Welcome to the first issue of 1997. At last we have some new material and live dates. As always we require your opinions on the album / tour including: Marketing (are 3x cd singles value for money or ripping off the fans?), venue facilities and ticket prices etc. We also want reviews of the live dates and any 'sessions' the band are doing whilst promoting the new album.

Thanks for now

John Pude

We have sold out of all our back issues. SORRY!

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.
On the east coast of America, it is August 1994. After practically three years of non-stop touring in the states, James are about to come off the road. The slogan has paid off: the band's most recent sixth album ‘Laid’, has sold 600,000 copies in America while the title track, 2 minutes and 20 seconds of pointed perfection, has become the most played track on some American radio stations (and not just because it's briefly meant it could be slipped into those awkward time-slots just before the latest ad from the McBurger Megacorp).

For the 11-year-old James it had been a long march to freedom from a roller-coaster past that went from cult acclaim on Manchester's Factory label, to an ill-starred sojourn at New York's Sire Records, to their self-saving live album ‘One Man Clapping’(financed by the band members' participation in medical experiments), to hitting the mass-motherlode with 'Gold Mother' [1990] , 'Seven'[1992] and 'Laid'[1993].

So now James are setting the seal on their success: by playing at Woodstock II. Between [gulp] Live and [gulp] Live in front of 300,000 people [most of whom seem to be camera crews]. In the rain. In the mud. In the middle the biggest corporate advertising free-for-all in the history of rock [triple gulp].

Press Biography
by Craig Mclean 1996

was where they began writing their new album. "We improvised a few songs in a weird barn near Woodstock" Tim Booth recalls. "Those were the first seeds...

Apart from that," smiles Jim Glenie, "Woodstock wasn't massively pleasurable...."

Sweetness through strength, and strength through adversity. James have always been about finding leg-ups in the breakdowns, the diamond in the muck, the brilliance in the humdrum. Tim Booth's searching lyrics, the bands' insistent melodies, Booths' yearning vocals, James' epic intimacy - these are the things that make James unique, and the things that shine ever after in their new album, 'Whiplash': Through the deft simplicity of 'Lost a friend' or the sparse electricity of 'Blue Pastures', through the clattering industrial disco of 'Go to the Bank' to the urgent energy of the janglist [junglist? oh yes] 'Greenpeace', to the bold pop of 'She's a Star' and Tomorrow, 'Whiplash' is a band proclaiming full steam ahead, fire done below, and unsteady as she goes. All at once. All of which is especially remarkable given the backdrop to the writing and recording of 'Whiplash'. After escaping the Woodstock mire with a few recent song ideas, the band decamped to Wales and London for further writing sessions. Booth recalls that "At that point we had a very loose framework for the next album. We were gonna make 11 songs under three minutes, very well composed, almost Beatles-like things. But we never got round to doing that - and anyway, other bands have taken that idea in the meantime."

Soon after came what the band refer to as Black Thursday; the day Larry Gott, a founding member of James alongside Booth and Glenie, announced that he couldn't go on being a part of the touring James, the day the band found they owed five years in back taxes, the day emotional crises gripped everyone in the band; the day James very nearly split.

"That day could have gone two ways," says Saul Davies. "We could have collapsed, or we could have got our shit together, recorded a new album, and just got better at being James. It was a big moment. A heavy day.

"Still," sniffs Glenie, "We've had a lot of these days, we have been together for a long time, it had been me, Tim and Larry for hundreds of years. And when Larry left it really altered the balance. Suddenly everything was completely broken. All we had was totally shattered. Which meant that the rest of the band came closer into things. And what we've rebuilt from that is much stronger, much more open, and much more of an honest reflection of what James are about." "But it was painful. Seriously painful."

Throughout 1995 James worked. Dave Baynton-Power set up a studio at his house in north Wales. There all the band, bar Booth, began tinkering and overhauling and underdubbing and reworking and reflecting. They had plans, big plans. They had a glut of song ideas, sound ideas, new ideas, to work through. "Wah wah", later 94's double album of improvisations and remouldings thrown up under the aegis of Brian Eno during the making of "Laid", has energised the band. "We experimented with sound" says Davies. "We tried to interact with each other differently. It wasn't that it was drawn out- all this was just a logical extension of the earlier collapse. We needed to rebuild James. And that's gonna take a little bit of time. And we did that through music."

