

# JAMES

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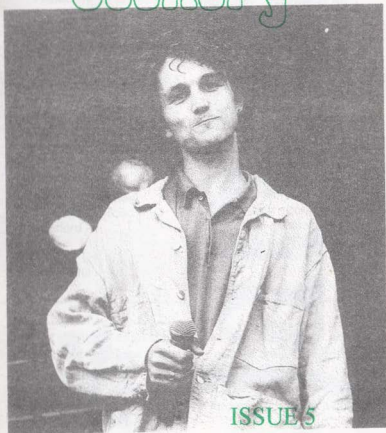
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THE JANGLE CLUB!!

## Change of Scenery



ISSUE 5

Tim Booth is out there...

## Change of Scenery Issue 5

Welcome to Issue 5 of the James Information Mailing.

This issue reviews the 'Booth and the Bad Angel' album, as well as featuring your favourite James Top Ten and an exclusive interview with Tim Booth.

Change of Scenery  
1 Thackeray Road  
Aylesford  
Kent  
ME 20 6 TH  
ENGLAND

We still need more input into the fanzine. All articles used will receive the next issue 'free'.

So, send in your album reviews, Questions about the band, Recollections etc to our address below. Please enclose a stamp for return postage (no envelope required).

We will try and pass on your questions / opinions on to the band and we will relay any information back via subsequent issues of 'Change of Scenery'.

Cheers  
John Pude

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.

# Press Release

Whatever happened to Ivan Passer? Now there's a question. It was Ivan Passer who directed the 1974 movie "Law and Disorder", starring Carol O'Connor and Ernest Borgnine as a couple of elderly New York vigilantes, and featuring the great Karen Black as a ditzy hairdresser. Way down the films' credits, where it said "music boy", was the name of Andy Badale.

Andy Badale, the Brooklyn-born son of an Italian father and American mother, had grown up in a musical household (opera, classical, jazz) and he himself wrote many musical scores. In 1986 he wrote a score that still plays eerily in the heads of all who saw the movie: David Lynch's "Blue Velvet". Badale, spotting all the Italian surnames in the films credits (Rossellini, Caruso, De Laurentis) decided the time was now right to be known under his real name, Angelo Badalamenti.

Three years later, in 1989, Badalamenti wrote the music and Lynch wrote the lyrics for one of the strangest and most beguiling albums anyone had ever heard, "Floating into the Night", by Julie Cruise. It became a favourite record of Tim Booth, the singer of James, living thousands of miles away in Manchester, England, Badalamenti subsequently scored Lynch's TV series "Twin Peaks", Lynch's film "Wild at Heart", and many more besides. But Tim Booth has never forgotten what it was like to listen to "Floating into the Night".

Shortly afterwards, Tim was told by a clairvoyant that he would leap creatively skyward if he worked "with a man with the name of an angel". Hmmm. Who could she mean? Peter Gabriel? Well James did later record the "Laid" album at Gabriels Real world studios, but that's cheating a bit. Angela Morley? Yes, she used to be a man (Wally Scott, the esteemed '60s pop orchestrator) before undergoing a change of sex and a rethink of nomenclature.

Realistically, though it had to be Angelo

Badalamenti. One problem: they had never met and didn't look likely to.

Fate steps in. In the early nineties, a late-night British music show called Friday Night at the Dome had a running theme of bringing together musicians from disparate genres and cultures (eg. Richard Thompson and David Byrne) and letting them play together. The producers asked Tim Booth if there was anybody in the world with whom he would like to collaborate. "Angelo Badalamenti," he replied.

"My (musical) world is a little bit dark," says Badalamenti. "A little bit off-centre. I think of it as tragically beautiful. That's how I would describe what I love best: tragically beautiful."

Tim Booth's world, by contrast, had known the restrictions of an English boarding school, the trials of University drama courses, the exhilaration of shamanic dancing and influencing him at every turn, the life changing truths inherent in the music and art of Patti Smith and Iggy Pop. These were the icons whose flame he constantly aspired to as a member of James: bone and blood and skin-of-the-teeth creative explosions.

