

THE JAMES FANZINE
CHANGE OF SCENERY
ISSUE 12

£1



A ZEST OF.....

A Collection of interviews and articles from the
first 11 issues of the groundbreaking James 'zine

A Zest of..
Change Of Scenery : The James Fanzine
Issue 12

As the phenomenon that is "James" has found a newer, more diverse audience since the release of "The Best of..." we have been continuously asked about back issues, and info about James past.

As CoS has been around for some time, we have decided to accommodate those fans, whose current sources of information comes from the music press, radio and websites. The music press don't always deliver when it comes to James news, Radio tend to be promoting the current releases (btw : Well done to XFM, who continuously play listed "Crash" during daytime shows for over a month, when no-one else seemed to be bothered).

Websites are the newest medium for carrying James news, and can be amended and updated instantaneously. The lines of communication fans have with each other are something that will revolutionise multi-media promotions, but, as when video came out many people felt it signalled the death of live entertainment, the web has not signalled the death of the printed page. With the possibility of "taping" off the radio, music is still sold in shops.

It appears to be the tangible goods that fans are after. To this end, we have "reprinted" many of our great articles from the previous issues of CoS, to allow

those fans too young to remember, or those who have been unable to acquire the early limited issues of CoS, to complete their collection on James history. The interviews are in chronological order, from "BaTBA", to "The Best of..." It may be possible to see how CoS has evolved.

We intend to continue in our manifesto of bringing you diverse, honest and unbiased opinion of James, as well as interviews and reviews from the band, record company and anyone else who has anything interesting to say about OUR favourite band.

Remember, we rely on your input to the 'zine, to reflect your views. We make your feelings known to the band, and will question them on your behalf whenever the opportunity arises, so continue sending in those gig reviews, questions, stories; anything James related.

Thanks to everyone who has helped establish CoS and has contributed to the existence of the No.1 UK James fanzine

SEE YOU ON TOUR !

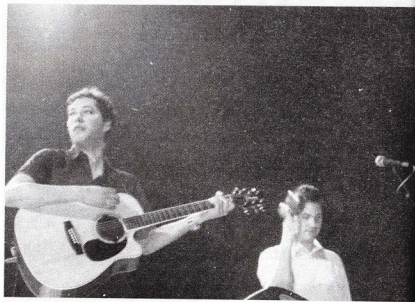
John Alder

Editor Change of Scenery :
The James Fanzine

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Phone Booth

On June 21st 1996, Change of Scenery were privileged to have an exclusive interview with Tim Booth over the telephone. We discussed his solo album BaTBA. This is an edited version of the interview from CoS #5

CoS: How regimented were the early meetings between you and Angelo?

Tim: I sent Angelo a few things and then he came to see James live.

CoS: The press release states that you sent a "spine" poem that Angelo put to music. Where is that?

Tim: Lost! I wrote it in a couple of hours and got Angelo interested enough in the project.

CoS: Do you write a lot of poetry?

Tim: I started to get interested in the last couple of years. I try for double meanings.

CoS: The track "Fall in love with me" works on these levels. Is it a song from personal experience?

Tim: Yes, When we wrote the song we knew what we'd written and were jumping up and down.

CoS: Did Angelos' way of working come as a culture shock to you considering you'd only been working as part of James?

Tim: Not really, When you work with different producers you work in different ways. The other thing was he came and worked my way through improvisation, he came round to my world which was what he wanted. He liked the energy of what I was doing and I liked the energy of what he was doing and I think he won slightly in the battle. I wanted the more lovely sense of Julee Cruise type music or "Twin Peaks" and he wanted a more wild shamanic type stuff. He thinks he got more of my energy than I got of his. I did quite a lot more work on the record than he did.

CoS: How did Bernard Butler get involved in

the project?

Tim: He'd been a James fan and had got signed t-shirts and things, so he was happy to talk to me. I just played him some songs down the phone and he was like "Yeah, these are great". I worked with him in a studio in Liverpool and then we went and mixed them later in London.

CoS: What was your reaction to these "post-Butler" tapes?

Tim: It was like "Wow", Angelo wasn't there so I was a bit worried that he wouldn't like what I'd done. What Bernard did was so amazing it was definitely another dimension we couldn't have planned for. We were just incredibly lucky to stumble on it.

CoS: How was Tim Simenon involved in the album?

When I came back to England I had quite a fight with the record company. They wanted me to use one of their guys to do the mixing and it took me a long time. I knew he was a very textural mixer and that he gets lovely sounds, very good sounds. I didn't feel he was right for the other songs that peaked and had kinda climaxes and so that's why he's on those two tracks and Bernard is on the more exciting ones. One of the record company guys insisted he could do "I Believe" (available on the CD single) but this is our baby in the end, it's like our creation. They (fontana) just left us alone. I don't think they thought we were going to come up with anything that was sound.

We don't usually let people into the studio until we're finished. The new James album is the only exception. We chose to get an A&R man there who's been with us for 10 years and he's been in a few times. It's the first time we've ever let anyone in until we've finished.

CoS: What are your hopes for the album?

Tim: I know how strong it is and I just want as many people to get it as possible really, and they'll get it. It'll be fine. "Fall in love with me" is the one that really reaches.

Sheffield-Frenzy

Interview by Su Pude

On Saturday 25th January, four of us from Change of Scenery went to The Leadmill in Sheffield to have an interview with JAMES. We got there just as they were starting the soundcheck. We were told to sit down and wait until they were finished, then we would be able to interview a couple of the band, although we didn't know which ones. As it turned out it was Jim and Saul with Tim joining us towards the end. It was a very informal interview and not at all as we'd planned, we sat in the tour bus and ended up having more of a chat and a laugh with a few questions thrown in here and there. The first question however was;

WHO IS THE NEW MEMBER AND WHAT BANDS HAS HE BEEN IN



BEFORE?

His name is Adrian Oxaal, affectionately known as Mr Pastry by the rest of the band. He was previously in Shark Boy, who supported Suede. He is someone that Saul knew from school.

WHAT IS LARRY DOING NOW AND WHY DID HE LEAVE?

He got fed up with touring and wanted to settle down a bit more. (we did manage to speak to Larry at the concert and he told us that he is studying Art and Design, he also quashed rumours that he may guest with James during the tour saying that it must be a clean break-away or none at all.

WHAT ARE YOUR HOPES AND FEARS ABOUT THE FORTHCOMING TOUR IN MARCH?

It's mainly that nobody will turn up and we'll be a failure, but hopefully it will be O.K.
DOES IT FEEL LIKE A COME-DOWN PLAYING SMALLER VENUES?

No, not really because we've had such a long break since the last tour, we don't want to jump in and say "Here we are." There's something nice about playing gigs again. It would be arrogant to think that we could just march into the G-Mex and let 15000

people see us. There is enough that we've got to, take on with these gigs without making things so hard for ourselves by playing to that number of people. We haven't played anything for two and a half years, four years over in this country, plus a new guitarist, a new album with songs that we've never played live to anybody before is a lot to cope with. But hopefully we'll do alright, although we are scared.

DO YOU FEEL OBLIGED TO PLAY SIT DOWN AND THINGS LIKE THAT OR LEAVE THEM OUT?

No, we don't feel obliged to do it, people don't really expect stuff from us, which is great, so you don't know what you're going to get, we've got less bloody minded though. We used to be particularly difficult for the hell of it.

WHAT CAN WE EXPECT TO SEE FROM THE TOUR, WHAT SORT

OF SONGS, IS IT GOING TO BE ALL OLD STUFF, ALL NEW OR JUST A MIXTURE OF BOTH?
It's going to be a mixture, working on the hard stuff is getting the new stuff sorted out. A lot of the album was pieced together in the studio. The way we've done it in the past is to "jam" them in rehearsals and then straight into the studio, which leaves now to make things work on stage rather than just in a studio with a mixing desk. It's like mixing it all together and it takes time.

ARE THERE ANY PLANS TO TOUR AMERICA OR FRANCE ETC?

