

James  
Change of Scenery

The only James fanzine that doesn't mention  
the Smiths !



*James live at the Free Trade Hall-  
Mozzer looks on.*

**Well not often!!**

### Contributors to Issue 3

Thanks to all the contributors listed , who sent in articles , reviews etc. without whom.... They all receive issue 3 free.

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Back issues are available , although in limited quantities , and as such are on a first come / first served basis.

Issue 1 (Sample Issue)- 1 x 1st class stamp

Issue 2 - 3 x 1st class stamp

These prices are inclusive of postage ( UK only).

The opinions expressed in this publication are not necessarily those of the editor , anyone connected with the band or record company. We apologise for any inaccuracies and take no responsibility for any losses caused by information herein.

Debris Article by Dave Haslam  
Rolling Stone Article by Elysa Gary

Hello again and a belated Happy New Year to you all.

Sorry about the delay in getting this issue out but what with football(West Ham playing away up North every week) and my employer selling out to an American firm I've been pretty busy. Anyway....

In this issue we have two interview reprints: The first from Manchester based magazine 'Debris' taken from just before global domination , and the second: 'Rolling Stone' from '94 and Woodstock II.

Along with the usual selection of dodgy photos and unreadable text (really sorry) we hope you enjoy reading about the "Mancunian Doors"(c) BBC interview.

For more details about James why not hound Phonogram ?

p.s. Anyone interested in buying me a drink when the mighty West Ham visit your team? Contact me.

They had to sort the publicity photos out first. About fifty to choose from, the four of them had to decide which ones were most suitable to be sent out to the press. Determinedly democratic, each had an equal say; each cast a vote written on the back of the photos giving them a mark of 1,2,3, or 4 depending on how keen they were on them. There was also the ultimate veto the big 'X' to make sure no silly faces of misleading poses reached the music papers. This process took ages and agreement seemed a long way off but just about probable. There were some great tinted, vaguely psychedelic photos, but I got this one instead; James getting unhinged, waiting near an open door.



The four are (left to right) Larry (guitar), Jim (bass), Gavan (drums) and Tim (vocals). Then we talked, in oddly complicated ways about their music which is, in so many respects so simple; which communicates in such a generously easy way. They could hardly believe me when I told them about people dancing to James records in the more enlightened clubs of the Manchester region. A full dance-floor? Smiles on the dancers' faces? They were pleased that they inspired such enthusiasm. But it couldn't be otherwise; the enjoyment they obviously derive from being in a group, creating songs and playing live shines through their music. A new single 'So Many Ways' (on Sire records) is imminent. An LP will follow shortly. You can afford to expect a great deal from these records, and (from what I've heard of them) you'll marvel and revel in them.

The day the first issue of 'Debris' came out (7th December 1983) James played with Big Flame at Rafters; what kind of aims did you have way back then?

Gavan: We have 'nt particularly followed aims; things have just followed their own course.

Have you achieved as much as you'd have liked?

Tim: It depends on how you see our position now. From where we stand we're in a position to strike, but we've been in a position where we thought we've been able to strike for about a year and a half.

Have you been frustrated that it's taken so long?

Tim: Now and again, but not really. There's nothing you can do about it.

Gavan: We have pulled back a few times, through choice.

Tim: Yes, There have been times when it just wouldn't have been right.

Larry: And there have been times of intense activity and after that you get a lull period. That could have been frustrating, but we've always put it to good use and it's been a time when we've just got down and rehearsed.

A few songs seem to have been lost since you started. Whats happened to 'Vulture' and 'Discipline'?

Tim: They're still there.

Gavan: We do come up with a lot of songs in rehearsals that we never do again.

Tim: Sometimes they turn up two years later and you change them around. You can work and work at them, but you just can't get them into the right shape so you give up, but about a year later you might come back to them and find you can do them better.

If you change as a person over a period of time, is it odd playing songs that sprung up a few years before?

Gavan: Yes; We can't remember them.

Tim: And we do change them. On some of the songs on the LP I've just changed little things. Some of them might have been really negative and depressing, so I changed it to a happy ending because that's changed in the last few years. But then again, on this LP I also wanted to put down how things were a few years ago.

Larry: So it's almost like a retrospective LP.

You've always been keen that you should be recorded 'live' in the studio...

Tim: Yes, we've always had this thing about being recorded live. We asked Lenny Kaye to produce the LP and he said he would 'nt produce the LP like that because we did 'nt really need him if we were just going to stick microphones everywhere. He really wanted to do the LP though, and we wanted to work with him, so we compromised.

The thing was that Lenny had said to us that to get a live sound in the studio you did 'nt have to play live and he explained that that's where he came in. And to a degree he proved that; some of the songs on the LP that were done more piecemeal come out sounding more 'live' than the others.

Larry: I think we've managed to record layer upon layer but still kept spontaneous moments within that structure. The arrangement of 'Fire so Close' was spontaneous in the studio.

So whats Lenny Kayes musical background?

Tim: He first of all used to write on 'Rolling Stone' and work in a record store in about late 60's and then he met Patti Smith and she invited him to play guitar behind her poetry. And then together they formed 'The Patti Smith Group'; He produced her first single and wrote some of the best songs on 'Horses' with her. And have you heard the 'Nuggets' that he did?

Gavan: He's done things like compilations of American folk music. And the most recent thing he's done is the Suzanne Vega LP.

Was there much heart searching about how deeply you would get involved in the record industry?

Tim ; There has been and that's one reason why we took four years before we went for a contract . It's not so much 'heart searching' , it's just that at first you think your music is so brilliant everyones going to come flocking to you . And then you realise it does 'nt work that way and that you're being unrealistic. And also maybe you are quite frightened at the beginning.

Jim ; You get hassles; if you move into a busier lifestyle then people are trying to get things out of you you don't accept then it can cause conflict between each other. It can cause hassles in the band.

But I get the feeling you're a close knit band , and that you'd support each other at moments like that .

Tim ; We probably wouldn't want to admit that , but maybe that's true. We do still argue.

Gavan ; I think arguing is a good sign ; we can argue and it doesn't cause splits.

So how unorthodox do you consider yourselves to be?