In New Jersey, the fiftysomething Badalamenti had never heard of Tim Booth or James. Contacted by phone, he agreed in theory to a collaboration, provided somebody sent him all the James albums and Tim was free to travel to New York. Tim said yes. The producers of Friday Night at the Dome would film the project, whatever it might be. Everyone was excited not least Tim. Then Tim got flu and was advised not to fly. The producers went without him, to see a David Byrne concert. While in the states, they had a serious car-crash/broken limbs/hospitalisations. Tim would have been in that car. Fate limps in.

Fate disappears for a while. Not wishing to let

that collaboration flicker out before it had even started, Angelo told Tim to fax him some poems and he'd see if they sparked any musical ideas. "I sent him some poems and heard nothing back from him," Tim recalls. Over in New Jersey, Angelo read the poems and wondered what the hell they were all about. "He'd leave these strange, lyric messages on my answering machine," Angelo says. "It was like having a stalker."

Then in 1993 as a Booth-Badalamenti get together was looking somewhat optimistic, Paul McCartney telephoned Angelo and asked him to come to London to orchestrate a song for him, which he did. Meanwhile James' groundbreaking acoustic tour had just reached London. This put Tim and Angelo in the same city at last. Angelo saw James at the Town & Country, found Tims performance to be "appealing" and went backstage, where they met for the first time. "He said, Anything you want to do," Tim remembers.

Angelo requested a shorter poem this time. Tim wrote him one somebody climbing up someone's spine and tunnelling in through the eardrum—my usual body obsessions.

Angelo returned to America while Tim went off to do the Eno sessions that would comprise the two James albums "Laid" and "Wah Wah". In the spring of 1994, Tim took a holiday in New York where he and Angelo met for the second time. In the interim, Angelo put Tims' "spine" poem to music. They immediately recorded it (didn't make it on to the album in the end) in a New York studio and Tim took the tape back to Mercury Records, who gave the project a green light.

"Tim and I decided that we'd got something and we really liked each other, and we could throw each other thunderbolts and inspire each other," Angelo recollects. "I think the record label thought, God knows what these guys are going to come up with, but let's give them a shot."

When Tim returned to New York later that summer of 1994, they began work for real.

recording most of the songs for "Booth and the Bad Angel" in a six day improvisational period with Tim singing, Angelo playing keyboards, and American session men playing bass and drums (backing vocalists include Brian Eno. Angelo himself on "Life gets Better", and, on "Dance of the Bad Angels", the devotional singer, Chloë Goodchild).

The songs they wrote surprised both of the collaborators. For sure, songs like "I Believe", "Dance of the Bad Angels", and "Fall in love with me" (their musical favourite) are entirely in keeping with the floating ethereal quality of Badalamenti's music for Julie Cruise and Twin Peaks. However "Hit Parade" and "Old Ways" are hook-pocked pop songs and would be the envy of any young band.

"What you do when you improvise," Tim believes "is you try not to censor it at any stage. 'Old Ways' even though it's very catchy, hasn't got a chorus. We'd keep encouraging each other, without thinking of where anything was going. Then when you end up with a pop song you're really shocked."

Back in England with the tapes, Tim played the albums' trump card. A fan of Bernard Butler, whose own collaboration with David McAlmont was at the time still under wraps, Tim gave the songs to the guitarist to play on (he plays on seven). "Bernard was an amazing chance" says Tim. "We needed a guitar player and I'd heard he'd left Suede. We ended up putting a picture of him on the album sleeve because we felt he'd added a huge amount to the record." As well as playing guitar, some bass and some piano on the album, Butler also mixed six of the songs (Tim Simenon mixed a further two). As Angelo says, "I met Bernard in New York and he's quite an unassuming man on the outside. But he sure gets into it when he's in the studio—you know, watch out."

Thanks to Bernard Butlers' contributions "Booth and the Bad Angel" was now finished. The two worlds had collided and made a third world: a haunting, lingering record that stands on its own and doesn't undermine the talent of either man.

Tim has got such a great future," says Angelo with admiration. "He's so deep, he's so expressive, he can go anywhere. You can introduce him to chord patterns that he is not used to knowing, and he's able to go there. I think Tim's going to be in the movies, man, I think he's going to be a great actor, because he's got it."

He's a lovely man", Tim says fondly of The Bad Angel. "We didn't have one disagreement. It was such an enjoyable time I didn't want it to end."

Booth And The Bad Angel release a single "I Believe" on June 3rd. The album is released by Fontana on July 1st.



