



The Big Country Fanzine

Issue 10 - July 1991



DAYLIGHT
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"We Save no Souls" is published quarterly and all views expressed are generally those of the Editor so consequently are of little importance.

Editor; Douglas Johnson

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STOP PRESS STOP PRESS STOP PRESS STOP PRESS

As I was about to send this lot off to the printers news has filtered through that the EP could well be released on 5 August.

Sadly, I have just learned of the death of Richie Close, the guy who contributed keyboards to the new album and who may have toured with the band. Our thoughts are with his family.

FROM THE ED

Hello and welcome to Issue 10 of "WSNS". Loads to tell you, so no space-filling waffle and straight down to business.

Recording of the new LP, to be called "No Place Like Home" is finished, but at the time of writing (26 June) the final mixing is not quite complete. This is expected to take another couple of weeks, so whether the projected release date of 26 August will be put back is anybody's guess. A total of 15 tracks have been recorded and these are; We're not in Kansas, Kiss the Girl Goodbye, Leap of Faith, The Hostage Speaks, You me and the Truth, Ships, Dynamite Lady, Freedom Song, Keep on Dreaming, Beat the Devil, Beautiful People, Republican Party Reptile, Into the Fire, Comes a Time and a "solo" version of Ships which features just Stuart and a piano player. The LP should contain 8 to 10 tracks with possibly one extra on the CD. It is the band's intention to release a 4-track EP sometime in July or early August and although the choice of tracks is not yet decided, Stuart's own personal choice for first single would be either Beautiful People or We're not in Kansas. Stuart has promised me a tape of the songs as soon as they are finished and although I had hoped to review these in this issue, obviously the delay in mixing has meant that I don't have it yet (but nor does anyone else !) If it arrives between sending this lot off to the printers and arriving back, I'll include a free "cut out & keep" review.

In this edition you will find the first part of an exclusive interview with Stuart given to me at Rockfield Studios in May. In it he talks about the new LP, views on the music press, the two 1990 singles, touring and lots more.

"What's happening with Mark ?" I hear you all cry. Well, although he has played on all the tracks that have been recorded, he is, in Stuarts own words, "still bugging about". The band had another drummer, Simon Phillips, lined up to do the album, but at the last minute Mark decided he would do it. He has not made his mind up about the tour, so the band are now auditioning for a new drummer. Stuart told me on 23 June that auditions were to start "in a week or so", so expect to see a new face behind the kit at the T & C in September.

There is a "vague" possibility that there "might" be a gig in Dunfermline before the T & C shows. Stuart has been approached to play a benefit gig for Norrie McArthey, a Dunfermline player in his testimonial year with the club. The chances of it happening are not that great, but if I get any info on it, anyone with a "Country News" envelope will get to know.

Some of you may have heard of a girl called Gwenda Matthews who is writing a biography of Stuart and has asked in Country Club and elsewhere for help and information. The project does not have Stuart's blessing, so in deference to his wishes, I am not going to get involved. Draw your own conclusions. My profound apologies to Andy & Jason of the other fanzine, "Inwards" for not including their names and address in Issue 9. Issue 2 of "Inwards" is now out and is, I think, a big improvement in Issue 1. It has a more "Viz" like approach and in parts is very funny. Well worth a read.

I'm afraid the competition in Issue 9 had a very poor response and I have decided not to award any prizes. Thank you to those gallant few who bothered to enter, I will send some sort of consolation to you in the next week or so.

Anyway, enough of my waffling, so read on...

COLLECTORS CORNER

I'm occasionally asked about the infamous promo boxed set of Big Country 12" singles and stuff, but as I don't own one and have never seen one, it's a bit difficult to tell anyone anything about it. Until now. Stuart Arnott has written to tell me about it. He takes up the story....

"I paid £50 from the Record & Tape Exchange in Notting Hill Gate about 3 years ago. It comes in a plain black box and contains ten 12" singles, three LP's, plus a poster, stickers and an LP shaped cardboard logo as used on "The Crossing" sleeve. The singles are all standard UK releases and are;

Harvest Home

Fields of Fire

Fields of Fire - Scotland shaped picture disc

In a Big Country

In a Big Country - red sleeve, inc Heart & Soul

Wonderland - clear vinyl

East of Eden

Where the Rose is Sown

Just a Shadow

There is also a promo copy of "Chance"

The LP's are all promo copies of "The Crossing" but in the 3 colour sleeves of red, blue and green.

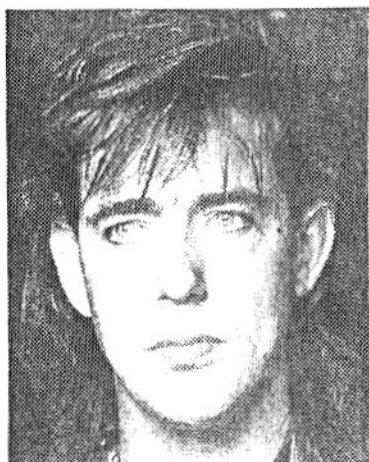
The value of the records individually make the 50 paid appear pretty good value and it forms a much prized item in my Big Country collection."

