

WE  
SAVE  
NO  
SOULS.

The  
BIG  
COUNTRY  
*Fanzine.*

ISSUE 3 -September 1989.

Well, here we are with Issue 3 of "We Save No Souls" New readers will find a separate sheet explaining why the fanzine was set up and what it is for, but all readers will find a "Readers Poll" enclosed with their copy. Please complete this as soon as possible and return it to Jeremy. All completed questionnaires will be put in a large bag and the first 3 names drawn out will received free copies of Issues 4 and 5 - aren't we generous ! (shurely shome mishtake - Eds). Winners will be notified by post, carrier pidgeon, Red Star parcels or whatever....

With this issue we have the arrival of a few new thingies. For starters, we have a new feature called "Look Back", a new typewriter, a (slightly) more organised format and yet another new editor. His name is Scott Armstrong and there is more about him on the next page.

Well I (sorry, we) think that's about all for now, the next issue will be out sometime in December, hopefully just before Christmas, keep the ideas and articles flooding (well, trickling) in.

Stay Alive

Douglas Johnson

Jeremy Carter

Scott Armstrong

YET ANOTHER NAME & ADDRESS TO REMEMBER !!!

We have asked Scott Armstrong to become the third co-editor so to make him suffer like the rest of us, we asked him to write a small piece about himself for "WSNS" and this is what he had to say for him self.

Upon grateful acceptance in becoming the third editor of "WSNS", Jeremy and Douglas invited me to scribe a short piece about myself and my ardour for the band. As I only reached 19 years of age earlier this month, Jeremy and I are leaving it to Douglas to be the elder spokesman for the 'zine. The band first touched my heart in late '85 when Steeltown crossed my path. From that day, their vinyl has never been far from my turntable. As my BC record collection grew, so did my regard for the band. For myself they moved beyond the confines of great music with their honest lyrics and integrity. They stood out from the crap that was happening in the music industry, they weren't in the game for the fast buck, they weren't in it for the glamour. Instead they made touching music which won a place in peoples hearts. Now as we head for the 90's, BC remain as potent as ever. For rock fans who listen to music seriously, BC remain number one.

First and foremost they are, of course, a live band. They are one of the few bands who have the raw talent to enhance the sound their vinyl recordings. I have had the fortune to see them play live on numerous occasions and each gig has been a memorable occasion with the bands warmth for their fans entirely sincere.

Other musical interests do not bear comparison with BC, though I do enjoy the music of The Alarm, U2, The Smiths, The Silencers and some other bands.

Well, that's all for now folks, but please send in your views to the fanzine as the more people who contribute, the higher standard of the 'zine. All BC fans are also welcome to get in touch with myself at \_\_\_\_\_, Glasgow,

We haven't been able to persuade Scott to send us a photo of himself, but for your delight, here are mug shots of JC and DJ



Phil Read, Stuart and Jeremy Carter, Guildford 2/6/89



Douglas Johnson, Stuart and Ray Robson, Dumfries 15/6/89  
(Ray is a friend of Douglas)

## BIG COUNTRY

### Whitley Bay Ice Rink

IF I'D known, I would have brought the flask and sandwiches.

Two-and-a-half-hour sets are something of a rare occurrence these days, and Big Country played a two-and-a-half-hour set. For this, their critics will charge them with disgraceful self-indulgence while their fans are already busy sticking the ticket stubs into scrapbooks as a reminder of the night they got genuine value for money.

As someone who would recommend the death penalty for any band who played more than an hour and a half, I must nevertheless insist that Big Country were worth every last living second of the concert: they had the songs and the presence to convince you that you *wanted* to stand in the middle of a chilly ice rink for the duration of the marathon.

Which is where we must dispense with this notion of Big Country and their "one song". Big Country have one *sound* (although they did temporarily abandon that for a bump 'n' grind through "Honky Tonk Women"). But anyone who judges that "Just A Shadow" sounds even faintly like "One Great Thing" or that "Angel Park" holds the tiniest similarity to "Steeltown" has got to be the sort of cloth-head who goes to hip-hop concerts, or maybe buys "EastEnders" records.

The songs themselves have easily survived the group's recent promotion to major arenas and

sports halls. They were tailor-made. I went to Whitley Bay feeling considerably more worried about the fate of *Big Country* in these hugely impersonal surroundings - worried that they might get too professional, too pompous, might lose their essential *ordinariness*, might unwittingly find their honest concerns for the socially disadvantaged blown up into sweeping gestures, grand causes.

In the event, this was indeed a bigger, brighter and more ambitious show than ever before with the stage set especially designed to portray Dunfermline Abbey, imposing and spectacularly lit. And in the midst of it all, Big Country have changed not a bit.

That this is so is a testament to the continuing and visible enthusiasm of the group and a particular triumph for Stuart Adamson, their mouthpiece. The modesty, the flash of humour, the self-deprecation with which he introduced the material was proof enough that Stuart is still not only for the people but *with* them: "This is a song that concerns the abuse of old people . . . like me" . . . "This wee song is about human pride" . . . "This is where we go all slushy on you . . . it's a love song".

Big Country are about singing, dancing and thinking a little bit too. They are romance and they are reality. It really is gratifying after all this time that the hearts, if not the haircuts, are still in the same place.

CAROL CLERK

In Issue 2 Jeremy penned an article entitled "Domination" and in it, he expressed his sadness and anger at the way the group appeared to be dominated by one person, namely Stuart, in many ways. We have received the following reply, which we reproduce in full.

A brave move to stick your neck out over the question of the band being dominated. I tend to agree, but maybe it's more down to the other three not getting involved as they possibly should. OK, Stuarts lyrics are brilliant, but I think Bruce Tony and Mark should write more of the music, considering the technical abilities that each possess. Perhaps it's because Mark and Tony are ex-session players and were used to fitting in with a given style, rather than creating one. Bruce certainly writes more than them, but it's still no-where near as much as Stuart. It seems such a shame to see all this talent go to waste, especially seeing the unique musicianship that ALL the band members exhibit. It's great when they do contribute - look at tracks like "On the Shore", what a change it makes.

Staying with B-sides, I think it's absolutely disgusting that the songs "Not waving but drowning" and "Made in Heaven" were released on CD only. I'm fortunate enough to own a player, but many, many people cannot hear these tracks because of their lack of hardware. If anyone without a CD would like taped copies of these two songs, send me a tape along with the appropriate p & p costs. (See Enya plug for my address) Just why the record company felt the need to do this I'll never know (more cash I suppose)

John Turner

Douglas responds; I am inclined to disagree with Jeremy and John, Stuart is and always will be the main creative force behind Big Country. Bruce is growing in confidence and ability, but I believe that Tony and Mark are quite happy to take a back seat and leave the bulk of the songwriting to Stuart and to a lesser extent, Bruce.