Yes, not France, we've got a couple of gigs in the states in a couple of weeks, and we'd like to play Glastonbury this year.

WHEN SAUL DID A RADIO INTERVIEW WITH TIM AND ANGELO IN SANTA MONICA, WHAT HAPPENED TO THE



VERSION OF "A HORSE WITH NO NAME" THAT YOU DID?

I don't know, we recorded it but I don't know what happened to it. I think it was going to be released as a B-side to their next single, but then the James thing kicked off. It sounded really good and Tim thought it would be a great song to do, but nothing ever happened about it.

HAVE YOU BEEN DOING ANY SOLO PROJECTS?

We've been doing some stuff together (Saul and Jim) some pretty bad dance music. We've got a few tracks together, a range of stuff from very underground kind of techno trance to very, very over ground "handbag". It's fun to be in a setting like that where

you can just do anything, experiment, do stupid things, also in a way do stuff which is deliberately commercial which we never do in James. It's usually a surprise if we tell them the records because we just write the songs and the record company decides if it's a nice one. With this sort of stuff we're actually sitting down and saying "well right, this needs to happen".

We're keeping the market in mind and using that side of your brain, the more marketing, business side of it. It's really good fun and totally valid. We've done a lot of promotion recently that we wouldn't have done in the past. We've got to sell a hell of a lot of records just to break even.

FUTURE SINGLES?

We don't know yet, it's being edited at the moment. She's A Star is our first single but we don't know about the other stuff yet.

DO YOU GET A SAY IN IT?

We have the end decision, it's a two-way thing. We have to take into account what they say. It's a process of getting there together.

ARE THERE ANY PLANS TO RELAUNCH THE FAN CLUB?

There is going to be an information centre, with information about what is going on, but not a fan club. WHO IS THE SUPPORT FOR THE TOUR?

We don't know yet.

Kulas F*ck

Exclusive interview with Micheal Kulas

HOW DID YOU HEAR ABOUT JAMES?

Well, Saul used to come to Canada a lot around 1990/1991 when I had a band in Toronto. He went to HMV to look for some records and he met the guy (Ray) who played drums for me at the time. So they started a conversation and had lunch together and one thing led to another so Ray called me. He said he had this guy from a band called James, he said he'd never heard of them before, and neither had I either. So he asked us over for some drinks in the afternoon to listen to some new songs he had for this record he was making called Laid. So we went over and sat down and met Saul. He started playing these songs and told us how he was working with Brian Eno and how interesting that was. I thought "wow that's incredible", I was amazed. He then put a video on, and my jaws dropped. I couldn't believe the size of this.

The next day we listened to everything in HMV. So that was the beginning of it.

Every time he came to Toronto after that he'd play with my band, on stage,

at clubs and stuff and we sort of built up this musical rapport. He'd come back and tell us interesting stories about what was going on with making Laid. Then the band I was in broke up and I decided to make the record MOSQUITO, so that was 1994 by that time, I called him and asked him if he wanted to help me do it and he said yeh, come out to Vancouver (where he'd been demo-ing) in 18 days or whatever.

WHAT ATTRACTED YOU TO JAMES

I was kind of brought into this thing I knew nothing about. I thought what was interesting about the band, especially when Laid came out in the middle of grunge in America, it wasn't "that" and that was very brave. The sense of timing was great.

THE LIVE SCHEDULE WITH JAMES, HOW DO YOU FEEL NOW?

It's really tiring and exhausting, sometimes you don't know what's going on, you're out of sorts. I find that a couple of hours before the show is when you get focussed and into it and ready for it. The rest seems like a really exhausting blur because



it's bus, hotel, sleep, eat, so you're always with the same people. It's been really pleasurable, the experience has been good and again because everybody, the crew, staff, band, and everybody are great people. They treat me as one of them and not like 'the session player', you feel included.

SO, ARE YOU ENJOYING IT AT THE MOMENT?

Yeah, I am. I don't feel like it's an audition any more. I feel like I make a difference now. I can absorb the atmosphere now. I think Tim is great, he's like saying "I'm taking control" especially with his new 'haircut' and he doesn't care what anyone else thinks.

WHAT ABOUT TIM?

He's an attention grabber. He's intense, he's possessed the minute

he gets on stage, the music takes him over and people start looking at him. They stay up all night just getting it right, they're really into it, focussed, you'd think that after all these years they would get used to it. I just see these guys who, every opportunity they can, think about what way to modify the set, hash out an idea. It's amazing, it's inspiring to sit back and absorb that. If you're also included into the process, you get to think what else can I do to make what I'm doing a little more spectacular, a little more interesting and more entertaining. You're like feeding off each other, it's cool.

HOW WELL DO YOU THINK THE ALBUM IS DOING?

I think they think it's doing reasonably well, the next single Tomorrow will do O.K. too. It got

critical acclaim in Canada, it's not the record that's going to be huge, but we can see where it can take somebody.

HOW DOES IT FEEL TO BE UP WITH TIM

I'm more confident with each show. I just want to do what they want me to do. I'd like to do a bit of everything but I don't want to step on anyone's toes.

HOW DOES IT WORK, DO THEY TELL YOU 'THIS IS WHAT YOU SING' OR DO THEY LET YOU JUST DO IT

Sometimes it's a bit of both, if it's an obvious part you just do it

WHAT WAS THE RECEPTION LIKE IN CANADA FOR YOUR SOLO ALBUM "MOSQUITO"?

Well when it was released the magazine "The Chart" did a big article on it. Then later in the next issue, it was one of the top 25 independent records, which was pretty good. Sales were really brisk at the beginning but only one major radio station in Toronto (Q107) wanted to pick it up for rotation. It got passed by an alternative station because it wasn't "GRUNGE" enough. This was around 1994/95 and everything was just "in your face". It was a little more slick produced so I got Gary (Matos) to get it out to college stations. We really hoped we'd get bigger radio

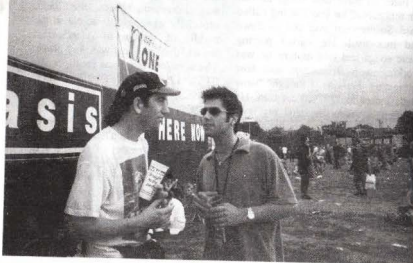
stations which didn't happen. I then relied on the University thing and played dates at Universities.

ARE THERE ANY PLANS TO RELEASE THE ALBUM OVER HERE

The latest idea is the company in New York, Universal (part of MCA) wants to repackage it all, take out a few tracks, add a few tracks and do a European release with it as a bit of a build up to the second record to be done in the fall.

The thing is that now we're talking to 2 or 3 different companies. It's like 'who's going to take it on?' Like nobody is putting in the final offer, so everybody is going out to lunch, it could go on forever, but the idea is a few companies like the idea of winding up to a second record, losing all the artwork and just pumping it up with a couple of new tracks, losing a few old ones, remixing it a bit, giving it a bit more edge, making it a bit more modern.

WHAT ABOUT SINGLES? LIKE THE 2ND SONG ON THE ALBUM (Playing down Hollywood) That's what we tried to release as a single but the Canadian audiences were more interested in Archive. DO YOU FIND YOU'RE HAPPIER WITH A DIFFERENT AUDIENCE Definitely. Some songs sound British, some sound American. The album is like schizophrenic.



ARE THERE ANY PLANS FOR SOLO DATES OVER HERE

Now, I would have to be slotted between two full bands and a solo show would bring the energy down. So what Gary would like to do is to get me with other musicians to fill it out. The other alternative is to do two shows in Toronto for record companies in April.

WILL SAUL BE DOING THE SOLO STUFF AGAIN?

Yes he will. This has been a good year, from January I knew this was going to be a good year.

