

a sound investment

photo credit: pages 1, 15, 22, 16, 18, 32 by: Mario Chavez (thank you!)
all other photos by: Lori



© 1992 a sound investment, original painting by Larry Gott

a sound investment
james fanzine
issue #2

Greetings once again fellow James fans!! Thank you for buying the second issue of "A Sound Investment." We've worked very hard all year on this and we hope you find it to be better than the first. Since our last publication, many new and exciting things have happened with James.(Read on) New fans were gained when they toured with the Soup Dragons and acoustically with Neil Young.

We would like to thank the fans and everyone who contributed and helped with this issue. Thanks very much and enjoy!

Don't forget to send your comments, suggestions, contributions, and/or any questions you have to:

CHRIS ZYCH
6088 WINDEMERE WAY
RIVERSIDE, CA 92506

LORI CHIN
3815 LOS FELIZ BLVD.
LOS ANGELES, CA 90027

Special thanks and appreciation goes out to: Tim (for buying us tea and hot chocolate and for spending quality time with us for the interview, thanks ever so much!) Jim, Larry, Mark, Saul, David, Martine (thank-you for everything), Ben, Linda Griegers, Susan Deneau, Rudge and Kauff, Joleen (for walking Tim to the pier), Kris in NY (for answering our phone calls and being cool), Tom Cornett, and everyone at Polygram.

Thanks to Gary Matos (for being our Canadian colleague), Andy Gillespie, Laura Keyser, Mario & Oscar, Russ & Dave, Sandy & Cindi, Mark, Jennifer & Megan, everyone at the PRINTWORKS and CHAIN MAIL, and anyone we've forgotten to mention.

We couldn't have done this without any of you. Thanks!

cover art: original painting by Larry (thanks! "lord brian") Our House, 1992, Acrylic on canvas board, 8" X 10" (also thanks to Mark for your 'abstract' painting which will be featured on the next issue)

contents

- 1 You'll Love Them Forever When Their Scene Hits Your Town
- 3 American Tour Dates 1992
- 4 You're So Pretty
- 5 Finsbury Park
- 6 Going Down On Southern California
- 9 Say Something (the exclusive interview)
- 25 Blackpool
- 26 Riviera Theatre, Chicago
- 28 Acoustically James
- 30 An Evening At the Timprov
- 33 The Roxy
- 35 Send Some Chain Mail

Proof that James
play a different
set everynight!

OUT TO GET
AMERICA
BELLS
COME HOME
NEXT
REALLY
NEXT LOVER
HEAVENS
SUFFERING
SIT DOWN
MARIAS
NEXT LOVER
RING THE BELLS
MARIAS
SIT DOWN
TOP OF THE
PROMISED LAND
SOUND

"YOU'LL LOVE THEM FOREVER WHEN
THEIR SCENE HITS YOUR TOWN"

James have been quite busy since their 'Seven' tour in the Spring of '92. First, there were festivals in Europe, including Glastonbury, where they flew in at

gig, which was a festival the band put together to celebrate their success. There were a number of concessions around, including a tent where one could get a daisy painted on their cheek. Two bands were



the last moment to replace Morrissey. Ironically, they opened their set with a cover of 'We Hate It When Our Friends Become Successful.'

There was also the Alton Towers

supposed to open for them: Public Image Limited and Galliano. Galliano's set was canceled due to wind damage to the stage. (The whole concert was almost called off.) PiL weren't warmly welcomed



by the James fans, but the notoriously obnoxious band didn't seem to care. When the sun went down, James played an exciting two hour set topped off by a fireworks display.

They also played at the Leysin Festival, Switzerland (July 10), Le Fort Nieulay, Calais (July 12), Tamaas Festival, France (July 18), and the Feile Festival, Ireland.

That summer was rather sad as Andy Diagram bid his farewell. He gave the band a year's notice of his departure, saying he wanted to pursue his own music career. The rest of the band threw a party for him, and they played their last gig with Andy in Paris.

Also during the summer of '92, James went to a rehearsal studio and came up with loads of new material. 'Seven' was a breakthrough for James' writing and playing as a band. Considering how long it took them to record it, it was obviously *struggle* for them, but there's nothing stopping them now. The material on that album is entirely different from previous records and is an example of

"We were happier with this as an LP than anything we've done. As an LP, like some of the records might have better songs, but you can listen to this all the way through. Where some of the other ones are a bit more, it's not a whole, it's a collection of good songs, but this is a sense of that you can put the whole thing on."

- Tim



James' changing sound with every album. In the title song, Tim re-recorded the vocal track and scaled it down because he thought the vocals were too boastful. Then they added a pleasant acoustic guitar ending. Tim said that while 'William Burroughs' was just fooling around, 'Goalies Ball' and 'Still Alive' sort of hinted at James' future. However, due to a grueling tour schedule, they started to work on their new material in January of 1993.

Their new album will be out in September/October '93 and they have plans to tour America around the same time. They have been added to Peter Gabriel's WOMAD festival, and will tour with the Catherine Wheel after that. (so we hear) So, catch them while you can. The first U.K. single, "Sometimes," is due out August 31. The album, "Raid," is due out September 20 in the U.K. and October 8 in the U.S. "Raid" will be the first U.S. single, there is no release date, yet. You'll love them forever when their scene hits your town!

American Tour

1992

These were the dates for James' last tour with the Soup Dragons. They switched back and forth from Neil Young* to the Soup Dragons. Hope you caught them on one of these dates.

<u>date</u>	<u>venue, city, state</u>
October 27	Rider College, Lawrenceville, NJ
October 28	Zebras, Allentown, PA
October 30	Laker Hall, Oswego, NY
October 31	Channel Club, Boston, MA
November 1	Ria, New York, NY
November 2	Mont. College, Montclair, NY
November 4	Hammerjacks, Baltimore, MD
November 6	The Edge, Ft. Lauderdale, FL
November 7 (afternoon)	Emery Riddle Uni, Daytona, FL
November 7	Expo Stadium, Cocoa, FL
November 8	El Pasaje, Ybor City, FL
November 11	Bomb Factory, Dallas, TX
November 12	The Backroom, Austin, TX
November 14	Riverside Theatre, Milwaukee, WI*
November 15	Riverside Theatre, Milwaukee, WI*
November 18	Chicago Theatre, Chicago, IL*
November 19	Chicago Theatre, Chicago, IL*
November 20	Civic Center, San Francisco, CA
November 21	surprise gig?, in Fresno, CA
November 23	The Palace, Los Angeles, CA
November 24	The Strand, Redondo Beach, CA
December 1	Club Citta, Kawasaki, Japan
December 2	Club Citta, Kawasaki, Japan
December 3	Club Citta, Kawasaki, Japan
December 5	Club Quattro, Osaka, Japan
December 6	Club Quattro, Osaka, Japan



