with the worst seats for the whole tour (approx. 30 rows back at Birmingham N.E.C.), due to an 'administrative blunder' in the newsletters quoted price.

Let it be said here and now that I am not anti Big Country, I love the band. But one has to seriously question their honesty/motives in the recent live and concert, and then turn up on the day as spectators, etc. Why do they permanently stand behind the bar as spectators, etc. when I know from experience that this is not true? Or Scottish National flag yet were even prepared to stop playing to display it.

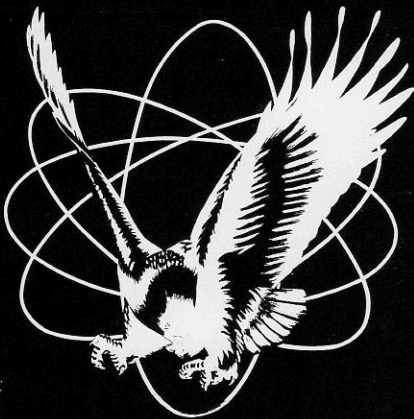
Like Don Mitchell, I too write because I have hope in what Big Country think that their music has inspired. But frankly, Don, I don't honestly provide ten new fans for each two of us. But they'd say they cared....

No come on Big Country - stop pretending. In your own words, Stu..... 'To an honest man'... be one.

Stay Alive.

John Tennachie

Let's leave Ian out of this, Mike.



Dear Mike,

Having just read Issue 11 of your magazine, I would like to express my views on a couple of points.

I don't think Big Country are the kind of band you would want to sit and watch at a concert. I was at the concert in Belfast on 19 December '88 and can safely say that it was the best night of my life. The band was magnificent and the atmosphere was electric. The December '88 and all over the place, hands were waving all over the place. The band and all over the place, hands were waving all over the place. The crowd enjoyed the concert tremendously and showed their appreciation by acting in their own manner, no one was stopped from enjoying themselves, no one was put back in their seat which made the concert much more enjoyable.

On the balcony was the remainder of the fans who chose not to sit and but leap up and down like the rest of us. Security was all round the hall but seemed to interfere with no one and as far as I could see, no one gave them any cause to act.

Another point I would like to state is that Big Country show a lot of interest in playing gigs in Ireland. On the 'Town and Country' tour, they played four gigs, Cork, Galway, Dublin and Belfast. This is excellent since it covers the whole country and everyone can get to see the band at one of the venues - no one else plays this number of gigs in Ireland. Most play in Dublin and maybe Belfast. But Big Country extend their tour to Cork and Galway. Because of their excellent gig in Belfast, I got to see the best band to hit the music scene ever.

Yours faithfully,

Colman McGlynn

Wednesday 25th June

Tony also made sure we got some breakfast and we were most grateful for his kindness. The band's hotel had a breathtaking view. There were cottages scattered up a rocky hillside overlooking a harbour full of fishing and sailing boats. As the next venue was Liverpool we were invited to travel with boys on the coach.

During the 300 mile journey, Stuart was telling me how pleased he was with 'The Seer' album, and also how happy he was at the way the tour was going. We arrived in Liverpool at around 4 o'clock. We said goodbye to everyone and went home, that night there was no 6's.

Thursday 26th June

The Liverpool Royal Court, a capacity crowd, and another great night. Heat generated in the stalls was amazing and this trend was to follow over the next 3 nights. It was strange to be home in bed an hour after the show.

Friday 27th June

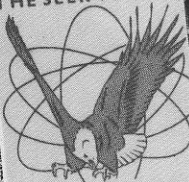
Quite a short trip to Hanley Victoria Hall. Only 50 miles, and the coach station was only a couple of minutes away from the Hall. Outside the Victoria Hall looked more like an office block than a music venue, but inside in the 'Seering' heat Big Country produced another night of magic. We waited at the Stage Door and said a quick hello to the boys and told them we would see them at Glasgow. As money was non-existent it was B & B with a difference - 'bench and breakfast'. Still the night wasn't that cold but the wait for our 11 a.m. coach dragged on.

Saturday 28th June

The coach station was full of excited holiday makers, but all I wanted to do was get home. Out coach was late, but by mid Saturday afternoon we were back in Liverpool. There was no concert that night, so it was time for a good rest before the early start to Glasgow the following day.

BIG COUNTRY

THE SEER TOUR '86



Sunday 29th June

Early coaches to Glasgow were booked, so we had to get the Noon service.