MARK'S OUT OF TEN

(Well, out of Big Country anyway !)

The Mark Brzezicki Top 10

by The Clown & The Wolfman



Mark trying
to come to
terms with
number 2.

- | | |
|---|-------------------------|
| 1) Should I stay or should I go ? | The Clash |
| | (pretty obvious really) |
| 2) Making your mind up | Bucks Fizz |
| 3) Hello, Hello, I'm back again | Gary Glitter |
| 4) Here I go again | Whitesnake |
| 5) Come back and stay | Paul Young |
| 6) I'm leaving | Level 42 |
| 7) Can't stand losing you | The Police |
| 8) Still haven't found what I'm looking for | U2 |
| 9) Don't go | Yazoo |
| 10) I want to break free | Queen |

Bubbling under...

Homeward Bound	Simon & Garfunkel
Alone	Heart
I could be happy here	Big Country



Pat Moran, who has been producing the new LP, is no stranger to Rockfield, having worked there several times. He is perhaps best remembered for the work he did on Robert Plant's first two solo albums, both of which were done there. He has also worked with Edie Brickell and Lou Gramm amongst others. He has worked all over the world, especially in the USA, but still has homes in Wales and London. He is a Leicester City supporter, but we won't hold that against him !

DESTINATION ROCKFIELD

On Thursday 16 May Stuart rang me to say that recording of the new LP had finished and would I like to come down to the studio for an interview and stuff. "Not really" I replied (only joking !) so we agreed that I would go down in just over a weeks time. A follow up call the following week to confirm that all was still OK so at 7 am on 25 May Neil Rutherford and I set off in my (t)rusty Escort. Arriving at the studio just after lunch, we were met by Stuart and joined a little later by Bruce. Tony had, unfortunately gone home for the weekend. The afternoon was spent talking and watching the England v Argentina match on TV. We were given a quick tour round the studios, learning that Queen's classic "Bohemian Rhapsody" had been recorded there. Bruce went off to pick up his wife, Sandra, from Newport railway station and Stuart went off for a run, so Neil and I walked into town for a pint and something to eat. We sat down with Stuart at around 9 pm and the interview commenced.

After the "formal" interview finished, we sat and talked for a lot longer. Bruce joined us and he and Stuart looked through some old scrapbooks that I had taken down, which had been sent to me by Kitt Curry from Ireland. They had a good laugh at a lot of the old pictures and they seemed to bring back a lot of memories.

Sunday morning. Had a leisurely breakfast talking to Sandra Watson. First Stuart, then Bruce appeared so we did a few photos and stuff, then it was time to go.

I would like to thank Stuart and Bruce for putting up with us for 24 hours and all the staff at Rockfield for making our stay so pleasant.

STUART SPEAKS

The following interview took place on Saturday 25th May at Rockfield recording studio in Wales, between myself (DJ) and Stuart Adamson (SA), with occasional comments and questions from Neil Rutherford (NR).

DJ) Can I ask you first of all, the main topic of conversation has to be the new LP. You've been recording now for what, 3 months ?

SA) Yeah, we've been recording for about 2 months and rehearsing for about one month.

DJ) You have 15 tracks recorded, will they all be on the LP ?

SA) Well, what we're planning to do is, we're going to release an EP first, rather than just release a single first and then instead of having people chasing all the other tracks on B-sides on this and that, we're going to do an EP and then do the album maybe a month and a half after that.

DJ) That will save the collectors a lot of money, like me !

SA) Yeah, all the tracks will be out, but we're also talking about going in to record some new B-sides as well...I don't like doing things like putting instrumental versions of the A-side on the B-side as has become the sort of norm, I like to have other songs on.

DJ) You get extended mixes and dance mixes...

SA) I prefer to actually do something...putting other songs out, you know.

DJ) Some of your earlier singles have had extended mixes and stuff on.

SA) Aye, we used to do that for a while, we used to sit down and do separate mixes of things, it's just one of those things...it takes up too much time, first of all 'cos you've got to set up another

whole mix and if it's only on a limited release single, I'm not really terribly into that, so we kind of stopped doing it.

DJ) Who decides on what gets released as a single ?

SA) Well it's kind of mutual agreement between us and the record company, obvious tracks usually show themselves quite early on, but the problem we have with this album is, we've got maybe 5 or 6 tracks that we feel are potential singles and it's knowing which one to go with first, so that's another part reason why we want to do an EP first of all.

DJ) So you're expecting the LP to be released, perhaps the back end of August ?

SA) Hopefully, back end of August, middle of September.

DJ) To tie in with the three Town & Country Club shows. I gather that they are going to be the only UK shows this year.

SA) I don't know yet, to be quite honest, I don't know anything about that side yet. I've been concentrating so much on doing the record that I couldn't even tell you what dates we're due to be playing. I haven't even thought about getting rehearsals for it yet !