We have received quite a few letters criticising our comments on songs such as "Chance" and "In a Big Country" which we believe should be dropped from live shows and replaced with other, as yet unplayed songs. In general terms, people don't agree with us, in one instance the comment was made that "Chance" was worth the admission fee alone !! Our thanks go to Andy Thompson from Northallerton, N. Yorkshire for telling us that "Chance" is one of Steve Wright's (Radio 1 DJ) favourite songs of all time. Don't forget that most of the time, what you read is someone's personal opinion, but in view of the comments received, we promise not to slag such songs off (Well, not too much anyway)

You might like to know that BC posters can be obtained from "Push" (Promo Posters), P.O.Box 469, Clydebank, Glasgow, G81 3DZ. They have various promotional posters for albums, tours etc... and details can be obtained by sending them an A5 sized s.a.e.

We have received quite a few enquiries from people who would like to know if there are any copies of Issue 1 left on the shelves of Carter Towers.....well, we only printed a small number as we were unsure of demand and they have all gone. However, we hope to be arranging a reprint in the not too distant future and anyone who would like one can have one by sending £1.20 to Douglas. Please ensure you tell him it's for Issue 1 so that he doesn't get confused. (Well at his age.....)

Anyone know whether the "River of Hope" documentary video is likely to be released in this country in the near future ? We understand it is available in Canada and Jeremy is hoping to obtain a copy in the near future. We'll let you know what it's like when(if) he gets it. It was supposed to be released on CDV (Compact Disc Video) in this country, but presumably as that medium has so far not taken off, it's release has been delayed.

"Quote.....Unquote"

I've got devilishly ticklish eyelashes - Stuart  
I'm on more steroids than Ben Johnson - Stuart, Guildford '89  
He likes shooting small furry creatures - Stuart on Bruce  
I've been getting into interior decorating - Tony  
Me and Bruce both ended up playing keyboards at the same  
time - Stuart  
I thought it was about having diorrhoea or something like  
that - Mark on "Inwards"  
Mark is not averse to posing - Sounds journalist  
Piss on a fire - Stuart on John Lydon's voice (Tallin 1988)  
We've always wanted to play behind the Iron Curtain - Stuart  
I'll tour America for a year, I'll even play Pittsburgh to  
get out of it - Stuart on the shows behind the Iron Curtain.  
Big Country remind me of Lindisfarne - Soviet official, Tallin  
I've always wanted to live in Wick - Mark (get your map out)  
We're going to do something that we've never done in Newcastle  
before - Stuart introducing "Come back to Me" 28.1.89  
Charge £5.00 for a F.....g programme, was the reply to above  
from the crowd !!

PLUGSPLUGSPLUGSPLUGSPLUGSPLUGS.....

BC fan John Turner has started up an Enya 'zine, quite a  
mammoth task we think ! Any contributions should be sent to  
John at 1 The Thorncliffs, Chapel Lane, South Kirby,  
Pontefract, West Yorks WF9 3NJ. Issues are available now  
and cost £1.25. Anyone who speaks Irish is particularly  
welcome to get in touch.....

There must be some of you out there who like U2 (everybody  
say Yeah !!) If you do, write to the U2 'zine "The Undying  
Fire", c/o Andrew Gouch, 2 Blackthorn Lane, Burnbridge,  
Harrogate, North Yorks HG3 1NZ. It's been mentioned on both  
Radio 1 and Radio Wycombe, so send an SAE/IRC for a reply.



Thanks to Phil Read for letting us know about the interview below which was recorded on Radio 1 from the Mark Goodier show, sometime in August 1988

- MG) We've got Stuart Adamson on the 'phone, how are you ?
- SA) I'm very well, thank you.
- MG) Good. Listen, where are you at the moment ?
- SA) You've actually caught me at home in Dunfermline, which is quite unusual, 'cos we've busy doing a lot of travelling at the moment.
- MG) I was gonna say... 'cos it's not often that you get home to see the family these days.
- SA) No, we've been very busy this year, even though people haven't heard much from us, we've actually spent quite a bit of time in America recording and we've recently been in Australia making a couple of videos for the album.
- MG) So, the last we heard of you was, like, the back end of last year or so, wasn't it ? In fact, even further back than that, in terms of chart hits.
- SA) Yeah, that's right.
- MG) And you've been in America since when ?
- SA) We were in America from February until May of this year recording, which is the first time we've recorded in America and it went absolutely wonderfully, I have to say.
- MG) Why did you have to go there this time, 'cos you have recorded in the UK before.
- SA) Yeah, we've recorded in London and in Sweden before. I think basically no specific reason, other than the guy who we wanted to work with, prefers to work in America for equipment reasons. And I think if we're actually in a recording studio it doesn't matter where we are, if we're in London or in Los Angeles or in Stockholm, a recording studio's a recording studio no matter where you are really.
- MG) Change of scenery around it this time I'd imagine ?
- SA) Just a bit ! We were actually recording in a small village or town just outside of Los Angeles, further up the coast. So we were quite a bit away from most of the madness. But it's very nice there, the weather's absolutely unbelievable !

- MG) Yeah, bit of a change from here though ! What I was gonna ask you was, when you're recording, do you actually knuckle under, make it a serious job, or do you go out and party as well ?
- SA) I tend to be fairly serious about what I do you know, I'm that type of person. I think because I wanted to do this so much when I was younger, I find it very hard to be light about it and be blase about it.
- MG) Even after all this time Stuart ?
- SA) Yes, I do. I still take it very seriously, ha ha ha, or that's what I tell people and claim, anyway !
- MG) You're just back from Australia, which sounds like a swannigholiday to me.
- SA) We were out there for almost 10 days, virtually working everyday on two videos for the new album in a place called Wittenoom, which is a run-down mining town in Western Australia in the middle of some pretty spectacular scenery.
- MG) Sounds a bit "Crocodile Dundee" to me !
- SA) Sounds a bit "Haggis and Bagpipes" to people from Scotland. (both laugh)
- MG) So, is this a hint of what we might see in these videos ?
- SA) Yeah. The places where we were, um, as I say, it's in amongst one of Australias' National Parks, where the scenery's pretty spectacular and it's just basically four guys standing in front of some spectacular scenery.
- MG) Good. When's the album out ?
- SA) The album's actually out in the middle of September. I think the first single's out next week.
- MG) That's right, next Monday. What's it gonna be called, do you know yet ?
- SA) The album's called "Peace in our Time"
- MG) Kind of topical title, with all of the things which have been going on.
- SA) I think it does stem very much from what's been going on with all the politics at the moment. So, although it's not a concept album, you know, not every song's about the same subject. That is, actually, sort of, the lead track title and I'll let everyone else find out what it's about for themselves.
- MG) Just very quickly, we haven't seen you live here for some time, but you are going to Sweden this month and then to Russia !