Gavan ; I think we've got extremes , within ourselves and within the music. We could write mega pop songs and we could produce them as mega pop songs but we've also got extreme songs . We have that choice every time we play.

Larry ; We think we're more unorthodox than we are.

Tim ; I think our attitude's more unorthodox than our music , although the music's pushing it sometimes. Most bands are dead conservative in that they have their own style and once their audiences get used to that the bands don't threaten or push them .

Gavan ; It 's hard to be unorthodox in music when we are just a three piece .

Jim ; What's unorthodox is the way that we can change and play suddenly in a different way and take away everything that we've built up, chuck something else at the audience. The way we can suddenly switch like this can keep the concentration up and its enjoyable as well.

Tim ; I think what makes us really different is that any other band playing music as wild as ours can be would have had to have had drugs or drink or something , to be able to go that mad .And we don't need that and it really separates us.

So how do you get galvanised instead?

Tim ; We just concen trate on the music I think. And if the music demands that you go wild then you go wild .People use drugs and alcohol to be less self conscious , to let go , and to relax their personality- which is-just like a straight jacket most of the time - and to produce wild music and behave wildly on stage they take something. We can do it because it comes from the music and its just support and practise .Whatever the music demands you just follow the music. Do you find your potential unpredictability on stage quite frightening?

Tim ; It can be .

Larry ; The more practice you have the better you can respond to the unpredictable things , and take advantage of them.

Tim ; Its not being unpredictable for the sake of it; its doing it because it helps you to grow and to stop you from stagnating.

Some of your images are unconventional ;would you even say your lyrics are obscure?

Tim ; Some of them ,Yes. Part of it is that there are things going on in my head to make me write a song and when people hear them they get out of them what they want. And I think that's really important .The other ting is that in a lot of the earlier songs I didn't know what I was writing about anyway ; I was just writing what came into my head and it was just what the song demanded. Sometimes it took me a year to work out what I was writing about .Now , more and more, they are making sense while I am writing them. The newer ones are more clear.

Some of the lyrics are clear -like 'Fire so Close' - once you get a key 'Fire so Close' id about nuclear irresponsibility ; Why stand fire so close?'. Once you realise that then it's really clear in its meaning. So maybe we ought to put more clues. But I hate spelling things out. Seeing you play in Albert Square at that CND rally , then those songs like 'Fire so Close' in that context became really clear without you having to be specific. Most of your songs aren't specific , like 'Johnny Yen' . for instance .

Tim ; Again that's really clear. Johnny Yen is a Burroughs character and Iggy Pop wrote that line "Here comes Johnny Yen again". And I'm using him to represent the 'Wild Boy' . So the rest of the song is about the relationship between the tortured artist and the audience. And once you get that key then that one opens up as well. And ' Scarecrow' is about Patti Smith.

And they all need little keys like that . We're trying at the moment on the inner sleeve of the LP to think how we can put in some of those keys. Originally I wrote out these explanations of what I was thinking about , but Gavan didn't like that because he felt we were dictating too much to the listener. So we are trying to work out a compromise. Also if it was all too specific people wouldn't have to work it out either.





If you work at understanding something then do you think that that process makes your final belief much stronger that if it's as easy , say, as ticking boxes ?

Tim ; Yes , that's right. And 'Fire so Close' isn't a CND song ; it's a song about nuclear irresponsibility. It doesn't mean CND , although you say it made a lot of sense in Albert Square. Because that's another danger; you can get labelled a 'protest group' or something. A lot of the songs are quite personal , about what I've discovered about me and about people. And some are about political issues.

A lot of the lyrics seem to be about breaking out, breaking out of roles that society puts on you as a man , like 'Folklore'.

Tim ; Yes a lot of the older ones might have been ,like 'Folklore'. But it's much more now that everyone plays roles and it's much more to do with the fact that mankind or womankind have got much more parts to them than they acknowledge .If you think your body or your mind or your personality and that you're born , you go to school and you get a job and you drink a lot and get married, and then you retire , then you die then you're missing out on something crucial.

I think most people know that though.

Tim ; I think if they did really know it they wouldn't behave as they do.

I'm sure a lot of people feel that dissatisfaction , deep down.

Tim ; But people aren't thinking enough , and that's why the planet's in such a mess .People just get lost in the money and the lifestyle that we have in the west. You can get lost in films and television and culture and anything ... and trainspotting... and nightclubbing...and what was your question ?

I think it was a statement !!

Tim ; Oh yeah , you're saying that people know all this...

Gavan ; I dont think they know it in the sense that they know what to do about it , but I think they feel it.

Jim ; Everybody's searching for something aren't they ?

Gavan : And that's the attraction of drugs isn't it? It's like 'Johnny Yen' : He's striving for something else and he's trying to find it through drugs...

Larry ; Drugs ,danger , war or whatever .

So what's the alternative?

Tim : I think people should find these things out for themselves.

Gavan ; There's not one answer for everybody.

Jim ; Maybe it's just a matter of questioning things .

I feel I haven't got a language to deal with kinds of things , these descriptions of non physical things.

Tim ; It's very hard. And that's why the songs are ambiguous. A lot of the language you could end up using has been used by religion and you don't want to use that language because it gives a completely false impression. It's all very hard to talk about , because it's non physical.

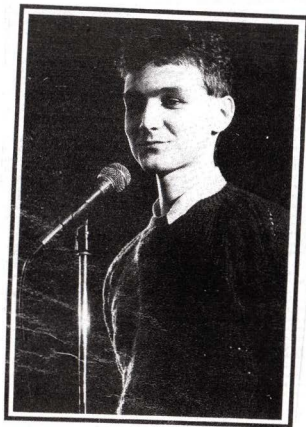
I get a feeling of calmness from the band ; you don't seem het-up about what you're doing and the pressures you have got ; you're not worried about you're publicity shots or whether the record will do well.

Tim ; We're content with what we have created , although we can see ways of bettering it and

we'd like it to do well. But if it doesn't sell well, then maybe we're saved from a lot of pressures. And maybe if it doesn't sell well there's something wrong and we're not ready for that kind of success.

