SEVEN (THE REMIX)
THE NEW SINGLE
RELEASED 6TH JULY 1992
Welcome to Issue 2 of the James Information Mailing. On the whole issue 1 was well received and as always we are grateful to any input from you. This issue we focus on James live performances.

We also include a comprehensive session list (thanks to Oliver Sayers) and a full audio list, as well as the usual reviews and features.

As always any additions, amendments to articles this issue will be welcome.

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.

We still need more articles for subsequent issues. If you have sent an article in, it will be included next issue. We reserve the right to amend/alter articles as we see fit.

We cannot return any photos/cuttings unless accompanied by an s.a.e.

Thanks a lot

Yours

John
She said I'm so obsessed: by Tim Allen

I first stumbled across James when a friend played me a recording of "What for?" amidst a compilation of Stone Roses, Happy Mondays and other such Manchester contemporaries. At first I was unimpressed - annoyed by the lack of instant groove and rhythm that the tapes' other bands captured, and put off by its variation from the baggy norm.

Plus I didn't understand the name?

A couple of listens later however I was hooked. The combination of wonderfully appealing lyrics and runaway guitar made the song irresistible and it wasn't long before I had exhausted my friends collection and was steadily building up my own, taking every opportunity to see the bands inspiring live performances.

From there my interest in James steadily evolved and increased to the point where I thought I'd heard all they had to offer, worried that there would come a time when even my favourite would stop provoking the same spine tingling energy. I haven't reached that point yet, in fact I'm miles away.

Each time I hear or see them live they've progressed further, somehow bettering songs that I'd previously thought had been taken to their limits; their spontaneity often leaving studio recordings sounding confined or caged.

That is however meant as a compliment rather than a criticism.

My time with James has brought me some weird and wonderful experiences that I will long remember.

But my most special moment so far?

Meeting Sauls' brother on the coach down to Finsbury Park and listening to an early demo tape of 'Laid' he'd swiped from the recording studio must come close. As does briefly meeting Tim after a sore throat forced him to cancel a gig in York. Yet both are bettered by the feelings of excitement and anticipation they arouse through their live shows, the marvellous unpredictability, particularly of Tim Booth, and the knowledge that you are sharing something very precious with one of the few bands that still really mean it.

For me, the way James teeter on the edge but never quite lose their balance, refusing to be complacent and satisfied, and being brave enough to swim against the tide stands them apart.

It's still the best its ever been.

Tim Allan
For Promo Use Only- Not for Sale

Come Home: The Mixes
This 12" is a rare item indeed (only 500 pressed). It has a white sleeve with a detachable sheet with purple writing. It features two mixes of Come Home: The Andy Weatherall mix and the Youth Pressure Dub Mix. Both of these are featured on other 12". This release also comes with a press release.
Expect to pay £10-£15

How was it for you?
This is a DJ only promo and is the exactly the same as the 'red' 12" of the single. However it only comes in a black sleeve with the legend 'DJ only copy'. It also features a different cat. no.
Expect to pay £8-£12

Selections from Wah-Wah
This American album sampler promo comes housed in a black card sleeve and features six songs from 'Wah wah'. All tracks are standard album releases.
Track listing: Pressures on, Jam j, Maria, DVV, Honest Joe, Tommorrow
Expect to pay £6-£10

As these items are promotional only prices and contents (press sheets etc) may vary.

James in Session: A guide to James on the Air
This list collates information sent in by readers. As such we cannot guarantee its accuracy. Any amendments/omissions please inform us.

17/4/85 Janice Long: Tin Can, Summer song, Folklore, Sili din
20/1/86 John Peel: Insect, Scarecrow, Are you ready, Really Hard
9/9/87 John Peel: What for, Ya-ho, Stowaway, Whoops
20/10/88 Andy Kershaw: Medieval, Sit Down, Strip mine
30/4/90 John Peel: How was it for you?, Sunday morning, Come Home
9/7/90 Mark Goodier: Hang on, Government walls, Don't wait that long
2/1/92 Jackie Brambles: Heavens, Protect Me, Lose Control
1/2/92 Mark Goodier: Seven, Heavens, Live a love of life, Protect me
27/11/93 James Day (R1): Low,low,low, Say something, Sometimes, Laid, Five-0, Tonight

*’If things were perfect.‘
One Man Clapping (One Man Records) 014644610025

Their first offering after the split with Sire saw James live in concert, compiling highlights of two shows in November 1988 at the Moles Club in Bath. Financed by themselves (bank loans etc) and distributed by the Cartel, the album reached number one in the Independent album charts and remained in the charts for several months.