Some of the stuff I do if you hear my acoustic set, it's just my voice. The record is a lot smoother than my usual effect. I shouldn't do it period, but I do, concert singers do, it's not good. If anything the only thing that really affects immediately in the fact that it's gonna kill me in a few years is air capacity. I'm not worried about the throat thing, as far as tone, it's more the air capacity in your lungs, being able to take really deep breaths, 2 to 3 good suck ins in falsetto to somebody who doesn't smoke, but it's still 45 seconds or whatever.

WHAT DO YOU THINK ABOUT THE SIZE OF THE CROWDS, ARE THEY DIFFERENT TO WHAT YOU'RE USED TO?

If I play festivals there's a few thousand but if I play in Toronto then there's only 200-300 people and sometimes 100-150 people in clubs.

DO YOU THINK THE IDEA OF HAVING A SYMBOL OF SOUND IS GOOD?

I think music should be challenging and on top of it.

I think the next record is going to be a lot more indicative especially after releasing Mosquito and knowing what was good and bad about it, what worked and didn't work. The next release is going to be more of a definitive sound from the 'Kulas thing'

IS THERE ANYONE YOU WOULD LIKE TO WORK WITH

I really like Elvis Costello, there's just something about him. Mitchel Freem, he produced Crowded House, Suzanne Vega, and stuff like that.

WHAT SORT OF BANDS ARE YOU INTO?

The Odds, Radiohead, Pearl Jam.

WHAT ARE YOUR INFLUENCES

Nowadays, not a lot. My early influences when I was growing up were British bands because my father was a huge audio fan. He had lots of records and was always current, he had a selection of 40's, 50's and 60's stuff. He also bought whatever was out at the time, some of The Jam, Elvis Costello & the Attractions, Stiff Little Fingers, Suzy & The Banshees, Bauhaus. ARE YOU GOING TO DO GLASTONBURY WITH JAMES?

Oh yes, I've seen the tapes, were going to do a few festivals after the American tour in May and June then there is another tour of America in September. There's the potential to perform a lot. I'm trying to figure out a balance between what I do and James. I figure that if between now and then I still have time for myself, do a few studio's, bang out some songs, then I'll feel really happy, like I'm doing both of those things. If I get a decent offer then I'll figure it out from there, but at the moment it will be really good to keep contributing on this level.

IS THERE ANY PLANS FOR THIS TO BE A LONG TERM THING WITH JAMES

Well, maybe, we are talking about this, were taking it one step at a time. Eno came backstage and the first thing he said was "I don't know how much you're paying him and what's in your budget, but you've got to keep this guy on. I've never heard the lift from the vocals before" It could be something in the future.

WHAT SAYINGS DO WE HAVE OVER HERE THAT YOU THINK ARE COOL?

"Do one" I'll give you an example- "right are you supposed to be here?" "No" "Right then do one" that's cool. I'll never get away with that one in Canada.





Interview with a Band Member

Change of Scenery talks with Saul Davies

HOW DID IT FEEL TO PLAY LOLLAPALOOZA?

It was a very difficult tour, but important to us to keep things going in America. Very difficult but not particularly enjoyable, really. I mean very enjoyable in some ways, very debauched. We did loads and loads of great gigs. Every gig was brilliant, I think it was the best, consistently the best performances that we've ever done, you know as a block, but we were not being responded to in a way that we thought we should have been. It was all Korn fans shouting Fagot at us.

SO WHY DO IT?

Well we did it not knowing it would be like that. We were in it, we were stuck, as was Tricky. We spent a lot of time with Tricky. WE THOUGHT YOU SPENT A LOT OF TIME WITH ORBITAL.

Oh, we did, wonderful people Phil and Paul. WHAT DO YOU CONSIDER THE HIGH AND LOW POINTS OF 1997 THEN? LOLLAPALOOZA AND LOLLAPALOOZA I PRESUME.

Exactly that yes and She's A Star. Finding that we were listening to the radio that Sunday and finding out that it had gone in at number 9.

IT DID GET A LOT OF AIRPLAY

Yeah, we always do. But that going in at number 9 totally justified our whole existence as far as I was concerned and it justified the album that came after.

SO WHAT DID YOU ANTICIPATE?

To be totally ignored, no, just anticipated absolutely no response to us whatsoever, not even a bad response. James? who are they? Oh they went years ago. Because as far as the public were concerned that was exactly what had happened. They didn't know we were in America.

THE ALBUM SOLD PRETTY WELL DIDN'T IT?

What Whiplash you mean? That's what I was saying, when She's A Star came out it was like - 'we're back we're back'. We're not back like we were with Sit Down, no it was more than that. The album has gone gold, we did 15 dates and every

one bar one was sold out and they weren't particularly small venues either. They were good venues and good gigs. There was a buzz about us, and then there was Tomorrow and even Waltzing Along. Waltzing Along got so much airplay it got to number 22, and suddenly we were a band that could be taken seriously again.

WHAT HAPPENED TO LOST A FRIEND THEN, THAT WAS GOING TO BE THE 4TH SINGLE, OR SO WE BELIEVED

It was going to take so long for us to promote it all like a single. It's another 2 months promotion. It was like, wait a minute we don't have 2 months, we've got to write some new [*****] songs if we want the Best Of to come out when we want it to come out. We have to write some hit songs, and to kick it all off that's what Destiny and Run Around are all about.

WHO SELECTED THE TRACKS FOR THE BEST OF ALBUM?

Well we had to put all the singles on it, well I mean we wanted to put all the singles on. THE CHARLATANS HAVE RECENTLY DONE IT, THEY HAVEN'T PUT ALL THEIR SINGLES ON IT, THEY HAVE PUT THEIR CHOICE OF SONGS ON IT.

That's arse for me, I think nah, do another one and call it 'the bands' best of' or whatever you want it to be. I mean we put Out To Get You on it because we think it's a beautiful song.

ON THE STUTTER WEBSITE, FANS VOTED ON WHAT THEY THOUGHT SHOULD BE ON THE BEST OF, AND 14 OUT OF THE TOP 16 ARE ACTUALLY ON THE ALBUM AND OUT TO GET YOU IS NUMBER 1

You see. That's incredible for me. I mean, fans have a different view of your career than I do. It's like, we needed to make a statement of our intent to our public, the media, the press, to those people that like us, to those who doubt us, that this IS a great band and here is a collection of 18 songs. There aren't many albums coming out this year from a guitar band with 18 songs on them for a start, so you are going to get value for money I think. You are going to get 16 top records by the time the album comes out, or by the time Run Around comes out, which is the other new

song on it. Have you heard it yet? By the time that is a hit, cos I know it will be, I think it will be the biggest song we've got, since Sit Down, there will be 16 top 40 records on there and that's like, that's why it's not a personal Best of. I want to make a [*****] statement, to the media especially - Don't f*** with us anymore, we are probably the best live band in Britain, with an incredible Best of album to support, who keep bringing out banging singles, who keep doing what they want to do, bloody-mindedly, who represent something totally valid. By the end of this year we will get to the point where we do a show at the G-Mex in Manchester I reckon and at Wembley Arena in London and that people will actually respect us.

WHY IS IT ALL THE FONTANA STUFF AND THE TOKEN HYMN FROM A VILLAGE? WHY WERE THERE NO WAH WAH SONGS ON THE ALBUM?

There is, Tomorrow is on it. It's a best of because it's a collection of singles, and Hymn From A Village being there is not a 'token gesture' at all. Hymn From A Village and Out To Get You are both on it for very important reasons. Out To Get You is on there because we needed song that was slow, so that we could break the momentum, the pop momentum of it and to give some people a breather, and Hymn From A Village is there because it's one of the best James songs ever, and also that changes hands for £100 and we want James fans to get hold of Hymn From A Village again.

