

# BILLYS SHIRTS

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# NEWS · NEWS · NEWS · NEWS

## Release News

The new single "Seven" will be released on 6th July. It's a four track E.P. and features three brand new tracks called: "Goalies ball", "William Burroughs" and "Still Alive".



Initially available on 7" (33rpm) cassette and CD it will be followed on 13th July by a rush released live CD recorded at Alton Towers entitled "Seven plus Three".

The band will soon be recording an EP featuring four new tracks which will be released in the Autumn.

Plans are afoot to release a video compilation by the end of the year, which will include promotional videos and rare TV appearances.

Despite having written lots of new material, due to tour commitments the band will be unable to begin recording until the new year, so expect news of a new album by next Spring.

## Tour News

James will be taking part in the following Festivals in Europe throughout the Summer:

10th July	Leysin Festival, Switzerland
12th July	Le Fort Nieulay, Calais
18th July	Tamaris Festival, Morlaix, Brittany
31st July	Feile Festival, Thurles, Eire

## Band News

Watch out for the "seven" video where the band get knocked down by a tidal wave, but, they get up smiling. Mark Hunter will be debuting his new haircut live on stage at Alton Towers. Saul unfortunately wont be!!!!

## U.S. News

Following their sellout U.S. Tour in March, Born of Frustration reached No. 2 in the U.S. Alternative Chart, and has received heavy radio play for over 5 months.



### R & R NEW ROCK AIRPLAY / 30

ISSUE NO.	996	32 REPORTERS	ISSUE DATE:	4/24/92								
3W	2W	1W	TW	ARTIST	Label	Rep/Add	Pct	Hot	Hvy	Med	Lit	Conver
1	1	1	1*	CURE	32/0	100	24	32	0	0	-1	
				Wish (Fiction/Elektra)								
11	9	6	2*	JAMES	32/2	100	3	25	6	1	-1	
				Seven (Fontana/Mercury)								
14	11	4	3*	CRACKER	32/0	100	5	24	7	1	-2	
				Cracker (Virgin)								
2	2	2	4	SUGARCUBES	31/0	97	7	26	4	1	-3	
				Stick Around For Joy (Elektra)								
3	3	3	5	U2	27/0	84	4	24	1	2	-3	

D.: Not Go Under Pier

PHOTO: ROBERT MATHEW



• Mark playing the toasts in San Francisco



• Dirty Video...



• No comment...