DJ) That is obviously something that's decided by Ian (Grant, manager) and by the booking agency...

SA) Solo, we've had the same agents right since day 1 as well, it's actually a guy called John Giddings, we've worked with him right since we started up.

DJ) I had a letter from Ian a month or so back telling me that it was his intention that there would be a fair bit of the album's "up front" life you'd be spending in America.

SA) I think so, aye, especially at the start, 'cos basically we haven't toured there for 4 years and there's still a lot of interest in the band out there as well, so with us being on Warners now, we

feel we want to go there and give it a good thrash 'cos we haven't done that for a few years and it's only fair, people have had plenty of opportunity to see us over the last couple of years here, so we want to spend a lot of time in the States and some time in mainland Europe as well.

DJ) Who has been doing the bulk of the songwriting on the new LP, is it you, or...

SA) Well it's just the same as usual, I've still been doing the bulk of it and Bruce and Tony have chipped in. Bruce has chipped in a couple of crackers and Tony's chipped in some good stuff, we've been working pretty closely together on the arrangements, really since we stopped touring last year. It's been great, it's been a really productive time. In fact, at one stage we had over 30 songs to choose from to record and we've just gradually trimmed them down.

DJ) I know you were doing a lot of demo-ing last year in various places, in Lincolnshire and Surrey. Is the stuff from there ever likely to see the light of day ?

SA) Well, some of it's on the album, obviously, as songs, but some of it's fairly fierce, you know ! It's like anything else, you have to go through a lot of dead wood to get to the stuff that you really want to do. You get songs and you listen to them 2 or 3 days later and you think " My God, that's absolutely brutal, I can't let anybody ever hear that !" But I'm quite good at being able to tell quite early on with a song if it's going to work or not, because I know how things develop. The problem with the A & R department at Phonogram just now, is that they cannot hear things at that embryonic stage, just because they haven't been working with us for a long time.

DJ) You mentioned before that you were having problems with the A & R....

SA) Yeah, they're not anything major, just niggly you know. It's annoying when you can hear things and other people can't, I find that very frustrating and especially when they are not willing to trust your judgement. I think after the period of time I've spent being a songwriter and guitar player, I'm a fairly good judge of what I want to do and what's good and what's naff. I quite like taking advice from people, I'm not averse to sitting down and talking to people about things, I have a very strong vision myself of what we should be like and the kind of material we should be doing and if people want me to make albums, they should take the albums that I make. That's my attitude towards it, it's the old five stages of life, isn't it. It's like, first of all you get "who is Stuart Adamson?" then it's "sign Stuart Adamson" then it's "sign me someone like Stuart Adamson" then it's "sign me a young Stuart Adamson" then it's "who is Stuart Adamson?"

DJ) Can you tell me any of the song titles or potential singles?

SA) I can tell you all the song titles. I told you the album's going to be called "No Place like Home"

The song titles are;

We're not in Kansas

Kiss the girl Goodbye

The Hostage Speaks

You, Me and the truth

Ships

Leap of Faith

Dynamite Lady

DJ) That sounds very "rock and roll" !

SA) It's the least "rock and roll" track on the entire album. No, it's a character thing, it's not that type of "dynamite lady", it's real fucking explosive type of dynamite. I'll tell you a story about that in a minute.

Freedom Song
Keep on Dreaming
Beat the Devil
Beautiful People
Republican Party Reptile
Into the Fire
Comes a Time

and there's a live version of "Ships" that I did, just me and a piano player.

DJ) What, like an accoustic thing ?

SA) No, just a straight one-take job, that's very good as well, I'm very pleased with that.

DJ) So which ones do you see as being the singles ?

SA) Almost them all ! I think there's potential for singles in a lot of the tracks. You'll hear when I send you the tape which ones stand out. My personal choice for the first single would be either "Beautiful People" or "We're not in Kansas".

DJ) I remember when I first heard "Look Away", it was patently obvious that it was a single...

SA) Aye, we knew that right from very early on..

DJ) ...and as soon as I heard it, I thought, that has got to be a single and as it proved, it did turn out to be your best, in terms of chart position, anyway.

SA) It did, yes, that's correct.

DJ) Moving on to things like that....

SA) Oh aye, I was going to tell you the story about that Dynamite Lady. It was brilliant, right, I was watching some dodgy sports magazine programme on the satellite and on comes this article about those rodeos they have down south in America, Texas and stuff and as well as all the guys riding horses and bulls and stuff, they have these specialist acts. This was this woman came on, she was called The Dynamite Lady and her entire act consisted of putting on this crash helmet, crawling inside this box and letting someone blow the box up ! She would

get out and ...Ta Ta (stands up and opens arms in theatrical gesture). It was absolutely brilliant, it was like something out of a cartoon.

NR) I've seen it before, instead of exploding, it implodes.

SA) No, no, it actually blew up, it genuinely fucking blew up and this woman was inside it....