Once again it was a really warm, which made the 6 hour journey very uncomfortable. We arrived in Glasgow by 6 o'clock and made a right hash of finding Barrowlands. Finally we followed a group of fans, and arrived to find the place alive with that special atmosphere the Scottish concerts produce.

As usual Big Country appeared at 8.45 and broke into Wonderland. Barrowlands was shaking with the pounding of noise. Along with the Liverpool Gig, this was the highlight of the dates which I'd been to. At 10.45 Big Country left the stage to a massive send off. After the concert it was sleep at the station time. After such a hot day the night seemed really cold, and thankfully the waiting room opened at 5:00 a.m.

Monday 30th June

Another hot day and Glasgow was baked in sunshine. We found the Tourist Information Centre, and booked into The Alamo Guest House in Gray Street. We immediately got a taxi there, dumped our bags and fell asleep. The Guest house was really great, situated opposite a lovely park where plenty of sunbathers were taking advantage of the excellent weather. After a few hours sleep we got a bus direct to Barrowlands.

When Big Country came on stage the heat was almost unbearable. Buckets of water were constantly thrown over the sweltering fans at the front of the stage. During the set Stuart commented on this stifling heat. The response to Big Country was a continuation of the previous night. After the second helping of P.O.F the band and audience seemed drained. We went backstage for a few minutes to say goodbye and thank everyone concerned, who had been so helpful to us over the past week. Then it was a cab back to the Alamo for a good sleep, then home the following morning. A brilliant week had come to an end.



MIKE BARTRAM

THE BIG TEST

1. What was the name of the Cult novel Big Country were going to call themselves after?
2. Tony played in a band when he was 13. What was the band called?
3. What was the first venue Big Country played in Glasgow?
4. In 1984 Big Country appeared on the Pink Pop festival. What was the exact date?
5. Stuart once gave his E.Bow a nickname. What was it?
6. What track on the Cults "Love" album does Mark not appear on?
7. In the U.K. Big Country have released 10 singles (up to and including The Teacher) and 3 albums. But how many official formats have been made available?
8. Which Big Country track did Jimmy Lovine mix?
9. What Big Country video was filmed in Stibbington?
10. What track did Big Country perform on Three of A Kind?
11. What school in Cowdenbeath did Stuart attend?
12. Name the Venue of Big Country's (current line up) first ever Gig?
13. Who were the first support band on the Matinee Barrowland gig on New Year's Eve '83?
14. At what age did Mark perform his first paid session?
15. Bruce's "Glowing Boots" story, 'True' or 'False'?
16. What was Marks first professional band called?
17. Which two videos did Clive Richardson direct?
18. Big Country's first line-up included a keyboard player. What was his name?
19. What was "On The Air" second single called?
20. Shea once supported Big Country, but what was their previous connection with Big Country?

The prize?? A trip to one of the European dates for the winner and a friend.....ENTRIES MUST BE IN BY 15th SEPTEMBER VERY LATEST. Please write COMPETITION on the top left hand corner of the envelope to enable us to sort it out from the rest of the mail, otherwise your entry could miss the closing date. GOOD LUCK!!

COUNTRY
CLUB

Box No: 189 Northampton NN1 2HB

DAWN EWERS (16)

Likes: National Pastime, Howard Jones, King, Prince, and loads more...

ANGEL WALTERS (16)

Likes: Shaky, Nik Kershaw, Man.Utd., drawing and penpals...
Dislikes: CC, DD, Prince, Michael Jackson, Heavy Metal, Liverpool and Everton.

SUSIE LEGH (18)

West Germany

No Details Given.

GAVIN RITCHIE (16)

Scotland

Likes: U2, Simple Minds, and penpals...

AILEEN WALKER

Scotland

Likes: most other bands, football, Restless Natives, and loads of other things...
Dislikes: People who don't like BC.

GRAEME PATRICK (14)

Likes: Newcastle Utd., Dunfermline Ath., snooker, reading match magazines, and The Young Ones.
Dislikes: Wham!, and people who don't like BC. (this band sounds popular everyone on this page put them in their list of likes, we'll have to watch out for them!)

KEITH LEWINGTON (18)

Likes: U2, Icicle Works, playing guitars and drums, collecting BC records, The Skids, The Jam.
Dislikes: Puny pop, anyone who doesn't etc.
Would like a photo if pos.

RHONDA McFALL (18)

N Ireland BT42 1BY

Likes: Sport especially football (Liverpool) and motorcycling. Freddie Spencer in particular. Madonna, Paul Young, and Go West.