WILL THERE BE A REISSUE OF THE CD SINGLES FROM FONTANA WITH B-SIDES SO THAT PEOPLE WHO HAVE BOUGHT THE BEST OF SAY "WELL WE WOULDN'T MIND LISTENING TO THE B-SIDES" BECAUSE A LOT OF THE B-SIDES ARE AS RELEVANT AS THE SINGLES

Yeah, we know that, it's very hard. It would be very hard for us to do that and not appear to be ripping people off. How could we do that?? Have you seen the b-sides to Destiny Calling? It has She's A Star on the back, oh here we go, we re-released some b-sides here, Goals Ball, The Lake, and Assassin. Goals Ball is a classic! Then we've got Jam-J live at Reading, Honest Joe live at Reading, Sound live at Reading, then when Run Around comes out as a single, I think

that will have 3 different rarities on it but I can't remember which. We are limited to what we can choose from because of the ones which Mercury actually own, so we can't go back earlier than the ones we've done for Mercury or Fontana.

WHY NO SIRE SONGS? IS THE NEXT QUESTION.

No it's not because of that, because of the singles. Anyway, basically, like I wanted to say, the other 3 we might be releasing are Crescendo and Hang On as part of the b-sides. We are, in our own way, trying to put tracks out like Slow Down, Slow Right Down, do you remember that? That is going to be one of the other rarities that will be b-sides. So we are trying to do it but it's really hard. Like we could put out all our CD's, maybe we could put out just a b-sides, I don't know, but then people would be noble for it saying that we were cashing in and we don't want to be seen to be doing that you know.

BUT YOU ARE DOING A LIMITED EDITION ALBUM WHICH WAS RECORDED LIVE AT THE WHITFIELD STUDIOS, IS THAT GOING TO BE THE SAME SONGS THAT ARE ON THE BEST OF BUT ACOUSTIC/LIVE?

Most of them are, and the reason we had to do that was it's going to be free with the first 20000 copies of the Best Of. If it didn't have at least 80% of the standard release otherwise you end up having to know what I mean, that's arse. We could have played all sorts of stuff at Whitfield Street and then put them out on this free CD, we could have had an acoustic Crescendo for example, and then those first 20000 would be a separate release and therefore wouldn't qualify.

DOES THE RELEASE OF THE BEST OF MEAN THAT WE WON'T HEAR OTHER MATERIAL PERFORMED LIVE? IS IT A WATERSHED ALBUM? ARE WE NEVER GOING TO HEAR WHAT'S THE WORLD BECAUSE IT ISN'T ON THE BEST OF?

No, Oh yes totally, we are going to play Crescendo on this tour. Do you know what we did today? Well we played Vulture today in the rehearsals for TFI Friday which was great.

YOU WEREN'T AROUND FOR THE ORIGINAL RECORDING OF THAT, SO HOW DOES IT FEEL TO BE PLAYING STUFF LIKE

song on it. Have you heard it yet? By the time that is a hit, cos I know it will be, I think it will be the biggest song we've got, since Sit Down, there will be 16 top 40 records on there and that's like, that's why it's not a personal Best of. I want to make a f*****g statement, to the media especially - Don't f**** with us anymore, we are probably the best live band in Britain, with an incredible Best of album to support, who keep bringing out banging singles, who keep doing what they want to do, bloody-mindedly, who represent something totally valid. By the end of this year we will get to the point where we do a show at the G-Mex in Manchester I reckon and at Wembley Arena in London and that people will actually respect us.

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Yeah, we know that, it's very hard. It would be very hard for us to do that and not appear to be ripping people off. How could we do that? Have you seen the b-sides to Destiny Calling? It has She's A Star on the back, oh here we go, we re-released some b-sides here, Goalies Ball, The Lake, and Assassin. Goalies Ball is a classic. Then we've got Jam-J live at Reading, Honest Joe live at Reading, Sound live at Reading. Then when Run Around comes out as a single, I think

that will have 3 different rarities on it but I can't remember which. We are limited to what we can choose from because of the ones which Mercury actually owned, so we can't go back earlier than the ones we've done for Mercury or Fontana.

WHY NO SIRE SONGS? IS THE NEXT QUESTION.

No it's not because of that, because of the singles. Anyway, basically, like I wanted to say, the other 3 we might be releasing are Crescendo and Hang On as part of the b-sides. We are, in our own way, trying to put tracks out like Slow Down, Slow Right Down, do you remember that? That is going to be one of the other rarities that will be b-sides. So we are trying to do it but it's really hard. Like we could put out all our CD's, maybe we could put out just a b-sides, I don't know, but then people would nuzzle us for it saying that we were cashing in and we don't want to be seen to be doing that you know.

BUT YOU ARE DOING A LIMITED EDITION ALBUM WHICH WAS RECORDED LIVE AT THE WHITFIELD STUDIOS, IS THAT GOING TO BE THE SAME SONGS THAT ARE ON THE BEST OF BUT ACOUSTIC/LIVE?

Most of them are, and the reason we had to do that was it's going to be free with the first 20000 copies of the Best Of. If it didn't have at least 80% of the standard release otherwise you end up having to, you know what I mean, that's arse. We could have played all sorts of stuff at Whitfield Street and then put them out on this free CD, we could have had an acoustic Crescendo for example, and then those first 20000 would be a separate release and therefore wouldn't qualify.

DOES THE RELEASE OF THE BEST OF MEAN THAT WE WON'T HEAR OTHER MATERIAL PERFORMED LIVE? IS IT A WATERSHED ALBUM? ARE WE NEVER GOING TO HEAR WHAT'S THE WORLD BECAUSE IT ISN'T ON THE BEST OF?

No, Oh yes totally, we are going to play Crescendo on this tour. Do you know what we did today? Well we played Vulture today in the rehearsals for TFI Friday which was great.

YOU WEREN'T AROUND FOR THE ORIGINAL RECORDING OF THAT. SO HOW DOES IT FEEL TO BE PLAYING STUFF LIKE

WILL THERE BE ANOTHER TOUR TO COINCIDE WITH THE NEW ALBUM AT THE END OF THE YEAR?

Yeah, it will be a big tour. Possibly 20 dates or so.

WILL THAT BE THE UK ONLY?

We don't know yet. We might do some European dates but we're not sure.

THE AMERICANS ARE MOANING THAT THEY AREN'T GETTING THE BEST OF ALBUM, DO YOU KNOW WHY?

It's pointless us releasing a 'Best Of' in America because we have no history to back it up. Do you know what I mean? A Best Of in America would have Born of Frustration and Laid on it.

WHAT HAS BEEN THE MOST VALUABLE LESSON LEARNED IN 15 YEARS AS A BAND?

Don't get too critical, be yourselves and try and hear yourselves from the view of a punter, and let go of too much shit. Anything in your life impossible to escape what you perceive to be your reality, but that can be very detrimental because it means you can do things like spending too long recording a song for example, to mixing it, you don't need to. It's very simple really, you just stick it on a tape and let it do it's business. Like Destiny Calling took 3 minutes to record, which is exactly how long it is and it sounds fresh.

SO DID YOU USED TO DO THAT?

Oh yes, if you listen to Seven, you don't get a snare sound like that without spending days getting it. That is the pinnacle of us stewing over something. That album Seven, because we had just had massive hits with Sit Down and stuff, suddenly you put important on the next batch of work after that because you feel the pressure to come up with something great, and you think that something great is you go into a big studio and spend loads of time and money doing it. It's not at all. Destiny Calling took 3 minutes to record and it sounds great, and that's another way of doing it. We are good enough to do that. The average indie band isn't.



Lost Control?

WHAT THE HELL IS GOING ON ?

This year has witnessed an alarming string of events striking at the very foundations of what makes James special and has done so for the past fourteen years . Here is the case for the prosecution .

Let's start with the set lists. This isn't a question of die-hard fans wanting to hear "What's the World" or "Hymn from a Village", it's about challenging the audiences' expectations, doing something different every night - remember all the times the band have boasted how they tear the set list up each night and start again the next day . You set your own standards in this business.

Time's assertion that the band need time to "re-learn" the songs and for Adrian to learn them is weak. If his old "E-Street Band" comparison is true, he's contradicted himself immediately. Anyone who has heard Adrian play can recognise he could quite easily pick up ten or so "old" songs to allow changing set lists . It wouldn't be so unusual for James to play new songs either would it ?