DJ) Like a Tom & Jerry cartoon...

SA) I just thought, can you imagine that as your career !

DJ) So hopefully we might see a proper British tour maybe early 1992 ?

SA) I don't know, maybe a full British tour will come off, I'm not very sure yet what's going to happen...I'm of the attitude just now, wherever it is, I'll go. (adopts Italian accent) Name it, I'll go....

We then got into a discussion on the animated film Creature Comforts, which the band had watched on a great many occasions whilst at the studio. I have not included this conversation in the text of the interview.

DJ) As I mentioned before, you've enthused a lot about the album, as did Bruce when I chatted to him earlier and Ian (Grant) has said that he reckons it's probably the best thing you've ever done. As I'm sure you know, you get a lot of stick, or Big Country in general, get a lot of stick in the music press. For some reason you seem to be one of the bands that they love to hate and your singles always get a good pasting from whichever trendy young journalist happens to be in the chair that week. I presume that sort of stuff must affect you. How do you react to that ?

SA) I just... a lot of it I find really shallow anyway, because I don't think they've ever really

understood what I have been about as a musician or as a lyricist. Sometimes it's a difficulty when you have something that is completely your own and very unique, I mean, my guitar style is unique, there's no two ways about it, it always has been, right since I was in The Skids and people seem to see it as some form of gimmick or formula, which it isn't, that's the way I play. I mean, if Eric Clapton started playing funk, people would say Eric, you're not playing the blues, or something like that, but I must admit it really pisses me off because I know what I am doing is just as authentic and just as genuine as some black guy from the Bronx doing rap music, or as the bloody Pogues doing Irish folk music with traditional instruments. Just because I choose to do it with an electric guitar, they seem to see it as some sort of gimmick and it's not, it's something that I genuinely feel. To be quite honest, I think if you believe the bad stuff then you have to believe the good stuff as well and sometimes the good stuff has been a bit over the top too. Last year we had some of the best reviews we've ever had, the review we got for the gig that we did at The Big Day was absolutely unbelievable, we got a review in NME saying we were the best thing on the day.