• Cheers



• Taking things to extremes



# JAMES CROSSWORD

Sent in by  
Jane Morris  
CM632

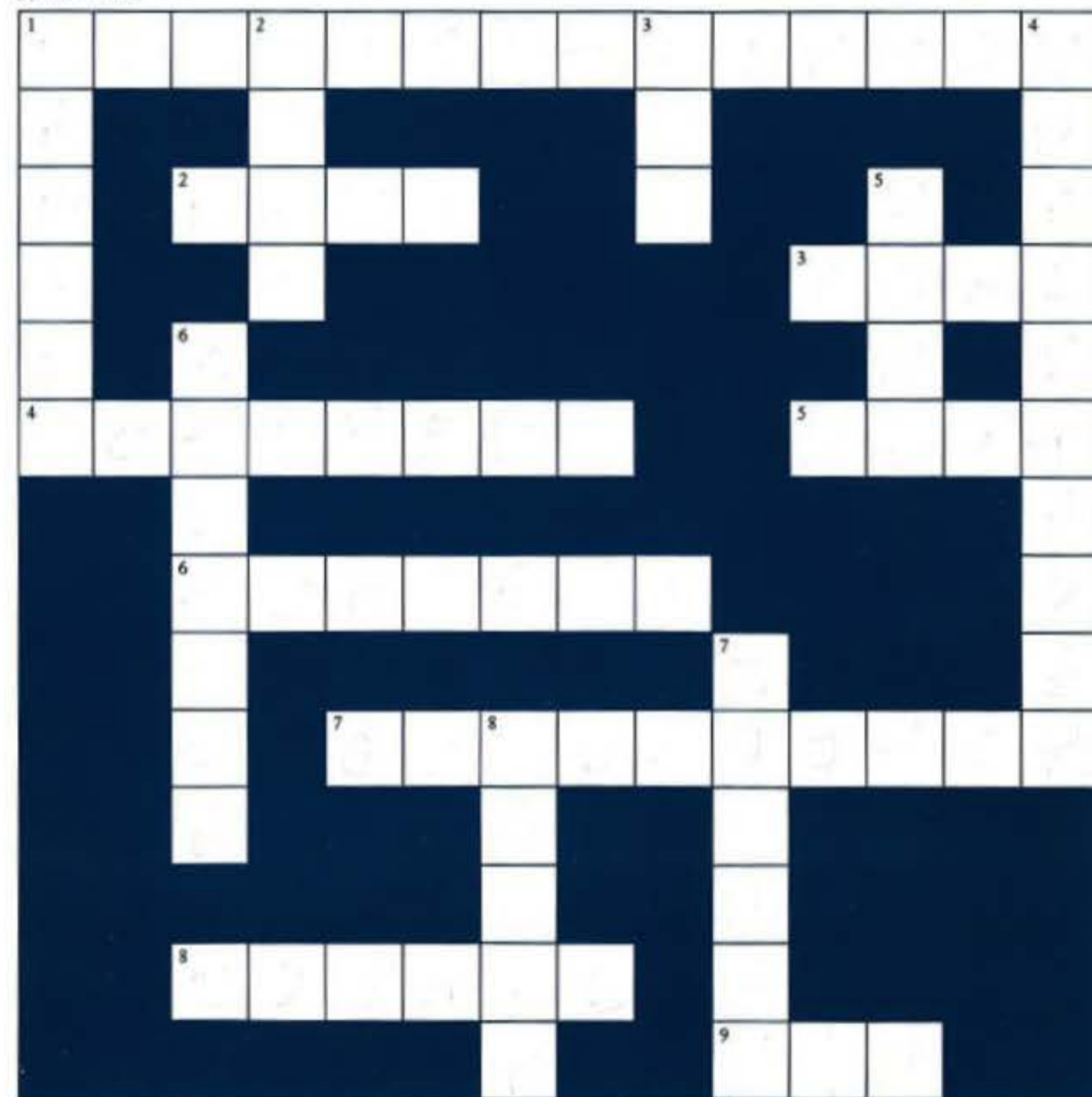
## CLUES

### ACROSS

- (1) James post coital question (3,3,2,3,3)
- (2) Idle (4)
- (3) Across and (5) down It may make you "wanna scream" (4,4)
- (4) Ode to "pill popping" friend (3,5)
- (5) across and (8) down Is this song "carved in memories" (4,5)
- (6) You'll find this on the flipside of the "Sit Down" 12" (7)
- (7) James precious parent (10)
- (8) "I feel I've been -----" dedicated to Seymour Stein (6)
- (9) See 7 down

### DOWN

- (1) Replaced by "Sit Down" on the re-issue of Goldmother (4,2)
- (2) and (3) down This was originally "Bouncy Bonour" (4,3)
- (4) It's a deadly occupation (10)
- (5) See 3 across
- (6) James speech impediment (7)
- (7) and (9) across He's a pyromaniac (6,3)
- (8) See 5 across



In the next issue we shall have a letters page. Please write to James — Letters, P.O. Box 182, Manchester M60 4DU

# ASTRAL PROFILE

NAME: JAMES PATRICK GLENNIE  
BIRTHDATE: 10TH OCTOBER 1963  
LIBRA SUN GEMINI ASCENDANT

A predominantly airy nature makes you inquiring and intellectually alive. Ideas come to you easily and just as easily you communicate them to the nearest audience. Freedom of movement, both physical and mental, is of paramount importance if you're to conduct your life with any degree of creativity. In fact, you react strongly towards a sense of confinement — air is for breathing, not stifling. Your emphasized intellectual approach should, however, be qualified by remembering that the mind is no substitute for — and can never fully comprehend — emotional experience. In the order of things, emotional experience occurs first and, therefore, should be given appropriate and respectful consideration.