# PHONE-BOOTH

On Friday 21st June I was privileged enough to get an exclusive interview with Tim Booth over the telephone. Although my interview technique leaves a lot to be desired Tim was very open, and we print here the main body of the conversation.

*JP: How regimented were the early meetings between Tim and Angelo?*

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

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

*TB: Lost! I wrote it in a couple of hours and got Angelo interested enough to do the project.*

*JP: Do you write a lot of poetry?*

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

*JP: The track "Fall in love with me" work on these levels.*

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

*JP: Is it a love song written from personal experience?*

*TB: Yes.*

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

*TB: Not really. When you work with different producers you work in different ways. The other thing was he (Angelo) 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.*

JP: How did you get Bernard Butler involved in the project?

TB: 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".

JP: You obviously brought the tapes back and gave them to him to work on.

TB: No, I worked with him in a studio in Liverpool and then we went and mixed them later on in London.

JP: What was your reaction when you listened to these 'post-Butler' tapes?

TB: 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.

JP: The single "I Believe", what do you think of the reviews in the music press?

TB: I haven't seen any.

JP: Do you read your own reviews?

TB: Not usually, not English ones, I read others, I don't trust them.

JP: What effect do these reviews have on you or people buying the album?

TB: It's not really my concern, it's nothing I can change so I don't really worry about it.

JP: What tracks have been shortlisted for future single releases?

TB: "Old Ways" looks like the next one.

"Fall in love with me" will definitely be a single.

Maybe "Dance of the Bad Angels"

JP: Will "Fall in love..." be changed for the single?

TB: We're not sure, we might do something different with it.

JP: In an interview you stated that originally you were going to build it up with an orchestra behind it but in the end you stayed with a drum machine.

TB: James did a good version, which is very interesting with cellos and violins and melodrons (?) which is totally different, so there might be some way of bringing those elements into it.

JP: As the lead singer of James you've gone into a new venture yet it is promoted as "Tim from James". Is there a danger of giving preconceptions of the musical content of the album?

TB: It's the only way they can market it really. That's the reality of the market.

JP: The press release doesn't say how Tim Simenon was involved in mixing the album.

TB: 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 and Bernard is on the more exciting ones.

JP: Are there any alternative versions of Bernard's tracks?

TB: One of the record company guys insisted he could do "I Believe" (available on the CD single). This is our baby in the end, it's like our creation.

JP: So were you given a free hand at the start?

TB: Yes totally. They just left us alone. I don't think they thought we were going to come up with anything that was sound.

JP: So how long did it take to record the album?

TB: Over about a year and a half as we both had other schedules to fit around.

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.

JP: Chloe Goodchild. Who is she?

TB: She's a devotional singer, deals mainly in devotional music and she's been giving me singing lessons.

JP: What effects has working with Angelo had on your own working practise?

TB: A kind of more relaxed attitude and we were getting on really well with the band. It's done us good.

JP: When are we going to see "Booth and the Bad Angel" live, with support from "James"? Would you be able to do 2 performances a night? Who would be headlining?

TB: It would be shared as "Booth and the B.A." would be played by James, they've been playing the T.V. shows in England with me.

JP: There are no scheduled live dates for this album. Why?

TB: We have to sell a million before we can do that.

JP: How many of the last James album were sold?

TB: About a million I think.

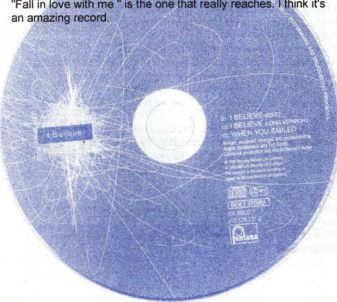
JP: The arrangements on the evening session. Was that James?

TB: Yes it was, they worked a couple of days on their own and then I came in and I didn't have to do much, they came up with the arrangement. It really worked on "Fall in love with me".

JP: What are your hopes for this album?

TB: 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. I think it's an amazing record.



**JAMES: Chain Mail (Blanco Y Negro)**

The rustics who brought a racy edge and tumbling verve to their curious world on 'Hymn To A Village' don't do much to suggest the excitement and fascination of that record here. This is cold, turgid and morose, cloistered in deliberately English whimsy - from the clip-clop primary school coconut shell sound effects that open to the clangorous Pete Hamill chorus that rises and groans throughout. I'm not sure what it's about - though I'd take a guess at strained misery being spiced by transcendent longing - but, more pertinently, I don't get the feeling I'd care anyway.