- SA) Yes, we've been invited by the peace movement in Russia to go out there and tour. Not just to play in Moscow itself but to play in several other cities as well and I think to play in several other countries behind the Iron Curtain as well, which we're very excited about. I think it's nice to go there and let other people see a little bit of what it's about.
- MG) Will you get your albums released there ?
- SA) I don't know. I would dearly love to. I think if it's at all possible to release through the state labels there, then I would love to, but I think on a licensing agreement from our record company in London.
- MG) All right comrade, it's been a pleasure talking to you.
- SA) Keep up the revolution brother !
- MG) Wish you lots of luck. We'll play the single again, it's got hit written all over it.
- SA) Thank you Mark.
- MG) Stuart Adamson, thanks a lot.
- SA) Speak to you soon.
- MG) Bye.
- SA) Bye bye.

# Steely bland

## **BIG COUNTRY 'Steeltown' (Mercury MERH49)**

*I LIKE the idea of Big Country. A real band playing real music both on stage and on record, but that doesn't mean it's necessarily good. Not long ago, this band were a badly needed breath of fresh air but at this moment in time it is they who are short of breath.*

*'Steeltown' is everything you'd expect it to be and nothing more. An aural assault of hammering guitar over hammering guitar, drums and bass designed to take the top off your head at 20 paces — in short, it's over the top.*

*Big Country's intentions are, I'm sure, laudible but making romantic heroes out of the unemployed is not really on. 'Steeltown', the story of industrial decay and the collapse of capitalism borders on the patronising and insulting. There's nothing grand about doing dirty, sweaty jobs Stuart.*

*Stuart — you and your band are a bloody good night out at the local Palais but you're not making the greatest records of a generation — shame. +++*

PERSONAL SERVICES.....with apologies to Cynthia Payne

Message to Graham West - Brendan Wade is not a poseur.  
Just because he's got lovely biceps, there's no need to  
be jealous - Tina Hutchins

....my wife says Brendan Wade isn't a poseur, he's a  
very nice chap - Billy Tarr

Who's Brendan Wade ? - Douglas

Lead singer with "Cry Before Dawn" - Jeremy

Oh, I see - Douglas

### SUBSCRIPTIONS

We are aiming to get out five issues a year (depending on  
group activity) and these will appear every 2-3 months.  
They will be A5 format and will be at least 28 pages long.  
Cost; 5 issue subscription £6.00 UK

£6.70 Europe

£8.00 US and Japan

£8.70 elsewhere

Payment can be made by cheque, Postal Order, Cash (though  
preferably by registered Letter) IMO or foreign currency.

Please remember - if you're sending coins, sellotape them  
to a piece of card.

If sending foreign currency, add 15% to  
cover handling charges at this end.

Send all cheques tec... to Douglas and  
make them payable to him.

- BW) The gigs have been a bit strange, playing at the old ice rink with the refridgeration and all that, but, uh... the food's been pretty disgusting, it was terrible, rat meat, little bits of meat about THAT size. Horrible.
- Int) That's not going to be your main impression of Russia though, is it ?
- BW) Uh, I'll tell you what, we've actually been too busy to actually see anything really, this is like the first time we've actually been out the Square and seen the Kremlin and that, but it's been too hectic to actually see a lot of stuff.
- Int) What about the music ? What about the comparative bands who've been supporting you ?
- BW) I've never seen them, ha ha (always one to show an interest, eh Bruce ! - Eds) I couldnae bear to watch them to tell you the truth.

Stuart was then asked about commercial exploitation

- SA) I don't think working in the music business, you can ever avoid it completely. I think it's, uh... it would be very... um ... naive, overly naive attitude to take. I think, uh... we are very open and very straightforward about our work, however, and feel that lets us rest our consciences as easily as possible. We know from within the group that our motives for doing it were as pure as can be and uh... that's what lets us sleep easy at night.
- Int) Does this mean that Big Country will now sell more records in the Soviet Union ?
- SA) Our records are not available in the Soviet Union at all, unless through bootleg tapes, so it's done purely as a gesture of friendship and warmth and hopefully what it means is that it'll open things up, not only for other bands to come here and play without the State organisations, but for other bands to come and play in Western Europe as well.

- Int) Now, you must be asked to do a lot of charity work, what made you want to do "Children in Need" for us here in Scotland ?
- SA) (Desparately searching for an answer)..Well, um... three of us in the group are fathers anyway and eh.. have children of our own (so that's what being a father means - Eds) so we thought it quite fitting that we should be involved in something like this.

Andy Cameron, a Scottish comedian, asks Bruce;  
;....what's the number you're gonna do for us ?

- BW) It's a song called "13 Valleys" and it's from our album "Peace in our Time"
- AC) Do you like performing live, Bruce ?
- BW) (Being Bruce)....well, it's better than performing dead !
- Upon this, the whole studio erupts in hysterics.

## REVIEW

# Big Country the champs

*Big Country, Wolverhampton Civic Hall.*

Stuart Adamson made only one mistake during a pulsating gig last night — he congratulated Wolverhampton Wanderers for winning the Third Division Championship the previous night.

Well, that was it. Chants of 'We are Wolves' and 'Woolly Bully' rang round the hall, and the group were in danger of being upstaged by the town's football fans.

But by the end of the set, the boot was firmly on the other foot.

Although a lot maturer, Big

Country have not lost that cutting edge, nor the ability to put on a show that leaves the audience buzzing.

And it was the old standards like *Chance* and the closer *Fields of Fire* that still whip up more response than any other songs.

Adamson's vocals and walling guitars still get lost in the sound mix but, as always, the overall effect went to confirm the group as one of the best live bands on the scene.

COLIN TATTUM

LOOK BACK.....