Your enthusiasm and inspiration often need a boost, also your ability to devise projects which can excite your passions in the first place. Don't let yourself be a victim of complacency — become active and involved. Energy begets energy.

You have an endless supply of energy, both mental and physical, and can consistently burn the candle at both ends without suffering the usual ill effects. Your dependence on social stimulation is not without its therapy, though, as being in company gives you self-confidence. What really prompts you to shine is having your partner by your side, for their presence provides that vital ingredient needed to level your emotional scales.

Whether you are partnered or not, you do like to flirt with the opposite sex! You frequently turn situations into occasions for self-display — like when the boss comes round, and you show him or her your best side! You do this not necessarily because you fancy the person concerned, rather just to get yourself noticed, for you thrive on the reaction it provokes.

Rarely do you like to be without a partner, for it is an essential aspect of your nature to feel twinned. You need to face life with someone on your arm, and all the better for you if that someone is a flattering reflection of yourself. However, you do have a

tendency to act hastily, and this means that you might choose your 'twins' unwisely, out of the sheer necessity of having one. Your partners, though, find you colourful and easy company so, even if sometimes you do not love wisely, at least you love well.

You have a Mars-Neptune conjunction. Mars is the god of war — action. Neptune the Lord of fantasy, delusion. This can produce inspired thought but can also show confusion or muddled action. Should be used for creativity. Also, since Mars rules sexuality, Neptune puts a fantasy aspect around, giving one a search for spiritual relationships or just a myriad of relationships, while the unconscious searches for satisfaction.

Many Gemini ascendants lose both or one parent. In your case there was definitely one strong parent who dominated very much, a one-parent family flavour. There would have been a great influence from an older woman. You could have felt almost as if you didn't belong — or know who all the members of the family were.

This will have given you the enquiring mind, and a good inventive creative streak, with good communications skills. You would be a hard worker, and ambitious, and always appreciate being part of your peer group. You must be cautious of your sharp tongue.

The father's influence on your unconscious brought both fear and mistrust. He did not encourage your individuality, and left you with a dislike of authority. Also, in your youth a self-imposed restriction on your sensual and sexual expression. You would find it hard to find a partner who would be truly pleasing and satisfying or stimulating, but you will be very loyal. Quite often it is necessary to pull away from family ties and traditions in order to find yourself.

At the time of your birth "Mum" was not feeling too good about the role of "woman" — not a lot of self-value or respect for the woman's role. This gives you the problem — if your

mother did not respect women, why should you? Should you go for someone who is socially acceptable, or should you go for someone you really feel for? Can you trust a woman? This can cause you great inner turmoil and needs to be looked at, as women are as trustworthy as men. How trustworthy is that?

Because Mum found it hard to express her emotional needs she possibly over-reacted, leaving you feeling that consideration for emotional needs, needs for affection, a physical caring for the body, is an over-indulgence, causing you to jump in and out of relationships without considering whether it's any good for you. Do not get affection muddled with sex. A need for affection and mental stimulation can be found and unified with love to provide all that you need. Avoid drugs — alcohol — (not totally) as a stimulant or escape.

You seek to incorporate your emotional life into the intellectual sphere in order that the two work harmoniously together and you reap the benefits of both. In fact, you do this most successfully and neither faculty eludes or deserts you, thus giving you the best of both worlds.

Your quick, mercurial intellect, and your endless supply of one-liners, often make you, given the right time and place, the proverbial entertainer, forever ready with an answer for everything. This can be either endearing, or get you into a lot of trouble, as you don't always have the ability to curb your tongue when perhaps you should have backed down long ago! It is important to understand that this is not the same thing as being outspoken; rather it is often just the innocent desire to be frivolous.