Booth, for his part, was doing his own rebuilding. He had hooked up with renowned composer Angelo Badalamenti, and the two spent much of 1995 working on their "Booth and the Bad Angel" album in New York.
songs round snatches of Booth's vocals, deconstructing everything except Booth's vocals, five-sixths of James fiddled and noodled and doodled and drew together a new conception of the making of James' music. One-sixth of James, meanwhile, finally let go a little. "Things would have gone on festering otherwise," Booth shrugs now. "And we needed a new way of working. I do a lot of things - I act and I dance and I teach dance and I wanted to work with Angelo. On past James records I'd be there for every note. And I didn't want to do that anymore. And the band wanted more creative input. So we decided we had to find a completely new way of working for James to continue. And we found it..."

In February 1996 James finally began recording proper in RAK studios in London and Real World near Bath. As with "Laid" they set up two recording workstations in the studios, one for the final tape-down, and one for experimentation. As with "Laid", Brian Eno was on board, although less as a producer, more as provider of tangential input, technological hints, backing vocals, and vibes. Or, as the band have it, "Additional interference and occasional co-production". Twin this with the proven pop suss and gloss of "Actual" producer Stephen Hague, and "Whiplash" was always going to sound special. Oh, and there was a third studio as well, for Booth to explore new lyrical and vocal avenues.

So... Three recording studios, two producers, nearly two years of writing and taping, one double album of improvisations, one solo album, one near-band split, a welter of personal emotional and financial crisis - any other band would have been ripped apart by such conflicting forces.

"Yeah I know!" Booth laughs. "But we somehow have a good centre of gravity. This new album has the same restless spirit as other James albums, it's looking for some new language, something new. It's got a lot more energy to it. 'Laid' was a hard record to tour because it was so delicate. But we want to tour this album. So it's a definite, thumping record, and it's looking to combine the esoteric side of 'Wah wah' with the pop ideas and the rock angles that we obviously have as well. We're always looking forward to take a snapshot of where we are..."

And that's James '97. United, invigorated, invigorating, more stand-up than 'Sit Down', always -not 'Sometimes'- hungry, creating hymns from the global village. And that's 'Whiplash': born of frustration but shaped in visionary contentment. And Tim Booth still dances funny.

"Look at it!" says the singer of the new-school James. "You can hear it on record, you can see it between us; we're breathing again. It's lovely getting back together. We're still bold and bloody minded and arrogant and making the music we love. And this is it."
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:

WHAT 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 taste 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 them together.
ARE THERE ANY PLANS TO RE LAUNCH 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.
Whipping up a live storm
Mini tour January 25,26,27

At the Glastonbury festival '94, James played their last UK gig for 3 years, leaving behind an indie scene where Oasis, Kula Shaker and The Bluetones were still practising in their local scout hut. The 'Britpop' phenomenon had yet to flourish.

Sheffield 'Leadmill' '97: James return to a musical environment where the bands who had led the Madchester explosion have either split or been NME'd into obscurity (The Charlatans excepted). If you sounded like The Beatles, Small Faces etc - great! , if not - piss off.

James, influences including people such as Patti Smith and The Birthday Party- oh dear! Who would have blamed them if they'd called it a day? "Laid" and "Wah wah" had received a mauling from most music journalists and in '96-'97 the music papers, more than ever, adopted a view that if you've released more than 3 albums you're old, therefore not relevant.

So why carry on? There is one simple reason; music fans love'em.

The new Adventures of the long sailing ship 'James' starts here.

Their U.S. anthem 'Laid' opened the set instantly provoking crowd scenes of sheer excitement and jubilation- at last the return of a band who entertain, thankfully steering well clear of the characteristics of an Oasis gig (we'll stand here for an hour play our songs and you'll love us!). Their now best selling album 'Laid' provided the bulk of tonight's material. The new album "Whiplash" was also given its first airing with the superb 'Lost a friend (to the sea)' . The new single, 'She's a star' was optimistically introduced by an , as ever , Tim Booth as "Their biggest hit."

However his confidence in their music is well founded , with the new album perhaps going back to the style reminiscent of the "Goldmother" album.