**JAMES: Sit Down (Fontana)**

Cinderella's, Leeds, '84-ish: the fruitarian, curly-locked James quell a riotous sore of a situation by getting the local lads The Sun had exposed as The LUFCC Service Crew to sit down mid-set. Tim sang them a lullaby until an unfashionably peaceful atmosphere was created and the set continued. Perhaps it was that night the seeds of this song and the audience participation were sown.

As anyone who's worn a wet daisy on their chest will know, 'Sit Down' is the highlight of any James set, and is here re-released to guarantee them the huge hit they've struggled for years to earn. James are a little too earnest at times, but 'Sit Down' is a one-to-one love song that would probably have even charmed the socks off Hitler had he booked them for Nuremberg. It's nice to see a combo spreading a message, not just their legs and drugs. The live version even manages to capture how awesome the sing-a-longs are.

**JAMES 'What For' (Blanco Y Negro)**  
**DOGS D'AMOUR** 'How Come It Never Rains' (J)

James bristle with some kind of anti-stance, though just what it is hard to define. A chorus of sinister jauntiness, a splendid 12-string guitar solo yet they remain absolutely unfathomable. Help.

**JAMES: So Many Ways (Sire)**

They get weirder and more problematic with each single. Producer Lenny Kaye seems to have sorted out the widescreen setting well enough but the dispersal of their early engaging energy has led them to become unbearably pompous; plummy hippiesque prosaics abound here. The song could be about anything; a trip down a moonlit mile fraught with traps and the smell of deadly nightshade, the peculiar snares of the music industry, the dilemma of love or, gulp, life itself. With some bands this inscrutability is a plus factor, the listener's interpretation being a vital link in the esperanto developed by such as The Fall and The Screaming Blue Messiahs. But James haven't managed that yet and the glimpses you get leave me suspicious of the attitude beneath. Suzanne Vega's style of cloying introspection doesn't seem too far away and that's always likely to make this listener throw up.

**JAMES 'Lose Control' (Fontana)**

Droll and disappointing after what we've come to expect from James recently. This hasn't got half the life of 'Come Home' or any of the bounce of 'How Was It For You'. The 'release my soul' plea rings all too true - they're so much better when they're more human and less robotic. Unfortunately, this sounds too much like indie music of old - just when a great single could've put them in the big league, where they belong. Maybe next time.

**JAMES: Sit Down**

(Trade)

A weird but strangely likeable nasal dirge and what appears to be a Mancunian depicted on the sleeve with ears like the FA Cup, sticky-out teeth and a Peter Shilton football jersey. A moving sight. I keep wondering whether to send money through the World Family for something.

'Sit Down' is strangely likeable because there's a nice, breezy unpretentious feel to this record that you don't normally get from folk 'up north'. Everybody else being too busy practising their Morrissey/Mark E Smith impersonations to actually get their hands dirty doing anything original. Yearning, whining guitars, weedy adolescent vocals and I like it as well - the kiss of death, James need all the help they can get. Buy the record now, not least, because it's so nice...

**JAMES Hymn From A Village (Factory)**

James, currently A Group To Watch, come from Manchester and are guests of The Smiths on their nationwide tour. Morrissey has taste.

'Hymn From A Village' has a simple and magical charm which comes from the fragile but determined guitar-playing, lively drumming and singer Tommy Booth's strained but human voice. Like The Smiths' early singles it's the very essence of pop, free from technological excess and cosmetic overkill.

Devour it.

**Back Issues Available**

- Issue 1 - 1 x 1st class stamp
- Issue 2 - 3 x 1st class stamp
- Issue 3 - 3 x 1st class stamp
- Issue 4 - Not Available



# Classic Reprint

## Blitz May 86

**Bruce Dessau meets JAMES , four vegetarians from Manchester who are most definitely not The Smiths.**

"Allo, mam..."

James are a four piece. A Manchester four-piece . They released two fine singles on Factory records . James I and JamesII , which were cult hits. We are sprawled across a sunlit floor , and as the tape starts to roll , drummer Gavin Whelan instantly dispels the traditional image of bands with these credentials with those introductory two words .