You Are So Pretty

James' new album, 'Laid' is due out October 8 in America. It is a complete departure from James' sound. Even though this has been a trademark of James, to change with every album, the gap between 'Seven' and 'So Pretty' is just as big as the gap between 'Seven' and 'Stutter.' James' new sound is very moody and stripped down. Although we thought we saw the future with songs like 'Maria's Party' and 'Going Down in America,' these songs have completely vanished from this album. (they might be released as b-sides) Only the first song, 'Out to Get You' has any familiarity, as it gave me flashbacks of their last tour. I couldn't have guessed the rest of the album (a lengthy thirteen tracks) were James if it wasn't for Tim's distinguished voice. With very little exception, this very basic, yet extremely beautiful album doesn't carry any pop elements. The second track, 'Sometimes' (the first UK single due out late August) definitely starts off with a pop sound, but Tim's monologue-like vocals transcend it into something better. The closing track, 'Skin Diving,' has a dance-pop feel, as it becomes the most haunting song on the album with Tim's extremely high falsettos and the band's instrumentation. Many of the songs build up gradually which is in the tradition of 'Walking the Ghost,' 'Next Lover,' and 'Sound.' The actual sound is nothing like what James have done in the past. Even though their sound 'changes,' you know it is still James. Saul's violin and guitar, Mark's keyboards, and David's percussion, are better than they have ever been, as they create an effect which is critical to the new sound. Larry's somewhat familiar guitar and Jim's bass playing still carry the lead melody and rhythm, but all of them work really well as a unit, so that nothing stands out, even though they are all at their best. Tim's lyrics are quite ample, and he sings a lot about relationships, as well as other subjects. There also seems to be one or two songs which create an atmosphere of 'life on the road' which isn't only captured by Tim's lyrics, but by the music as well. (Songs like 'Low, low, low'): In 'Raid,' Tim sings, "You think you're so pretty," which shows that James have not lost their sense of humor. All are at their best on this album, yet rather than showing off, James unite and back down. A brave choice. I have to admit, this album completely took me by surprise. I couldn't have dreamt of it sounding better. James don't follow any of the current trends, and stand exclusively alone in the world of indie music. Ultimately, 'Laid' is a mellow album, but given the excitement of James' acoustic tours, I'm sure their new material will be more aggressive in concert. A very brilliant album guys, and we hope to see you very soon. Thanks!

Finsbury Park

by: Myra Hanley

It was a rainy morning in Manchester. I had a 4 hour journey on the coach down to London Finsbury Park, an open air event where James were playing with Neil Young, Booker T, and Pearl Jam. By 2:30 when we arrived, the sun was shining.

I picked my way among the bodies to find a viewing spot. We had missed 4 Non Blondes because the coach was late. Next on were Teenage Fan Club, a band from Glasgow who got everyone to their feet.



Half an hour to my delight, a white jacketed Tim Booth appeared on stage. They kicked off with an acoustic ver-

sion of Sit Down, then delighted us with some new songs off their new album out soon, and a new single "Sometimes". We heard some old favorites as well, Gold Mother, Sound, Maria's Party, and a final rendition of Stutter, plus some excellent dancing from Tim.

I wish I wasn't surrounded by Pearl Jam fans!

Neil Young was a real star backed by Booker T, they rocked away for 2 and a half hours and left everybody on a high. Joined by Pearl Jam for the last encore with Rockin in the Free World.

A great day out, I arrived home at 4 a.m.

 For James fanclub info, or if you  want to buy one of their infamous shirts, please send SAE to:

 
BILLYS SHIRTS/CHAIN MAIL
P.O. Box 182
Manchester M60 4DU
ENGLAND 

... you'll be glad you did!



"Going Down on Southern California"

The James and Soup dragons tour came to the Palace in Hollywood on November 23, 1992. James had really matured as an acoustic band because of their experiences touring Neil Young. Their set was powers and abrasive, almost as good as when they play electric. Saul would stand next to Tim with his eyes shut mouthing every lyric almost religiously, while waiting to glide the bow across his violin. He took the songs to new heights while making it look easy. David was so noticeable when he pounded away at the drums. He would always pick up the songs with perfect rhythm. Tim was a time bomb, especially on 'Sound.' He would slowly let the music take him in (or was that the other way around?) then he would start pulsating and ticking until exploding into a frenzy of child-like dancing. The band opened with 'Out to Get you,' a b-side off of 'Lose Control.' The band said that the original recording was just a jam and they had rediscovered how good it was just recently. (the song will be on their new album) Right after it ended, Larry started on an unfamiliar Intro and Tim sang boldly into the mic, 'Going

down...in America...' a new song and a highlight of the show. Next came 'Ring the Bells,' 'Come Home,' 'Top of the World.' (producing a violin solo courtesy of Saul) and 'Goalies Ball.'

Tim had a box beside him stored with maracas, tambourines, and other percussion instruments to play with during the set. During 'Goalies Ball' he brought out his small megaphone and screamed the chorus into the mic as the band played chaotically along. A brilliant sight! The short, aggressive version of 'Next Lover' was played, followed by different versions of 'Heavens,' 'You Cant Tell How Much Suffering....,' and 'Sit Down.' 'Sit Down' was probably the biggest crowd pleaser of the evening along with 'Come Home.' James ended the set with 'Maria's Patty,' a perfect and exciting song. The band encored with 'Sound,' which was appropriate because it gradually became the wildest song of the set.

Greenpeace recorded this James set with solar power and one of the songs from it will be on a Greenpeace compilation recorded entirely with solar power. Hopefully it will be one of the four

new songs that are paving the way of the future.