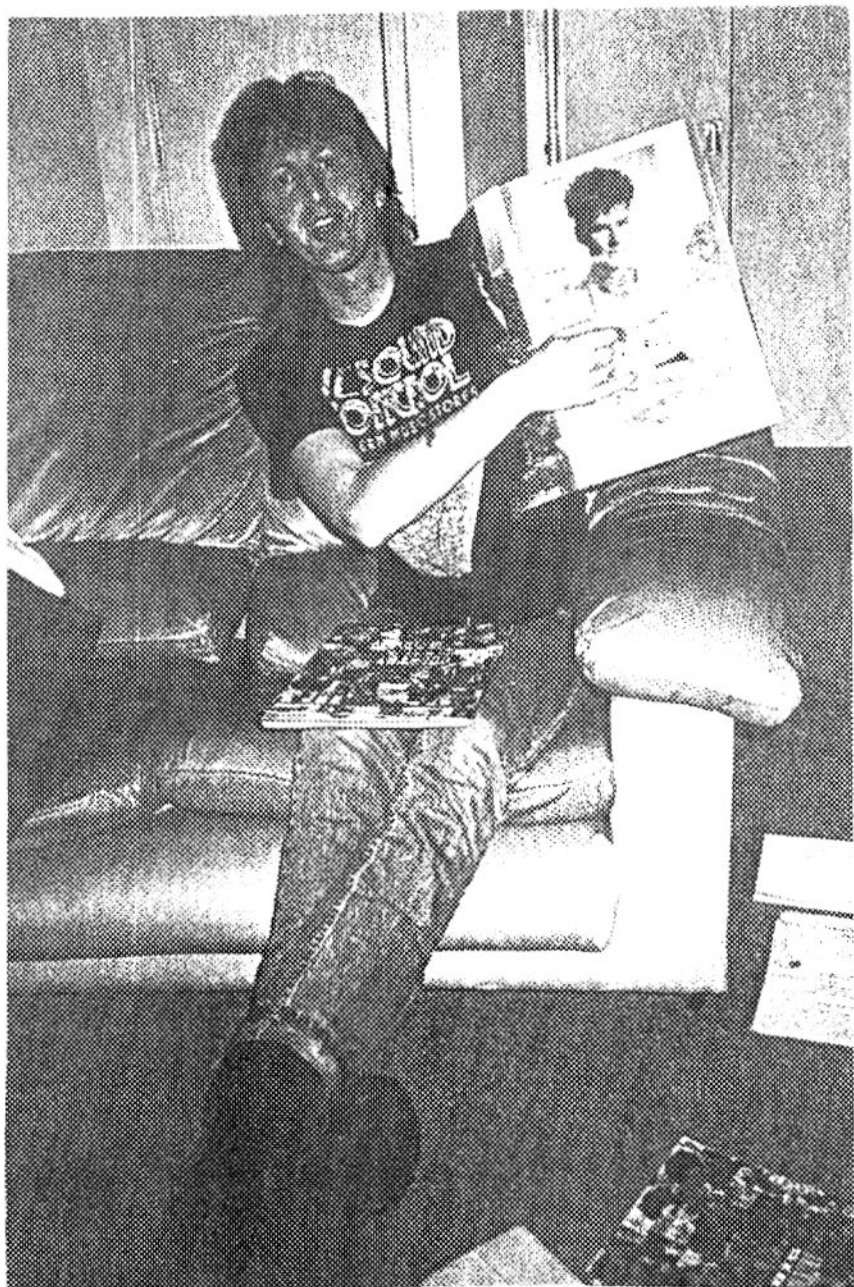
DJ) Oh, I didn't see that

SA) Well, it was one of those papers anyway. You know if you're going to get excited about that then you have to get pissed off by the bad stuff, but music will always be like that anyway, especially in Britain, it's always linked with fashion...

DJ) It's the build 'em up and knock 'em down thing

SA) Yeah, I don't know, you can't even think about it, you just have to do what you want to do and if it clicks with people then it clicks and if it doesn't, then fine, but I don't think you should desperately go and try to learn somebody else's

(cont on p 18)



Christ have you seen that fucking haircut, what a poof !

Rockfield 25.5.91
D R Johnson



"Once upon a time there lived a Scotsman who wasn't mean with his money....Now I know it's a fairy story !

Rockfield 25.5.91

D R Johnson

language just to try and make them think you're a good guy. I couldn't give a shit whether people think I'm a good guy or not, the things that drive you on are...you can't tell what they are anyway, creative people cannot sit down and say "I create because of this and that", you don't know what it is, I couldn't sit here and defend what it is that drives me, it's something that I feel really strongly about. I don't think anyone has done what we've done before, I don't think they've even come near to it. The people who see the obvious things like the folkier melodies and stuff and tried to parody it, they just don't understand it at all. They don't see what's at the heart and soul of the music, they've never looked any further than one or two guitar riffs on a couple of singles.

DJ) The infamous "bagpipe" guitars...

SA) We get that levelled at us constantly and I assure you it's not on 75% of our work.

DJ) I know, you don't have to tell that to the fans they know that.

SA) I realise that, aye and I hate this thing about we always...everything sounds the same, of course it sounds the fucking same, it's the same people on the record ! Everything any band does, sounds the same. You could say the same about any group you care to mention, like everything that Morrissey does sounds exactly the same because he's on it, just sometimes the songs are better than other songs. We've cranked the guitars again on this record, but also used a lot of other instrumentation as well. I think it's time for us to do that, to spread out a wee bit and fart around with arrangements and try things here and there. So maybe putting some different textures in there might change peoples views, but to be quite honest I couldn't give a fuck. I think doing it's the important thing and doing it with care and doing it with a lot of love

and attention is all you can do. It's not as if I'm ever going to sit back and say "that'll do, that's good enough" 'cos it's never good enough. It never is, I never think it is. You always... I'm never satisfied, you can't afford to be. If you sit back and say "that's it", that IS it, once it's finished it's over and you can't go back, you can't say "I wish I'd done this or that".

DJ) Looking back on some of the earlier stuff, like The Crossing and Steeltown - I mean Steeltown to my untutored ear, the mix seems very... muddy.

SA) It's just harsh...

DJ) I know it's a very intense record both lyrically and musically, I've played both the LP and CD versions and you can't tell the difference.

SA) Aye, I know, I'm fully aware of that, but that is where our heads were at the time, you can't say anything other than that...

NR) ... what you felt, what you were trying to express.

SA) Exactly. I mean career wise it was a bad move for us, but there's something in me which says "good, I'm glad it was" because I don't know if I'd like to be like Jim Kerr or Bono, that's the role that's been touted for me plenty of times and I've always walked away from it quite deliberately, because I don't want that. I think it gets in the way of what you want to do. I wouldn't mind their money, let me tell you that much ! That would be very good and I wouldn't mind playing to 40-50,000 people a night, but there's something about it... maybe I'm sort of scared of being like that.

Sometimes I find it difficult, I come from a wee council estate in a tiny mining village...

NR) Are you scared for yourself or your family ?

SA) I think a bit of both, it's hard to describe what it's like. Your time is never your own, sometimes it's bad enough with us as it is,

especially if you're doing a load of promotional work. It's disorientating, it doesn't give you the same satisfaction that writing songs or playing gigs does, but I know that it's a part of it. Sometimes you enjoy it, often I enjoy doing interviews if you're doing it with a good journalist who asks good questions and takes part in the conversation, rather than just one of those very pop-orientated interviews. Sometimes the worst thing you can do is turn up at the radio station and it's the the old "plug the single" routine. They can be a bit weird at times, but I want our records to be succesful and if that helps a wee bit then I'll do it. I've not got any... I'm not overly precious about what I do.

NR) It's all part of the job to some extent.