But the other thing that stops you getting worried about things like that is when something happens like that melt down at the Russian nuclear station , and there's a cloud of radioactivity hovering over a map of the world they show you on the news everyday. It just makes everything else seem like a joke.

Larry ; After all that it's hard to get all worried about how you look in a photographs...



## JAMES

### THE OPERA HOUSE, TORONTO

THEY came on to a roar that would wake The Grateful Dead. James takes the stage for the first time ever in North America to greet 600 stomping, cheering punters, 400 of whom are wearing the entire stock of the merchandising table, sold out in just over 20 minutes. Presumably, the other 200 brought their own. This is the classic, ridiculous, irresistible New World "we love you" experience, and tonight it's James' turn.

It's an overwhelmingly fresh-faced crowd: a group who could teach the UK a thing or two about getting out of their heads - or at least as far as you can on Mobson Export and enthusiasm. [Not, of course, that certain other substances are why you can dance with equal abandon to the Mondays or a dial tone. Oh no.] So here I am dodging permanent retinal damage from an expensive, industrial-strength light show, and wondering if that leaning, jiggling horn player couldn't possibly stop doing it [everything, in fact] right now. But meanwhile, back in London...

As you know, every English music paper has a big chart pinned to the editor's wall titled something like "What's Crap And What's Not, Signed God". Near as I can tell, James are hovering between the "Good On 'Em" subsection of "Commercial Success" and the edge of "Shite We Pretend Doesn't Exist Except For Certain Cover Stories". Much has been made of the new,

bigger, more epic James and their move toward stadium status. Not least by their own record company, who evidently see Simple Minds comparisons in a favourable light. (Stay tuned for the ground-breaking Harder Than Ultravox! Funkier Than Sting! campaign).

But viewed objectively, and the implications of six-hour "Sit Down" singalongs aside, the flag-waving alert raised in some quarters is mostly a red herring. Tim Booth's lyrics thankfully skirt that bloated scale; they lack the pomp and deliberate big-emotive-vagueness necessary for admission to the U2 Club. Their musical presentation has admittedly moved on from the indie underachiever territory they once inhabited, and I won't say that it doesn't, at times, now sound as expansive as Wembleyland. But the sensibility is still doggedly personal; peevish and longing by turns, half New Man dreamboat, half adenoidal vegan librarian. Think of a bedsit with a powerful stereo system. They're funny to look at, though, aren't they? For one thing, Mancs seem to like a lot of company

onstage - viz. The Fall, the Mondays, Morrissey's current line-up of five Paul Simonons, Mick Hucknall's performing roadies... Possibly some sort of council employment scheme, particularly as some of them don't appear to be doing much. (Apart from the aforementioned horn player, who's doing a bloody good job of annoying me.) For another, Booth spends much of the show in flail mode. Flap here, windmill there, blurring and dodging and rattling his fillings, with a desperate energy so gauche it's first embarrassing and finally endearing. In the plinkaplunka waltz of "Walking The Ghost" he flings himself unsteadily into the audience, slips with a clumsy physical "oops" and grins. Not pretty, but not pompous either.

I guess there's a showman lurking in every mild mannered songsmith, but Booth farms okimbo, his mouth a little round "o") remains the homely and likeable variety. The no-holds-barred audience response leaves him much as he was: kind and firm, polite and pleasant, quietly chuffed with this turn of events so far from home. When the bolsherasus front row offers to dismember a heckler for, I don't know, elbowing someone, he demurs with "Don't kill him... we're vegetarians. We don't eat meat." (Lucky for the heckler, who'd be coldcut otherwise.) Musically, James have seized a big vocal lot to redevelop, and it's one bound to fit right into North American tastes. This is

dance music for guitar people, making a nod to the club scene without buying the whole package. Without sailing into uncharted waters where there are no songs at all, and only the vibe to guide you. They've still got great songs, this lot, or a least great singles. While tonight's drone album cuts came and went, trailing their introspection with them like damp grey jumpers, the big ones were definitely the business. "Born Of Frustration" (despite the ill-advised whooping); "Lose Control", "Come Home", and the delicious "How Was It For You" put the puck right in the of pop net, to use an indigenous metaphor. The audience may have chosen to chant to "Sit Down" (a little belatedly, but then this was only their first go at it), but for me, Tim rasping "I'm so possessed by sex I could destroy my health" is the brazenly implausible line of the night.

Maybe success does always make things go terribly, terribly wrong. But maybe (whoop, flail, stutter, not)  
JENNIFER NINE

## James Radio Sessions pt11

This list contains James recordings available on U.S. radio show CD's. All details have been sent in by Tony Howard, which he accessed from the Internet. We would appreciate any details on these, or other James radio CD's.

Just say yes... Sires' winter CD music sampler (9 25665-2) features Ya Ho + band photo & short write up.

Just say yo- Vol.II of Just say yes (9 25745-2) features What for

Rock over London 92-11 (Radio ventures ROL92-11)

Aired 13-19 March 1992 contains an acoustic song by James. (ROL 92-13) 27 March- 2 April 92 : contains Acoustic song and interview.

(ROL 92-30)24-30 July 92 : contains a James remix ( by U2 )

(ROL 92-51)18-24 Dec 92 : contains an acoustic song.

(ROL 93-34) 20-26 Aug 92 : features Laid

(ROL 92-43) Oct 22-28 1992 : features Say Something

(ROL 94-16) 22-28 April 94 : features an exclusive James song.

On The Edge Show # 93-45 ( 1-6 Nov 93)

Sit-down, Sometimes, Lullaby, Lose Control, Laid (these three performed acoustically). Brief statements appear between the two album songs. THE THREE ACOUSTIC SONGS WERE RECORDED LIVE IN THE STUDIO AND ARE EXCLUSIVE TO THIS SHOW.

(#94-16) 7-13 Feb 94 : features two acoustic songs.

The Cutting Edge Show 11, Show 12 (1992)

Features a half hour show of interviews and music by James.