Tonight James give 200% , even the newly arrived Adrian Oxaal (replacement for Larry Gott) was prepared to play 'Johnny Yen', a song he'd barely heard, let alone played. Versions of "Sit Down", "Out to get you" and a roof shattering finale of "Come Home" created a feeling of optimism within everyone at the venue.

James were back. They're comin' home.

So another day, another live gig. Bristol 'Fleece and Firkin' provided the intimate setting for the now experienced, James 'model 1997'.

The atmosphere at this gig was more subdued than the previous evening as a more diverse crowd assembled to pay homage at the James alter.

The band performed an almost identical set to the Sheffield gig, but Tim had a hard job projecting his energy to a lethargic, London type crowd (prove yourself before we dance). A storming version of "Honest Joe" was the a highpoint, bettered only by "Come Home" with Tim getting a dance partner who leapt out of the crowd, and Bez
like coaxed everyone to imagine it was 1990 all over again, well almost.

Third day running, lack of sleep setting in, but the thought of a local gig was enough to fire us up for the final date of this mini tour. "Dingwalls" in Camden was packed, and some fans had shelled out in excess of £30 to get a ticket which had cost £10 two weeks ago. As the band had done previously, the opening bars of "Laid" kicked the metropolis into life and the adrenalin was passed from fans to band and vice versa. The stakes continued to be raised through "Sometimes" and "Johnny Yen" until, grinding to a halt. Dave had damaged the bass drum. A few nervous looks and general confusing from roadcrew charging around left a situation that had only one possible outcome. Until Tim announced "We'll play Sit Down acoustically". The version of "Sit Down" was fantastic, with Saul and Adrian on acoustic guitars, and Dave backstage probably stealing forty winks. "She's a star" was improvised acoustically and on cue, just as the chorus came in the drum kit was repaired and the song soared and the crowd were carried along by a song which, instead of being overshadowed by "Sit Down", created a feeling of unity, the fans responded as one and the cheers could probably be heard in New York. So, back to the set list, next on the bill, "Sit Down!". We were being treated to James at their spontaneous best. They climaxed the evening with "P.S." and "Come Home" and the faithful went away ecstatic, having seen James for the first time in 3 years, yet disappointed that we have to wait 6 weeks until we can all do this again. If you can't wait, you better sort out your passport and get on the next flight to the States.
Stutter (7599-25437-l)
Skullduggery
Scarecrow
So many ways
Just hip
Johnny yen
Summer song
Really hard
Bilys' shirts
Why so close
Withdrawn
Black hole

Strip Mine (7599-25657-l)
What for
Charlie dance
Fairground
Are you ready
Medieval
Not there
Yaho
Riders
Vulture
Stripmining
Refrain

One Man Clapping (moreman(ed)
Chain mail
Sandman(hup springs)
Whoops
Riders
Leaking
Why so close
Yaho
Johnny yen
Scarecrow
Are you ready
Really hard
Burned
Stutter

Goldmother (8485395)
Come home
Government walls
God only knows
You can't tell...
How was it for you
Hang on
Walking the ghost
Goldmother
Top of the world

Goldmother (846189)
Come Home
Government walls
God only knows
You can't tell...
Crescendo
How was it for you
Hang on
Walking the ghost
Goldmother
Top of the world

Laid (514943)
Out to get you
Sometimes
Dream thum
One of the three
Say something
Five-o
P.s.
Everybody knows
Knuckle too far
Low low low
Laid
Lullaby
Goldmother
Goldmother

Seven (510932)
Born of Frustration
Ring the Bells
Sound
Bring a gun
Mother
Don't wait that long
Live a love of life
Next lover
Heavens
Protect me
Seven

Goldmother (846189)
Come Home
Government walls
God only knows
You can't tell...
How was it for you
Hang on
Walking the ghost
Goldmother
Top of the world

DVV
Say say something
Rhythmic dreams
Dead man
Rain whistling
Basic Brian
Low clouds
Bottom of the well
Honest Joe
Arabic agony
Tomorrow
Laughing
Savonara

Whiplash
Lost on You
Drowsy
Lost a Friend
Walzine Along
She's a Star
Greenpeace
Go to the Bank
Play Dead
Avalanche
Homeboy
Watering Hole
Blue Pastures
Whiplash

Album review by Tim Allan

Take a pinch of Stutter, a spoonful of One Man Clapping, a slice of Strip-Mine, a few lumps of Gold Mother and Seven and a generous helping of Laid and Wah-wah, simmer for about three and a half years and what do you get?