SA) You don't really look at it as a job. People worry about doing this programme or that programme and I think, why worry about it, at 18 I'd have done anything to be in a band and make my living and I would have, apart from those stupid slick-type bands that were kicking about at the time. I always knew that I wanted the songs to be at least in some way connected to what I was about. When you're that age, you just want to be a rock & roll star, you don't want to change the world or touch peoples lives. You just want to be up there and be admired by guys and be attractive to women. That's what it's all about.

DJ) You said before about not being selective about what sort of publicity or promotion you do. I was going to ask you a bit later on about that thing you did for childrens TV last year, "Ghost Train" I didn't know about that until after the event, but it shocked me in a way...

SA) Well it shocked me in a way, the first thing I knew I found myself there ! The reason it happened was, we had the singles coming out and we said,

"right, whatever Phonogram ask us to do, we'll do" and see if we can get round the fact that Radio 1 aren't playing them. So we did it and we've done it once and we'll not be fucking doing it again !

DJ) I didn't see it live, but somebody sent me a video of it. You looked so out of place, you looked like you were trying to be serious in a way...

SA) ... in the wrong place...

DJ) .. on a childrens programme.

SA) It just doesn't work for us at all, but by the same token it's not any different from Top of the Pops.

DJ) No, except a lot more people watch and see Top of the Pops.

SA) Just as well, isn't it ! That was not a high point of my career, I have to say that, but you have to try and get round the Radio 1 thing somehow

DJ) You've done stuff for Radio 1, you and Bruce went to Arbroath last year for the Roadshow and did an accoustic version of "Peace in our Time" and yet Radio 1 seem to have this thing about...

SA) Well, it's just the people producing the programme. I know for a fact... first of all we should have done "Heart of the World" for the first single last year.

DJ) Rather than "Save Me" ?

SA) Yeah, I thought that at the time, before they even came out and there was a big huge rumpus and everything about it and the people at Phonogram said they wanted "Save Me" first. I also know for a fact that if it had been played on Radio 1 it would have been a hit. I'm positive, 'cos everybody I know and people who don't even like the band who heard the single, liked it.

NR) It got a better response at the concerts than "Save Me".

DJ) The people I talk to and through the fanzine, the general consensus was that "Heart" was much the

preferred of the two.

SA) I also think that especially with "Save Me" anyway, it was very much sort of "old-style" Big Country. We're not that band any more, not since it's been the three of us, part of it a necessity and part of it naturally. We've really gone a bit fucking wild to be quite honest !

DJ) In what way ?

SA) We're not shy about using different instruments or trying things out or trying strange arrangements

DJ) So have you used any additional musicians or have you done it all yourself ?

SA) We've had a guy called Richie Close in on piano and organ which has been very good.

DJ) You seem to have a very "on-off" relationship with keyboards.

SA) Well I like them sometimes and sometimes I can't be bothered with them. I think it was more the fact that it was Josh that was playing them than the actual keyboards themselves.

DJ) The "wee laddie with the ironing board" as I think Bruce described him once.

SA) I think if they're done right they're great. I like traditional keyboard sounds, big fat organ sounds and real piano and stuff like that, so we've done some on this record.

DJ) In the very early days, prior to Mark and Tony coming in, you did have keyboards in the original line up.

SA) That's right, it was Pete Wishart used to play, he plays with Runrig now, that's his fault !

I still see Pete regularly, he lives in Dunfermline I see him often going to the football or out doing his shopping.

DJ) Do you have any involvement with the other members of The Skids, Mike Baillie...

SA) I've never seen Mike for years. I see Richard

regularly though, I still like him a lot, he's a good lad.

DJ) Does he still live up that way then ?

SA) No, his parents live up that way and I go out with his brother quite a lot. I'm good friends with his older brother, John. I still really like Richard.

DJ) You seem to get on a lot better with him now than...

SA) We do, aye, we get on great together now. The first couple of years after I left The Skids it was a bit weird, but now it's great.

NR) Was he annoyed or upset with you ?

SA) I was annoyed with him too. I think he maybe was, but Richard wanted to do other things and I had a very clear vision of what I wanted to do musically. I always have done.

NR) Was it his idea that you went on the Garden Party last year ?

SA) Who, Richard's ? I can't remember whether it was his idea or not.

And there we leave the interview for the time being. Part 2 will be in the next issue and will include Stuarts thoughts on live albums and why he doesn't want to do one, the Greatest Hits LP and playing live. Hopefully I will be able to speak to Tony and/or Bruce before the next issue as well, so watch out for Issue 11, due early October.

YOU SEE THE STRANGEST PEOPLE

A comprehensive guide to all the loonies you see at Big Country gigs.

by "Porroh Man"

1. The "Beer Man"

Has never seen a complete gig. Always misses the support band 'cos he's been in the pub next door. Goes to the bog at twenty to nine, thus missing Big Country's entrance. Leaves before the end so he can "get the beers in".