You are reaching a peak when all your ambitions and efforts should bear their greatest fruit — that will happen in 1994. Your views about life will be becoming stabilised. You understand the rules of the game you are playing in and will concentrate on playing it more skillfully.

by Christine Jupp



# chain mail

The Official James Fan Club Magazine

Subsequent issues of this magazine will be available free of charge to official fan club members only.

★

For membership details please send a S.A.E. to:

James Chain Mail  
P.O. Box 182  
MANCHESTER  
M60 4DU

★

Magazine compiled by: Rachel George

★

*With thanks to:*

Martine McDonagh  
Joff Lillywhite  
Christine Jupp  
John Finch  
Youth  
Alan Pell  
Brenda Barr  
Gaynor Lukes  
Nicole Farhi  
Hardcore

## CHAIN MAIL — PEN-PALS

Deb Lisak from Canada would like a British Pen-Pal.	Catherine aged 15 from Devon is interested in Music, Mountain Biking, Drawing, Painting and Pig Collecting.	Helen from Warrington would like to write to somebody possibly in the same area.
Stefanie Redfern from the USA will be in the UK during December and would be interested to hear from another James fan.	Rachel from Nottingham.	Rachel Askham aged 18 from Gosport, whose interests include unpretentious people, would like to hear from somebody from Manchester if possible.
Kadri Kivistik from Estonia is 21 and would be happy to hear from somebody who's into "Stutter".	Julie Forsyth from Scotland.	Joe from Carlisle would like to write to fans either in the UK or abroad.
Annelies from Belgium would like to hear from somebody.	Julie aged 18 from Manchester whose interests are JAMES, Swimming, Reading and Going Out is looking forward to a reply.	Graham from Kent is 24 and is interested in Football, travelling and reading.
Lucy Billings from Stratford-on-Avon would appreciate a reply.	Andrea from Wigan guarantees a reply to every letter received.	Marina Thomas from Hants.
Caroline from Hants would like a pen-pal.	Derek from Tyne & Wear.	Stuart McNiven aged 14 from Scotland.
Lucy Wilkinson from Cornwall would like to hear from another Chain Mail member.	Ian Marsh from South Yorkshire.	If you would like a pen pal please write to: Chain Mail — Pen-Pals, PO Box 182, Manchester, M60 4DU. If you have already written in and your name does not appear it will be printed in the next issue.

# YOUTH — A PROFILE

**Y**outh is one of those names — you know the sort — it just pops up on everything under the guise "Produced by . . ." or "Re-mixed by . . ." You wouldn't be expected to know the face — it's his work that he is famous for and he is too busy forging his studio reputation to worry about self publicity. His monosyllabic monicker has adorned the sleeves of records by artists as wide-ranging as Kate Bush, Bananarama, Blue Pearl, The Orb and, of course, James.

The story of Youth's love affair with music starts in earnest in 1979, when he was in the quasi-punk band, The Four Be Two's. He admits that the Four Be Two's ". . . wasn't a group, but a Malcolm McLaren-type scam", and that he ". . . was the only one that could actually play". Despite this, he still talks with pride about their debut single, which he believes was ahead of its time. Coincidentally, among the members of The Four Be Two's was the brother of Public Image Ltd's John Lydon.

As a natural successor to the chaos of the post-punk comedown came the heady, hedonistic days of Youth in the band "Killing Joke". As one commentator notes, "their involvement with the dark arts and illegal pharmaceuticals was legendary". The crazy circle of rituals and wizards eventually took its toll and Youth left the band, experiencing what he believes to be a breakdown in the process.

Pulling himself together with the help of therapy, and getting himself together with Jimmy Cauty (half of the now defunct KLF), Youth formed "Brilliant". During this time Youth and Cauty worked with the (in)famous Stock, Aitken and Waterman and, although he has described the Cauty/Youth and SAW coalition as "a bit of a fiasco", he still maintains that he learned more from it than anything or anyone else.