CHRISTINA PUCCINI (19)

Italia

Likes: U2, Rush, Yes, Kate Bush, and Toyah.
Dislikes: Wham!, Duran Duran, and Spandau Ballet.

DENISE McHADDON

U S A

LIKES: Stevie Nicks, Fleetwood Mac, drawing, and painting.

Will Italian member one something nine six please identify themselves you keep writing but you don't give your name and address and I can't read your number - I can't answer until you do - in fact just write and ask again - clearly - I have trouble reading your writing. GRAZIE!
Andy xx

All these swingers would like to write to other Big Country fans and Club members. don't forget you can also write to each other. We haven't had the space to put in details but it will give you an ice breaker so get your pens going.

DAWN EWERS (16)

ANGELA WALTERS (16)

SUSIE LECH (18)

West Germany

GAVIN RITCHIE (16)

Scotland

AILEEN WALKER

Scotland.

GRAEME PATRICK (14)

RICHARD DIX

KEITH LEWINGTON

RHONDA McFALL (18)

N. Ireland

DAWN ROMERO

CHRISTINA PUCCINI (19)

Italia.

DENISE McHADDON

U.S.A.

LISA

SANDRA MAC DOUGAL

Scotland.

JO KRULJT

Holland

MARK LAWTON

JULIA RENNERT

West Germany

JAMES BIRCH (15)

U.S.A.

GARY SULLIVAN

CHRISTOPHER BARNES (16)

JENI WILLMORE

U.S.A.

JILL HAGAN

Warks.

RENE LEUWESTEIN

HOLLAND.

NIKOLAS ARMES (23)

KAREN NICHOLSON (17)

Scotland

MARTY GODWIN (17)

G81 4QD

JOSEPH KEANEY

SANDRA SAMMUT (19)

Malta

DOMINIC BRIGGS (20)

ALAN ?

HELEN MARTINS

CANADA.

MIDNIGHT FILMS LTD

1 - 2 SLINGSBY PLACE, LONG ACRE, LONDON WC2E 9AB.
TEL. 836 9753. TELEX. 263580 MNIGHT G

2ND DRAFT

BIG COUNTRY - "THE TEACHER"

ROUGH SCRIPT OUTLINE:

Intro:

We fly at speed over the City of Glasgow at night. We have a sense that we are seeing the cityscape below from someone or something's point of view. The Kingston Bridge - the docks - the River Clyde sparkling in the moonlight.

We intercut fast, almost abstract tracking shots, into the Band and their instruments seen within the context of a dynamic performance situation. We fly over the hills towards Loch Lomond and further over the mountains towards the sea. The landscape is barren but starkly beautiful in the first glow of the sunrise.

We track into Stuart on stage then through the wild and enthusiastic crowd towards a Man standing motionless on his own amongst the swell and sway of the crowd. He is neither old nor young. There is a strange stillness and serenity about him; enormous power. He watches Stuart closely. We see Stuart from his point of view.

We fly again up the West Highland coastline passing sleepy towns and villages, harbours, farms, fields, moorland and mountains. The sea crashes restlessly against the rocky shore. We track again into Bruce, Tony and Mack in turn.

The Man looks away from the performance for a moment. His hand opens revealing a key.

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BIG COUNTRY - "THE TEACHER" cont 1:

Intro 2nd Half:

A West Highland landscape is lit up by the full beam of a car's headlights. We track along a strange ghostly single track road. The dawn light is just coming into the sky placing us in the same time as the previous flying shots.

We track into Stuart. He sits at the wheel of a car lit by the soft glow of the dash board below. He strains to see ahead through a drizzle of rain. The windscreen wipers further obstruct his vision.

We fly over a mountain ridge and see a ribbon for road stretching out below us along the coast. Ahead we see first the headlights and then Stuart's car and, having reached it, keep pace with it. All the previous flying shots now become clear; they have not been an arbitrary journey across the landscape, but a specific search for and rendez-vous with Stuart's car. Stuart strains forward again, as he negotiates the winding road.

We track into Stuart again on stage on "Yeah, Hey Oh..."

Some distance ahead we see a figure standing by the side of the road. Stuart studies him as he approaches. As we get nearer, we see that it is the Man from the audience at the concert. He waves and Stuart comes to a halt. As he does so, the flying shot (looking even more now like a point of view) stops and hovers a hundred feet above the car.

From above we see the Man get in and the car drive off. We track again from above, keeping pace with the car.