A brilliant album capturing all the atmosphere (well almost) of a James performance. It incorporates a great picture cover featuring (a youthful) Tim giving it 100%.

An essential purchase as it is rare to have live recordings of this high quality. Well worth tracking down.

The track listing is:
Chain Mail, Sandman (Hup Springs), Whoops, Riders, Leaking, Why so Close, Ya Ho (additional track on CD version), Johnny Yen, Scarecrow, Are you Ready, Really Hard, Burned, Stutter.

Expect to Pay: £6 - £10 vinyl
£9 - £15 CD

Prices vary on this product and are given only as a guide.

Album Review: ‘One Man Clapping’

Beach Boys...Thee Hypnotics...Hits of the 70's...JAMES!!

It never fails to fascinate me, the way there is always one good album in between the usual lukewarm stuff in bargain bins.

This time I walk away with James’ live album, with songs from their first two albums. Self-financed and a great boost for their reputation as a live act, the James clan prove that there’s no point in doing anything on record unless it translates on stage.

The first thing that strikes you is the way each song is separated by fade ins/outs of the applause. All hail James!

So, “Chain Mail” is the all important opener. Not the best choice, what they really needed was something which said "THIS IS JAMES, THIS IS F---ING BRILLIANT!". ‘Chain Mail’ only(?!?)manages "we can write good songs". Still the error is amended by having ‘Sandman’ as the next track. Like "WOW!". This high standard comes on throughout the LP, from the madcap lunacy of ‘Leaking’ to the grave seriousness of ‘Burned’.

What James manage with a few instruments and a voice is amazing. They make you feel the music. Something like ‘Why so close’ just can’t be captured in the studio, and the whole mood the album gets you in can’t be captured by any other band. It’s a James thing.

Shilpa Ganatra.
MORRISSEY has pulled out of the Glastonbury Festival at the last minute—but he is likely to appear at the Finsbury Park MADNESS reunion on August 8.

The Saturday night spot vacated by his Glastonbury cancellation is to be filled by THE LEVELLERS, who move over from Friday night. JAMES have stepped in to fill the vacant Friday slot.

Rumours that Morrissey's withdrawal had been caused by the sudden departure of his bass player, Gary Day, were denied by his record company. A spokesman said: "Glastonbury was never 100 per cent confirmed. Morrissey has tried to put it into his schedule, but it has just not been possible. "Obviously, he didn't want to disappoint his fans, but he will definitely be playing a 30-minute set at the Madness reunion show at Finsbury Park. Gary Day has not left the band and will definitely be playing with him."

James play on Friday between Television and Fleshbone, in order to fit in a festival appearance in Sweden the next day.

Meanwhile, DAISY CHAINS will not be appearing at Glastonbury. The band, whose name has appeared in advertising for the event, issued a statement this week stating that they had informed festival organisers two months ago that they could not appear due to recording commitments. The band said: "We'd like to apologise to any fans attending the festival expecting to see us."

The last name to be added to the bill is 'surprise guest' TOM JONES, who has been confirmed for Sunday night.

Glastonbury organisers re-affirmed that the festival is sold out, and urged people without tickets not to turn up. There will be no tickets available at the site and a 15-mile cordon is being set up to keep non-ticket holders away. An alternative Glastonbury is set to take place at an unknown site, 40 miles from the official festival.

A festival spokesman has urged those attending the event not to purchase bootleg merchandise, pointing out that unofficial products will not be contributing any money to Greenpeace. Unauthorised stalls will have their merchandise confiscated.

The frequency for Glastonbury's radio station, Radio Avalon, will be 100.2 FM. The station, featuring NME's own Sherman At The Controls, will broadcast overnight from Wednesday to Sunday.

Free shuttle buses are to run to the Glastonbury site from Castle Carey British Rail station. There are also budgetine buses running from Bath, Bristol and Wells. Information about these services can be obtained on the following phone numbers: 0225 464 446, 0272 297 979 and 0749 673 064.

To avoid traffic jams, organisers recommend anyone driving to the site should take the M5 route to Junction 23, then head for Glastonbury on the A39, then take the A361 turn-off signposted to the festival. The site will be open from Wednesday morning.