2. The "Lad with his bird"

Wears "proper" clothes instead of his Big Country T-shirt. He's not allowed to swear, drink beer with his mates or join in the moshing at the front. Usually leaves early 'cos she says "it's too noisy"

3. The "Fairweather Fan"

Gives the game away by wearing a Richard Jobson T-shirt. Points at Tony and asks "is that Brzezicki or Ahern?" Mistakes "WSNS" for official Fan Club programme.

4. The "Whinger"

Generally wears NHS glasses and has a squeaky voice. Complains loudly and bitterly about everything and everybody, usually because he's only 4' 8" tall and can't see anything.

5. The "Frustrated Musician"

Wears Fender Guitars T-shirt and has a copy of "International Muso-Bore Monthly" in his anorak pocket. Generally has plectrum, spare guitar strings and E-bow in pocket just in case one of the band is ill and Stuart asks him to step in at the last minute.

6. The "Thug"

Late teens, covered in boils, has hair shaved to within 1 millimetre of skull. Drinks copious quantities of lager to get "in the mood". Generally found in the melee right in front of Stuart. Spends most of the gig thrashing wildly about, inflicting widespread damage to anyone within a 50 yard radius.

7. The "Big Country-ette"

Female, usually wears skintight jeans or cycling shorts and T-shirt one size too small. Only stand behind her if you're female or you'll miss most of the gig. A clever marketing ploy by Adamson & co to encourage greater ticket sales in the hope you might see her again.

8. The "Happy Security Guard"

Looks like he wishes he'd stayed in bed. Hates rock music, usually has a "Village People" moustache. "It all sounds the bloody same to me mate !"

9. The "Know-it-All"

Proclaims loudly to anyone within earshot that he's been to every Big Country gig since they started. Claims he was on the guest list at the Moscow gigs and is a close personal friend of Stuart Adamson. Never stays behind after the gigs because "he'll see the band at the "after-gig" party anyway. (see also no. 10 !)

10. The "WSNS Ed"

Devilishly good looking. Always a smile and a wave, a fountain of knowledge and wit. Usually to be found in front of Bruce's monitor.



That's another fine mess you've gotten me into.....
Bruce & Pat Moran

Rockfield 26.5.91
D R Johnson



Careful what you say Bruce, I think we're being taped.

Rockfield 25.5.91
D R Johnson

WANTS & SWAPS

Stuart Arnott of

wants to get hold of the 12" of "East of Eden" that came with the free poster bag. (Cat no MERXP 175)

Kathie Lightfoot of

wants the lyrics to "Wonderland" and any other B-sides as well as copies of any Big Country sheet music.

Tahir Punnoo of

has a few promos for sale;

12" Where the Rose../East of Eden Cat no DJV 143
advance radio sampler. Canadian promo. Same both
sides. Black sleeve. Mint. £15.00

12" Just a Shadow Cat no PRO 333-1 US promo
Side 1 short version, side 2 long version.
White sleeve. Mint £15.00

12" Look Away Cat no DJV 192 Canadian advance
promo sampler. Same both sides.
Mint £13.00

7" Wonderland Cat no 818834-7DJ US promo
Same both sides Ex/Ex £6.00

7" Where the Rose... Cat no 880412-7DJ US promo
Same both sides Ex/Ex £6.00

7" Chance Cat no 00 00017 Argentinian promo.
Side 1 Chance Side 2 In a Big Country
Plastic bag sleeve Ex £7.50

Don't forget to let me know if you want a mention in this column. If you need anything, or have something to sell/swap, entries are free, just write to me at the usual address.

BITS 'N PIECES

Stuart Arnott from London has advised me of a couple of things that may be of interest to collectors of Big Country material. Way back in the mists of time, the band donated a track called "All Fall Together" to an LP called "Sometimes a Great Notion" in aid of the British Deaf Association. The track is essentially a demo version of the one that did make it onto vinyl. The LP has long since been deleted, but the Carlisle branch of the B.D.A. has a small supply on a "first come, first served" basis. The cost is £5.99 and includes post & packing. Cheques should be made payable to the British Deaf Association and sent to Sheila Gregory at the B.D.A., 38 Victoria Place, Carlisle, CA1 1HU. Stuart has also heard rumours of a promo version of "The Crossing" LP with a white sleeve. Anyone shed any light on this ?

Commiserations to Ian Grant for Brighton F.C.'s failure to win promotion from the Second Division in the end of season play-offs. Never mind Ian, they'll be up there next season along with Newcastle Utd (ha-ha !)

Those of you who are Country Club members will no doubt have seen a picture in the last Club mag of Stuart with his new Mini Cooper limited edition car. Well, although he wanted one when they came out, he couldn't get one because they'd all been sold. However the wife of one of Dunfermline Athletic's directors had bought one, but decided she didn't like it, so...enter our Stu with his wad (of cash) and...hey presto. He did use the car to travel between his home and the recording studio in Wales as well as his motor bike...wonder where he put his dirty laundry ?