So what is the issue ? Laziness , preoccupation with side projects , management direction to take less risks ? Who knows ? Curiously , the set lists for the curtailed U.S. tour were printed on A4 paper - which is not used in the U.S. .The mystery deepens .

Next the 3CD singles - taking the corporate game still further . I'm sure if the singles were packed of high quality new material , fans would have no issue. The real rip-off here are the appalling remixes which make up the third CD (and just how many times are we expected to buy "Come Home" ?). It's like putting an unreleased instrumental on a film soundtrack and expecting fans to fork out £15 to hear it. Now who's just done that ?

Festivals- I would take this opportunity to personally thank whoever made the decision to

pull out of V97 and Tin the Park on behalf of those people who've shelled out hard earned cash for tickets on the premise that James were playing. The good news is Glastonbury 's still on- there's a single to promote so we can't cancel that can we? Or we could all spend another £75 to see them at Reading.

If the festival cancellations were due to re-scheduling the U.S. tour this would be understandable . But to do it for a travelling freakshow (Lollapalooza), where real American James fans are charged exorbitant prices to see the band play short sets is beyond the pale. If you really want to crack the States boys , re-schedule the tour as soon as Tim is fit and able and market it properly. The local Seattle , San Francisco and LA listings magazines did not run any features on the band in the lead up to the recent tour and my U.S. friends tell me the marketing of "Whiplash" has been conspicuous by its absence. And don't buy the doing Lollapalooza because the tour was cancelled line, as this was being discussed well before Tim's injury.

I'd hate to speculate what , or who , is at the heart of this malaise . Is it the 15 year old girls who seem to be appearing backstage at shows? Is it the management? Or is it the band themselves - can they be aged any more? (Brian Enos' diary in 1995 states they were not even in the same room together for six months)

It's just as well they're still making the best music of anyone on the planet , otherwise it might be all over. And for Gods sake , let's not have a "Sit Down(97 Remix)" before the Greatest Hits album please.

Finally... Get well Tim.

What is the case for the Defence ?

Tim Talks

The following is an abridged version of the reply from Tim Booth to Dave Brown's "Lost Control ?" article .Tim is speaking to Dave Brown.

Date : 18 / 4 / 98

Tim : I'd like to make a statement , if that's alright with you .

It was simply because I had been reading in the latest **Change of Scenery** (# 7) the stuff about us not changing the set list any more. It's simply that that's gone now. James has changed and we won't be changing the setlist very often again.

There's lots of reasons .I'm the only one that wants to change the set list and has wanted to for a year . And no one else does , and the reasons are quite sensible. It started out with the Adrian thing , and him learning a small set. And it was also that , if we're playing to 4,000 , and maybe a few hundred people come both nights we'd be changing the set and maybe making the set not as good for just those 200.

We feel we should make the set list for the 4,000 rather than the hundred or two that are coming both nights. That was one of the reasons. Another reason was that most of the others believe we play better when we're playing the same songs.

And changing the set list ...the other reason why , which is , really sensible , is that it used to cause so many rows before, we'd go on stage.

It could cause a lot of division, and it was

like , well , you know , and in that sense "can't be arsed" is fair enough. (referring to the article in CoS #7)

CoS : How's the album going (Best of) ?

Tim : Fantastic , it's nearly Platinum. It's doing great . The last couple of years have been about survival...like my physical survival and other people's kind of survival in different ways.

CoS : We weren't expecting you to come back last year. We thought it was all over.

Tim : Yeah . I think in a sense we probably did...or part of us did.

And the other issue (raised by Dave's article) , the one about us releasing different formats for the singles , again it's something I'm totally comfortable with, but has been a matter of us competing and surviving.All I can say to people is discriminate and don't buy them automatically. You know look at them and see if you want them . We've been stretched a few times and it's been like...we haven't got it so there's been a few remixes and again it's kind of a compromise with the survival basically.

Our thanks go to Tim Booth , Steve at XS Press , and also Dave Brown , who submitted the original article and as a result achieved an audience with Tim.

Jimmy's wife was expecting a baby round about this first tour and in case she went into labor, Newcastle was going to be too far for Jimmy to get back to Manchester in a hurry. So at the last rehearsal I had with them they said, "Oh by the way, Jeff the roadie was going to play bass in Newcastle." I thought they were just having a laugh with me. I hadn't been playing so much so I thought I had to rehearse a lot. I thought they were joking... and the first gig I played with them, Jimmy wasn't even playing bass. The roadie, Jeff, who had one rehearsal was! It was very exciting. You were on the second tour, weren't you?

Mark: It was a few months later at the Royal Court. It was kinda... I don't think... there was nothing really memorable about the gig.

Q: DO YOU THINK THE FANS TOOK TO YOU STRAIGHT AWAY?

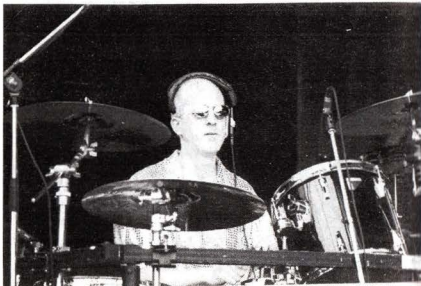
Mark: I don't think people really noticed it that much. I mean, a lot of what I do isn't in your face, here's a changing sound sort of thing. It backs things up. Nothing jumps out, most of it's fairly simple and not very offensive.

Q: WHAT'S YOUR FAVORITE PART OF TOURING AMERICA?

Mark: The ones where we do well.

David: Yeah, the ones where we do well in.

Mark: it's if you get some kind of reaction out of the audience. Apparently it's a good gig and people have their arms folded, clapping a bit, it's a good gig. It's like, oh wow, that's fucking great for this place, and you say well... It's if you go to a gig and get something out of the audience. San Francisco, Chicago, Toronto, Boston... not necessarily the bigger places. It's if you get something back off them. You get it in small towns as well.



A CHAOTIC PEACEFUL CONCERT

JUNE 12, 1994 SAN DIEGO SUN FEST

'Listen - if some of you people want to come down from the back and fill in the empty chairs just for the duration of our concert, then you are more than welcome to do so. Come down and dance with us; you will fire us and we will play better for you,' announced Tim after two songs. At first, people weren't sure if he had really meant it, but the crowd got to their feet and started their way towards the stage. During the end of 'Laid,' some people who were trying to get past security bumped into the sound system and knocked the sound out temporarily, but James' sound man got it back together quickly. Security tried to stop the hordes of people streaming down the aisles, but were mostly unsuccessful.

'Let's make this an event... here's a new song... are you having trouble getting to us?' Tim joked as they went into 'Jam J' The song was incredibly played while the crowd went wild.

'Come on down!' Larry yelled. With that, the loyal fans went into a frenzy as they tried to escape from the clutches of security. Most of the loud cheering was not for James but for the victorious ones who had managed to get around security.

With 'hope that God exists...' 'Sit Down' came to an abrupt halt. The inexperienced security guards, composed mostly of university students, rough handled one of the fans who were

trying to get on stage. Being concerned about their fans, James stopped the music and tried to help the youngster. As they took the guy away, Tim remarked, 'Oh we're in deep shit now!' They restarted the song while Tim improvised some of the lyrics and sang. 'A chaotic peaceful concert, with real chaos-coexisting, without the need for fucking violence... those who find this ridiculous, sit down next to me!'

They ended the song and left the stage content with what went on.

The all day festival was sponsored by the local alternative radio station in San Diego, 91X. Other bands on the bill included the Violent Femmes, Green Day, Rollins Band, Frente, the Smithereens, and more. Tim said that they had asked the sponsors for permission to let their fans get closer to the stage because they thought that their fans should be able to see them up close instead of having to sit in the back with all the empty seats in the front. The singer from Toad the Wet Sprocket said something about James trying to incite a riot and that everyone should calm down. James had made the concert a fun exciting challenge for everyone.