After having a hit with "It's a Man's World", Brilliant fell into a split with their label and into a court case which was way beyond their expense. Youth reacted by moving to

New York and starting to re-learn his trade, throwing himself into all that technology could offer him.

Eventually re-locating once more to London, Youth started building his reputation as a producer and it was during this time that he was noticed by James. His first impressions of the band, however, were not quite the same as the reciprocal arrangement. He recounts a story of how his flat-mate dragged him down to a gig by a band called James in 1986. He wasn't too impressed at first. "My flat-mate was ecstatic about this great moment in rock history", he recalls, "and it went right over my head. I can say that now".

It was later, though, that he was captured; ". . . I started listening more closely to the lyrics on some later recordings and so, with hindsight, I then went back to the early recordings and subsequently enjoyed them immensely".

As for James, they were bemused to say the least when they were confronted with Youth's approach on their first day in the studio. He had transformed the usually antiseptic and uninspiring atmosphere of the recording studio into a den of his own, with the help of candle-light, crystals and Indian rugs and wall hangings.

He explains: "We generally do 'vibe-up' the studio when we do a session anyway — but with James there's seven people all doing live performances, so we really went to town, you know, we got hundreds of candles. That was the most decorated studio I've ever done, but it helped with the recording".

It helped the band as well as their producer. As Youth says: "It can only really help me if it helps the band. It does work. When you set a scene you are allowing certain things to occur, but if you have a scene which is set with just fluorescent strip lights and no atmosphere then nothing's going to occur . . . you get music that does nothing for people".

The success of the subsequent LP, "Seven" is undoubtedly testament to the effectiveness of Youth's methods.

The satisfaction of seeing an album you helped make sitting at the top of the charts is an aphrodisiac in itself, but Youth is careful to draw dividing lines on the feeling of satisfaction in his multi-faceted career.

"I get most satisfaction from writing, but producing when I'm not writing gives a different kind of satisfaction, because it is more selfless work, because your objectivity is increased, because you can have a perspective and you can do some of your best work in that situation. I think I do anyway".

Judging from Youth's work with James over the last year or so, it would be difficult to disagree. But it doesn't end there. Over the years Youth may have set up his own record label, studio and design company, but this has not stopped him making plans for the future. However, always the non-conformist, the man who claims that he has ". . . never made a straight rock or straight dance record in my life . . ." continues to see not black and white but different shades of grey. And, just as he talks about his production technique saying, ". . . you can't just assume certain things are going to go the way you think they're going to go, because they never do", so he talks about his future plans being equally non-specific.

"I don't really believe I've actually started my career properly yet. I've just scratched the surface and it's very exciting. You know I've got some great plans — I've got some great ideas and I think it's going to be a very exciting ten years. But it's really one of those things where as soon as you start talking about what you're going to do you just go into the realm of bullshit and so I don't do that. I just do it and then talk about it. Well, I don't even really talk about it, we just do it and carry on doing more things, you know that's the idea . . . Oh God, I sound like I've totally fallen apart".

As far as his work is concerned, he couldn't be further from the truth.

Joff Lillywhite



# GREENPEACE



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Please return to: Greenpeace, FREEPOST, Canonbury Villas, London N1 2PN.

# JAMES 'discovered' at last

Band is touring U.S. after 10-year wait

Should be a slam dunk. "Born Of Frustration" is one of the most original sounding British pop songs we've heard in quite some time. From its subtle organ intro to its full-on-band vocal sound, "Born Of Frustration" covers a lot of ground, all of it positive, in assessing the chaotic goal of creating an excitingly fresh, yet hook-filled song.

The Album Network

Pleasant folk-rock from seven Scottish laddies (some of whom, needless to say, go by James, although there's a Jim). Do they want to be Irish? That Peter Dinklage and the Pogues come to mind. R.E.M. beat them to the pseudo-folk, however, and the entire planet beat them to the cable-tuning on bluesy guitars. Sounds like it would be a good live show, though.