At the Strand in Redondo Beach, there were a lot of problems with the sound. Saul's guitar kept going haywire and he eventually stopped playing. While the roadies worked on his guitar, Tim handed Saul a tambourine. Saul

showed their talents with improvising, while Tim said an extended monologue over Saul's exceptional violin playing. But the toppers of the evening were the four new songs leaving the future brighter than ever. Tim was talkative that evening, before 'Out to Get You' he said, "This song is about



then decided to wear it on his head, and didn't come back for the encore. A very exciting and rhythmic rendition of 'What's the World' was played causing many smiles amongst the long time James fans. During 'Johnny Yen', the band

Transatlantic Communication." After playing it, he said, "I spent one-hundred ninety dollars on a phone call today, and it was worth every penny. That's homesickness for you." Poor James, they'd been on the road since September. They



must have been exhausted and extremely homesick. Before, 'Maria's Party,' he said, "This song is about a party and it didn't happen in fucking Manchester! It happened in Belgium." The encore was a sight to see! Tim came out and sang a song, with no accompaniment, about a lover washing up on Redondo Beach, which made sense because the venue was at



Redondo Beach. **Halfway** through the song, an audience member yelled, "Patty Smith!" So, we assume it was a Patty Smith tune. whatever it was, it was very sad and very beautiful. Afterwards, Tim's last words echoed off into the distance, Jim and Larry imme-

diately started with the intro to 'Sound' and brought the end to another beautiful concert. It was their last U.S. concert of 1992. Saul jammed with the Soup Dragons on one of their songs, fitting in perfectly, while the other members of James proudly looked on. They were able to relax a bit in California before taking off to Japan the next week, for their first



Japanese tour. **After** eight days in Japan, James flew back to England to tour acoustically for a week to show their home crowd their new found fun. The tour ended the year for James, a good year with a good future. Good Luck, guys!

"SAY SOMETHING"

an exclusive interview with tim booth

by: chris zych, lori chin, laura keyser, andy gillespie

location: santa monica pier

date: july 17, 1993

TELL US ABOUT JAMES' FOOTBALL TEAM...

That was just with the Soup Dragons we were playing around. We played the Cult in L.A. and they brought in these dead ringers who were players, who would play for them, like trials for arsenal and people like that, really good players. We were playing against them, y' know, seriously bad news, big guys, couldn't get the legs around them at all.

SO ALL THE MEMBERS PLAYED?

Quite a few of us, Larry doesn't, but Mark and me, Saul and Jimmy, and our tour manager, Richard. We did a competition one time with loads of bands like Ride and Pop Will Eat Itself we did alright we lost a few and we played Security Firms, PWEI... The Carpets would've played, but they pulled out. We just like playing.

HOW DID YOU SPEND YOUR BREAK IN BETWEEN THE ALBUM AND NOW?

Looking after my kid, really. I hadn't seen him for a bit because of the three month American tour. He had been out on some of them. Martine didn't have a break for ages, so I had Ben most of the time.... I did some good workshops, some dance workshops with a woman called Gabrielle Rox she's a Shaman, a dance Shaman. I did some work with her. I met her on the Neil Young tour in New York. She's a wonderful person.

WHEN DID YOU DECIDE TO HAVE SEVEN, NOW SIX; MEMBERS IN THE BAND?

It wasn't a decision, we were looking for some new musicians and in that period we were looking. We disappeared and came back as a six piece and Andy joined about a month later. We did about eight gigs as a six piece. (The original 'Sit Down') was recorded with Mark. Mark rang us a week before 'Sit Down' and said, "I've



been recommended by this keyboard

player that you've been playing with and I'd love to come play with you, we had one audition with him. It was Dave, Mark, er...Saul may have been there, yeah, Saul was there as well. So he contributed to that song, he'd only been there for a month.

WE READ THAT THERE WAS GOING TO BE NEW SONGS ON THE ALBUM

CALLED LESTER PIGGOTT AND CAROUSEL...

Yeah, we've changed it...some of these names (on the promo album) aren't right...'Sometimes' is 'Lester Piggott' and 'Say Something' is 'Carousel.' Those are the right names now, but on the LP it'll say 'Sometimes' bracket 'Lester Piggott' 'Just Human' is now called 'Lullaby'...It'll put children to sleep.

YOU SING A LOT OF SONGS ABOUT CONQUERING FEARS, DO YOU THINK THAT YOU'VE CONQUERED A LOT OF YOUR PERSONAL FEARS?

Yeah, yeah...yeah a lot of the songs are about that. My basic first fear was going on stage which is quite a terrifying thing to do for me. But, I've found ways of dealing with it, so it's quite manageable. I do Tai Chi and Yoga before hand and that kind of centers me, allows me to use that nervous energy and allows me to use it in a positive way. I tend to do that

before a gig cos otherwise you get really speedy mental energy that kind of turns in on itself Y' know you worry about all the things that can go wrong.

BUT ISN'T THAT WHAT MOTIVATES YOU IN CONCERTS, WHEN YOU FREAK EACH OTHER OUT.

Yeah, but that's channeling it in the right way cos sometimes you can get on stage and it just turns into negativity. And you just sit there thinking this is dreadful and it's not working and you just can't connect with what you're doing.

SO HOW DO YOU 'SCARE' YOURSELF IN THE RIGHT WAY?

First of all, you get to the point where the stuff I do is really good cos it earths me so I do this Tai Chi and by the end of it, you're feeling really powerful here (points to his diaphragm) and you walk on stage and you're like this. So yeah people can scare you

but it's like you're more kind of ready for it and you're in a state of confidence rather than instead of lack of confidence. But sometimes we scare each other, and people just don't y' know it depends on your frame of mind to a degree. Somebody in the band cracks, like Saul not coming back for an encore, y' know it's like because something was said and he was in state that where he couldn't receive it. Y' know it could be anybody cos it's quite hard to keep your head in some of those situations.



WE NOTICED THAT WHEN YOU GUYS TALK, YOU GENERALLY SAY THE SAME WORDS...LIKE WHEN WE TALKED TO JIM ABOUT NEIL YOUNG, LATER ON LARRY WOULD SAY ALMOST THE SAME THING.

We all use to talk about it together. Also when you do interviews together, you discover your opinions and so might say something, Jim looks to me and says, "Oh yeah, but I kind of think..." and you do end up coming to a consensus. **IT GAVE US THE IMPRESSION THAT YOU ARE ALL VERY CLOSE...**

It really varies, we've had periods, cos it's ten years, ... so it's like so much changes. So, in that ten year period, before I joined, the guy who ran the band was Paul and then he left and after a while



I kind of ran the band and I didn't want that anymore. So then it was kind of like Jimmy really in a sense, at the moment it's He's taking much more of what we've given him, and he's taking much more of the music allowing him. When we were with Brian Eno, Brian takes a lot of days off, he's not in the studio all of the time. His concentration is too farce, so he gets bored, so he's with us four days a week. We took more days off than we ever did, ace. We were only in there five days a week. We would make Larry honorary Brian and we'd give him Brian's hat, and he would wear the hat and he would be honorary Brian and since that we've made Larry honorary Brian quite a lot of times.