Advertised on MTV for Thursday 20 June at 4.30 pm was "Greatest Hits" featuring Big Country. As I'm not familiar with MTV I perhaps expected them to play the Greatest Hits video, but what do we get? Paul King, ex "pop star" of one-hit wonders "King" (really imaginative title, huh) giving us the video for "Chance" and....that's the lot. Oh yes, he also showed the video of The Cult's "She sells Sanctuary" which featured one Mark Brzezicki on pots and pans. He couldn't even pronounce his name, but I suppose he's hardly the first.

"In a Big Country" is featured on a recently issued compilation LP called "A Kick up the 80's - Vol 5. (Old Gold Records, cat OG 3525) Also featured on the same LP is "Charade" by The Skids, which if my memory serves me correctly, is from 1979 !

The release of "Restless Natives" on CD has been put back (again) probably until next year. Problems with the artwork is the reason given, so as the new Big Country LP is due August/September, it has been postponed so as not to clash.

The band spent many hours at Rockfield watching the animated film "Creature Comforts" on video, which Mark brought along. It was shown on Channel 4 on Monday 27 May and is soon to be available on video. Worth watching if you get the chance.

Stuart didn't know "Scared to Dance" by The Skids had been released on CD. Although he is still published by Virgin, they hadn't sent him a copy !

Well that's your lot for another issue. Issue 11 will be out in early October and will contain, amongst other things, a review of the three T & C shows, part 2 of the interview with Stuart and loads, loads more. Watch out for ads in the music press nearer the time or send £1.35 to reserve your copy.

Subscriptions are available for £6.50 for 5 issues. Cheques to the usual address.

Back numbers of all issues are also now available at £1.50 each

"WSNS" T-shirts are available in 100% top quality cotton with the "WSNS" logo in red & black. Cost is only £6.50.

Cheques to me at the usual address please.

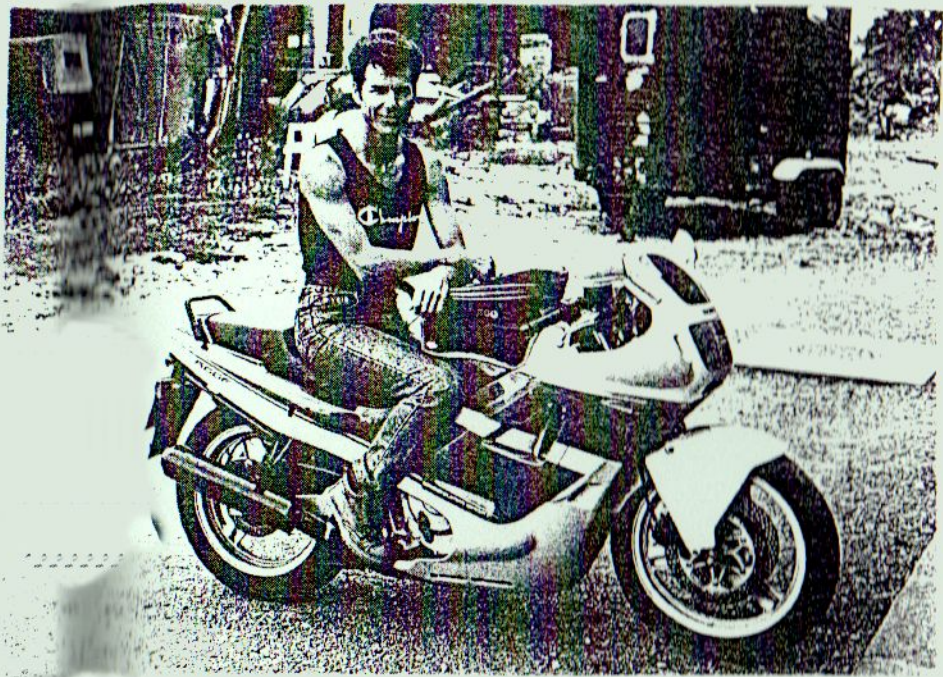
Inwards fanzine £1.50 from Andy Maule/ Jason Allen

Finally a big thank you to the following who have helped with this issue; "Kitt" Curry, Stuart Arnott, and especially Neil Rutherford for his coolness in times of adversity.



Want a ride on my bike little (hah!) boy.

Rockfield 26.5.91
N Rutherford



HOT NEWS HOT NEWS HOT NEWS HOT NEWS HOT NEWS HOT NEWS

Two further dates at the Town & Country Club have been announced for Thursday & Friday, the 5th & 6th of September, making a five night continuous stint at the venue. Tickets were not on sale at the time of writing (5 July) but were expected to be available very shortly. The tickets are all £10.00 and can be obtained as follows;

By post; from Big Country Box Office
P O Box 77
London
SW4 9LH

Add 50p per ticket booking fee and allow 2-3 weeks delivery

By credit card, by phoning 071 587 1414. The booking fee for this method costs £1.50 per ticket. Allow up to 2 weeks for delivery.

From the T & C box office direct (booking fee unknown)

Still no definite news of a single release, but it can't be far off.