James comprise Whelan , Larry Gott on guitar , Jim Glennie on bass and singer Tim Booth . Where Glennie and Gott affect an air of polite normality , Whelan borders on an acceptable face of a post-punk , post- Joy Division Moon -the-Loon : an offstage dottiness ("agent provocateur") and an onstage

topless torso . This is balanced by the positively ethereal quality of Booth . From his pale , unlined complexion to his cowpat coloured booties the shape of Cornish pasties , Booth resembles nothing so much as an elfin spirit.

When he speaks , an inner tranquillity combines a spiritual intellectuality - words like relate and flow tumble constantly from his lips - with an acute sense of the absurd . When he sings , a joyous noise rents the air and his delicate frame explodes into life .

Last November (Armistice Day in fact) , James severed links with Factory and signed to Seymour Steins' Sire Records , a marriage which has so far resulted in one single , Chain Mail , and an as yet untitled LP produced by none other than former Patti Smith Band guitarist , lanky Lenny Kaye .

On Chain Mail , Kaye has taken James 'oft referred-to rustic melodies and has rocked them out to fine effect. The accusations of limp-wristedness thrown at the Factory James must now be thrown away . They are as much a part of - yet apart from - rocks fabric as Echo and the Bunnymen or Lloyd Cole .

"The best thing about Lenny" explains Tim "was that he seemed to sense a similarity of attitude to his old band - one of not caring about pressures of the business , just

getting on with making music . And not getting obsessed by image."

Indeed . Image . Are James not the band that two years ago were taken under the wings of Morrissey and tagged as the Smiths Mark II ? It must be said that James are not now , nor have they ever been , The Smiths MarkII . They may share Morrisseys vegetarianism , but they produce a meaty , beefy sound all their own and no one can say that Tim Booth can't sing for tofu .

Live James deliver surprise on a plate . The night after we met they played to an alcohol-free audience in London ("Booze is no big deal , but if you see a gig sober , you will remember it afterwards.") - an intense experience for all . While Gott and Glennie supply climactic strings , Whelan goes wildman , giving the drums a damn good thrashing . But Booth is the star . Pasty-faced and pastie-shod , he works himself into a frenzy , particularly during the instrumental breaks , and does the most athletic of all dances , arms flailing wildly and directionless , as if trying to escape from an invisible strait-jacket while his backbone follows in hot pursuit . A performance . In the past Tim Booths' vocals had bordered somewhat on the mannered , adding to the air of pretension that surrounded their gigs . But gone

now is his rain-in-Spain dictation ...

"The only reason I used to overintone was because of bad PA's so I had to sing clearly for people to pick up the words .I've always wanted the words to be listened to but I've since found out that people only ever listen to choruses ,so in the new songs I'm just going to mumble the verses.Maybe at future concerts we'll have a backscreen with the choruses written on them and a guy with a big stick pointing the words out to the audience..."

An inner radiance pervades James.A camera appears and smirks are replaced by snarls all round. "The only reason everybody says that Factory bands are miserable", hypothesises Gavin , "is that they only see them in photos. And it's not easy to smile wistfully at a chandelier on cue..."

An impish grin sneaks out of the corners of Tim Booths' face and spreads from mouth to mouth .A camera says cheese , and James return the compliment

# Booth and the Bad Angel

ALBUM REVIEW BY SU PUDE

I didn't know what to expect when the album arrived on my doormat, was it going to be James of the early 90's or more like Wah-Wah? But it was neither really but a combination of both. I'd heard 'I Believe' on the radio and it spoke of an uplifting album full of open, landscaped views. But what of the album after track 1?

It has love songs ('Fall in love with me', 'Stranger') which are both melodic and soothing in the 'Crescendo' vein. Upbeat, catchy songs that you can't help dancing to (the brilliant 'Old ways, which has got to be a top 10 hit, Hit Parade).

Tim described the album as textural and it's hard to find a more accurate description.

There are floating tracks with unearthly backing vocals ('Dance of the bad Angels' and 'Rising'). yet what makes the album is Tim Booths voice, and the way he delivers an inspired and atmospheric vocal on an album whose tempo ebbs and flows like the chapters of a good book.

A shame then, that the Phil Collins-esque 'Life gets Better' seems to distract you from an otherwise engrossing plot.

Personally, I feel this is a good album, and one which is the first step to a promising collaboration. If the follow up can be as good, I'll buy it. And that's the biggest recommendation I can give any record.

Are James worth the bother?