Relationships like that change all the time, in terms of us getting on, there's been times when we've been really close like there were a couple of years when me and Jim were really close and then me and Larry became really close. Another times when Jim... It shifts over a couple of years, it shifts, so and then we had a year, up until the LP when I was quite distant from most people in the band and it just happened and now it seems that that has changed again. And now I feel much more a part of the band again.

TELL US ABOUT THE SONG SKIN DIVING.

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

AND WHAT ABOUT 'MARIA'S PARTY' AND 'GOING DOWN...'

No, they're gone. They'll be b-sides. 'Maria's Party' might end up in a live acoustic next year. The L.A. gig we did last time, Greenpeace recorded that on a solar powered mobile. They recorded it to get a song for their compilation along with REM and U2, and they've got it and we may ask them if we can use that recording or there's a recording from a London gig-the same period. We may release that next year.

WERE YOU A BIG FAN OF BRIAN ENO'S EARLIER Stuff?

Yeah, we tried getting him for 'Stutter.' The first LP we tried getting Brian. We approached him eight years ago and he said, "I'm busy for two years. I'll get back to you." The whole thing about Brian that attracts us to him is the fact that he'd worked with so many different people and he hadn't imposed himself on any of them. He always brought out from them stuff that they hadn't seem to know they had. So, it was like, "Ah, that's quality." What he did was encourage what was there. There's very little of him playing on this. There's a few things he added to some songs like the chorus at the end of 'Sometimes,' y' know all those massive vocals. That's him and Martine. He did that and he added those and that was lovely, y' know cos 'Sometimes' is the song that hooked him into the LP.

JAMES' SOUND SEEMS TO CHANGE WITH EVERY ALBUM...

I think it comes naturally. It's partly a reaction to what you've done before, so you can bounce off of what you've done before.

DO YOU FEEL IT'S A "BACK TO THE BASICS ALBUM?" THAT'S WHAT ONE OF

THE MUSIC PAPERS SAID...

Oh, have they? Oh, Jesus.

SOMETHING LIKE YOU WERE FOLK AGAIN.

(rolls his eyes) Oh, I know I read that. I mean basically it's because we did all those acoustic shows, we got use to being stripped down and simple. By the time we got to record this, we were so used to it that we thought this was quite a big LP this sounded more full than acoustic. And it's only since we've done interviews people have said, "This sounds very acoustic." And we've gone, "Does it?" It's almost like we've done four months of



playing acoustically, we got so used to that sound that it's ended up being quite laid back, low key, upbeat... Brian encouraged that. He would be very interested in the first takes, early takes, when we didn't know what we were doing; Whereas normal producers they make you play it again and again and that they want the most perfect take, where everybody hits the spot on. But they're usually technically up to it, but they haven't got the same emotional feel. Whereas the first few takes everybody like doesn't quite know what they're meant to be doing and they're all looking at each other; So you listen really hard to what's going on and there's accidents in it, but it's good accidents and Brian would go that's a great take. Leave it, and we'd go... first of all we'd go, "Well, we want to do some more." So, he'd keep that one we'd do some more and we couldn't better it we'd see the quality that he had seen that he liked and we'd go "Yeah, okay." Dave would go, "But I made a mistake." Larry would say, "I can do the guitar better." And you say okay have ago and would go and try to do his guitar better, couldn't do it. Absolutely ruined what was there. There's a few examples, 'Say Something,' was a, we did it and it was and it was really fragile. I said, "Okay, I'll leave my vocal, because the song's nice and fragile." Everybody went away and re did their own instruments. As a result, the vocal didn't work anymore and the mood had gone. I said, "If you're going to do this, I'm going to have to do the vocal again." We put back everything that was taken out and everyone went, "The original's better." And we did the same with 'Out to Get You. 'Bruise Jam' which is now called, 'Knuckle Too Far,' that was the First take. **Larry couldn't hear the vocal in the studio, he couldn't hear what I was singing and I'd written out loads of lyrics and I was only going to put a few of them in. Larry couldn't hear when I'd stopped and started, so the song went on for ages, so I just kept singing all the lyrics that I had. The song went on for six minutes instead of three, which it was meant to be. We played it back and we thought, "This is great!" and it's got all these mistakes in it and we'll leave it. Larry said, "Well, I'm going to do my guitar again," and he had a go and he couldn't get *near* it. He said, "Well, let's do another take and see if we can get a better guitar take." And**



Jimmy couldn't play the bass like he played it on the original. And that was happening all the way through; We were *frustrated* that you don't go for the technical stuff, you go for some kind of weird feel. And that's the feel on the LP-Brian encouraged that. It really helped. We lived with him for *six* weeks and that's not enough time for one LP, so what we did was make three. And that meant you couldn't have time to fuss over a song, if a song wasn't working, you drop the song. We did 36 songs in six weeks. I wrote something like 30 lyrics in six weeks. I'd never done anything like



that before. It was all very spontaneous, didn't have time to censor, to think about it- to work out. On a lot of the double LP, the lyrics are total improvised. I didn't even have time or the band wouldn't let me get back and redo the lyric. They'd say, "No, the lyric's great leave it." And we ran out of time, so I'd have to agree. **SO DO YOU CONSIDER THAT YOUR PEGGY SUICIDE?** (julian cope's album, that he did in one take)
Yeah, I mean to a degree. It's a very interesting record. We had no time, you ask anybody how long it takes to make an LP. Seven took three months, four months to make. We had six weeks and we'd done three. We had two studios down at the same time. Whenever we worked on these songs in the main studio, then



Photo Robert Marlow



James



we'd say, "Right, let's jam, improvise for two hours." We'd improvise, everyone would go crazy. We put them straight onto master tapes, Brian got these big master tapes, and normally, master tapes last a quarter of an hour. So we could improvise, he got these hour long mega and you'd just walk into the studio and hand it to this guy called Marcus, who is his assistant, who'd start mixing it, and we'd come in a day later and we'd hear the stuff we jammed, mixed and it'd sound great and it was like, "Shit, this is brilliant!" I'd been promised I could re do the lyric and the week before the end of the session they said, "You haven't got time. You can't do the lyrics again." So I had this huge fight saying, "I f- you promised me, some of these are no good." At the end, they almost kind of let me, they let me do some, so I did the ones I could. I re did about four. But, literally loads of those on that record are completely whatever I was singing about at that moment at the time. And I didn't even know what I was singing about half the time.