The Adventure Club Sessions (ACS001)

19 trk compilation of exclusive acoustic sessions recorded for '94.5WDGE The Edge in Dallas. Only 4000 were made

## James UK CD Single Discography

### Sit Down (RTT225CD)

: Goin' Away, Sound Investment  
, Sky is Falling

### Come Home (RTT245CD)

: Promised Land, Slow Right  
Down

### How was it for you (JimCD5)

: Hymn from a Village\*,  
Undertaker

### Come Home (Jim CD 6)

: Fireaway, Gold Mother (remix  
)

### Lose Control (Jim CD 7)

: Sunday Morning, Out to Get  
You (Orig. version)

### Sit Down (Jim CD 8)

: Sit Down\*, Tonight

### Sound (Jim CD9)

: Come Home (remix), All my  
Sons, Sound (remix)

### Born of Frustration (JimCD10)

: Be my Prayer, Sound (remix)

### Ring the Bells (JimCD11)

: Fight, Come Home (remixes x2)

### Seven (Jim CD12)

: Goalies Ball, William  
Burroughs, Still Alive

### Sometimes (Jim CD13)

: America\*, Build a Charge

### Laid (Jim CD14)

: wah-wah, The Lake, Seconds

Away

### Laid\* (Jim CX14)

: Five-o\*, Say Something\*,  
Sometimes\*

### Jam.j (Jim CD15)

:(4 remixes) Arena Dub,  
Amphetamine Pulsate,  
Sabresonic Tremolo Dub,  
Spaghetti Steamhammer

### Jam.j (CD152)

: Say Something, Assassin, Say  
Something (remix)

Also available:

Palatine: The Single (facd304)

: feat Hymn from a Village

n.b. : \* indicates 'live' track

## City Folk- A James Compilation ??

I am a keen James fan trying to collect all James songs.

Being a student I find it difficult to pay in excess of £15 for records I require. Surely the band and record companies do not receive extra royalties after the initial sale and as such no money is going to the band.

Can't an "Early Years" album be compiled so I can listen to the early songs ( which I didn't buy first time) without lining the pockets of 'pirates' or dealers.

**Simon Atkins**

## REPLY

The market value of James back catalogue is still high ( although it is much steadier than in 1991) and we agree that a collection of James rare recordings is a good idea.

These early ( pre-Sit Down) songs were recorded for 3 different labels, with line up changes etc. To get it all arranged may be quite difficult.

Also the band are still going and as such may be reluctant to re-promote this material. The reissue may create new fans (all eager to buy this fanzine) but may be seen by the press as a purely money making scam (ala. 'Goldmother' re-release).

As far as 'pirates', I personally have not seen this type of compilation around ( although I may be tempted as my record player no longer works and several early releases were recorded prior to the CD boom).



For Promotional use only- Not for Resale

James 'Live' (SACD 561)

Not too much known about this CD, as Damien ( who sent me the details) got it from a ( American ) radio station he was working for at school.

The track listing is:

1. Protect me (Acoustic) :- K.R.O.Q
2. Lose Control ( Acoustic ) :- K.R.O.Q.
3. Sound (live):- Warrington 12/91
4. Heavens ( live ):-Warrington 12/91
5. Don't wait that long ( live ):- Warrington :- 12/91
6. How was it for you? (live) :- G-Mex 6/92 (?)
7. Seven (live) :- Warrington 12/91

Comes in jewel box . Black & White insert( titled James Set List)

Expect to pay £12 CD

Have you got any promotional items ? .

Send us a review including cat.no. , cover details press release info. etc.

HELLO!

MY NAME IS DAREK SKRZYDLO. I'M 25 AND I LIVE IN POLAND. I'M ALSO JAMES FAN. UNFORTUNATELY I HAVE PROBLEM TO GET THEN RECORDS IN POLAND, AND I CAN'T AFFORD TO BUY ON MAIL ORDER. (NEW!) AND I'VE A GREAT DEMAND TO YOU COULD YOU COPY JAMES RECORDS FOR ME? (I'll give you tapes and I'll pay for it of course) WRITE ME PLEASE ABOUT BANDS WHICH YOU LISTEN.

THANK YOU!

My address-

SKRZYDLO D.

UL. NURWIDA 5a/4

41-408 MYSLOWICE

POLAND.

Love,

Darek

P.S. IF YOU (OR YOUR FRIENDS) HAVE OLD, USED ALBUMS FOR SALE, WRITE ME PLEASE!

## Sound & Vision

**James** have obviously made hundreds (well lots anyway) of television appearances . **Do you have a rare interview , transmitted on regional T.V. at 4am , or a rare promo video that noone has seen?**. Below is a list of appearances I have been sent ( those '\*' are ones I have copies of ) :

### Live Appearances

- Rocklife '90 (German TV) : 10mins
- 'Sit Down' ( live on 'Wogan' ) : 5 mins
- Friday at the Dome (14.6.91) : 15 mins
- Lose Control ( live 'The Word':23.11.90 ) : 5 mins
- Come Home (8.15 from Manchester) : 5 mins
- If things / Scarecrow (Whistle Test) : 5 mins\*
- Come Home (Hit Studio BSB) : 4 mins
- Sound ( Going Live : 30.11.91) : 10 mins
- Born of Frustration ( TOTP: 30.1.92) : 3 mins
- Sound (live on The Word 22.11.91) : 4mins
- Sit Down (TOTP : 28.3.91) : 3 mins
- How was it for you ? (live on Granada Tonight) : 4 mins\*
- Ring the Bells (live on 'Eggs and Baker') : 3 mins
- Sometimes (live on the Beat : 1.9.93) : 4 mins\*
- Live on the Beat ( 18.10.93) : 18 mins\*
- Live at Glastonbury 94 (Channel 4) : 15 mins

### INTERVIEWS

- Rapido-29.1.92 : 6mins
- VIVID 3.4.91 : 4 mins
- Ozone ( no date) : 4 mins
- MTV June 90 : 3 mins
- SNUB (no date) : 8 mins
- Glasto 94(Channel 4) : 3 mins\*
- MTV 94 (at Glasto) : 5 mins\*

I also have an interview with Larry and Jim recorded on a local TV show . No details as I turned on the TV and their they were!