THE BIG COUNTRY YEAR

AUGUST 15 - NOVEMBER 15

AUGUST 15, 1988

The band perform "King of Emotion" on Wogan, BBC TV

AUGUST 16, 1986

Montreux Rock TV Festival, BC play "The Teacher"

AUGUST 17, 1988

Filming at Pinewood Studios for Channel 4's "Wired"  
"King of Emotion" "Peace in our Time" and "Wonderland"  
are the songs performed.

AUGUST 21, 1988

"King of Emotion" peaked at number 16 in the UK charts.

AUGUST 23, 1988

Tony & Mark appear on BBC's "But First This..."

AUGUST 25, 1988

The band appear on Top of the Pops, performing "King"

AUGUST 26, 1983

"Chance" released on 7" and 12" formats

AUGUST 26, 1988

Channel 4 show "Wired" is broadcast (see Aug 17)

AUGUST 27, 1988

Big Country appear at the Glasnost Peace Festival in  
Tallin, Estonia along with PIL and other bands

AUGUST 29, 1988

Cassette single of "King of Emotion" released.

AUGUST 31, 1988

The band play a concert in Leningrad, Russia.

SEPTEMBER 3, 1983

"Chance" entered UK charts at number 22

SEPTEMBER 8, 1986

Release of "One Great Thing"

SEPTEMBER 10, 1989

Stuart appears at the Glasgow Free Concert to play an  
acoustic set of 5 BC songs without the rest of the band

SEPTEMBER 11, 1988

Sport Aid Festival, Sheffield. BC played "King" and the  
title track of the forthcoming album, "Peace in our Time"

SEPTEMBER 16, 1986

"One Great Thing" entered UK Charts

SEPTEMBER 21, 1984

"East of Eden" released

SEPTEMBER 21, 1988

The band perform live at the Soviet Embassy in London to promote the launch of the new L.P. and to publicise the forthcoming trip to Russia.

SEPTEMBER 23, 1986

"One Great Thing" peaked at number 19 in the UK charts

SEPTEMBER 26, 1988

Release of "Peace in our Time" L.P.

SEPTEMBER 28, 1988

BC travel to Moscow

SEPTEMBER 29, 1984

"East of Eden" enters UK charts

OCTOBER 1-5 inc, 1988

Big Country perform at the Palace of Sports, Moscow

OCTOBER 2, 1988

"Peace" enters L.P. Chart at number 19

OCTOBER 19, 1984

Release of "Steeltown" L.P.

OCTOBER 21, 1988

Stuart interviewed on "Halway to Paradise"

OCTOBER 24, 1988

Release of "Broken Heart" on 7" and CD single

OCTOBER 27, 1984

"Steeltown" L.P. enters chart

OCTOBER 30, 1988

"Broken Heart" enters charts at number 67

OCTOBER 31, 1988

"Broken Heart" 12" single released

NOVEMBER 6, 1988

"Broken Heart" peaks at number 47 in the singles charts

NOVEMBER 7, 1988

Limited edition CD single of "Broken Heart" released

NOVEMBER 14, 1988

"Broken Heart" limited edition poster/red vinyl 12" released

Our thanks go to John McKinstry for his astonishing BC Diary



GUILDFORD CIVIC HALL - 2 June 1989

So, it was Guildford for the last UK gig on BC's long tour. After leaving the railway station I was faced with a nice steep hill in the middle of the shopping centre. I was tempted to sing out "I walk the Hill", but I thought I'd better not or I'll end up sitting in a police cell rather than a concert hall.

Luckily I arrived at the Civic Hall quite early and I was near to the front. I then purchased a BC sweatshirt and T-shirt, both way over-priced (so what's new) I could have had the choice to either sit or stand and I chose the latter and as you'll see later this wasn't a good idea. First on stage were "Cry Before Dawn", who I thought were rather good live, but on records are a little bit tame. Then the lights went down, why they did this I'll never know, as you could easily see the group in the background, sneaking on stage. Bruce struck up the early chords of "Restless Natives" and Tony and Mark followed. The Stuart strolled on and added to a good opening song. This was where I regretted standing near the stage. Of course everyone started to jump in the air with excitement and some idiots started to push backwards and forwards and people were falling over, so I started to make my way over to the side of the hall where there was more space and air.

"Look Away" followed and then came some brilliant guitar work by Stuart in "Wonderland" "And I thought that Guildford was a nice quiet little town" Stuart said as he was deafened by the noisy crowd. "Broken Heart" was well received, as was one of my faves, "Just a Shadow", but nothing quite beats "The Seer". The lovely piano-type opening to the guitar and hard-hitting drums. No Kate Bush, though Tony tried his hardest to reach his highest vocal chords.

There is definitely a lot more variety in a BC gig these days and "Come back to Me", acoustic style, reminded me of the live set by Queen, when Mercury joins May with the superb "Is this the world we created" and "Love of my Life" "This is the quiet bit" Stuart says, "is it gonna be Mull of Kintyre" shouts someone from the crowd! "The Travellers" was next and it was played like a fast-forward tape version. A very difficult piece to play I should imagine. They

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launched into "River of Hope" and in the middle of the song we saw some great lighting effects (you've never seen Pink Floyd or Jean-dubriwhatsisname live have you -Ed) It was like the old black & white movies. The band were flickering on and off the stage like animated figures. Then came the two "boring" tracks, "Chance" and "In a BC" When are they going to drop these tracks ? The introductions were made during "Chance" with Tony hiding behind Stuart with embarrassment as his name, Anthony Errol Butler, was announced. The first encore was "Lost Patrol" and the second, "Tracks of my Tears" and "Fields of Fire" (scratch version) as the third. The evening was rounded off nicely when Bruce was mucking around with a delightful pink and yellow wig (probably an improvement -Eds) which one of the roadies had been wearing and then Mark came down to the front of the stage with the single drum and finished the song on his own.

This was a truly brilliant gig, which the packed hall thoroughly enjoyed, though it was a shame that the place felt like being in a sauna for the evening, it was so hot.

Ian Drain, Portsmouth

I have to agree with Ian, the gig was truly wonderful, that is, apart from some of the songs chosen. I was fortunate enough to hear the band doing the soundcheck and also to meet them before the gig started. I have to say that they are four of the nicest blokes I have ever met. The hall was too bloody hot (you should have been at Dumfries - Douglas) and I nearly passed out again, those of you who have Issue number 1 know what I'm talking about.

Jeremy "pissed" Carter.