Having seen James' at Alton Towers, I had become a music addict. They had not only opened my eyes to their enchanting sound, but to indie music in general.

Having been so impressed I was eager to see them again; imagine my disappointment when their next tour included no dates near my home town of Bournemouth. London 'Town & Country' was closest, but I spent so long establishing that a train could get me back home, the gig sold out. Bristol was not sold out, however there was a problem, Last train home: 8pm and my loving Mum wouldn't let me sleep at the station. But I would not be deterred.

Well, tickets were purchased and I managed to get a lift to Salisbury, from where my Grandad took me back to his hometown - Swindon. From here I got the train to Bristol and managed to find the Colston Hall. However I was

dismayed to find myself in an all-seater auditorium; where could we all mosh? In the end this did not matter at all. It allowed me to sit back (well, stand up) and appreciate how musically talented James are.

Having recently acquired the 'Lose Control' 12" and adoring 'Out to get you', I was enthralled by the opening track, a superb, more intimate rendition of the song. 'America' bought the crowd to their feet and the gig went from strength to strength - 'Sit Down', 'Marius party' and 'Next Lover' to name but a few, were enchanting. The final song 'Sound' was a triumphant, exhilarating version, ending a spectacular night.

But how was I to get home?

Phase 1 - Taxi to Chippenham (half way between Bristol and Swindon).

Phase 2 - Picked up by Grandad and stayed night in Swindon.

Phase 3 - Back to Salisbury, picked up and taken back to Bournemouth.

After taxi / train fares, t-shirts etc. I had no money left just memories of another conquering James experience. Thank god they played closer to home in '93.

Are James worth the bother?  
OF COURSE THEY ARE !!

Andy Rees

Editors note:

Andy's letter reminded me of when I was younger, and how much hassle living out of town can present to concert attendance. If you are interested in attending concerts, whether as passenger or Driver, send us your phone no. and we can pass this on to other fans in your area as and when tours are announced so everyone can attend, regardless of age (God, now I feel AND sound old!).



# James 12" Discography

This list is only for guidance. Any amendments or corrections, as usual are welcome. It contains only U.K. releases.

## Village fire (FAC 138)

What's the world  
Folklore  
Fire so close  
If things were perfect  
Hymn from a village

## Chain Mail (JIM 3T)

Chain mail  
Hup springs  
Uprising

## So Many Ways (JIM 4T)

So many ways  
Justhipper  
Withdrawn

## What for? (neg 31T)

What for? (climax mix)  
Island swing  
Not There

## Yaho (neg 26T)

Yaho  
Mosquito  
New Nature  
Left out of her will

## Sit Down (RTT225)

Sit down  
Goin' away  
Sound investment  
Sky is falling

## Come Home (RTT245)

Come home  
Promised land  
Slow right down

## How was it 4U? (JIM512)

How was (Tim Palmer mix)  
Hymn from a village\*  
Lazy

## How was it 4U? (JIMM512)

How was (Tim Palmer mix)

How was (James mix)

Lazy

Undertaker

## Come Home (JIM612)

Come Home (flood mix)  
Fireaway  
Stutter\*

## Come Home (JIMM612) \*

Come Home\*  
Goldmother (Warp remix)  
Come Home (remix)

## Lose Control (JIM712)

Lose control  
Sunday morning  
Out to get you

## Sit Down (JIM812)

Sit Down\*  
Tonight  
Sit Down

## Sound (JIM912)

Sound  
All my sons  
Come Home (Youth pressure dub mix)

## Born of Frustration (JIM1012)

Born of frustration  
Be my prayer

Sound (Diceman mix)

## Ring the Bells (JIM1112)

Ring the bells  
Fight  
Come Home (skunk weed skank mix)  
Once a friend

## Sometimes (JIMX13)

Sometimes  
America  
Building a charge

## Jamj (JIMX15)

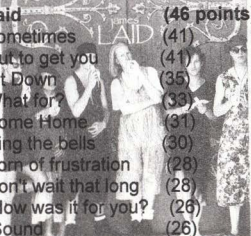
contains 4 mixes of jamj

n.b \* - indicates live track  
JIM512 was packaged with a stencil  
JIMX13 was packaged with a colour print

'Once a friend' on RTB is exclusive to the 12" release

# James Top Ten

In previous issues we asked for your favourite james tracks. Well, here they are.