SET: Johnny Yen / Say Something / Laid / Jam J / Sound / Sit Down

Two Of The Six

Mark and David interviewed by Andy Gillespie and Lori Chin
June 12, 1994

Q: WHAT WERE YOU DOING BEFORE YOU WERE IN JAMES?

David: I was in the Welsh wilderness in North Wales. I played in a Welsh band, singing in the Welsh language, which is very bizarre. Before that, I played in quite a few Liverpool bands. Mark: I was on the dole for three years, I dropped out of college, I didn't really know what I was going to do. (I was studying) science based subjects, I was going into engineering for studio engineering, and the only thing I could do was science based courses. Then I changed my mind. I had already left school at that point. Spent the next three years doing bits and pieces, doing live sounds in clubs, dodgy punk bands, and doing sound and balance in studios.

Q: HOW DID YOU JOIN JAMES?

Mark: I was in a studio up in Lancaster. The guy who owned the studio was the ex-keyboard player. He'd done some work for us. I was in there kinda putting some demos down, a bit of keyboards and engineering and stuff. He said he was leaving and they needed a new keyboard player. I didn't know much about them. My brother had "Stutter" and my sister had "Village Fire." That was about it. Of course that was years before. So I went back and got the records out and listened to them a bit. It was a bit weird, thought maybe there was some money in it. David: There wasn't. Mark: Yeah, there wasn't any. They were on Sire, a major label prospect. I went to audition and it went on from there.

David: Tim phoned me up... was it Tim or was it Andy Dorr, who was the third party we both knew. He was Simply Red's manager and still is. For a while they actually started handling James and I've known Andy for a long time, from when I was playing in those Liverpool bands I mentioned. So when it came to the head with Gavan, he said, "I think I know the guy for you." They would phone me up and Tim would phone me up. I didn't really know a lot about James... I think I saw them on a TV program a long time before. I just knew that a couple of them had beards, which was unusual in those days and I thought, 'they must be really serious musicians.' Tim kept phoning up and I didn't want to audition because I don't like to get knocked back. So, eventually it came to a point where I said, "Okay look, if you pay for a van, then I'll bring me kids up and I'll let you hear and listen and drive me off the list or whatever." They had a hundred replies to an advert they put in one of the weekly music papers. They auditioned 20 people and then I turned up. They sent me some tapes and I learned a couple of numbers, like Fairground and What For and all that. They said I was the only one that turned up and they said that I was the only who made them feel like they were being auditioned rather than I was. They kinda liked that. I was the only one who sorted out how to play Fairground - no other drummer had managed to sort it out.

Q: WHERE WAS YOUR FIRST GIG?

David: Newcastle Polytechnic.

Jimmy's wife was expecting a baby round about this first tour and in case she went into labor, Newcastle was going to be too far for Jimmy to get back to Manchester in a hurry. So at the last rehearsal I had with them they said, "Oh by the way, Jeff the roadie was going to play bass in Newcastle." I thought they were just having a laugh with me. I hadn't been playing so much so I thought I had to rehearse a lot. I thought they were joking... and the first gig I played with them, Jimmy wasn't even playing bass. The roadie, Jeff, who had one rehearsal was! It was very exciting. You were on the second tour, weren't you? Mark: It was a few months later at the Royal Court. It was kinda... I don't think... there was nothing really memorable about the gig.

Q: DO YOU THINK THE FANS TOOK TO YOU STRAIGHT AWAY?

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Carroll?

A: He did a backdrop for the last tour, he made this large backdrop. We love his artwork, so we wouldn't work with him if we didn't. But we know him as a friend. He has a lovely wife and I go around there with Ben sometimes. He has a kid and they play together. But it's not really close close and also you have to see that I spent five months in America. So it begins to make it hard to have a number of close... y'know, basically a lot of relationships go, so you're left with a few you know you can put down for four months, then pick up again four months later.

Q: Do you ever feel sometimes that "This is the best concert ever?"

A: No, but you have one's word where there's not a song where you'd let it slip. I mean, I'm really ahd to say, that happens a lot and there's a lot of really good concerts. Everyone comes off going, "Yeah, yeah!" The last night, we had just done the Neil Young tour in Europe, just now, and the last couple were fantastic. Every so often we do that with a song. We did "Johnny Yen" on the Soup Dragons tour. We knew we'd done about the best "Johnny Yen" we'd ever done before and we just knew it. The sound man came back shaking, really literally, and he's really experienced and he said, "I'd never had

that experience before!" He couldn't do the sound, he couldn't drive things, he had to sit down. We were really chuffed! He came back and shook our hands. He'd been with us for a long time, so we'd knew we'd done the best "Johnny Yen," we all knew it, we were looking at each other afterwards.

Q: We wanted to know how Mark got the nickname, "Diceman," on the "Sound" remix.

A: It was because he was into The Diceman at the time and making a number of decisions. With that help... have you read that book? It's a good book, it's really dangerous. Do you know what I'm referring to? It's an author called... OH! It's NOT the comedian, it's not the "diceman," it's not that horrible man. It's a book called Diceman that was released fifteen years ago by a guy called Luke Rhineheart. It's about a man who likes to play around with his personality. SO what he does, is that in every situation, he'll write down six options. I'm gonna be Jesus for the next ten minutes, I'm gonna be Hitler. Then he rolls the dice and he has to do what the dice tells him. He'd write some really nice options and some really awful ones. It leads him to frightening and quite wonderful states of minds. It's a great book.



Acoustically James

James really enjoyed touring America, however, their first tour barely got by. It was a small club tour that they had trouble selling. James needed a stable audience in America to ensure many happy returns. Fate had it that Neil Young was looking for a band to open for him acoustically on a West Coast acoustic solo tour. After sending him a tape, James were chosen. James scaled down a lot to suit the acoustic tour. Mark had an accordian and a melodica instead of his usual high-tech. keyboard equipment. David was given a few drums to beat on and he really pounded his heart away. The other lads used mostly acoustic guitars. Saul used his violin a lot and Tim stayed the same. Neil Young's tour came to the Greek Theatre September 21 and 22, 1992.

On the 21st, Tim and Larry went to a local radio station and recorded 'Promised Land' that was played on the air and can also be found on a promo CD. Tim described the appearance as, 'very unpleasant.'

The atmosphere was very tense when James came on that night. The Neil Young fans were a middle-aged impatient crowd. James started their set with a slower than usual version of 'Top of the World.' After the third verse, Saul picked it up with his violin. Next came 'Really Hard,' an old James classic that was scaled down for playing live. A short and faster 'Next Lover' followed as David beat his heart out on the drums. That was followed through with 'Ring the Bells.' Next came one of their new songs, 'Maria's Party.' It was a very energetic song which talked

about the events of a truly bizarre party. James finished with 'Sound' which took the energy level to its peak. Tim exploded into his unrestrained dancing and jaws dropped with disbelief in the crowd. When they left the stage, they got okay applause. The next night they played a lot better.

James stepped on stage again to a cold crowd, when opening with a spiced 'Next Lover' Tim sang, 'Who are you thinking of now...?' Someone in the crowd responded by yelling, 'NEIL!!' They lightened up however as James went through the rest of their set. An acoustic version of 'Sit Down' was then played which was, at first, unusual, but good nonetheless. The crowd really got into 'Promised Land,' where they laughed and applauded as Tim sang about the evil politician, a 'truly unusual subject.' They finished their set off with 'Sound' and left the stage with more applause than in the beginning. Tim summed it all up as, "L.A. coolness."

At the Pacific Amphitheatre, the crowd was definitely in higher spirits as they gave the band a standing ovation. Their set consisted of Ring the Bells, Protect Me, Maria's Party, Walking the Ghost, America, and Sound. After the gig, a hippie-type guy came up to me and screamed, 'Who was that?! They fucking blew me away!!'

James were also asked to join the Neil Young tour on the East Coast and recently finished the European leg of the tour. The band thoroughly enjoyed the experience.