MOTHERWELL CONCERT HALL - 14 JUNE 1989

A month before this gig I first noticed on Oracle that BC were playing at the above venue. A quick check of the tour dates showed them scheduled to play in Scandinavia, so I phoned the venue to make sure. They confirmed the concert and I was to be glad that it went ahead, as the next week, saw 3 concerts that I had tickets for, cancelled.

On the night I arrived at the venue to find out that Irvine and Dumfries were also on the itinerary, much to my surprise. The concert hall was quite large, but it seemed pretty empty, with only a few hundred people inside. It was obvious that Motherwell does not see many concerts as the crowd got right behind the awful support band, who were a late replacement for the advertised "Cry Before Dawn". After they had gone, we waited patiently for the lights to dim and then Bruce appeared to begin the extended version of "Restless Natives", followed by Josh (still there.... unfortunately), Mark, Tony and then the "big man" himself. The length of the set turned out to be very disappointing, highlights being "The Seer" and "Lost Patrol", but I must admit to be getting pissed off with "Wonderland, Look Away and Chance"

At £8.50 for 14 songs, there were quite a few people feeling ripped off, especially as all 14 had already been played in January/February. (Don't think "Just a Shadow" was part of the first leg of the tour - Eds)

I hope that certain songs are now rested (here, here -Eds) and that some older ones may re-appear such as Raindance, 1000 Stars, Inwards and Porrohman. Motherwell for me was the most disappointing concert I've seen them play.

Kirk Ollason, Edinburgh.

We have also recieved the following review of the same gig, which goes to prove that BC are all things to all people.

After the trials and tribulations of cancelling dates on 3 occasions this year, Big Country interrupted the European tour for 3 dates in Scotland at Irvine, Motherwell and Dumfries.

They bounced on stage, starting with "Restless Natives" and ran through four hit singles in a row, including the rousing "Wonderland" and the ever popular "Just a Shadow"

It was great to see Stuart in good voice again, particularly during an acoustic version of "Come back to Me". The great instrumental "The Travellers" got the crowd going again and by the time the first anthemic chords of "In a Big Country" sounded, Stuart had the crowd eating out of his hand.

I must mention Stuart and Bruce's utterly brilliant, but very unusual break-dancing routines. You could actually see that the band were enjoying themselves and a shit-hot, "scratch" version of "Fields of Fire" rounded off a great gig. After meeting Stuart for the first time in the afternoon, I must say he really is a great, down to earth guy and in my opinion, BC are and always will be, the best rock band ever.

MAC.

By DEREK STEWART-BROWN

## ROCK star Stuart Adamson has been banned from working after a mystery virus forced him to scrap a nationwide sell-out tour for the SECOND time in just three months.

Stuart, 31, lead singer with Big Country, was shattered when the band's insurance chiefs refused to let him do a concert again until medical tests prove he is cured.

Two months ago, he exclusively told The Sun how he feared the chesty illness, which leaves him breathless and unable to sing, could end his career.

Big Country cancelled a string of gigs in March when Stuart was struck down with the virus.

But a brave comeback bid ended in agony when he collapsed on stage just two weeks into a rescheduled tour.

Yesterday, at his country estate home in Fife, Stuart said: "I couldn't believe it."

### Coughing

"I had a tightness in the chest, felt faint on stage and was coughing all the time."

"I feel terrible at letting everyone down for the second time. I feel as though I want to speak to every single fan and tell them what's happened."

"In the last four days he has seen THREE doctors and a chest specialist."

Experts diagnosed asthma when Stuart's

voice froze on the first ill-fated tour.

But now, although the symptoms are the same, shadows have been found on his lungs.

Stewart hugged pretty wife Sandra, 26, and said: "Perhaps I went back on tour too early."

"I want to see another chest specialist to satisfy myself that we are on the right track this time."

"The doctors are going to try and isolate the virus and then treat it."

"I'm determined to fight this and get back on the road."

"But at the moment I feel so helpless."

"There's nothing I can do or say that will ever make up for letting down the band and the fans."

# Group are a big hit

IF loud, straight-forward, guitar-based rock music is to your taste, then Motherwell Concert Hall was the place for you to be last Wednesday evening.

For top Scots band Big Country were in town and even though a far from full Motherwell Concert Hall may not what the band are used to, that didn't affect the quality of their set.

If Big Country were disappointed by the turnout they certainly didn't let it show as they entertained their faithful fans with a

splendid performance from start to finish.

Indeed it may even have helped create a more intimate atmosphere with lead singer Stuart Adamson involving his audience as much as possible in the show, at one point even going to the front of the stage and shaking hands with as much of the crowd as he could.

Big Country blasted through the range of their hits from "Wonderland" and "Look Away" to "Just A Shadow" and also showed their mellower side with "Come Back To Me" and the classic "Chance" with the enthusiastic audience singing the chorus of the latter on their own.

As usual the band ended their set with a rousing version of their "anthem" song "In A Big Country" before returning for a well-deserved and lengthy encore which included "Fields Of Fire" and a superb cover version of the old Smokey Robinson hit "Tracks Of My Tears."

Possibly the best measure of how well the gig went was the impression that far from merely going through the motions, the band seemed to be enjoying the show as much as the fans. #

## A SMALL AUDIENCE TO SEE BIG COUNTRY

TOP Scots band Big Country's first visit to Lanarkshire last week was a box office disaster.

Around 500 fans attended their concert at the Motherwell Civic Centre — less than half the hall's 1,300 capacity.

Motherwell District Council's assistant director of leisure Ann Molloy said uncertainty over whether the concert would go ahead was the reason for the poor turnout.

She said: "Big Country didn't sell out anywhere — it has been a disastrous tour. Right up until the last minute we were not confident that the concert would go ahead. Normally rock band concerts at Motherwell are sold out".

Although the band enjoy a massive following, ticket sales were slow because other concerts had been cancelled when lead singer Stuart Adamson suffered a throat infection.

Those who turned up at the Motherwell gig, however, were treated to Big Country at their best.

Adamson did not seem to be holding anything back as he belted out the songs which catapulted Big Country to stardom.

It was a just reward for the faithful fans who turned up on the night.

MOTHERWELL CONCERT HALL - 14 JUNE 1989

Having cancelled 3 gigs in Scandinavia, BC travelled to Scotland and performed 3 gigs; Irvine, Motherwell and Dumfries. These dates were not announced in the music press. The only place I know of them being advertised was in Scotlands own newspaper, the Daily Record. (They were also advertised in The Sunday Post and on Oracle, though we don't know whether the latter was just in Scotland only -Ed) I thought it would be well worth going to one of these gigs so I had a day off work and travelled to Motherwell with my mate on the Wednesday.

