



WHY THE LONG FACE TOUR 1995





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- 
- 24/9 NORWICH, UEA
  - 26/9 BELFAST, ULSTER HALL
  - 27/9 CORK, SIR HENRYS
  - 28/9 WATERFORD, METROLAND
  - 30/9 LIMERICK, THEATRE ROYAL
  - 1/10 DUBLIN, MEAN FIDDLER
  - 2/10 DUBLIN, MEAN FIDDLER
  - 5/10 MOTHERWELL, CIVIC HALL
  - 6/10 GLENROTHES, ROTHES HALL
  - 7/10 GLASGOW, BARROWLANDS
  - 8/10 EDINBURGH, USHER HALL
  - 10/10 SHEFFIELD, CITY HALL
  - 11/10 GRIMSBY, AUDITORIUM
  - 12/10 NEWCASTLE, CITY HALL
  - 14/10 WATFORD, COLISSEUM
  - 15/10 PLYMOUTH, PAVILIONS
  - 17/10 GUILDFORD, CIVIC HALL
  - 18/10 CAMBRIDGE, CORN EXCHANGE
  - 20/10 LIVERPOOL, ROYAL COURT
  - 21/10 YORK, BARBICAN
  - 22/10 MANCHESTER, ACADEMY
  - 23/10 LLANDUDNO, NORTH WALES THEATRE
  - 25/10 NOTTINGHAM, CONCERT HALL
  - 26/10 BRADFORD, ST GEORGES HALL
  - 27/10 DERBY, ASSEMBLY ROOMS
  - 28/10 WOLVERHAMPTON, CIVIC HALL
  - 30/10 CARDIFF, ST DAVIDS HALL
  - 31/10 IPSWICH, REGENT
  - 2/11 BRISTOL, COLSTON HALL
  - 3/11 SOUTHEND, CLIFFS PAVILION
  - 5/11 BRIGHTON DOME
  - 6/11 LONDON, HAMMERSMITH LABATTS APOLLO
  - 8/11 BERLIN, LOFT
  - 9/11 HAMBURG, GROSSE FREIHEI
  - 10/11 HANNOVER, CAPITOL
  - 11/11 KOLN, LIVE MUSIC HALL
  - 13/11 MANNHEIM, CAPITOL
  - 14/11 MUNICH, CHARTERHALLE



There's a powerful appeal about an original line up.

Several million record sales, fourteen years and three record companies later, STUART ADAMSON, BRUCE WATSON, MARK BRZEZICKI and TONY BUTLER are making music as good as it ever was on their current album, 'WHY THE LONG FACE' (*transatlantic*).

The history of this big guitar, big riff, big vocal harmony band is well documented. Formed by Stuart Adamson in 1981 on his departure from the Skids, the ensuing four piece cut a spectacular swathe through British rock during most of the eighties. They were rarely out of the chart or off the main stage. Initially opening for all the stadium bands - U2, the Jam, Simple Minds, the Stranglers, the Eurymithics - it wasn't long before they were headlining their own stadium shows in Europe, America, Canada and Japan. Nominated for two Grammys in 1984, the band's second album, 'Steeltown', entered the UK charts at No.1. Their biggest hit single, 'Look Away' reached No. 7 in 1986 and that summer Big Country appeared as special guests of Queen at Knebworth, playing in front of 200,000 people.

Sellout tours all over the world followed including the special guest slot of David Bowie's Glass Spider Tour, the soviet Peace in Estonia in 1988 which spawned the top ten single 'Peace In Our Time' and massive UK and European tours. Two years later, after their hits album, 'Through a Big Country' reached No.2 and 'No Place Like Home', was still in the top 30, the band parted company with Phonogram.

But there's no stopping a band like Big Country. No sooner had they stepped off the Phonogram roster than they joined the Crysalis team. 'The Buffalo Skinners' - "the sound of outward-bound, socially concerned rock". (Craig McLean, Vox) - debuted at No.19 'Without The Aid Of A Safety Net' captured the band live in Glasgow over the Hogmanay period and illustrated how to be fashionably unfashionable. No frills, fuss or gimmicks - just four musicians performing in a way that only a band with twelve years experience on the road could.

The last year has seen more changes. A year ago Stuart moved with his family to Florida - "we just wanted to go and live in the sun for a year" - although he's been darting back and forth to European gigs and a couple of acoustic tours north of the border.

'WHY THE LONG FACE', released in June, takes its title from an Emo Phillips joke. Stuart tells it best.. "Emo was walking across Waterloo Bridge on one of his visits to London and saw this horse about to throw itself over the side. He goes up to the horse and says to it 'hey don't do that buddy, why the long face?' I think it has good double meaning in that it's a message of positivism..."

The latest album shows the band at the peak of their powers. From a barnstorming start through the predictable lull, Big Country have come back stronger than ever with songwriting and playing that rivals their very best.