- |                         |             |
|-------------------------|-------------|
| 1. Laid                 | (46 points) |
| 2. Sometimes            | (41)        |
| 3. Out to get you       | (41)        |
| 4. Sit Down             | (35)        |
| 5. What for?            | (33)        |
| 6. Come Home            | (31)        |
| 7. Ring the bells       | (30)        |
| 8. Born of frustration  | (28)        |
| 9. Don't wait that long | (28)        |
| 10. How was it for you? | (26)        |
| 11. Sound               | (26)        |
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|-----------------|-----------------|
| 12. Crescendo   | 17. 1 of the 3  |
| 13. Tomorrow    | 18. What's the  |
| 14. Stripmining | world           |
| 15. Folklore    | 19. Hymn from a |
| 16. Burned      | village         |

- |                    |                               |
|--------------------|-------------------------------|
| 20. Pressures on   | Change                        |
| 21. Seven          | 43. All my sons               |
| 22. Honest Joe     | 44. Be my prayer              |
| 23. Lose Control   | 45. Once a friend             |
| 24. Lullaby        | 46. Heavens                   |
| 25. Next Lover     | 47. Island swing              |
| 26. Five-0         | 48. Say something             |
| 27. Protect me     | 49. Undertaker                |
| 28. Promised Land  | 50. Vulture                   |
| 29. Really Hard    | 51. Government                |
| 30. Jamj           | Walls                         |
| 31. Johnny Yen     | 52. So many ways              |
| 32. Why so close   |                               |
| 33. If things were |                               |
| perfect            |                               |
| 34. Sandman        | Thanks to everyone who        |
| 35. Chainmail      | returned their lists. As soon |
| 36. Marias Party   | as we sort out who was        |
| 37. Stutter        | closest to the final order we |
| 38. Goalies Ball   | will send you a prize (As     |
| 39. Skindiving     | soon as we get one !)         |
| 40. Skulduggery    |                               |
| 41. Are you ready  |                               |
| 42. Weather        |                               |

## Discordo by The Diagram Brothers ( ORG21 )

At a time that Tim Booth is making all the headlines with a 'non james' project , it may be news to many of you that prior to joining james , Andy Diagram released records with independent label 'New Hormones'.

This 10" single is a four track e.p and to say it's a little weird would be like saying Eric Cantona is quite well known .

The single is about as far away from anything james have released and as such may be of little interest to all but completists. The Diagram Bros. also released an album , but any other releases are not known to me.

The music is played out on waste paper bins , meat trays and other recognised instruments . The title track takes on a pseudo dance lyric , instructing you to :

"Stretch you arms and legs out straight"

"Pull them back immediately"

"You will march very quickly"

You are then told to :

" Put your head in a plastic bag !"

The other three tracks are very 'Knocked up in a bedsit ' affairs.

Full tracklisting:

Discordo (3.15)

My Dinner (2.46)

Fondue Soiree (3.30)

Cherry Blossom (2.08)

Expect to pay £5-£8 (in mint condition)

## Amnesty International picture disc

Does anybody know the story behind the Amnesty International 7" James picture discs ?

For those who haven't seen this item , it is a recording of what appears to be a press conference where questions are mostly concerned with the relationship between Amnesty International and music in general . As far as I could tell the recording does not include any members of James .

The picture on the 7" is the band wearing Ja-m-es t-shirts .

I have also seen a similar Amnesty 7" with a picture disc of the band in the "early days" i.e. with Gavan Whelan .

Does the recording actually include members of James ?

Andy Rees

We require articles on : James live , bootleg , promo , import , compilation appearances and opinions on the new Tim Booth album and the Evening Session tracks( see below)

Tim's Radio 1 Session goes  
out July 1st-4th at 7pm.

# WANTED: Dead or Alive

This section allows you to swap / sell / buy any james related items. As it has been a while since the last issue of C.o.S I have erased all wanteds except:

Wanted: Any guitar chords for james songs

4trk album sampler (Booth & the Bad Angel)

james 'swatch' style watch

For sale: Lose Control 12" (£5.50)

Another james fans internet address:

WATSON@CENAC.NICH.EDU

**james**

MERCHANDISE

CONCERT AUDIO AND VIDEO  
FOR LIST SEND SAE TO:

D. Briggs  
PO BOX 18  
BIGGLESWADE  
SG18 0GR