I don't know why, but I think they tried to keep these gigs fairly secret, as they did with the "Underwraps" tour in December 1987, as walking through Motherwell we did not see any posters advertising the gig. There were a couple of posters at the Civic Centre itself and so I snapped one up for a quid. The doors were open at 7 o'clock, but by 6.50 only a handful of people had gathered. I've never seen such a small number of people waiting to get into a BC gig. Anyway, after having a couple in the bar, we thought it would be a good idea to go and listen to the support band. They were a 5-piece (better than being a cod piece -Eds) from Aberdeen and very good they were too. I bought one of their tapes for £3 at the end of the gig. (Yes, but what were they called - Eds)

√ We managed to get quite near the front, just in front of Stuarts microphone. After the boring 30 minutes wait with the usual crap music, the lights went down to a large amount of applause. There was an unusually long wait, about 4 minutes before Bruce came onstage to be greeted by very large cheering. He started playing the riffs from "Restless Natives" as Josh, Tony, Mark and then Stuart came onstage. The stage was very big and the sound was, as usual, perfect. There was a bit of a surge forward as soon as "Natives" got going, with the usual jumping up and down, as they delivered a perfect opening number - a great atmosphere with everybody looking like they were enjoying it. "Look Away" was next and by the time the chorus came, sweat was pouring from me. "Look Away" is a good song to "bop away" to down at

the front but I think it should be replaced by something such as "Where the Rose is Sown" or even "Harvest Home" After "Look Away" came one of my favourites, "Wonderland" which is a real scorcher live. Stuart did some of his excellent solo guitar work in the middle of the song and the crowd loved this. When it had finished, everyone had a chance to breathe as he said "hello" and all the usual things. Next he announced "13 Valleys" to many cheers, which always surprises me as I don't think that it is a very good song to play live. "Just a Shadow" came next, which again, I think should be dropped in favour of something else from Steeltown, such as "Flame of the West" "Tall Ships Go" etc... something different that they have never played. ("Flame" was played on the "Steeltown Tour" - Eds)

Next came a song that Stuart describes as "about things which have happened, things that are happening now and things which are still to happen - so it's actually a song about everything". Stuart grins as Josh opens "The Seer" with a flute sound on the keyboards. This is an excellent live track and both the band and the crowd love it. This must be the best crowd I have ever seen at a BC concert and been part of - it was brilliant, but very hot ! Now, after "The Seer", all except Stuart get a breather as he does his acoustic version of "Come back to me". Before he begins, he tells everyone that this is the quiet bit and if anyone wants to scream or shout, then they should do it now. Everybody did and in doing so, almost lifted the roof off. "This song is about a woman", Stuart says "and I know because I WAS that woman" he jokes. About two-thirds of the way through, everybody started cheering and then I realised why, as Bruce came onto the stage, playing his mandolin, joining Stuart for the remainder of the song. It went down well with the crowd, just as it deserves to. The rest of the lads came back on and broke into the instrumental "The Travellers", which, when everyone thinks it has stopped, starts up again at an incredible pace. It's a great little piece which I hope



they play at future gigs.

No "King of Emotion" this time, a shame as it's great when it's played live. Instead, it's straight into "River of Hope", which again sets the crowd into energetic motions. Even strobe lights are used, which go quite well. The distinctive thumping of the drums sets the crowd wild in expectance of "Chance" Excellent as usual, it still shines though it has been played at almost every gig they have ever done. Halfway through, Stuart introduces the band members to great amounts of generous applause.

"The very talented Mr Bruce "Winker" Watson"

"The nicest man in rock'n'roll, Mr Anthony Errol Butler"

"At the back, the greatest drummer in the known universe, Mr Mark Brzezicki"

"Chance" continues (where was Josh ? - Eds) and then they go into another favourite, "In a Big Country". In the middle of the song, Stuart leaves the stage to do his usual handshakes with the crowd. Normally during this bit Bruce carries on playing the chords of the song, but tonight, he and Mark started playing their own little tune, which sounded great. Stuart comes back on and finishes the song as the crowd go wild.

"Thank you, goodnight" he shouts as the band go offstage.

Cheers, shouts and stamping of the floor follows until the band comes back on. "Lost Patrol", Stuart announces and they immediately break into this classic song, with the crowd singing along enthusiastically. I could feel the floor beneath my feet actually bouncing up and down as we were upstairs in the building. At more than one stage I was wondering when it was going to give way ! Another departure from the stage left the crowd singing in the darkness, "Ya Ya Ya Ya Yao" (sorry, that's the only way I could write it) and they carried on perfectly until the lads came back on again, this time to finish off "Lost Patrol"

Stuart takes a drink and sits in front of Marks drumkit While Tony takes over and says, "the man introduced everyone else, except himself, so," and then he shouts



"William Stuart Adamson" to a massive cheer. Stuart acknowledges with a wave and a smile while Tony continues and introduces Smokey Robinsons "Tracks of my Tears", which I agree with Douglas from Issue I, who says it should be dropped. I think that something like "Honky Tonk Woman" or "The Storm" would fit in better. There is no encore after this song, as they go straight into "Fields of Fire" (scratch mix) which seems to get better every time that I hear it. It is the song most of the crowd have been shouting for all the way through and now they've got it, they love it. What a fantastic end to (probably) the best BC gig I have ever been to. The Scottish crowds seem to be the best, but Wolverhampton Civic Hall and Birmingham Hummingbird were also fantastic. I met Stuart before the Guildford gig and he said that they will be doing the Scottish gigs that they cancelled in May. So, if this happens, I will definately be going.

Phil Read, Tamworth

Press cuttings courtesy of John McKinstry. Thanks to both Phil & John.

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## Sunday Sport.

### **Gazza Thompson live from Moscow at midnight**

POPSTERS Big Country are being haunted by a pinko poltergeist who's trying to wreck their tour of Russia.

Music bosses say the hit band - who played a swinging concert in Moscow last night - have had at least two close encounters with the glasnost-ghoulie.

The Scots-born stars were left quaking in their kilts when a

window exploded without reason while the band were in East Berlin, showering their instruments with broken glass.

And the sound system at their concert last week in front of Ruskie bigwigs kept letting out ghostly clanking noises.

Now the band say the Soviet spook is their best pal - and even put him on the guest list for last

night's Lenin Stadium concert.

"We've officially named the ghost Leppo," revealed bass player Tony Butler.