## Rolling Stone Magazine April 21 1994

**"All right chaps, lets try it again". Its 4.30 in the afternoon on David Lettermans' LATE SHOW set , and Paul Shaffer is leading this evenings musical guests , the English band 'JAMES' through a preshow sound check.**

The Brits are playing the title track from their current album 'laid' and they sound pretty crisp, particularly for a bunch of fellows who've spent the entire morning on a tour bus enduring snow-induced traffic hell en route to New York City from Washington D.C.. But Lettermans music director -wacky ,nutty perfectionist that he is- wants to hear another take. Or perhaps, as [Letterman suggest , he just likes saying "chaps".

The aftershocks of gridlock aside, its shaping upto be a pretty good day for the James gang. Earlier, the guys learned that M.T.V had selected the video for the single "Laid" for buzz bin , the format that features breaking bands; now , after taping the show , they'll head downtown to Irving Plaza , a trendy midsize concert hall that quickly sold out tickets to their performance .Its pretty heady stuff for a group that just months ago was unknown in this country to all but the most diligent alternative-rock enthusiasts.

"It feels like we went through a door yesterday" lead singer Tim Booth says while winding down the next afternoon."That's how we experience success in this band. You can be in a room for ages, doing really good work , masses of wonderful things. And then , suddenly , you push through to the next level. It seemed quite arbitrary really."Booth , a quietly eloquent man with a warm , gentle smile , is enjoying a great American tradition called the coffee break with his bandmate bassist Jim Glennie .Along with guitarist Larry Gott , Booth and Glennie formed the nucleus of James 11 year ago. In the late '80s they were joined by drummer David Bayton-Power , keyboardist Mark Hunter , trumpeter Andy Diagram and violinist Saul Davies.(Diagram left amicably in 1993.) "People say 'You've been going 11 years , why haven't you broken here yet?'"Booth says laughing."Well we've only been playing live in America for two years. Valentines day was our anniversary , literally .We gave each other big hugs , didn't we?."

Glennie grins impishly"WE all remembered as well."

"Our reputation is that of a live band!"

Booth says( In the UK. James sell out stadiums) "we change the set every night , and people eventually learn to appreciate that. Last night for example, I found the audience a bit hard at the beginning .There were all these screaming girls in

front... 'Laid' you know, people get the idea we're this three minute pop song band, and it took a while to bring home the fact that we were also gonna do stuff in a different vein".

With its "La-Bamba"-esque hook and driving guitar-and-drum-riff, the title track from James' current album is considerably punchier than many of the others. As a whole, Laid is densely, warmly atmospheric, full of accessible but intricate melodies and arrangements that swirl and swell to moments of haunting urgency. The album marks James' first collaboration with producer Brian Eno, whose fingerprints are evident throughout, from the simmering, throbbing "Five-O", which offers traces of Eno's Unforgettable Fire-era work with U2, to the spooky guitar intro to "P.S.", which suggests a spaghetti western as conceived by David Lynch.

James first approached Eno about a decade ago, when the group was seeking someone to man the boards for its debut LP, 1986's Stutter. Since the producer was busy at the time, the fledgling musicians got the opportunity to make their first transatlantic venture: They hooked up with New York dude Lenny Kaye (Patti Smith, Suzanne Vega) another revered maverick type, who remains close to James and occasionally baby-sits Booth's young son when the band is in town. "We would have chosen between Brian and Lenny anyway", says Booth. "But Brian said he'd get back to us. So 10 years later, I sent him a demo tape of the stuff we were working on, with a letter saying 'Come on and play with us'-you know: 'We'll have some fun, we're ready for you now.' And he rang me up about 10 o'clock one morning, and we had this discussion about cyberpunk and fine wines and culture; and then he said he'd really like to make the album. One song in particular. 'Sometimes', hooked him, I think".

Eno's quirky wit might have also drawn him to James lyrics, which can veer from achingly earnest to wickedly cynical, even in a single verse. On Laid, Booth sings "This bed is on fire with passionate love....But she only comes when she's on top." (In the MTV clip, the singer substitutes 'hums' for the more provocative verb, as he did for the Letterman appearance. No sex please were American). Elsewhere Booth addresses faith and despair more soberly-and with an unabashed spiritual yearning that one doesn't associate with many postmodern British bands.

"In the past," says Booth, "I wrote a few songs about the nature of God as I saw it, and I don't do that anymore".

Force fed Christianity as a child, the singer doesn't subscribe to any organized religion, but he's "very interested in some kind of meaning of life". For a while,

he and Glennie sought out such meaning by meditating chronically "two hours every day, 10 hours every weekend", Booth says.

Predictably, the more skeptical-than-thou English press was amused by this. "They labelled us Buddhists," Booth says with a chuckle. "We weren't Buddhists, we just meditated!". Fortunately, the musicians devote little of their abundant energy to fretting over tabloid gossip. James happened to wrap up another 75 minute album during the same six weeks in which they recorded Laid. The still untitled LP is a collection of mixed and mastered improvisations that Glennie describes as a "combination of hard, heavy, nasty sounding things and really chilled out, atmospheric stuff- we're proud of it". But in the United States, where Laid is still gathering momentum from its first single, there's more legwork to be done before another album can be released; and the group is eager to win over more stateside fans by touring in the months ahead.

"A lot of musicians are frightened of audiences," Booth says. "Rather than face them, they fall into automatic pilot. But the amount of terror you go onstage with is the amount of adrenalin you have at your disposal. It's important to respond to an audience, to try different things, even to put yourself in uncomfortable situations. I mean anyone who gets up in front of a thousand people and says that they don't feel vulnerable or insecure is either a liar or someone who's putting on an act. To be secure in your vulnerability, that's the point."

"It's not only about fear, though" Glennie adds "Its excitement. I don't know how many shows we've done, but with every new gig, there's a genuine rush-you're f-kin there, you know? You have to get into that and use it".