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BIG COUNTRY - "THE TEACHER" cont. 2:

1st VERSE:

We track into Stuart on stage as he begins to sing. We have a sense that the lyrics relate in some strange way to the Man in the car, his story and his journey together with Stuart.
The light from the rising sun glints on the car as it weeps past a farmyard. A father and son stacking balls of hay look up to the car as it passes and from it, up towards the sky above.

We track out from Stuart on "And I was weak..." to reveal the whole Band and the stage. The audience move wildly in front of them.

1st Chorus:

Inside the car, Stuart switches off the windscreen wipers and turns towards the Man with a nod of agreement and obvious interest. He continues his compelling story at a calm and deliberate pace. The shadows from the spars and girders of a bridge flash by. We fly above the car again, as it crosses a river and heads down a section of duel carriageway which runs parallel to the shore.

On "For I am new to anarchy" we track into an intense close-up on Stuart on the stage.

On the next line we track into Stuart in the car, as he addresses himself directly to the Man.

On the 2nd "All of history..." the Man looks back at Stuart with a smile and gestures out of the window.

Directors Michael Hemmery, Jane Hawkins, Julia Miles. Registered in England No. 124434.
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VAT No. 34068372

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BIG COUNTRY - "THE TEACHER" cont. 3:

1st Instrumental:

SUCK
KOYAK

We track laterally (suggesting the movement of the car). Smoke billows, an explosion bursts with a blinding light. Through the smoke appears hanging on to the Cavalry officer, blood-stained and broken, flashes through the foreground. A warlike figure on horseback

The Man in the car turns away from this strange brief moment of history and continues to speak.

We cut back to a fast crane and track down and into the Band.

The car sweeps past a small harbour. Two men and a woman look up from beneath a fishing boat in a dry dock.

We fly over the scene, following the car and glimpsing for an instant the people looking up from below.

"Yeah Hey Oh..."

We track out of Stuart in close-up over the heads of the audience to reveal him in close-up.

2nd Verse:

We track into Stuart singing in the car, staring ahead. The Man gestures out of the window again on "Flags Star-Ind..."

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BIG COUNTRY - "THE TEACHER" cont. 4:

2nd Verse continues:

~~Stuck~~ tracking laterally, we reveal a different battlefield, where a Russian
~~coming~~ Cosack lies fatally wounded.

The car drives past a lonelycroft. At its door, an old woman looks skyward.

We glimpse the car below through a thin layer of cloud.

2nd Chorus:

We return dramatically to the Band: we track at speed into Bruce, Tony, and Mark in turn ending on a close-up of Stuart for the last "All of History..." On the 2nd, we see the Man in the audience turn and slowly walk away through the weeping crowd.

2nd Instrumental:

~~Stuck~~ tracking laterally again through a dark, rusty mist, we glimpse a ruined city - broken buildings, rubble, the trappings of destruction. A pathetic, lonely child ~~cries~~ and burnt, stumbles through the wreckage, crying and ~~calling~~ for help.

Final Chorus:

The Man in the car turns slowly to Stuart as he finishes his story. He looks suddenly tired with an expression of infinite longing.

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Registered Office: 28th floor, Station House, 100, Cannon Street, London, EC4A 3DF.
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BIG COUNTRY - "THE TEACHER" cont. 5:

Final Chorus cont.:

On stage Stuart is suddenly aware of the Man walking to the door. We track and crane away from him and the Band up and over the audience. Suddenly and dramatically we cut and track fast into Stuart for the last "All of history..."

We cut and track similarly into Stuart singing in the car.

High above we track down towards the car. At the last moment we suddenly veer away towards an open field.

The Man indicates out of the window. Stuart pulls the car to a halt. The Man slowly nods a thank you and gets out. The car pulls away leaving the Man standing next to a strange stone circle (near Antfern, South of Oban) on a hillside above the sea at sunset.

Final Instrumental:

We cut to a view of him from above. He turns upwards as we move down towards him. A great rushing wind catches the heather. A glowing light falls on the Man's face.

Stuart suddenly looks down. On the passenger seat lies a key.

We cut to a wide shot of the stone circle, the mountains beyond and a great expanse of twilight sky. A single intense light moves parallel to the ground away from the camera in the middle distance and suddenly at an alarming speed, up and away into the sky.

BRIAN MARD 9th May 1966

Directors: Michael Jackson, John Hamlyn, Juliet Raynor. Registered in England No. 1244828.
Registered Office: 28th floor, Station House, 100, Cannon Street, London, EC4A 3DF.
GRT No. 34000937Z

THE TEACHER

INTRO (55 seconds!)