"He died in mysterious circumstances and travels the world with us. He only does these odd things like smashing our gear to get attention for himself.

"We don't mind him as long as he stays playful."

At the Scarborough gig I got chatting to the T-shirt seller who mentioned that he thought the band were going to play in Dumfries, although he did not know the date of the concert and it was not included in the published tour schedule. Douglas, Ray, Phil and myself, Neil decided that if this was true, we would see the group again this year, my 4th and the others 5th. Phil found out about the date, Douglas obtained the tickets and we were all set.

The day came, Ray travelled across earlier in the day to scout out the place and locate the hall, best described as a very large church hall ! When the rest of us arrived, we were met by a massive queue, so we took refreshments in a nearby pub.

When we entered the hall, just in time for the concert, the heat hit you, it was just like a sauna. This was soon forgotten as the lights went down and the "lads" made their entrance to "Restless Natives" to loud applause from an audience seeing BC play Dumfries for the first time. Phil disappeared to the front of the hall at this point. "Natives" was followed by loud and lively versions of "Look Away" and "Wonderland", after which Stuart provided the first funny of the evening. A pair of sunglasses were thrown from the audience and hit his guitar strings, making an awful noise. "Watch it, you'll get thrown out" Stuart jokingly told the culprit. He put the glasses on and pronounced "I'm not cool enough to wear these", much to the crowds amusement. Next, only one of two tracks from "Peace", "Broken Heart" which was followed by the underrated "Just a Shadow", both well received by the crowd. The high point of the evening followed, "The Seer" (pity Kate Bush has never made a guest appearance yet) This track must be the most popular BC recording not released as a single.

The band left the stage after this, leaving Stuart alone for his regular sex change, "Come back to me" played on acoustic guitar. The others returned for "The Travellers" (the jig on the B-side of the over produced "King of Emotion") and then on to the best track from "Peace" in my opinion, "River of Hope" which whipped the audience into a frenzy before the two old faithfuls of "Chance" and "In a Big Country"

During "Chance" Stuart introduced the band;  
"The debonair and gifted Mr Bruce "Winker" Watson"  
"On his first tour, Mr Josh Philips-Gorse"  
Mark then broke into an extravagant drum solo.  
"The greatest drummer in the known universe, Mark "Hot Pants"  
Brzezicki. Why play one drum when you can play twenty six,  
Bloody jazz musicians ! "  
Tony left the stage at this point (reason unknown).  
"The nicest man in rock'n'roll, he's just off to sign a new  
contract with AC Milan, Mr Anthony Earl Butler"  
"And my names Stuart" (roars of approval from the crowd)  
Unfortunately (from my point of view) Stuart remembered that  
they were in the middle of "Chance". This track needs to be  
dropped from the live set for a while, I wonder how many of  
you agree.  
The first encore consisted of "Lost Patrol" and this was our  
signal to join Phil at the front of the crowd. I retreated  
after a couple of tracks, as I seemed to take every cup of  
water thrown by the stage crew full in the face. The band  
returned for a second encore and reprised "Lost Patrol"  
and followed with "Tracks of my Tears", an excellent song  
but it is becoming part of a predictable encore set. Do  
you remember when they played "Honky Tonk Woman", it  
surprised everyone when it was first played. Perhaps they  
could also play "Layla", which Ray heard being played at  
the sound check, or how about an old "Skids" track ?  
Finally, the show stopper, the scratch version of "Fields  
of Fire" including the "guess the riff" game, before the  
parting words of "Stay Alive"  
This was BC at their very best, assisted by a very lively  
(and very hot) audience.

Neil Rutherford, Newcastle.

"PEACE IN OUR TIME" - MOSCOW 1988

As Stuart comes on stage and apologises for the wonders of modern technology, it's clear that this gig is the first one, which was besotted with technical problems. Never mind, the first anthemic chords of "Peace in our Time" sounded around the ice rink and the Russians were jumping up and down all over the place. Stuart was in great voice, particularly during the last verse. It was straight into "Look Away" which was received very well and a great extended version of "Wonderland" which had some great guitar playing from Stuart during his finger plucking solo and from Bruce, whose arm I thought was going to take off. Stuart then spoke to the crowd for a couple of minutes and then introduced "13 Valleys" which is great live and the inter-mixed pictures of the band proved very effective. Josh's keyboard playing was very good and he doesn't drown the guitars out. Next came "Steeltown" with its lengthy intro. The song itself is very true to life still, even five years on. Then came "River of Hope" which is bloody amazing live with some great guitar playing from Stuart and some great drumming from Mark. Then it's "Thousand Yard Stare" (one of my faves), but where was Tony and Stuart's little dance? The crowd were quiet during the verses, but picked up during the chorus. Next up is "King of Emotion" (minus the few false starts) which glides along superbly with Bruce using the E-Bow brilliantly. Then it's "Chance" and Stuart and Mark try to get the crowd clapping at the start, but I think they thought the equipment had packed up again! They carried on to play and sing "Chance" beautifully and get the crowd to sing with a certain amount of success. And to finish off with, it had to be "In a Big Country" with Tony cavorting around like a 15 year old. Stuart proceeded to go down to the crowd and shake hands with everyone, with the officials looking mighty anxious. He then went back on stage and the band brought the show to a rousing end. The Russians having been subjected to the best rock music ever, could only go home happy.

A better produced/directed video than "The Seer" I think, and that was great too  
Yes, they can do \*&!@ all wrong for me. Cheers lads.  
Stay Alive !

John McKinstry

Do you think he liked it then ? (Eds)

# Street pirates hit Big Country

By GARRY BUSHELL

**SCOTS rockers Big Country fear gangs of machete-wielding thugs could wreck two big shows planned for Glasgow next week, it was revealed yesterday.**

The band's minders are on red alert after an organised mob of pirate merchandisers—who sell bogus programmes and T-shirts—struck at gigs down south.

In Sheffield, terrified bouncers had to run from 40 hooded neds who returned with **MACHETES** after their mates were moved on.

And one pirate pulled a **PISTOL** on a security guard during a show at London's Hammersmith Odeon.

The band—lead by Dunfermline-born Stuart Adamson and guitarist Bruce Watson—fear dates at Glasgow's Barrowland next Tuesday and Wednesday could be hit by similar "tooted-up" gangs.

Manager Ian Grant, 38, said: "The pirates got heavy because we and other bands have been successfully cracking down on illegal trading at concerts.