SAY SAY SOMETHING

Excerpts taken from the interview with Tim Booth July 17, 1993

By: Chris Zych, Lori Chin, Laura Keyser, Andrew Gillespie

Q: You sing a lot of songs about conquering fears, do you think that you've conquered a lot of your personal fears?

A: Yeah, a lot of the songs are about that. My basic first feat was going on stage which is quite a terrifying thing to do. But I've found ways of dealing with it, so it's quite manageable. I do Tai Chi and Yoga before hand and that kind of centers me, allows me to use that nervous energy and allows me to use it in a positive way. I tend to do that before a gig cos otherwise you get really speedy mental energy that kind of turns in on itself, worrying about all the things that can go wrong.

Q: Tell us about the song "Skin Diving."

A: There were about six songs on Laid that we had done before we met Brian and we demo'd them and when Brian came, we gave him hours and hours of our tapes to listen to. Brian found "Skin" as a tiny piece we've done amongst eight hours of James. He said, "Listen to this - this is brilliant!" and we had missed it. We said, "Yeah! Yes! It is!" and I was going to sing that part and I usually have a few different singing patterns and on that song I just have that one falsetto and that way of singing it all the way through. I thought that wouldn't be enough so I was looking for the singing and I didn't find any. We just jammed it basically and the lyrics I kind of uhm... just (song numbers 1, 3, and 12, I had a lot of trouble with lyrically. They were really hard, I didn't know really what I was singing and I found them very hard to choose. But I wrote loads of songs and lyrics cos there's another double LP (Wah Wah) coming out pretty soon.

Q: Are there any lyrics you feel you can't sing anymore? that you've changed your views about?

A: (pauses) All together you mean? In the whole... I don't like singing "Striptime" It's just a couple of bad rhymes. That's all. I can't think of any.
Q: On songs like "Johnny Yen" and some others, you do a lot of improvisation...

A: There's a few songs like that that are really easy to do, to improvise. So we can know the area, if people want to they can (improvise). On some nights, "Johnny Yen" has gone on for twelve minutes. It depends on two particular things: one is how good the sound is on stage cos the minute someone starts improvising, everyone needs to hear it, or you're in trouble, and the other thing is how hot we are as a band, how confident with what we've been playing or whether it's the beginning of the tour. So it does vary like that. As I said, this double LP is nearly all improvisation and again that's Brian encouraging us. He knew that we were good at improvises and when he heard it, he said, "That's good enough to be a song. You don't actually have to do anything to that, that's good. People want to hear this and they should be allowed to hear this as a part of the process." So again, Brian encouraged us and gave me the confidence to do it cos he's got such great ears. He's an amazing man to work with. He's very clear minded. He's intense, but in a very calm way. His concentration rubs off and everyone starts feeling the concentration.

Q: What is your relationship to John

TIM: I think you should include people that knock on the door from outside.

MARS: Thank you Tim! They're gonna tear down that wall. How do you wanna get out tonight? Thanks for bringing those in, I'm sure they'll enjoy them. There's gonna be a new single, that we haven't heard yet, it's gonna come out here in America pretty soon, called 'Born of Frustration.'

TIM: Catching title, isn't it?

MARS: Yes, really. Tell us a little bit about that, I mean, what were you frustrated about?

TIM: Mostly before you and Dr. Ruth, I think.

MARS: Hey, I used to be a love doctor, so...

TIM: It's a gon we wrote a year ago, all the songs were written through improvisation and this was immediate. It was like 'Sit Down,' like in the end you start laughing, you can't carry on playing it, because you're laughing. You know that it's really... it's a song that turns you on. The lyric... I don't really know what the lyric's about, to be honest. It's something to do with too many choices and frustration, like you see all these opportunities and all these moments and you can't capture them and you can't quite utilize them and there's a line about moves, as well. The way you see films never can represent one person's human life. Y'know? There's just too much going on in every second, but uh, you can never quite capture it. The songs about that kind of frustration.

MARS: Okay, and this is going to be the first single from your new album, here in America. For those of you who happen to have a tape recorder at home, it would be the time to start it right now because this version of the song is a minute longer than the version that's gonna be released in

America. So this is a special version of the song. We're gonna be premiering it for you right now. And thanks again for coming by. We're looking forward to having you here, back in April or May. Say 'Hi' to the rest of the band.

Transcribed by Paul W. from MARS FM.



LIVE AT UNION SQUARE SAN FRANCISCO

Reprinted from Issue One, A Sound Investment.

Whilst at Mars FM radio station in Santa Monica, we were informed by Tim, Jim, and the record company that James would play their first American concert at Union Square in San Francisco on Saturday, February 15, 1992. The concert was free and sponsored by the local radio station, Live 105.

Unfortunately, this turned out to be a very rare weekend when California was plagued with rain and floods. The band had to fly around San Francisco for an hour before they were able to land due to rain. We arrived at Union Square around 9am and waited patiently. We met Tim before the concert and he graciously talked to us. He told us they planned on signing records the next day, then it was off to New York for further promotional stuff, then home to England. When we told him that we heard Larry was mugged in Los Angeles, he said that they were thinking of hiring some guys to mug him in Manchester so he wouldn't mind returning to the States. We also laughed at the ridiculous comparisons drawn up between James and Simple Minds.

Finally, at 3pm, they started the concert with *Johnny Yen*. It was sprinkling and the concert was off to a powerful start. Fans threw yellow and white daisies up on stage. When Tim got a hold of them he threw them into the air, causing it to sprinkle not only water, but daisies too!

For the second song, they played *How Was It For You?* It was very good for us! After that they decided to take a five minute break due to the bad weather. The crowd had also knocked over the barricade which had to be taken out. Five minutes later, Tim and Larry came back out and did *Protect Me* acoustically because the equipment was wet and as Tim stated, "...otherwise one of us might go up in smoke..." Two female fans got up on stage and danced with him until the security forced them off. They also performed *Lose Control* and halfway through it, the other members joined in, causing it to explode into a very powerful song. Next they performed *What For, Heavens*, and *Born of Frustration*. During *Born of Frustration*, Tim climbed up on the amplifiers, thus making the roadies very nervous. Near the end of the song (which was an absolute triumph) Tim realized he couldn't get down and laughed at himself. Finally he got down without help from the roadies, despite their offers. "Getting up is one thing..." he said.

They finished the concert with a bang, *Come Home*. Immediately following the show, the band was rushed away by security to do an outdoor interview with Mtv. The concert was obviously shortened by the weather, but it was well worth the long trip!

MARS: I think with the album, 'Gold Mother,' there was a definite change in the sound. A lot more bottom end...

TIM: Yeah. Jim's bottom has got a lot bigger since then.

JIM: It certainly has. Yeah.

MARS: So are you guys on tour in the United States in general right now?

TIM: No. We're coming in April/May to do a tour. We're doing a free festival in San Francisco in the middle of February. (screaming from the parking lot)

MARS: Sounds like your fans outside are all going to that.

JIM: See you there!

TIM: It's in the park kind of thing and next year we hope to come back quite a lot.

MARS: All right. We're looking forward to having you. Now 'Sit Down' is on 'Gold Mother' and it was here in America, it was pressed on, so like the newer version of the album has that song on it, but you did have a new album coming, don't you? Forthcoming pretty soon.

TIM: Yeah, middle of February LP called 'Seven,' we just finished it. With a seven piece band it's more, like when we did 'Gold Mother,' they were new, and it felt like rushed and they weren't really worked in. This is like two years later, it's a real band LP. It's much stronger really.

MARS: We've heard in play one song off of it already called 'Sound,' which we're gonna play here in a little bit. AND I think that sounds really good. It's a killer tune.

TIM: It's a real LP track it wasn't meant as a single, it was six and a half minute song originally. We're really proud of this one.

MARS: You know, I heard a story a long

time ago that the name James, came from one of the members in a band called Orange Juice, and his name was James something. Is that right?

JIM: James Kirk.

MARS: James Kirk? Is that the right story?