SO YOU WERE SORT OF CAUGHT...

Yeah, I was slightly tricked actually. I was a bit pissed off for a while. Most of the time its words were actually pretty good. The other LP is nothing like this. What Brian did to take the pressure off us was to say, "let's make an LP of film music." And we went, "Yeah, that's a great idea!" So you don't have songs; It can have a mood, it can be and so you aren't trying to direct a song in to a song; I'm not trying to get lyrics. So we just messed around with that intention and then ~~after~~ two weeks it became apparent that this was tuning into a great record. So, we were like, "Ahhh! Mmmm!" So then everyone started to take it more seriously and then we weren't as loose and what we wanted was that looseness. So we had to kind of let go again and just be casual about it.

ARE THERE ANY LYRICS YOU FEEL YOU CANT SING ANYMORE-THAT YOU'VE CHANGED YOUR VIEWS ABOUT?

(pauses) All together you mean? In the whole... I don't like singing 'Stripmine.' It's just a couple of bad rhymes. That's all. I cant think of any.

ON SONGS LIKE 'JOHNNY YEN,' AND SOME OTHERS, YOU

DO A LOT OF IMPROVISATION...

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

YOU'VE DONE THE DOUBLE ALBUM WITH HIM, SO DO YOU THINK YOU'LL BE USING HIM IN THE FUTURE?

Yeah, using isn't quite the right word. We would love to, and I hope he wants to; I think he wants to. He got a lot out of it and he sometimes it's sort of the highlight of his whole musical life, when he got to record that. I mean when we'd sit down, he was really shaken up by it. So, we know we stimulated him...and he stimulated us. That's what we wanted.

ARE THERE ANY SOCIAL STATEMENTS ON THE ALBUM?

Not really. 'low, low, low' in a humorous way. There's a few things that are different which is I've been in love for about the last year so it seems to have a lot more openly positive. But, also it's quite weird, cos when I did 'Seven' I was quite depressed and some of that comes into it, I think. I find the LP harder to listen to. Some of this stuff is very sad, but it's not depressed, it's just sad. It's kind of easier to listen to.

LIKE YOU MEAN 'OUT TO GET YOU'?



Yeah, there's a kind of comforting side to it.
AND WHAT ABOUT THE LYRICS ON 'FIVE-O'

That's the particular love song.

IT SOUNDS LIKE YOU'RE PLANNING THE FUTURE.

Well, it's the whole thing that when you do actually find someone you're gonna fall in love with then you've got all the worries about who's going to die first. It's like you if it lasts forever, it's a marriage.

if I'm the first to die, cos the idea that you've fallen in love with someone and spend thirty, forty years; by the end you're just gonna be willing yourself to die before them. You know to be left around after that kind of attachment, you'd be devastated.

IS MARRIAGE SOMETHING YOU'RE CONSIDERING?

Well, this is a person I've fallen in love with to a degree I've never fallen in love with anyone else with before. Yeah I was immediately in that kind of state of mind. But, we decided not to get married. There's a kind of feeling that I would like to spend, if not a whole life, but a long time with this person. This is the first time I've really felt that.

AND WHAT ABOUT 'JUST HUMAN.'

That was about someone I know who was abused a lot as a child.

YEAH, THERE WERE A LOT OF REFERENCES TO CHILDREN...

The mother cast a spell over the kids not to get bruised.

WHAT IS YOUR RELATIONSHIP TO JOHN CAROLL? (the artist on the earlier James singles and the ones from 'seven'.)

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

DID YOU ENJOY FILMING THE VIDEO FOR THE SINGLE,



'SEVEN?'

Yeah, We've just done a video for 'Sometimes' and we took the 'Seven' idea further. It has been influenced by the 'Seven' video, which hardly anyone saw, so we didn't mind taking it further. We did it with Tim Pope. We did it in a lake at Pine Wood, they filmed Guns in Avarado there. We had wave machines and rain, and huge water snakes, much bigger than 'Seven'; and helicopters. We were in the water for hours and hours and it was freezing cold, fucking awful in a lot of ways, but brilliant in others. We did that just before we came out here, so we haven't even seen it yet.

WE WANTED TO KNOW HOW MARK GOT THE NICKNAME, 'DICEMAN' ON THE 'SOUND' REMIX. (ON THE 'BORN OF FRUSTRATION' (U.K.) SINGLE).

It was because he was into The Dickeyman at the time and making a number of decisions. With that help. Have you read that book? It's a good book, it's really dangerous. Do you know what I'm referring to? It's an author called...OH! It's NOT the comedian, it's not the "diceman," oh no, it's not that horrible man. It's a book called Diceman that was released fifteen years ago by a guy called Luke Rhinehart. It's about a man who likes to play around with his personality. So what he does, is that in every situation, he'll write down six options. I'm gonna be Jesus for the next ten minutes. I'm gonna be Hitler. And then he rolls the dice and he has to what the dice tells him. He'd write some really nice options and some really tea ones. It leads him to frightening and quite wonderful states of minds. It's a great book.

IS THAT HOW HE DID THE REMIX? ROLLED THE DICE TO SEE WHAT BUTTONS HE WOULD PUSH?

He was playing with dice at the time- probably is. I forgot about that (Andrew) Dice Clay connotation that that would have in America, it's a real shame. Cos we don't have Dice Clay in England. But The Dickeyman is a great book, really witty, really has you belly laughing, and it has you sweating because you realize that if you were in that situation... It leads him to murder basically, as well. It ends up being an option that he ends up having to put in. It really messes with your head.





"THE DICEMAN"

DO YOU EVER FEEL SOMETIMES THAT 'THIS IS THE BEST CONCERT EVER'?

No, but you have one word where there's not a song where you'd let it slip. I mean, it's really hard to say; that happens a lot, and there's a lot of really good concerts. And everyone comes off going, "Yeah, yeah!" The last night, we had just done the Neil Young tour in Europe, just now, and the last couple were fantastic. Every so often we do that with a song. We did 'Johnny Yen' on the Soup Dragons tour. We knew we'd done about the best 'Johnny Yen' we've ever done before and we just knew it. The sound man came back shaking, really literally, and he's really experienced and he said, "I'd never had that experience before." He couldn't do the sound, he couldn't drive things, he'd have to sit down. We were really chuffed! He came back and shook our hands. He'd been with us for a long time, so we'd know we'd done the best 'Johnny Yen,' we all knew it, we were like looking at each other afterwards.