Whiplash, produced by Brian Eno and Stephen Hague, which mixes suffering and cynicism with environmental destruction and, er, jungle!

For a band releasing their eighth album James still sound remarkably fresh, and none more so than on the frantic opener Tomorrow - a lengthier and much improved version than that on Wah-wah; which sees singer Tim Booth at full throttle ('I got out of your range/All your suffering seems vain') backed by an army of guitars and drums, which makes it a strong contender for track of the album.

Lost a Friend follows, and fools you into thinking it's a medium-paced filler before unleashing a wave of sound with a cracking sing-a-long chorus, after which Booth tells us about spacemen coming through his TV screen.

Eno's influence comes across no more strongly than in the third track, Waltzing Along, a folk/blues number reminiscent of the Laid era with backing vocals that remind me of Sometimes and Five-O.

The single, She's a Star, is an upbeat guitar driven corker, with a Suede-esque falsetto chorus which should bring James some well deserved chart success. Moreover it has Booth at his poignant best: 'Whenever she's feeling empty/Whenever she's feeling insecure/Whenever her face is frozen/Unable to fake it anymore.'

The album then takes a sharp change of direction through Greenpeace - a stop/start jungle/dance onslaught about the human races' carefree attitude to ecological ruin: 'Gonna f**k with genes, I am what I am/Much more than a God, much less than a man.'

Go to the Bank is in much the same improvisational manner, as is the Basic Brian-ish Play Dead, and whilst not appealing to me as much as the other tracks on Whiplash, they show that James' creative variety has not dried up after more than a decade of releases.

A more conventional song structure returns in the form of the superb Avalanche, with Booth launching a scathing attack on (I suspect) either the industry or the government ('You don't own us/Can't control us'), but both are spared in Homeboy, a short, sharp burst of power-pop which reminds me of Blondie at their best.

The penultimate track, Watering Hole, (not an ode to the pub of similar name in Neighbours) sees the mood and pace changed again, this time to ambient, which balances well with the predominantly up-tempo feel of the album.

But for all the praise that has gone before, the outstanding track for me on Whiplash is Blue Pastures; a lonely soliloquy which is trademark Tim Booth: 'And just when I think it's clear it turns all grey again/And I wonder who will find me in the snow' he concedes. It is a fitting end to an excellent album which leaves me looking forward to next spring's live shows with great anticipation.
This list collects all known official 'live' appearances (Audio only: not including 'Transcription discs or video.)

UK singles
How was it for you "T" (Jim5): features Whoops How was it for you "cd" (Jimcd5): features Hymn from a village (Manchester Apollo)

Sit Down (Jim 8): All formats: features Sit Down (G-Mex)
Sometimes (Jim13): All formats: features America (The Palace, Hollywood)
Laid (Jimcx14): features Laid, Five-o, Say something, Sometimes (All BBC Maida Vale)

She's a star (Jimed16): features Stutter, Johnny Yen (Both Alton Towers)

UK Albums
One man clapping (one man1)
Alternative NRG (74321 18091 2): features Ring the Bells (The Palace, Hollywood)

Imports
Say Something (858 797-2): features Laid (99x)
Live & Acoustic (4316): features Protect me, Lose Control (both KROQ Los Angeles), Don't wait that long (Parr Hall, Warrington), How was it for you (G-Mex)

Promotional
Set List (sacd561): features Protect me, Lose control (both KROQ), Sound, Heavens, Don't wait that long, Seven (All Warrington), How was it for you (G-Mex)
Sometimes (CDP 1089): features America (The Palace), Laid (BBC)
Really hard
To be loving when the lights are out.