# JAMES

## (TIM BOOTH & JIM GLENNIE)



Blackheads' *Man of Steel*

**MATERIALITY**  
Tim: Complete  
Jim: Heavy, message oil,  
OK

**WHAT ARE THE VIBES LIKE**  
WELL, FIGHT  
OK, thank you

**WHAT DO YOU DO LAST**  
**NIGHT?**  
I got up, brushed, took a bath  
I took a shower, I was  
verminous

**WHAT BOOKS ARE YOU**  
**READING?**  
I: *Woe Is My Enemy*  
I: *Crucian psychology*,  
*Hardcore Yogi*, *Time 2*,  
*Amor*

**WHAT'S THE LINE BETWEEN A POP**  
**START?**  
I: Very good  
I: I was into Ask me

**FAVOURITE TRACK**  
I: *Love Me*  
I: *Love Me*

**FAVOURITE JOURNEY**  
I: To the centre of the Earth  
I: Coming home

**WHAT DO YOU ALWAYS**  
**CARRY?**  
I: Shopping  
I: Gravity

**WHAT ARE YOU LIKE WHEN**  
**DREAM?**  
I: Aaawwwwww  
I: *Smilingly* *hurling*

**WHAT WOULD BE YOUR**  
**SPECIALIST SUBJECT ON**  
**RAZERMATT?**  
I: *Green House White Red*  
*Love*  
I: *The 28 Steps*

**FAVOURITE GAMES**  
I: *Mathematics*  
I: *Wrestle The Man*, *Play*  
*to the Organ*, *Potential*  
*game show*

**FAVOURITE HEAVY METAL**  
**ACTS**  
I: *Metallica*, *Slayer*  
*Unleash*

**WHAT MAKES YOU LAUGH?**  
I: *Funny things*

**WHAT RECORDS MAKE YOU**  
**CRY?**  
I: *Really* *bad* *ones*  
I: *Julian Casanova*, *Mary*  
*McEvoy* *of* *Black*, *Steven*  
*Irwin*

**WHAT RECORDS CAN MAKE**  
**YOU DANCE?**  
I: *How* *fast* *these* *ones*  
*are* *and* *make* *you* *step* *back*

**NEW FILMS IN YOUR LIFE**  
I: *Jesus's* *Ladder*, *Blood*  
*Simple* *Samuel*  
I: *My* *Best* *Friend* *Ever*

**WHO DO YOU HATE?**  
I: *Bad* *times*  
I: *Good* *times*

**PURCHASE TO YOUR FAVOURITE**  
**JOKE?**  
I: *Never* *miss* *the* *point*,  
*who's* *enjoyed* *the* *big*  
*victim*  
I: *The* *homer*, *she* *hater*

**WORTHY THING**  
I: *Questions*  
I: *Negative* *pictures*

**FAVE MARCHBAND**  
I: *Down* *your* *passages* *led*  
*up* *with* *grit*  
I: *Roby* *Charlton*, *Anthony*  
*Green*, *Marvin*, *Ben*

**FAVE GUITAR GOD**  
I: *How* *you* *can't* *hear* *it*  
I: *Frank* *to* *My* *Heart*  
*Tom* *Yafaian*

**NAMING THREE GREAT SINGERS**  
I: *Favourite*, *Down* *and*  
*the* *other* *one*  
I: *Stay* *Wounded* *Man*,  
*Paul* *Smith*, *Black* *Francis*

**HOW DO YOU RELAX?**  
I: *Drop*  
I: *A* *large* *hammer*

**FAVE SPORTS**  
I: *Music*, *meeting*, *hang-*  
*gliding*, *video* *editing*,  
*pancaking*, *pot* *boiling*  
I: *How* *The* *Man* *Bar*

**WHAT NEWSPAPER DO YOU**  
**READ?**  
None

**FAVOURITE LANG**  
**AGE**  
None

**WHAT SONG WOULD YOU**  
**BEAT IN THE FIVE YEARS**  
I: *Flow* *my* *brother's* *colour*  
*parting* *out* *the* *window*  
I: *Never* *with* *the* *palmer*

**FAVOURITE JAMES'S**  
I: *James* *songs* *and* *gigs* *and*  
*T-shirts*  
I: *Joseph*, *Swiggett*, *Kirk*

**FAVOURITE SONGS**  
I: *How* *fast* *these* *ones*  
*are* *and* *make* *you* *step*  
*back*

**WHAT SONGS YOU'VE EVER**  
**RECORDED**  
I: *All* *albums*  
I: *Sea* *of* *Worm*

**FAVOURITE BANDS**  
I: *Martha* *and* *the* *muffs*  
*of* *California*  
I: *Early* *Ray*

**WHAT WOULD IT BE LIKE FOR**  
**CHRISTMAS?**  
I: *Get* *Organ* *and* *to* *do*  
*Waken* *things*

**WHAT RECORDS CAN MAKE**  
**YOU DANCE?**  
I: *How* *fast* *these* *ones*  
*are* *and* *make* *you* *step*  
*back*

**WHAT ARE YOU READ IT?**  
Most things

**FAVE KARAOKE TUNES**  
I: *Never* *heard* *of* *them*  
I: *How* *fast* *these* *ones*  
*are* *and* *make* *you* *step*  
*back*

**BEST ADVICE YOU'VE**  
**RECEIVED**  
I: *What* *you* *need* *to* *do* *is* *to*  
*cover* *your* *face*, *has* *a* *big*  
*mouth* *of* *your* *face*  
I: *You* *to* *your* *own*, *There*  
*are* *no* *rules*

**FAVE SMELLS**  
I: *Number* *Two*, *Number* *Six*,  
*and* *11*  
I: *Flavour*, *flour*, *gravy*, *hate*,  
*hate*, *hate*

**FAVOURITE RECORDS**  
I: *Anything* *any*  
I: *Best* *hit*

**WHEN WAS YOUR LAST DOP-**  
**OF-ROXY EXPERIENCE?**  
I: *Being* *born*  
I: *How* *are* *thoughts* *out*  
*of* *the* *body?*

**WHAT SCARED YOU?**  
I: *Regimes* *and* *anger*  
*standing* *by* *loudly*  
I: *Paranoia* *to* *live* *like*  
*help* *instead*

**FIRST RECORD BOUGHT**  
I: *Sit* *Down*  
I: *Freddy* *McCartney's* *door*

**FAVE SONGTRACKS**  
I: *My* *Man* *of* *Steel* *of* *Steel*  
I: *Thomas* *and* *the* *Grey* *Wolf*  
*and* *the* *Black* *Sheep*