To the rescue! James' Tim Booth, and (inset) your own special badge — only available from the NME tent.
Alton Towers: 4th July 1992
Having P.I.L. as support bands shows how big James had become.
With an audience of 30,000, James gave a live performance I have never seen the like of before.
I turned up late (my usual trait) and was offered tickets by touts for £5. Obviously, midstaffs, was too far for ticketless fans to go, especially as Radio 1 were transmitting it live.
Once inside the amphitheatre we caught the last few numbers of P.I.L., as well as catching several beer bottles in what resembled a swarm of bees hovering the crowd. We, like most people, were soaked, honoured guests at the back were provided with rain coats, but commoners like us made do with T-shirts and shorts.
After dishing out lots of abuse John L. who left and we awaited the entrance of James.
The two hours that followed is wholly a blur, a sense of emotion which I cannot describe. The opening words to 'Sound' - "An invitation to leave it all behind", the unity of the crowd singing to Johnny Yen upto the blinding lightshow that is 'Stutter'. Queuing until gone 1am to leave the site. All destined to become Folklore. I have no method when describing the raw power released by James in concert.

MEMORIES OF A FREEZING FESTIVAL...
State Ballroom
Liverpool 23.3.83
Hacienda
Manchester 24.11.83
Brixton Academy
London 1.12.83
Royal Albert Hall
London 6.4.85
Riverside Studios
London 12.5.85
Glastonbury Festival
London 23.6.85
WOMAD Festival
London 20.7.85
IYY Festival, Platt Fields
Manchester 2.8.85
Aston Court Festival
Bristol 3.8.85
Brixton Academy London 1.12.83
System Club
London 17.8.85
Liverpool 86
Town Hall
Manchester 6.86
Ritzy
Leeds 24.6.86
L.S.E. Old Theatre
London 26.6.86
P.S.V. Factory
Manchester 15.7.86
I.C.A.
London 10.10.86
Salford University
Manchester 24.10.86
Mechanics Club
Burnley 27.10.86
U.L.U.
London 9.1.87
Sunderland University
London 15.5.87
Astoria
Manchester 2.10.87
The Ritz
London 12.4.88
La Cigale
Paris, Fr 30.10.88
Powerhouse
Birmingham 21.3.89
Dominion Theatre
London 22.3.89
Marquee Club
London 7.89
Futurama 6
London 1.10.89
Bradford
11.10.89
Town & Country
London 28.11.89
Glastonbury
22.6.90
Winter Gardens
Blackpool 3.8.90
Crystal Palace Bowl
London 11.8.90
Dusseldorf
Germany 24.11.90
Newcastle Mayfair
Blackpool 2.12.90
Barrowlands
Glasgow 4.12.90
G-Mex Centre
Manchester 8.12.90
GB Music Weekend Wembley
London 18.1.91
<table>
<thead>
<tr>
<th>Event</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belfort Eurokennes Festival</td>
<td>London</td>
<td>23.6.91</td>
</tr>
<tr>
<td>Camden Underworld</td>
<td>London</td>
<td>14.8.91</td>
</tr>
<tr>
<td>Reading Festival</td>
<td>London</td>
<td>24.8.91</td>
</tr>
<tr>
<td>De Montfort Hall</td>
<td>Leicester</td>
<td>9.10.91</td>
</tr>
<tr>
<td>Apollo</td>
<td>Oxford</td>
<td>20.10.91</td>
</tr>
<tr>
<td>Guildhall</td>
<td>Portsmouth</td>
<td>22.10.91</td>
</tr>
<tr>
<td>Borderline</td>
<td>London</td>
<td>24.10.91</td>
</tr>
<tr>
<td>Brixton Academy</td>
<td>London</td>
<td>25.10.91</td>
</tr>
<tr>
<td>Corn Exchange</td>
<td>Cambridge</td>
<td>29.10.91</td>
</tr>
<tr>
<td>Royal Ulster Hall</td>
<td>Belfast</td>
<td>1.11.91</td>
</tr>
<tr>
<td>Roskilde Salles Omnisports</td>
<td>Germany</td>
<td>7.12.91</td>
</tr>
<tr>