University of Washington Daily

Perhaps the best song and example of the evening was James' biggest hit in America, "Sit Down". Without much interest, Booth and the gang went through the song with reserved fan.

On the other hand, the audience opted to go completely insane, leading to many people falling to the ground. Others in the crowd raised their hands to their heads and other parts of their anatomy.

You can't accuse James of not doing its homework. The seven-man aggregation, dubbed by gloomy ol' McCartney as "the best band in the world", borrows from the Smiths and Echo and the Bunnymen — singer Tim Booth even does a credible but over-the-top impression — but goes nowhere with it.

"Sit Down", the first cut, is a bit in James' native U.K. It's a catchy, hook-filled four minutes, some of the other cuts begin strong, too, but in the end fail to deliver.

And those lyrics. "Now I've swung back down again it's worse that it was before/If I hadn't seen such riches I could live with being poor". Yo, James, lighten up.

The Virginia Pilot

This band is for the revolutionary who likes to be introspective and moose while screaming and screaming the rest. If you're that revolutionary look for JAMES at your local record shop.

Musical

If you take the lush melodies of the Beatles and the Who, add a pinch of another American band, a dash of AC/DC, stir the mixture and cook it to perfection, the resulting one-best might sound a lot like James.

New Orleans, Arizona

With hardly any verbal acknowledgment of the audience, Booth established an almost palpable rapport with the crowd by spending much of the set on the floor among the dancers and never flinching when passing hands threatened to drag him under. His rhythmic, rounded singing and fluid movements, even when the music mocked the frenzy that seemed to end every other song, added to his mesmerizing appeal.

If only the quality of the material matched Booth's performing prowess. "Born Of Frustration" is a better Simple Minds amalgam than anything Simple Minds has produced in a few years, and "Come Home" thrives with an impossible-to-grieve urgency. But many of the rest of the songs blended together, as dispensable as the ticket stubs that littered the floor after the show.

Tom Rowland — Los Angeles Times

But there's a sincerity and passion in James' call to consciousness that makes the group compelling on its own terms. In real strength, though, is its musicianship, with melodies as tuneful and infectious as any that have resonated across the Atlantic in quite some time.

The Hollywood Reporter

It is a rare band that can make the kind of musical impact the British band James did Friday night at Cabaret Metro. Starting off a little dully, the seven-man group eased its way into a spectacular 90-minute concert that made it clear why the buzz about this upstart band is so strong.

In England, the decade-old group is already renowned, sharing stages with the Cure and David Bowie. But over here, where James has never toured, the buzz has been a long time in the making. The band's fourth and current album "Seven" should help attract Stateside fans. The group's live shows are the clincher.

The power of their concerts is in the musicians' ability to translate their relatively catchy songs without losing the poignancy or sarcasm of their lyrics or the delicate intricacy of the melodic structure. Their songs battle God, love, sex and paranoia, but the musicians don't get lost in polemic delivery. The cathartic "Born Of Frustration" started with an lullaby-like whoop and escalated into a musical frenzy as they asked: "Who are you feeding? You don't need a shrink but an orgasm." "Next Level" pondered flesh and fantasy with dreamlike clarity. And a neophyte added surreal creativity to the stripped-down "Sound".

The musicians didn't look like they belonged in the same band. With his curly locks and baby face, vocalist Tim Booth looks like a hyper incarnation of The Little Prince. Trumpeter Andy Diagram wore a dress. Keyboardist Mark Hunter looks like actor Crispin Glover. They might not look like they belong together, but they sound like they do.

James' focal point is Booth, who is both a mesmerizing vocalist and a charismatic performer. It's easy holding an audience's attention hiding behind the cool facade of a guitar, but a singer is vulnerable. But during musical interludes, Booth showed no signs of awkwardness. He shook himself loose than to shake his microphone, lip-synching off into joyful fits of child-like dancing that at first looked morose, but became embracing.