Blackpool was fantastic in terms of the audience, and the second night was amazing. It was like in terms of the audience, those people have been with us for years and had really wanted to see us succeed; and this was the concert that said 'We've succeeded,' so it was like a pilgrimage of thank-you... It had that sense of like we've done it. So it was very emotional. The G-Mex ones were amazing. The one that was filmed it was pretty amazing. In that same sense, it was before we had a hit record. Right towards the end.

AND YOUR FAVORITE AMERICAN SHOW'?

(pause)

I couldn't say, the acoustic tour was amazing. The whole Neil Young block was fantastic. But, also, we had a period around some awful towns in New York, where I didn't dance at those gigs, it was just so powerful. We were acoustic, but we were the most aggressive, fierce we've ever been. Dave was like just knocking (makes a motion like he's pounding on drums, wide eyed) and I remember just standing there and just like doing this kind of thing with energy (pushes the air in front of him with both arms, one at a time) and just like pushing out and looking at the audience and like they weren't our audience. I had some friends there and one of them is a witch and stuff and she came up to us and said, "You're a fucking shaman!" And I knew, I was going, "Yeah! YES!" It was such a sense of power, we were just ferocious. We reached a peak, there were about five in that area, which were in a sense some of the nastiest concerts we've done. It wasn't... We weren't... it's really hard to explain. Fierce is probably one of the best words, it wasn't morally nasty, but it was fierce, it wasn't Friendly. It was like so powerful. And then one of us got ill, someone got a cold, and then slowly the thing was like you can't quite fuse together. So then you lose it for a bit, and then maybe another week, three weeks later, it might start to get good again. We did numerous great gigs on that tour, the acoustic sets were—we loved them. (The L. A. gigs) were some of the weakest ones we did. They were good, we were really happy with them, but compared to some of the other ones, we got standing ovations from fifteen, twenty-thousand Neil Young fans. I liked San Diego- San Diego



was lovely. The Palace was a good one, we were very happy with that. Cos like you can hear what you're doing and it's so simple and Dave's drumming on the acoustic shows are suddenly spot lighted, and he's such a great drummer. The thing about the acoustic shows is that you have to set up a few drums-that are actually better for him, in terms of him being a performer. But, he still goes back to his really big hit, going electric now and we don't want him to. Cos we find him much more stimulating when he's up against the wall.

IS THERE ANYTHING YOU WANT TO SAY TO YOUR FANS?
No, just thanks!

For all the James fans out there who haven't filled in the survey (there are a lot of you!), please answer the following questions. They will be featured in an upcoming issue of the zine. Thanks!

Favorite album, favorite single, favorite song, favorite record sleeve, When did you hear about James?, How was it for you? (describe what you thought of a recent gig), How long have you been a fan?, Did you get the chance to 'sit down?', and your age.

SJM CONCERTS present



James
+ Special Guests & Guest DJ's

**EMPRESS
BALLROOM**
Winter Gardens
Blackpool
(0253) 27786

**SATURDAY
4 AUGUST
1990**
Doors 6.30pm

Admission
£7 advance

No 1727

Blackpool Empress Ballroom

by Mark Lee
Lancs, England

Date: Saturday, August 4, 1990

Having seen James on their previous 'Gold Mother' tour, I quickly purchased my ticket for the above mentioned date. The press announced it as a special James weekend.

On the morning of August 4, the wait was over and we set off north for our weekend at the sea!

After we spent the day browsing around the local area, we made our way to the Empress Ballroom and were met by a sea of some three-thousand James fans out for a great night.

When the sounds hit the speakers, we knew that this was going to be the start of something special. The band started with my favorite song, 'What For' and the whole hall filled with people going crazy and dancing everywhere.

The band followed at fever pitch switching from old favorites to new songs, all of which were greeted to with tremendous applause.

The many songs being delivered to us were, 'What's the World,' 'Bring a Gun' 'Government Walls,' 'Black Hole,' 'Burned,' 'Hymn From A

Village,' 'Suffering,' 'Whoops,' 'Crescendo,' 'Hang On,' 'Scarecrow,' 'Johnny Yen' 'God Only Knows,' and 'How Was It For You?'

When the band started the final number, 'Come Home,' the crowd was left begging for more from their favorite band.

After a short while the band reformed to play acoustic versions of 'Promised Land' and 'Walking the Ghost.' They left the stage once again.

There was only one more song the fans wanted to hear and the arena was immediately surrounded with the sounds of the crowd singing 'Sit Down.' The band proceeded to play an exceptional version of the song. Halfway through the song, Tim asked the audience to sit with him and everyone sat on the floor, which was covered in water, beer, and mud; but no one seemed to mind. It was as if everyone was in unison with James.

With the conclusion of the song, the band left for the last time... and that seemed to end the perfect evening.

Although I've seen James many times since this date, I can say that Blackpool saw James at their very best and it was probably their most perfect concert.



Riviera Theater, Chicago

Date: October 13, 1992
by: Jennifer Smith and Megan Casey

We were exhilarated when we heard that James were coming to Chicago. We bought our tickets as soon as they went on sale. After waiting for what seemed like forever, the day finally arrived. The show didn't start till 7:30, but the

When they opened the doors around 7 o'clock, we quickly bought some souvenirs and ran over to the stage. We got a good spot right up front!