<td>Manchester Poly</td>
<td></td>
<td>8.2.92</td>
</tr>
<tr>
<td>Amsterdam</td>
<td></td>
<td>22.4.92</td>
</tr>
<tr>
<td>Cologne Music Hall</td>
<td></td>
<td>27.4.92</td>
</tr>
<tr>
<td>Milan</td>
<td>Italy</td>
<td>5.5.92</td>
</tr>
<tr>
<td>Stockholm Moderna</td>
<td>Sweden</td>
<td>27.6.92</td>
</tr>
<tr>
<td>Roskilde Festival</td>
<td></td>
<td>28.6.92</td>
</tr>
<tr>
<td>Alton Towers</td>
<td></td>
<td>4.7.92</td>
</tr>
<tr>
<td>Leysin Festival</td>
<td></td>
<td>10.7.92</td>
</tr>
<tr>
<td>Riviera, Chicago</td>
<td>U.S.A.</td>
<td>13.10.92</td>
</tr>
<tr>
<td>Hollywood Roxy</td>
<td>U.S.A.</td>
<td>28.10.92</td>
</tr>
<tr>
<td>New York Ritz</td>
<td>U.S.A.</td>
<td>1.11.92</td>
</tr>
<tr>
<td>Chicago World Music Theatre</td>
<td>U.S.A.</td>
<td>18.11.92</td>
</tr>
<tr>
<td>Chicago World Music Theatre</td>
<td>U.S.A.</td>
<td>19.11.92</td>
</tr>
<tr>
<td>Royal Concert Hall</td>
<td>Glasgow</td>
<td>13.12.92</td>
</tr>
<tr>
<td>Town &amp; Country Club</td>
<td>London</td>
<td>16.12.92</td>
</tr>
<tr>
<td>Free Trade Hall</td>
<td>Manchester</td>
<td>17.12.92</td>
</tr>
<tr>
<td>Union Square, San Francisco</td>
<td>U.S.A.</td>
<td>15.2.93</td>
</tr>
<tr>
<td>Finsbury Park</td>
<td>London</td>
<td>11.7.93</td>
</tr>
<tr>
<td>Lyons de Transbordeur</td>
<td>France</td>
<td>22.11.93</td>
</tr>
<tr>
<td>Casino de Paris</td>
<td>France</td>
<td>23.11.93</td>
</tr>
<tr>
<td>Brixton Academy</td>
<td>London</td>
<td>9.12.93</td>
</tr>
<tr>
<td>Modern Rock Line (Radio)</td>
<td>U.S.A.</td>
<td>17.1.94</td>
</tr>
<tr>
<td>Live Anthology</td>
<td></td>
<td>3.2.94</td>
</tr>
<tr>
<td>W.U.S.T. Radio Hall, Washington</td>
<td>U.S.A.</td>
<td>17.2.94</td>
</tr>
<tr>
<td>Las Vegas Huntridge Theatre</td>
<td>U.S.A.</td>
<td>25.3.94</td>
</tr>
<tr>
<td>W.D.S.T. Radio Woodstock, NY</td>
<td>U.S.A.</td>
<td>4.94</td>
</tr>
<tr>
<td>First Avenue, Minneapolis</td>
<td>U.S.A.</td>
<td>27.5.94</td>
</tr>
<tr>
<td>Glastonbury</td>
<td></td>
<td>26.6.94</td>
</tr>
<tr>
<td>KITSAP County Fairground</td>
<td></td>
<td>6.8.94</td>
</tr>
<tr>
<td>Toads Place, New Haven</td>
<td>U.S.A.</td>
<td>5.9.94</td>
</tr>
</tbody>
</table>

The preceding list details all audios available of James live. Although it should be noted that quality of some of these recordings may be poor, and no royalties are paid to artist or record company; it can be seen in the wanted section that a real demand exists for these recordings, whether as mementos of concerts or as additions to existing official releases. We try and reflect your needs but if you have any opinions regarding 'bootlegging' please let us know.
IT'S REIGNING, IT'S SOARING

JAMES
RADIOHEAD
MANCHESTER G-MEX

TO UNDERSTAND the Radiohead phenomenon you need first to acknowledge the role children play in rock'n'roll. It's the misfits, the loners, the disfranchised and the shy, awkward, sensitive types who find their true voice here.

Either as fans or performers, they find a sense of belonging and a way to gain revenge on the gilletierrezed world through this music. I'm the most obvious and obvious. Sometimes when Thom Yorker can touch a nerve with broken melody and transform himself into a star by poisoning the necessary unhurkling 'Creep' - a song that shows even more monstrous with the sound of thousands of voices singing it back at him.