## Gun

"We alerted the police after one thug pulled a gun on our men at the Hammersmith Odeon. Officers turned out in force for our show there the next night—but in general the police don't seem interested.

"There are three main pirate gangs operating—the Birmingham Rastas, a white mob in Manchester, and a black gang from South London, who were the lot with the shooter at Hammersmith.

"We have had problems at Newcastle and Edinburgh too.

"Bands like Level 42 were targeted last year. We can't control what happens on the back streets, although we do try to protect the area around the concert venue.

"But now when we

move them on they come back team-handed.

"As long as they have a £10 street traders licence the police won't stop them unless they are causing an affray."

"It isn't just a question of stars protecting their own business interests—we don't want to see the fans get ripped off with shoddy merchandising."

Security boss Vic Belamy said: "I had machetes pulled out on my boys by about 40 blokes wearing balcalavas.

"We had to turn and run. It won't be long before someone is killed."

A Barrowland spokesman said: "We have adequate security to cope with anything."



## BIG COUNTRY - FUTURE HORIZONS

With the closing of the "Peace" chapter now months gone and the dawning of a new season "in a big country" I thought it would be a good time to ponder on the next album, my hopes and aspirations as a true and loyal fan.

Let's start with a shimmering reflection. BC have given all fans tremendous pleasure and a sense of pride over the past six years. Nothing has come close to touching my heart and moving my soul as the "lads". Alright, these words may be a bit cliched now with regards to BC, but they're a fitting testament and anyone is reading this will understand their sentiment.

Thus far, we've been blessed with four majestic albums, but without doubt, there is still room for even more improvement, an even broader horizon and landscape, an emotional pastiche.

It can and must be done, for the bands sake in the main, you know. Ten classic BC songs on one album, not just ten "Fields of Fire", but each song different in its own way, really emotive and inspirational. "The" classic BC album, one where you play it and you're in heaven for 50 minutes. The critics must not be given the slightest thought, this one's for the fans on a personal level, passionate, stirring, moving. It doesn't necessarily have to be guitar all the time to create the right atmosphere and mood, stretch the musical envelope if desired and need be, as long as it generates the right spirit. Differing instruments can be interwoven into the BC sound and make it wondrous, spiritual, uplifting, piano, horns, synths, it can all work and be special as long as it's recorded right. This is where the new producer, Tim Palmer comes in. Without doubt, he has a major part to play with the next album. An up and coming producer who is highly regarded, he must get it right, the right spirit, space, brightness, depth and clarity. An appreciation of the music would be desired, if he can't envelop himself in the required "feel" of the songs, the lads should do it themselves, no messing about. If this next set of recorded works is, as is likely, going to be the closing of BC, let it be a fitting finale of BC at their best, something we fans will treasure as their finest moment, a collage that sparkles, twinkles and is clear, sharp and bright like a sunny, dew-filled winters



morning, from a country of soulful instrumentation, a country we're all pleased to be associated with, a country who care.....BIG COUNTRY

Dave Cox.

# In the red over Rockin' Russia

**S**COTTISH rock stars Big Country have decided to disband after a goodwill trip to Russia has put them £200,000 in debt. As the shattered group continues a farewell tour of Britain, singer Stewart Adamson admitted: "We're stony broke thanks to glasnost."

Big Country were invited to visit Moscow in November by Soviet rock star Stasnamin, Rocking Russia's answer to Bruce Springsteen, because he

thought their last album *Peace In Our Time* was exactly what young glasnost-conscious Russian teenagers wanted to hear.

Stasnamin, who took on the duties of Big Country's Russian promoter, booked the prestigious Sports Palace in Moscow for six nights and promised the group he'd personally ensure their visit would be a resounding success. He also, says the group's manager Ian Grant, promised to provide 200 tickets and first class hotel accommo-

modation for any western journalists Grant cared to invite.

Soviet officials gave Big Country's visit their blessing by throwing a bon voyage party in their honour at the Russian Embassy in London.

Said Grant: "Stasnamin called it a Glasnost tour. It was the first time a western group had been allowed to visit using an independent instead of a government promoter."

The reality, though, turned out to be somewhat different.

At the last moment Stasnamin reneged on his ticket offer. The group would have to pay for everything, and were also expected to take and leave behind all their own amplification equipment as a generous gesture towards less well off Russian rock musicians.

Said Grant: "Stasnamin's timing was unbelievable. The trucks we sent from England with all the equipment had already reached Poland. And the next day the group, their crew

and 200 journalists were booked to fly to Moscow on a plane we had hired in good faith. It was too late to argue.

"We would have happily gone to Russia at our own expense and played for free in the first place but that wasn't what we were asked to do.

"Instead of coming home even, the trip has left us £200,000 in debt. We ended up having to pay for everything. It's knocked the stuffing out of everyone.

"The group feel cheated but they don't want to publicly bad-mouth Stasnamin because maybe he wasn't totally to blame. He may have been answerable to someone else. But Stasnamin had the nerve to fly to London recently to invite Big Country to return to Moscow to perform at a benefit for Armenian earthquake survivors.

"In the end we felt like invited guests who had the shirts ripped off their backs before they were allowed to return home."

Big Country took the decision to break up at a meeting to discuss their joint financial liabilities. Said Adamson:

"We're not splitting up because of the money. We're all still the very best of mates. But we feel as if we've had the wind taken out of our sails.

"We were shocked by what happened to us in Russia and it's taken away our will to carry on after this tour. Our first taste of Glasnost has left us feeling bitter and empty."

A spokesman at the Soviet Embassy in London promised the group's complaints would be looked into.

*Guardian newspaper, May 1989.*

WITHOUT WHOM ETC.....

Our grateful thanks go to the following for ideas, comments  
press cuttings etc...

John Turner, Matthew Dennis, Dominic Williams, Phil Read,  
John McKinstry, Tina Hutchins, Spencer Munday, Ian Drain,  
Kirk Ollason, David Cox, Mac, Sheri, Julie Wooldridge,  
Andy Thompson and many others too numerous to mention.

### MORE ODDS 'N SODS

Congratulations to Tony and his wife Jackie on the birth of  
their third child on 30 June. Our best wishes go to Tony  
and his family.

As some of may know, Stuart played a short accoustic set at  
the recent Glasgow Free Concert, headlined by Wet Wet Wet  
at the Glasgow Green on Sunday 10 September. Originally he  
was to have played with Bruce but only Stuart appeared on  
the day. He played accoustic versions of 5 BC songs. A full  
report and review will appear in the next issue.

THAT'S ALL FOLKS