The first act was the rap group, Black Sheep. We were surrounded by Black Sheep fans, so we just stood there while they



photo: Mario Chavez

seating was general admission so we went to the theater at 5:30 so we could be close to the stage. Fortunately the line was short, and we were among the first 20 or so people there. We were wearing o James t-shirts. We only saw one other person there with a James shirt, so we doubted that the other people attending were tins. We had a bunch of roses to throw up on stage

screamed and cheered. After they finished, the stage went dark. We got really tense, because we knew that James were coming on next. Finally we saw some figures take position on the dark stage and we knew it was them. The lights went on and we FREAKED! The people around us thought we were crazy. As it turned out, they had never even heard of James, so they didn't know why we got so hyper. The

band launched into the first song, and we threw the flowers up on stage. They landed right by Tim's feet, but he didn't pick them up, he just kept looking down at them. After a few songs, Tim introduced the band and said that it was going to be an acoustic show that night, which was fine with us. They were absolutely amazing! We were so excited we could do nothing but scream. In fact, we screamed so much we managed to catch Tim's attention. He started staring at us. We know how stupid this sounds, and that everybody says stuff like that, but we swear it's true. The people around us were pretty calm since they weren't James fans, so screaming fools like us really stood out. He stared at us for a pretty long time as he sang. Of course, we both thought we were imaging things, so turned to my friend and asked, "He's not staring at us, is he?" She answered, "I don't know!" Our question was answered when we looked back at Tim and he broke into a huge bright smile, then nodded at us and waved. It sounds silly, but being acknowledged by Tim put us in seventh heaven. The show lasted only 45 minutes which wasn't nearly long enough. Near

the end, the whole audience was under the band's spell and they screamed and pushed in a frenzy. As they prepared to leave the stage, Larry walked over and picked our flowers up. We screamed, waved, and jumped so he would know they were from us. When he saw us, he smiled and waved the flowers, and said, "Thank you." The band walked off the stage.

Everyone in the audience was yelling for an encore, so they came back out for one more song. Tim was shaking hands with some people in the audience and at one point, he either jumped or was pulled into the crowd. The security guards tried to pull him back up, but the crowd wouldn't let him go. After a few moments they managed to get him up before he was ripped into pieces. After the encore, the band thanked everyone and left the stage.

We were high on adrenaline for hours afterward. The show was truly wonderful. The band was in excellent form and Tim was mesmerizing as he sang and spun around the stage like a whirling dervish. We can't wait for James to return to Chicago...and when they do, we will be the first ones in line.

We've always been kind of quite arrogant and kind of thought it might take the world a while to catch up with us but we're gonna be successful one day. Y'know, and it's taken a while, but things have kind of fallen into place. We don't see really any need to change that. There's a lot of demands on us now. I mean we're human beings... People look at us externally and think, "God! Jammy sods! There they are having a great time!", you know and you know that's true but at the same time we're human beings..." -Jim on CFNY FM in Canada.



ACOUSTICALLY JAMES

James really enjoyed touring America, however, their first tour barely got by. It was a small club tour that they had trouble selling. James needed a stable audience in America to ensure many happy returns. Fate had it that Neil Young was looking for a band to open for him acoustically on a West Coast acoustic solo tour. After sending in a tape, James were chosen. (Neil Young has been known for

local radio station and recorded "Promised Land" that was played on the air and can also be found on a promo CD. Tim described the appearance as, "very unpleasant."

The atmosphere was very tense when James came on that night. The Neil Young fans were a middle-aged impatient crowd. James started their set with a slower than usual version of "Top of the



introducing new bands to America.) James scaled down a lot to suit the acoustic tour. Mark had an accordion and a melodica instead of his usual high-tech keyboard equipment. David was given a few drums to beat on and he really pounded his heart away. The other lads used mostly acoustic guitars. Saul used his violin a lot and Tim stayed the same (of course). Neil Young's tour came to Greek Theater September 21 and 22, 1992.

On the 21st, Tim and Larry went to a

World, after the third verse Saul picked it up with his violin. Next came 'Really Hard,' an old James classic that was scaled down for playing live. A short and faster 'Next Lover' followed as David beat his heart out on the drums. That was followed through with 'Ring the Bells.' Next came one of their new songs, 'Maria's Party.' It was a very energetic song which talked about the events of a truly bizarre party. James finished with 'Sound' which took the energy level to its

peak. Tim exploded into his unrestrained dancing and jaws dropped with disbelief in the crowd. when they left the stage they got an okay applause, but everyone was generally cold. The next night they played a lot better.

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

and left the stage with more applause than in the beginning, but overall the crowd was still cold. Tim summed it all up as, "L. A. Coolness."

At the Pacific Amphitheater, the crowd was definitely in higher spirits as they gave the band a standing ovation. Their set consisted of 'Ring the Bells,' 'Protect Me,' 'Maria's Party,' 'Walking the Ghost,' 'Going Down on America,' and 'Sound.' After the gig, a hippie-type guy came up to me and screamed, "who was that?! They fucking blew me away!!" So, we know they did an excellent job! James were also asked to join the Neil Young tour on further dates on the East Coast and recently finished the European leg of the tour. The band thoroughly enjoyed the experience.



AN EVENING AT THE TIMPROV

"Timprovisation" can be cleverly disguised as one liners or long speeches and phrases. In this section, we hope to capture Tim and the band's spontaneity. At the next James gig you go to, listen carefully, you'll hear some very surprising lyrics!

In 'God Only Knows,'

"I speak in the name of God, I have been chosen specifically by a strange voice that came to me one night in my bedroom and it said, 'Go forth and make a church and make lots of money in my name, and fight lots of other people who think they seek in the name of God because I am the only one true God; and I am a man. I am a male God with a big white beard. And I'm watching you...I'm, watching you every second of the day- waiting for you to slip up-and I am the great white God form the deserts and I have no sense of fucking humor.'

Let's bless the sheep, for they shall inherit the dry. And we bless the holy missiles in the name of God-as they rain down upon Jesus... Who have a different idea, I speak in the name of God... I speak in the name of God. I want to be saved from the power of the verse. I want to be saved from the power of the human beings. Do you want to be saved son? Do you really want to be saved in the name of God? Is heaven for God or all these creatures or all the sycophantic and self righteous creatures? I want to be away from this cacophony..." Bern, Germany

In 'Johnny Yen,'

"Ladies and Gentlemen...this is our disease; this is our sickness, America's set us up in fire again. Hollywood, Lost Angels, sixty-seven beaches in eighty-two seconds. Poor old Johnny Yen- he went to Hollywood, he started to be a waiter, to set himself on a big screen, bit by bit, without a and by night he gave himself away, every night he gave himself away until there was nothing left, nothing left at all. Put him out of his misery somebody. Let's have the next one please, you've seen

enough of these poor fools...trying to impress, trying to burn like a that hang a liar. Some beautiful firefly, put him out of his misery... C'mon somebody, put him out of his misery, let's have the next one please. Let's have the next one please! Let's! Let's!" -Frankfurt, Germany

In 'Sound' when Tim uses him megaphone:

"Do something out of character... Don't just stand there looking like a picture. I want to see you. It's been to long, it's been too too long for God's sake. Somebody break away, somebody break away. An invitation to leave yourself behind. You look so cool, why you all trying to look so cool, don't you know how to express yourself? Express Yourself!"