Radiohead might still be finding their feet in the arena genre - they need to project more, but it's one of the prettiest, most times we've lived through that something so beautiful microscopic and sometimes could be successful. The nurse was a star of the main guitar interface, the Sardan rhythms and the concept of the Zapp process that forms both the greatest 'Amen Can Play Guitar' and the worshipping. This is due in no small part the sound of the Sardan hasn't gone out of 1993. Meanwhile, Sardan in poppiness and 'Banana City' show Radiohead can deal in straight and communication as well as hip-hop.
James: Recorded in Concert
This is a list of all (known) unofficial concert recordings. CD unless stated.

Glastonbury 1990 (vinyl LP):
Hang on, Hymn from a village, Scarecrow, Government walls, Bring a gun, Johnny yen, Promised land, Walking the ghost, Whoops, come home.

Newcastle Mayfair 1990 (vinyl LP):
Johnny yen, Lose Control, Ring the Bells, Sunday morning, Goin’ away, What’s the world, Pitiful, All my sons, God only knows, Next lover, sit down.

Live & Dangerous (Belfast 1991):
Born of frustration, Bring a gun, Lose control, Don’t wait that long, Live a love of life, Goldmother, God only knows, Sit down, On top of the world, sound.

A Strange Day (Europe Nov. 93):
Out to get you, next lover, sit down, low low low, laid, come home, p.s., Five-o, say something, lullaby, Born of frustration, sometimes, low low low, say something, sometimes, laid, Five-o, Tomorrow.

Sounds & Moods (Brixton Dec. 93):
Born of frustration, Sound, Laid, Knuckle too far, Understand, Out to get you, Low low low, Skindiving, P.s., Lullaby, Sometimes plus Johnny Yen, Sometimes (Woodstock 1994).

n.b. This title is also sold as JAMES: England 1993, in a different sleeve, yet both recordings are identical! You have been warned.

Also available: One Man Talking (interview CD)

James Live: Its Official
The Following list collects all official live recordings of James in concert (Audio only not including ‘Transcription discs’).

One Man Clapping (one man 1)
Whoops (jim 5)
Sit Down (jim 8)

Live & Acoustic (French cd single) reviewed last issue: Don’t wait that long, How was it 4U?, Protect Me, Lose Control
Say Something (Laid(99x)): US cd single reviewed last issue

Hymn from a Village (jim cd 5)
Ring the Bells (Alternative NRG Album reviewed last issue)
America (jim 13)

Laid live at the BBC (jim cx 14) cd single: Laid, five-o, Say something, Sometimes

Stutter (jim 612)
Calais festival ends in riot
Carter, James caught up in fans’ fury

• NME’s GINA MORRIS witnessed the Calais Music Festival descend into chaos — and violence

HUNDREDS of fans were tear gassed and a member of JAMES' crowd hospitalised after trouble flared at last week’s Calais Music Festival.

The incident was sparked off after Saturday night headliners CARTER USM failed to appear. Carter were forced to pull out at last minute after water flooded the precarious festival stage. But angry sections of the crowd — who had travelled to France specifically for the event — became incensed by the cancellation.

Meanwhile, in a separate incident in Calais town centre, Sunday’s headliners JAMES were set upon in a local club, resulting in one of their crew receiving a fractured skull.

The weekend began badly when Carter arrived on site to find a hastily-assembled stage — built with the aid of local lads — dangerously exposed to the weather. On further inspection, electricians found high voltage electricity cables lying in pools of water. Carter’s techs advised Jim Bob and Fruitbat they would not attempt to play. The band held off cancelling their set in the hope that their crew could rectify the situation.

Fans had already been let down for several hours before. JAMES were supposed to appear at 8pm but were forced to wait until 10pm, and then were forced to wait for shelter, for several hours more until Carter's manager, Adrian Boss, announced the cancellation. Boospticated the crowd with the news that Carter would organise a free gig for all those who had travelled to see them. But whilst the majority of the fans raced to give their names to the crew, a disgruntled section refused to accept the situation.

As usual, a small number of fans — the French security men saving the gathering with bare arms, clubs at the ready — entered the arena screaming for cover, resulting in an injury that was taken to hospital. The police made several arrests during the evening, all of which were allegedly connected with the security at the event.