TIM: That's one of them.

JIM: That's one of the stories. We have many for this one.

TIM: It is partly true. Yeah. But it was also we wanted to name it after somebody in the band and Jimmy, the bass player, y'know... so James. But the guy suggested was the guitarist and he was definitely kind of in love with James Kirk.

MARS: I guess the name Thames or Tams was already taken. Let's take a listen to this gons, which is called 'Sound.' You wanna tell us a little bit about it? Who wrote this song? Do you both write or...?

TIM: Yeah. All three of us write from the eight year partnership... so the others kind of... if they're in there, that's great and they contribute. This was an improvisation this song, so the stuff where I'm shouting at teh band, like do something out of character, is because we hadn't got an end for it, so I'm shouting at the band, 'Somebody break away for God's sake!' and 'do something out of character' down a megaphone. Because it was all improvised in teh studio, we had candles, natural light, it was like we knew we were, we got about half of it really good, but we wanted to leave the end, open ended, so we didn't know what we were doing.

MARS: So what did you do then, Jim? What did you think? 'My God, he's gone crazy!' or 'I'm gonna try this one out?' What was going through your head at the time?

TIM: You just kind of push things a bit

further. You find another gear somewhere else to leap into. As you've heard, everybody kind of goes wild at the end. Kind of collapses into chaos. Well this is the same seven inch version.

JIM: Oh, of course. Yes, sorry. You won't play the twelve inch version. Oh well, nevermind.

MARS: Live in the studio with James. That was a great song. That was an older tune, 'Lose Control.' It's from the 'Gold Mother' album as well, what we heard was the extended mix. You had done that for a while but this type of extended mixers that you started doing around this song is what I was talking about earlier. The change in the sound. What was happening in the band there? Did you want to go into more of a dance direction or maybe you weren't thinking about that, or just groovin, or...?

TIM: Yeah, just relaxing really.

JIM: Yeah, just having fun. It was kind of about giving songs to remixers and letting them have a go and see what they come up with.

MARS: So you guys didn't really have any input in the remix, you just gave it to someone else?

TIM: Well, that jam is us, and then the guy came in and he kind of decides which bits to cut out and which bits to put in, because a seven piece band, you know, trumpet, fiddle, guitar, it's almost too much and you almost need somebody to say, 'Hang on, there's too many of you going on... give him some space.' So that kind of thing happened. We accept that.

MARS: I want to, on behalf of your record company, Fontana Records, to thank everybody for presenting MARS with a double platinum single. It's beautiful. Representing a quarter million sales in

England. This is gonna be great to put on the wall. What I wanted to ask, I was surprised when I saw this the other day, one of your earlier singles was a song called 'Chain Mail.' The EP was actually called 'Sit Down,' is that a coincidence or did you bring up the title for that single, 'Sit Down?' or what happened there? Because this one dates back to...

JIM: Way back.

MARS: '86

TIM: I think we'd forgotten.

JIM: It was that long ago!

TIM: Yeah, so long ago. We called it 'Sit Down' and the new song was always called 'Sit Down' because the chorus, you couldn't avoid it.

JIM: It was an accident really.

TIM: Yeah, it was an accident.

MARS: Now let me ask you, what is the name of the new album gonna be?

TIM: Seven.

MARS: Seven? Representing number seven?

TIM: Yeah, seven guys in the band.

JIM: Seven days of the week.

TIM: The number of God. Whatever you want, really.

MARS: Now we talked about the dates you're gonna do in San Francisco. You don't know anything more about your dates here in LA?

TIM: Seven dates.

JIM: Seven days in LA!

TIM: April the seventh. April/May.

MARS: You guys brought some t-shirts and some CDs into the studio, this is how we're gonna do it... (screaming out in the parking lot)... hey, you guys in the parking lot already got your stuff signed! We're gonna give these away, right now to the first eight callers. [booo! - ed.]

TOWN & COUNTRY

S.J.M. CONCERTS



Interview at Mars FM

The adventures got off to an early start when guitarist Larry Gott was mugged at gunpoint after being in America for an hour. Naturally he was shaken and after being questioned by the police he took the first flight back to Manchester. James' tour manager stood in for Larry when they filmed the video for their latest single, 'Born of Frustration.'

While in LA, James had their first American radio interview at the now defunct MarsFM in Santa Monica, January 13, 1992. Eleven fans showed up to greet them. When Tim and Jim arrived, they were very grateful and friendly.

Both before and after the interview, they took time to talk to the fans, sign records, pose for pictures, and answer questions.

MARS: That was 'Sit Down' by James and we are blessed with the presence of a couple members of James here in studio... I wanted to say 'Hi' to all the listeners out there that came down to see James. They are in the parking lot and we can hear them scream right now. In the studio we have Tim Booth and Jim Glennie. How was that to come to the parking lot and when you came in here, you see what? About twenty, thirty people out there greeting you. How did that feel?

TIM: It's a nice welcome. First time it's happened here.

JIM: Big surprise.

MARS: Because you guys have had a huge success in England for years but in America it's not really until this song 'Sit Down' that we just heard, that's taken off really big time. Wouldn't you say?

TIM: Yeah, I mean, we've never been to

America before, we've never played here and in England our whole thing built up over live performances, playing for years. And we're gonna come next year, so we didn't expect much more from here, really because we didn't play.

MARS: Well, that's a good thing. You gotta play in order to really convince the audience, I think to go out there and support you a lot. You've had a lot of the bands that are big today - like the Stone Roses and the Happy Mondays, have an open for you... over in England.

JIM: Yeah, that's right.

MARS: You guys have also had a lot of changes in the band, like let's go back a little bit in time. I have a lot of twelve inch singles I have collected from when you were with another label before and dating back to the early eighties. But when was the real start of James?

TIM: Me and Jimmy have been together about nine years. Me, Jim, and Larry have been together about eight. And that's the kind of core and we have become a seven piece about three years ago. We got a trumpet and fiddle. That was a big change. It's a new band, we nearly changed the name.

MARS: What would you have wanted to change it to? What were some of the considerations?

JIM: Tim? Tim?

TIM: Tim.

JIM: We wouldn't let him though!

TIM: I didn't even get that far. I was out voted. Cos we thought it was a new start. The new band is really different. It's really exciting.

a sound investment

james fanzine

issue 4 1/2

Welcome to Issue 4 1/2 of *a sound investment*, a collaboration with 'Change of Scenery.'

a sound investment began in 1992 when there was (and still is) a lack of **James** information for American fans. Out of desperation and sheer boredom, we started this fanzine to give an American slant to the traditional English music scene. After nine years, four issues, and even with the boom of the Internet, there is still a great need for James information that should be shared.

We have not seen **James** set foot in America since their disastrous Spring 1997 tour that was followed by the Lollapalooza flop. **James** have nearly been forgotten in America, the last issue of *a sound investment* was published in 1998 and *Millionaires* wasn't released in the States.

While **James'** UK fanbase has broadened, the US fanbase seems to have dwindled down to a few hard core fans, most of whom you can see traipsing around English country side when there's a tour. This is probably due to the lack of a major US label, virtually no airplay, and not playing live in the States in four years.

In the arid American culture, we felt a void and tried to fill it. Did we succeed? It's a matter of opinion and we would like to hear your thoughts on **James**. This fanzine cannot survive without fans so unless we receive articles, opinions, or whatever you think is fit to print in a James fanzine, please send it to the address below or email them to: jameszine@juno.com (no attachments please).

Issues 1 & 2 have sold out, but we have reprinted a few of the more interesting articles here, including exclusive interviews with band members pre-dating **James'** "Best of..." success. Enjoy and let us know what you think!

Cheers,

LOKI

Lori

Editor - *a sound investment*



Many thanks to the usual suspects... you know who you are, you freaks!! =P

Back issues of #3 & 4 are available for £1/\$3 by writing to *Change of Scenery* or:
a sound investment
PO Box 251372
Glendale, CA 91225-1372
USA

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