And let's not forget the songs. "I don't think you ever write 100% personal songs", comments Stuart. "You take little bits from other people you know and conversations you have and you mix them all up. I like songs but for me, having to edit a story down so that it will fit into a song is the real challenge. I've toyed with the idea of writing short stories but it takes so long to get to the point whereas with a song you can get there in 18 lines or so! And then people can react quite quickly, it's like putting people on an emotional merry go round - come and have a spin on this for a while and see how you feel when you get off the other end. And if you feel extreme nausea, don't play this song again!"

With the current controversy about the decline of the music industry as an international force, it is interesting to analyse just what it was that Britain was exporting to the world - classic live rock bands.

Following the release of Why The Long Face, Big Country appeared at the annual Fleadh in London. Then came three dates opening for Page & Plant at Poole, St Austell, and Dublin. They also headlined the Heineken Event at Leeds' Roundhay Park described by the organisers as the best ever Heineken set Big Country finished the summer supporting the Rolling Stones as special guests on their European tour, playing in front of a total of 800,000 people which takes us up to the present tour - enjoy!









## Stuart Adamson

"With this album I wanted to write more intim

"Outrageous? I almost killed myself with drink,

"Performing acoustically is a different buzz, loo





ate and personal, less complex songs."

that's wild enough for me."

ser and less aggressive but very enjoyable."





“Why the long face, it’s not

“I think... ‘that old stage magic’ usually comes from where it comes from if I have a really good idea, I don’t r

“The only way to survive 8 hours in a tour bus is to have a private space. Being the only smoker in the band helps. I’m the only one with myself. This means I can chill out, have a



## Bruce Watson

a question it's a fact. 'Why' is the dogs name."

es from my trousers, no seriously, I don't know  
d gig and have no technical problems I usually  
remember it, I only remember disasterous gigs."

us is to have a sense of humour and a sense of  
as it's advantages as I have the back lounge to  
fag and watch 'Hot Vibro Action' on the video."











Summer





mer '95







Mark Brzezicki

"To be creative in the studio all you need are good food."

"Making records is easy, manufacturing records and ultimately selling records when you are not is unbelievably difficult. Being signed to a small label with a personal interest in the project is not only how you got started in the first place."