The situation then spread to the centre of Calais where small groups of fans had decamped after the meet. The police were forced to enter the bars in which they were gathered to maintain order.

Owners had been informed on the local newspapers and were consequently wary of any English visitors. Many opened their doors to the British and riot was narrowly avoided. Nevertheless, trouble flared between fans and a contingent of locals, which grew at the Brannigan. Several members of James — reportedly unaware of the events of the day — had entered the SSS club where they were caught up in a series of isolated fights. Several of the band's members were injured and one of their crew seriously injured.

It was later revealed that the table was being watered by people looking for a fight. Guitarist Larry Gott told NME: 'It all began when Mark [Hunter, keyboardist] jumped over a chair to sit down and they came over and said 'fight you, son'. One of the crew came over to what was happening, and then we were all involved. Jim [Ginnett, bassist] was about 12 feet away and was punched. It wasn't one big group, they picked us off by one by one.'

The police were at the event's entrance immediately. Carter claim they were assured that the concert facilities would be at its 1,000 capacity event and were promised that ticket sales locally had been good. In fact, only 700 people at the festival British fans attended the show.

In a longer statement, the band said that festivals organise have promised full ticket refunds to the disappointed fans.

EXONERE

This 'secret gig' was used as a warm up to the 1991 Reading festival. Having had a 'Top 10' with Sit Down the band were really on a high and this transmits well onto the recording.

The talk between tracks from Tim seems intimate and sincere as you envisage the band crammed onto what is a tiny stage.

I wasn't there and as such this recording gives me the opportunity to listen to James in front of a small audience.

As with all such recordings, no checks on sound quality were made.

The sound is nevertheless 'Okay' and the full set (almost 90 minutes) contains many great tracks.

Full set list: Fight, Bring a Gun, Hymn from a Village, Seven, Sound, Scarecrow, Sit Down, Protect Me, Next Lover, Walking the Ghost, Lose Control, Live a love of life, Don't wait that long, Ring the Bells, Heavens, Born of Frustration, Sunday Morning, Gregory Town, Come Home.

It is important to remember that these type of recordings have no quality controls placed upon them and pay no royalties to the record company or performing artists.
WANTED - DEAD or ALIVE
This section allows you to list the items of James memorabilia missing from your collection.

Live recordings of the following gigs:
- Hull City Hall 10.10.91, Folkestone Oct'91
- Leeds T & C Dec'92, Calais July '92
- Manc. G-Mex Dec '93, York Barbican Dec '93
- Finsbury Park July '93, Portsmouth Dec '93
- Glastonbury 93, Woodstock 94
- Any gig from the tour of Japan in 1992

Interview in Select( or Vox) around Easter '92 'holier than thou' with picture of Tim shaven headed.

"Marias' Party" & 'Laid' as performed on MTV's Most Wanted in 1993 promoting the Laid album. Reasonable amount offered for audio / video recording.

Copies of these songs on Vinyl or (prefer) CD
- Fireaway, Uprising, Left out of her will, New nature
- Going Away, Just Hipper, Mosquito, Stutter, Sound Investment, Stowaway, Lazy, Slow Right Down, So long Marianne, Once a friend, Island swing, Crescendo.

CD copy of One Man Clapping.

7" copy 'Ya-ho'

Responding to wanted
To prevent unnecessary hassle readers all replies must be sent to us.
We will inform readers( by phone or post) if anyone has items they may require.
Therefore all wanteds must have address( or phone number)
All sellers / traders must have phone no. and send details to us.
This service is provided free of charge.
We need your help to keep 'Change of Scenery' going. Any articles accompanied with an s.a.e. automatically receive the next issue.

You articles are the lifeblood of this fanzine, the more articles sent in the more we all have to read, so get those import, gig, album and video reviews in. Also include how you got into James. We are still compiling top tens so send in your favourite ten James tracks.

Drop us a line at:

Change of Scenery
1 Thackeray Road
Larkfield
Aylesford
Kent ME20 6 TH

and please don't forget to include an s.a.e or at least a stamp.

Answers to last issues quiz:
1. We hate it when our friends become successful.
3. It came in a video style box.
4. Andy Wetherall.
5. Goal, goal, goal (low, low, low).
6. E (we think?)
7. Texas, Carter.
8. Lose Control.