YEAH HEY OH

WE TALKED AND SMOKED ALL THROUGH THE NIGHT
YOU LED ME WHERE I HAD NO SIGHT
THE BIRDSONG BROKE THE MORNING LIGHT
AND I WAS WEAK WITH STRANGE DELIGHT

TEACHER WILL YOU SHOW TO ME
THE BOND BETWEEN THE LAND AND SEA
FOR I AM NEW TO MYSTERY
I WANT EVERYTHING LAID OUT FOR ME
ALL OF HISTORY ALL OF HISTORY

INSTRUMENTAL

YEAH HEY OH

INSTRUMENTAL (GUITAR)

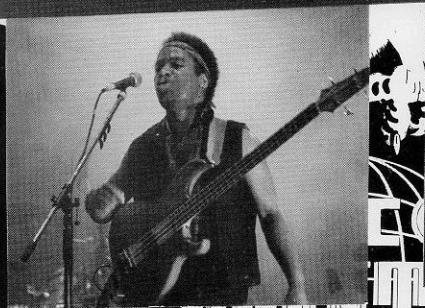
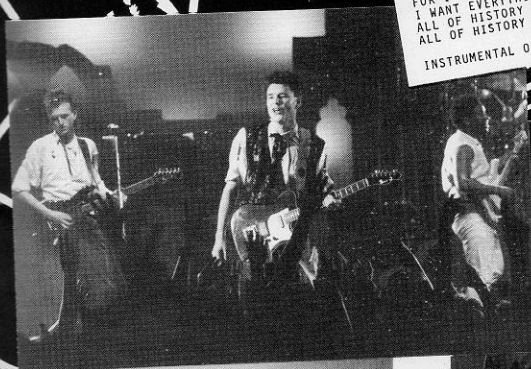
YOU SHOWED ME WALLS AROUND THE WORLD
WHERE SEEKERS PASSED AND FLAGS UNFURLED
YOU WOVE A TALE IN SILKEN CURLS
AND BLEW THE MIST IN SILVER SWIRLS

TEACHER WILL YOU SHOW TO ME
THE BOND BETWEEN THE LAND AND SEA
FOR I AM NEW TO MYSTERY
I WANT EVERYTHING LAID OUT FOR ME
ALL OF HISTORY ALL OF HISTORY

INSTRUMENTAL

TEACHER WILL YOU SHOW TO ME
THE BOND BETWEEN THE LAND AND SEA
FOR I AM NEW TO MYSTERY
I WANT EVERYTHING LAID OUT FOR ME
ALL OF HISTORY ALL OF HISTORY

INSTRUMENTAL OUT



GEOMETRY

PICS BY GEOFF SWAINE
READING + OXFORD APOLLO
83

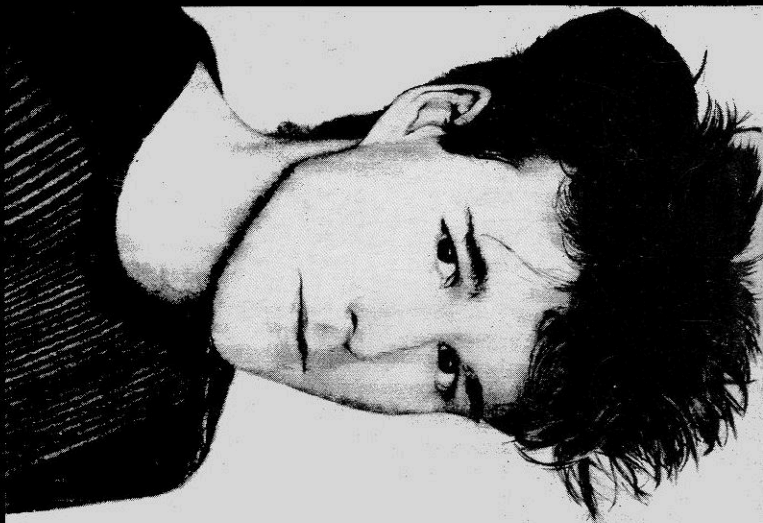


Illustration-DAVID BROWNE

ROCK COUNTRY

DECEMBER DATES 1986

5TH	INGLESTON
6TH	WHITLEY BAY, ICE RINK
8TH	N.E.C, BIRMINGHAM
9TH	SHEPTON MALLETT
11/12TH	WEMBLEY
14TH	BRIGHTON CENTRE

(see press for full details)