Strip Mine
What for
If you don't look cool they won't look at you
But if your image is strong any song will do

Left Out of her will
Break away from home
Break break the mould

Burned
If you don't look cool they won't look at you
But if your image is strong any song will do

Sit down
Sing myself to sleep a song from the darkest hour

Come home
It's that time again when I lose my friends
Go walkabout I've got the bends from pressure

Walking the ghost
there's a knocking at my window
Not two for yes but one for no

Born of frustration
I can't meet all my desires

Protect me
Oh dear what can the matter be
Out to get you
Feel so alone tonight
my bed feels larger than when I was small

Sometimes
Sometimes when I look in your eyes I can see your soul

Dream thrum
Oh Oh I'll change
(main bit of song - Em)

Laid
this bed is on fire with passionate love
the neighbours complained about the noises above
But she only cum when she's on top
This fanzine is dedicated to James, and as such is a direct rival to CoS, therefore it is rubbish right? Wrong.

If you want a poorly researched, poorly printed, flimsy fanzine then do not buy "a sound investment".

Published in the U.S. the fanzine features high quality articles including exclusive interviews, live reviews and exclusive and well reproduced photographs and even some artwork from Larry and Mark.

The only downside is they can't spell colour (color) etc.

Issue 1 and 2 have sold out, but are well worth hunting down.

Issue 2 (1993) has an original painting by Larry as its cover and features live reviews from 1992 and an exclusive interview with Tim and also some cracking pics of the band.

Issue 3 (1994) contains a WOMAD review and a plethora of photos from the event as well as an interview by Gary Matos with Saul in Nov 93. Cover Artwork is provided by Mark.

This publication provides a lot of information mainly from America and Canada, so these back issues remain interesting to UK based fans who only usually read UK reviews.

Issue 4 is on the drawing board, but if I were you I would send off my £3 ($5 U.S.) in the hope of securing a copy of the limited stocks of issue 3.

Honestly, this fanzine is so professional in style and content that it would wipe the floor with all the fanzines I've seen.

"a sound investment" is available from:

LORI CHIN
3815 LOS FELIZ BLVD,
LOS ANGELES, CA 90027
USA
At long last after two years silence. Two years which have seen the stagnation of the charts with britpop, the rise of Oasis, the most overrated pub band in the world, and the seeming death of independent music, with most of labels now owned by majors. Putting all that aside, we have a new James related product.

Prior to this James were on a soar, "Laid", in my opinion their finest album to date, and "Wah-Wah"'s experimental brilliance had confirmed them as still able to stand outside fashion whilst still being exciting and innovated enough to sustain interest. Set against this background, Tim Booth's solo project comes as a bit of a disappointment. Yes, it is good, but it is flawed. The main limitation, is that it becomes obvious throughout the eleven tracks that Tim is a bit lost without James. The songs are good, but Tim's style has evolved to fit within the structure of the rest of the band, just as for example Nick Cave would sound truly awful fronting Genesis. That is to say that James are as much an integral part of Tim as he is of them. Lyrically he is still there, still able to induce pleasant thoughts or stirring passions, the problem is in the playing; there is no soul.

The other members of James all have a feeling for the songs, as they are all involved in the creation of them, also as they have been working together for so long they seem to have an instinctive feel for what one another is trying to express. However, the session musicians on this album, even including Bernard Butler, seem to have no feeling for what Tim's lyrics are expressing. A band evolves together, so that is becomes instinctive, as I believe James are, but when one element of that whole is removed and chooses a different setting then things understandably do not run smoothly, hence the blandness of some of the tunes.

However there are some gems on this album that make it well worth having in the absence of James proper. "Dance of the days", "Fall in love with me", "Butterfly's dream", & "Hand in the rain", show off Tim's skill as a lyricist, and exhibit a brooding, soaring ambience which would not be out of place on a James album. The only real dud on the record, is "Life Gets Better", which sounds messy and not unlike U2, as if no-one really understood where it was going (something you can never accuse James of).

This album hasn't had great reviews, but it at least shows originality and the willingness to experiment, which is more than can be said for any of the britpop two-bit wonders.

Review: Tim Booth & The Bad Angel

Wanted: Dead or Alive

Wanted: James 'Swatch' style watch
Wanted: Booth and the Bad Angel 4 trk album sampler
Wanted: James jumper (flower logo)
Wanted: James ski-hat

We require reviews of all the gigs on the tour (including the January dates). Anyone sending in a review of a tour date will have their name put into a draw for one of the photos in the middle pages. We managed to get them signed by Jim, Saul and Tim during the Sheffield interview.

We would like to thank:

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All contributors whose articles are used will receive issue 7 FREE