In 'Sit Down;

"The wisdom that I seek has been found in the strangest places, confuse her up like love that I feel for you." (in the original recording)

In 'You Can't Tell Mow Much Suffering...'

"You gotta look so...if you're male...you gotta look **strong**."

In 'Sit Down;

"Those Who find themselves blessed by madness, sit down next to me."

In 'God Only Knows;

"I speak in the name of god, I speak in the name of god of that white old man...always a man, dispensing lightning justice from his fingertips, cruel desert God with no sense of humor. How do you feel old man? How do you feel being spoken for by these self righteous fanatics. Do you feel abused? If god is **invisible** and god is in you and god is in me; and god is in the microphone. Is heaven for love of all these self righteous boring bastards? If so, Y' know where I'd rather be...away from this cacophony, cacophony, cacophony!" - Amsterdam, Holland





In 'Johnny Yen';

"Ladies and Gentlemen; welcome to our disease, ain't you seen enough of these young fools trying to impress you, trying to manipulate your senses, trying to rearrange your thinking and you feeling and they're trying to be so cruel and they're trying to be so tough, and they try to look so cool,

and things to look so so so so...
Let's have the next one please, let's have the next one please. You think you've got fifteen minutes here? Well you've only got a few left, let's have the next one please. I said, 'Let's have the next one please.' You got anything to offer? Yeeeeeaaasss!!!" - Holland



THE ROXY

Tuesday, March 24, 1992

by: Andrew Gillespie

I have been in exile from my hometown of Manchester, England for the last four years and thanks to my little sister's thoughtfulness, (she was the one who turned me on to James) I was sent copies of cassettes by the band and their now famous t-shirts. How I would scoff at people's ignorance when they would ask me if my name was James or just plainly say, "Hi James." And imagine my dismay when I went home for Christmas 1990, returning January 31, '91 only to miss their infamous free rooftop, traffic stopper by a mere nine days. But I hung in there, dutifully buying their entire CD catalog and listening to them religiously. I stashed every article I could find on the band via the NME, Melody Maker, etc. And photos of Tim and the lads adorned my bedroom wall and work locker. But little airplay on the local 'alternative' station wasn't very encouraging. Sure we would hear James name-dropped every now and then, by various visiting British musicians and DJs trying to sound with it, and even the occasional playing of 'Sit Down,' but that was far and few between and I got the feeling that the 'Roq regarded James as a poor man's Smiths.

So apart from a trip back to England I had ruled out any possibility of ever seeing the band live. But then came 'Seven' and with it, 'Born of Frustration.' and suddenly everybody was a James fan. James were constantly on the airwaves and there was news of some shows, most importantly, one solitary show at the Roxy. With all the hype, I was skeptical about my chances of a ticket, but luckily for me, my friend's roommate worked for Polygram and reserved a ticket for me. I was ecstatic.

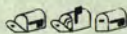
The night finally came and I felt like a celeb as I picked my ticket up at the window. This was a first for me, despite attending dozens of concerts over the years, I never had the chance to get my ticket from "the window."



To call one's name from the guest list is a great feeling. I had always been pathetically jealous of people on the guest list. It conjured up visions of 'friends of the band.' Even though I had no back stage passes, I still felt special.

It was such a great night. I forgot the name of the support band from Fresno who were quite good actually, and even the name of that person who gave us the "you're so lucky to be here" speech before the show. It escapes me now.

I'm not completely fanatical, so the band's playlist has also faded from my memory. All I remember was most of the material was from the 'James' and 'Seven' CDs. The band were brilliant as were the lights, and Tim truly looked beautiful. During 'Government Walls' (I was the skinhead up in front) Tim reached out and grabbed my hand for about four or five seconds. It was perfect and seemed like an eternity. The rest of the show was a blur from then on. Except when they returned for the encore, and Tim was wearing a 'James sucks' shirt, the public loved it. Then of course came the grand anthem, 'Sit Down.' The fans 'in the know' calmly took their seats on stage and the lucky ones were on the whole, well behaved. But the whole thing was ruined by half a dozen or so idiots who grabbed at anything for souvenirs. I hugged Larry and upon request David gave up a drum stick. A truly brilliant show. L.A. loves James and despite what the NME reviews said, as far as I'm concerned, James loved L.A. back.



SEND SOME CHAIN MAIL:

MEET NEW PEOPLE, WRITE TO A PEN FRIEND!

Myra Hanley from Manchester, England would love a pen pal in America (I am a very young forty). Please write to: 6 Cemetery Road, Mossley, Manchester OL5 4PQ, England

Kadri Kivistik: Girl, 21, alternative DJ who will sell my soul to anyone with a big record collection or just a laugh. See ya'. Write to: Aardla 9A-7, EE2400 Tartu, Estonia

I WANT THAT!

Looking for live recordings by James, your list gets mine. Also, whoever has the "Seven" video (Warrington Parr Hall gig) on U.S. format, please contact me LORI (my address is on the front cover) Thanks!! ☺

FANZINES:

Sing Your Life- Morrissey fanzine #3. Our biggest and best issue yet! 1993 Your Arsenal tour (US and Europe), tons and tons of exclusive photos, and much more. SYL #3 will be available in September. For more info, please send SASE to: Russ Seekatz, 3726 N. Tucson Blvd., Tucson, AZ 85716-1039

Arty Bloody Farty- a wonderfully amusing fanzine about Morrissey. Featuring articles, clips, and stories that will have your side splitting with laughter. You'll just have to read it to find out! Please send \$2 to: Andy Gillespie, 277 Country Club Dr. #16, Simi Valley, CA 93065

The Darkened Underpass- Another good Morrissey zine worth checking out. It contains many interesting articles, reviews, and photos! Reserve your next copy by writing to: Sandy Lee, 2128 Via Estudillo, Palos Verdes Estates, CA 90274

Bizmillah- You don't have to be the silliest person in the world... but you can certainly try. A truly bizarre zine. For a copy, please send \$1 or 3 IRC's to: Bizmillah, Box 202, EE2400 Tartu, Estonia

FOR SALE:

An alternative, unsigned local band called 'Johnny Malta' that plays 'space music' and also does covers. Some influences are the Pixies, U2, Rush, and the Jesus & Mary Chain. For demo (\$2) or info: Ralph Barrios, 1514 Sanborn Ave., Los Angeles, CA 90027