**WHO WOULD YOU LIKE TO**  
**GO DOWN TOWN?**  
I: *The* *Piper*  
I: *Robert* *Adams* *Wilson*,  
*George* *Strazinskas*, *Julie*  
*Yarber*, *Ben*, *Marvin*, *Kyle*,  
*Lo* *McNichols*

**FAVE MENTH**  
I: *Colours*  
I: *Angels*

**WHAT WOULD YOU FAX**  
**KENNY THORNTON?**  
I: *What?*  
I: *Caution*

**HOW WOULD YOU LIKE TO BE**  
**REMEMBERED?**  
I: *What?*  
I: *Do* *the* *one* *that* *got* *away*  
*with* *me*

**FAVE CLASSICAL MUSIC**  
I: *Ask* *God* *to* *help*  
I: *What* *Ever* *in* *The* *Ship*  
*Song*

**HOTTO**  
I: *Life* *is* *what* *you* *do* *when*  
*you* *can't* *sleep*  
I: *Can* *you* *love* *your* *partner*  
*down*, *Larry?*

**HOW DO YOU RELAX?**  
I: *Drop*  
I: *A* *large* *hammer*

**FAVOURITE SPOKES**  
I: *Music*, *meeting*, *hang-*  
*gliding*, *video* *editing*,  
*pancaking*, *pot* *boiling*  
I: *How* *The* *Man* *Bar*

**WHAT NEWSPAPER DO YOU**  
**READ?**  
None

**FAVOURITE LANG**  
**AGE**  
None

**WHAT SONG WOULD YOU**  
**BEAT IN THE FIVE YEARS**  
I: *Flow* *my* *brother's* *colour*  
*parting* *out* *the* *window*  
I: *Never* *with* *the* *palmer*

**FAVOURITE JAMES'S**  
I: *James* *songs* *and* *gigs* *and*  
*T-shirts*  
I: *Joseph*, *Swiggett*, *Kirk*

**FAVOURITE SONGS**  
I: *How* *fast* *these* *ones*  
*are* *and* *make* *you* *step*  
*back*

**WHAT SONGS YOU'VE EVER**  
**RECORDED**  
I: *All* *albums*  
I: *Sea* *of* *Worm*

**FAVOURITE BANDS**  
I: *Martha* *and* *the* *muffs*  
*of* *California*  
I: *Early* *Ray*

**WHAT WOULD IT BE LIKE FOR**  
**CHRISTMAS?**  
I: *Get* *Organ* *and* *to* *do*  
*Waken* *things*

Photo credit: *Blackheads* *Tim* *and* *Jim* *Glennie*

## YOU CAN'T CALL THIS A DANCE

James, Portsmouth Guildhall 11-12-93

This review is probably slightly inaccurate, since I was next to a speaker stack and therefore mostly deafened by Radiohead, before James even came on!

As good as the gig was, this was James on autopilot, the obvious crowd-pleasers, *Seven* revisited. All the songs gathered to whip the audience into a frenzy were there (although, sadly, no 'Johnny Yen'). An electric 'Sound' comes second after the slow, rather gorgeous 'Top of the World'. An incredibly loud and bombastic version of 'Born of Frustration' comes next, then the brilliant, joyous and 'a bit rude' 'Laid'.

The next song ('Jam J') was a stunning, industrial-sounding song, totally unlike anything I had heard from the band before. That's part of James' continuing success; that, just as they seem settled, they career off on another tack. Their involvement with Brian Eno has done them the power of good, bringing about a quieter, more thoughtful James, tighter and more confident but similar in style at times to that of their earlier LPs, and still just as experimental. This may not produce the obvious hits that were to be found on *Seven*, with its self-important stadium sound and indiscernible songs, but I know that one I'll still be listening to in five years.

'Every night you try to clap to that, and every time you clap too fucking fast!' Tim complains after a subtle and effective 'Lose Control', just him and Larry, then follows it with the hauntingly beautiful 'Out to Get You', a song about the paranoia we've all suffered from, which does not to allay and placate, but seems to make it worse. Bastards.

'Ring the Bells' does its stuff, followed by... 'What's the next one called, Larry? Oh yes... one two three...' 'Sit Down', and a pretty bog-standard version too. It's as if James are as bored playing the song as we are hearing it, but the acoustic version ('an old English folk song') played in '92 shows that there's still a good song there. More rules are broken with the absence of any of the usual singalongs. After 'Sit Down', the latest crowd-pleaser in the form of 'Low Low Low'.

An instrumental version of 'Skindiving', then an unidentified new song. 'Say Something' is followed by a bombastic 'Sometimes', lacking in guitars and given the *Seven* treatment which dampens the song's evocative and poetic imagery. I could still listen to it a thousand times though; James seem to be unsure where the OTT line lies – and decided to do a little exploratory. Interval.

Beside me, a dehydrated girl called Katie thanks God for the gift of water. To my right, a bootlegger is frantically juggling with tapes. Why can he hear me, when all I can hear is tinnitus?

There's a roar and the lights go down. Booth apologises for the next song, a jolly ditto about child abuse called 'Lullaby', and the audience laugh. Another slow one, the quietly catchy 'P.S.' follows. Tim's mike seems to play up during the thunderous 'Tomorrow', so he dances around the stage in his own mad, individual way, as if he's being jiggled up and down by an epileptic puppeteer. It looks even better in strobe! It all ends with a protracted version of an old reliable, 'Come Home'.

It was a good show, right from the pompous opening (a weird four or five minute SF monologue with an ambient soundtrack about, from what I could catch, time playing tricks, or something), but it wasn't a remarkable one. James may be the best band in the world, but they seemed as pissed off to be in Portsmouth as the rest of us that day.

Colin Brockhurst

### Compilation Corner

Manchester: North of England( Bop BC001 BC V001)  
Sept. '88

This was a showcase album by , now defunct tape copiers , Bop cassettes. It features the track "Sky is Falling".The version is a demo version but sounds identical to that on "Sit Down".