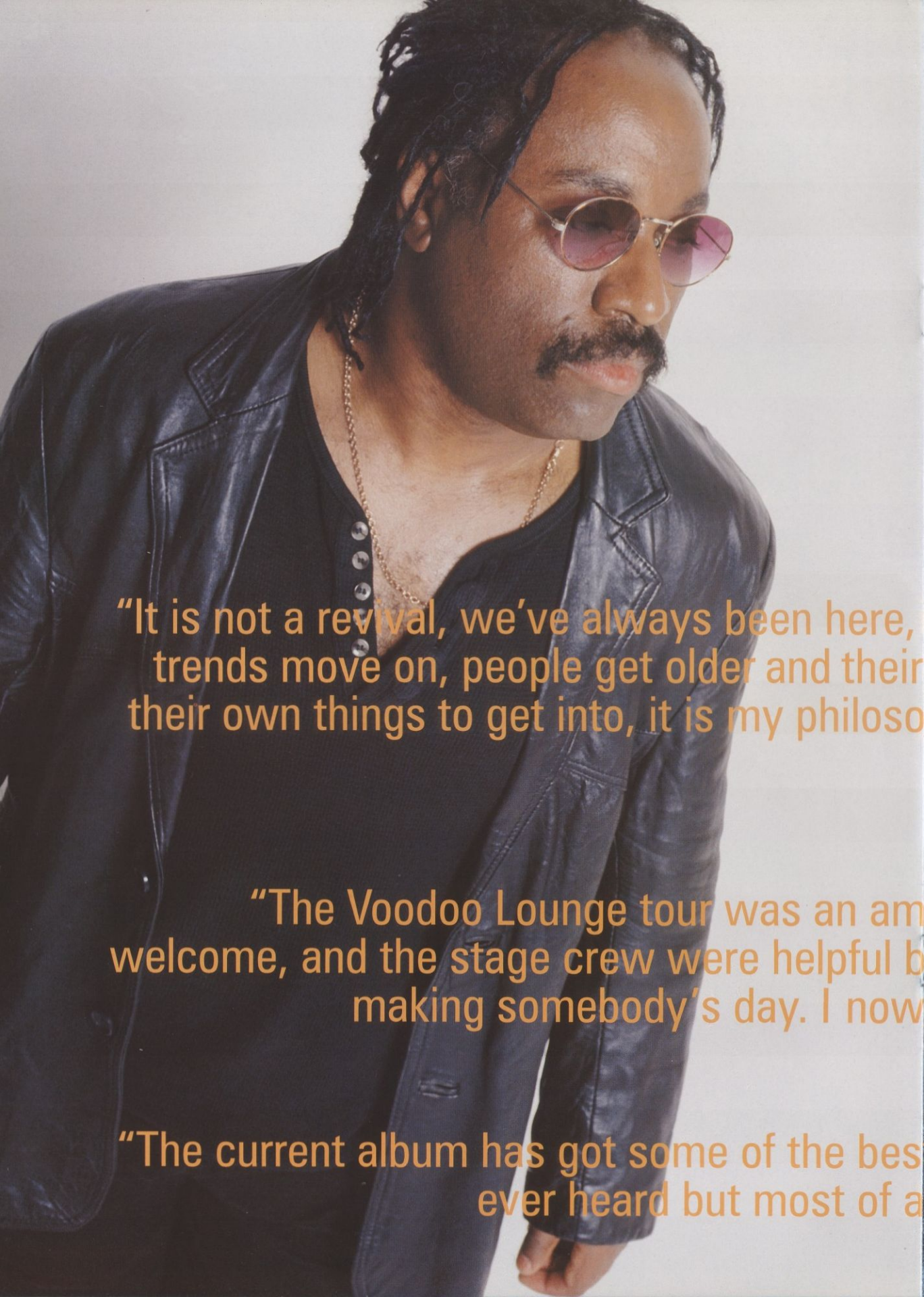




eat people, good vibes, good pubs and good

s is easy, releasing, promoting, advertising  
t a priority in a multi-national company, is  
bel with a small enthusiastic staff who all take  
reshing it makes me realise how this industry





"It is not a revival, we've always been here, trends move on, people get older and their their own things to get into, it is my philoso

"The Voodoo Lounge tour was an am welcome, and the stage crew were helpful b making somebody's day. I now

"The current album has got some of the bes ever heard but most of a



## Tony Butler



it's just inevitable that bands go out of fashion, tastes change, and the newer generations find phy that if you create attractive music, you will always find an audience."

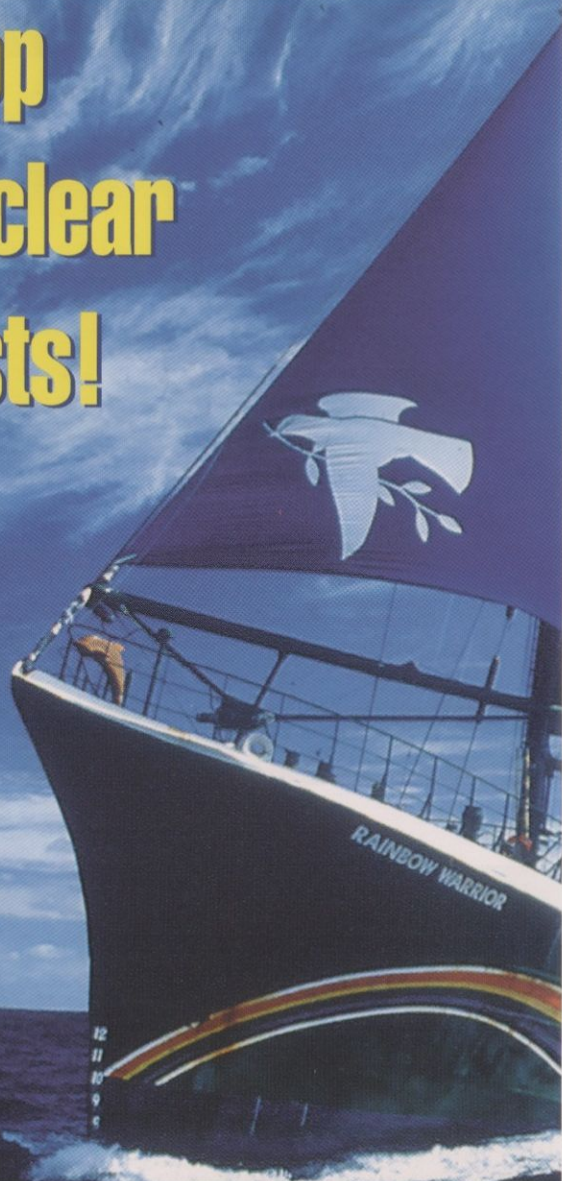
azing experience. The band made us more than beyond the call of duty. Thanks to Ron Wood for know who invented the Rock 'n' Roll lifestyle."

t crafted and emotionally aggressive songs I've ll it 'ROCKS', which is right up my cul-de-sac."



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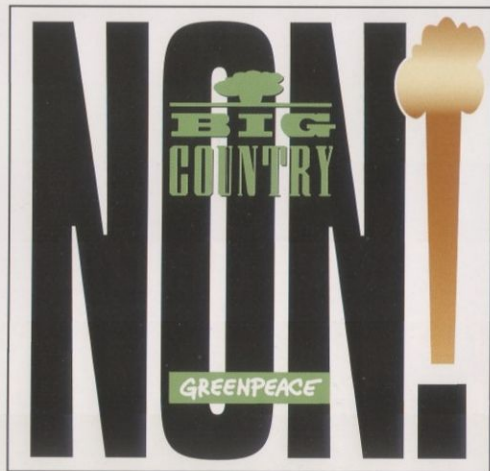
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TONY BUTLER

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Our families and to everyone we've missed

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