Reportedly, James is Morrissey's favorite band. Both emerged from Manchester around the same time, but James influenced Morrissey's band the Smiths as much as the other way around. The Smiths even covered James' "What's the World". James already has tested the test of time and America's indifference. If it can survive the hype, there's no stopping it.

Chicago Sun Times

The British Rock Group James understands that singularity can be an elegantly powerful tool in concert. On its first tour of the United States, the seven-man band played an exquisitely stripped-down show in Chicago, proving that while the hype machine may be turned on full gear, the group is more than capable of living up to any hyperbole thrust upon it.

The band has been around since 1983, and its members are stars in their homeland, but in the United States they are new faces playing a vaguely familiar sound. Charismatic singer Tim Booth's voice falls somewhere between Sade's plaintive wails and Morrissey's angst crooning. But where Morrissey and Sade exude calculated self-love outrage, Booth is a refreshing signpost, addressing the audience with dry wit and dancing with childlike abandon and the sheer exhilaration of touring.

Beginning their sixty-minute concert with "Don't Wait That Long", from the newly released album "Seven", the musicians purchased their feet and furious set at key moments in the lyrics with synopsical strobe lights that blinded the

audience like visual grenades. "God is always a man, never a woman/Why?" Booth asked, taking a creative detour from "God Only Knows". "He's white and powerful and straight and lightning/Why?"

James is a well-practiced group that knows its musical theory and depends on that knowledge. Sprinkling their set with material from both "Seven" and 1990's "Gold Mocha", the musicians played mesmerizing songs that harbored serious subjects in four minutes. James wrenched with God and sex, love and paranoia and chartered its questions through lush pop melodies that periodically were lit with inclusions of ragged rhythms.

When the group sang its anthem "Sit Down", the young Chicagoans who filled the Metro couldn't do what their European cousins do and sit down on their seats, floor or each other. Packed in like sardines, the fans did manage to collectively bob and sway, embracing a swirl of hoodies and wavy hair. Putting out into the audience, Booth said, "That was fun."

That was certainly an understatement.

Rolling Stone

The James band knows who its constituents are: "Those who feel the breath of madness", "those who find they're touched by madness" and "those who find themselves ridiculous". Those are some of the outrageous lines in "Sit Down", which became a major hit in England in 1991 and had fans singing along. "Sit down near to me", on Tuesday night at the Ritz. (In devious English, fans sit down, if the Ritz people stayed on their feet.)

Hearfelt, straightforward and more than a little plaintive, James speaks to sensitive teenagers (and post-teens) who'll admit if alone with an album or at a concert with like-minded people that they're not as cheerful and confident as others seem to be.

James was formed in Manchester, England, in the early 1980's, and has gradually accented a style that pulls together the confessional bleakness of noise-rock, the high-minded anthems and marches of U2 and the neo-psychedelic groove of English rave trams.

Crossing in a smooth voice from that where U2's Bono and Morrissey of the Smiths (another Manchester band), Tim Booth sings about political disillusionment and personal alienation. To battle frustration, the band urges positive action: "Stop talking about who's to blame when all that counts is how to change". It also suggests, for the moment, that listeners "leave yourself behind" temporarily for the pleasure of dancing and music. In "Love Control", Mr. Booth sings, "We float on seas of disbelief while singing songs of pain relief".

For the band, relief takes the form of sensual riffs and multimedial songs. James might use folk-rock guitars, percolating keyboards or U2's martial bass, compared with most current dance bands, there's very little funk. In seven minutes you turn a simple riff into a ruminative web of overlapping lines, stretching pop songs for dance-floor use while spotlights swirl and flash.

But Mr. Booth's singing and his sentiments hold the foreground of the songs. After a decade, he seems surprisingly ingenuous and unguarded, eager to share his feelings and to reassure his listeners that while they may be unhappy, they're not alone. Good-natural, propulsive and melodic, James never underestimates the importance of being earnest.

The New York Times

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