**Expect to pay £8-£10 Vinyl (cassette price not known).**

#### Volume 8 (Vcd8)

Exclusive tracks compilation featuring a remix of 'Skindiving'.Also features a 13 page interview with Larry, Tim And Jim. **Expect to pay £13 cd : £9 vinyl**

This track is now available on a Double CD 'Sharks patrol these waters:The Best of Volume' £15

Also available:

'James' tracks have also appeared on two cassette giveaways

Select 12: cassette packaged with issue 1 of 'SELECT' magazine . The track is the live version of 'Whoops'.

Select Furture Tracks: cassette packaged with Oct '94 issue of 'SELECT' magazine. The track is a remix of Honest Joe ( Folk Testosterone Abort mix)'7:32'

### Unreleased Tracks

I have been asked by several readers for a list of all tracks unreleased by 'James'. As well as tracks listed in last issues radio sessions , the band have also played many unissued tracks live.

The following list is only songs I have found and as such may be only the tip of the iceberg (contrary to popular belief my collection is not vast!).Any additions will be most welcome , as , like many of you I am always keen to hear of tapes etc worth purchasing with my limited wages.

We're on Fire ( Liverpool State Ballroom 1983)

Wonderful ( Sunderland Uni. 1987)

Gregorys' Town (Camden U.world 1991)

Pitiful (Newcastle Mayfair 1990)

Also does anyone know the concert with the most unreleased songs on ? Songs must be unreleased , not just different title e.g. 'Expression' later titled 'Stutter'.

-----\*~\*~\*~\*~\*~\*-----

Is anyone aware of cover versions of James songs , recorded by other artists. ?

Apparently the'B-52s' and 'Voice of the Beehive' have both covered 'Sit Down' .We all know of 'The Smiths' 'Whats the World' (RTT 198C) but can anyone furnish us with other tracks (as well as catalogue numbers) ?.Also , what do they sound like !



### Bootleg List

Since last issue you have informed me of additional concerts that are available.

The list published last issue was not my personal collection, but info. gleaned from lists sent to me over several years by traders. I recently sent out requests for upto date lists and only received 1 reply, from Danny Briggs. He graciously sent me a tape of the Sunderland University gig and informs me he will send out details as and when he gets a new P.O. box number. It is possible the other traders have moved / ceased trading etc. and as such some of the concerts may be hard to get hold of. If you have any recent lists / contact addresses please send them to us.

Also any gigs missing from last issues lists would be appreciated as we can print an 'Update' in a future issue. No one objected to the lists publication and as such we will continue to inform you of these recordings.

Several of you have sent in questions / queries regards the band getting involved in this publication. I am in the position where I would appreciate any interaction with the band members but I am just a fan, and as such have no privileged knowledge of the bands whereabouts or how to contact them. If anyone can contact the band please let them see 'Change of Scenery' as we have loads of questions sent in by readers and will jump at the chance of an interview or meeting ( I'll buy the first round !! ).

### Rumours : Born of Frustration or Promised Land.

James' profile of late has been quieter than Lord Lucan's press office

As we have received no official recognition from record company or officialdom in general we are starved of facts regarding current events

We have, however received leads outlined herein. We cannot confirm these and would appreciate any more information you may have.

A rumour that Tim and Saul have both recorded solo albums seems unlikely

Tim Allen, regular contributor to this fanzine ( and much appreciated ) bumped into Jim Glennie who confirmed the band have lots of new material and are studio bound to frink up with Brian Eno for a future album. Possible tour dates to follow ?

Apparently the band took time off to concentrate on the U.S.A. after continual sniping by the U.K. press.

Also Tim is studying Drama at Newcastle Poly and giving martial arts lessons.

Although not earth shattering at least the band are focusing on new material.

The promised release of '15 minutes Tribute to the Velvet Underground' has been postponed indefinitely  
More news next issue ? We'll just have to wait.

## Chain Mail - R.I.P.

Does anyone know why Chain-mail no longer exists .  
Several readers have asked for back issues as well as the flexi single. Does anyone have any knowledge on these matters.

Any outlets still selling James merchandise ?

Do you live next door to David Bayton-Power ?

We need your ideas / articles for issue Four , don't let us down .

Change of Scenery

1 Thackeray Road

Larkfield

Aylesford

Kent ME20 6TH

ENGLAND

Don't forget to include a stamp.

## James Hit the Net- Its unofficial

An internet location is now available for anyone able to 'surf the internet' ( sorry, but I am not familiar with the jargon!!) .

A WorldWide Web Home page (?) is located at :

<http://daniel.drew.edu/~Irussink/james/james.html>

Any messages for the 'page' can be left at :

[Irussink@drew.drew.edu](mailto:Irussink@drew.drew.edu)

Although I have no idea what this means I have been sent some of the pages through the post. It is infinitely quicker to receive information via the internet than through the fanzine .  
SO anyone with access to the internet can contact other fans of the band directly. Could anyone receiving any bits of info please photocopy and send me the info.

How did I get into James?

I suppose the trendy thing to say that it was through the Smiths back at the dawn of time. I won't claim that, in fact their links with Morrissey were enough for me to give James a wide berth.

So, sometime in 1989, at a House of Love concert, I heard this song in the interval between the bands. What's this? 'it's The Sky is Falling by James. I thought it was seriously good so I borrowed the 12" with it on. I loved Sound Investment too, but I didn't much like the A side.

Bought the only James LP I could at the time - Stripmine, still one of my favourites. Caught the next local James show, and pretty much every other since. James live are (were?) magical. Songs I didn't like on vinyl are transformed. Songs I already like are given novel treatments so they're always fresh.

I'm having withdrawal symptoms, having not seen them since Leeds in December '93.

Where are they ?

Jean Gribbin

Wanted - Dead or Alive  
'One Man Clapping' CD

We now have a demand for every James 12" & CDsingle up to 'Jim 812'. If you required a James 12" but have since found it please let us know.

Responding to wanted

To prevent unnecessary hassle to readers all replies must be sent to us .

We will inform readers( by phone or post) if anyone has items they may require.

Therefore all wanteds must have address( or phone number)

All sellers / traders must have phone no. and send details to us.

This service is provided free of charge .

If anyone knows of any dealers (at record fairs etc.) with James product please send prices and contact address as our wanted list continues to grow.

As always any additions , amendments to articles this issue will be welcome . We are still compiling top tens so send in your favourite ten James tracks.

