

A SOUND
INVESTMENT



james fanzine
© a sound investment, original painting by Mark Hunter

"It's that time again..." welcome to the third issue of "a sound investment." We've worked hard on this and are trying to improve with every issue. We didn't expect to put out another issue till late Fall, but with James getting airplay and appearances on national television, plus a song for the World Cup; we thought we would take this opportunity to get off our butts and "do something out of character." So, relax, turn on your favorite James record, and enjoy the zine. When you're done- don't forget to send your comments, suggestions, second hand ideas, and contributions to:

CHRIS ZYCH
6088 WINDEMERE WAY
RIVERSIDE, CA 92506

LORI CHIN
3815 LOS FELIZ BLVD.
LOS ANGELES, CA 90027
e-mail to: jameszine@aol.com

we ARE eTernAlly grAteful, we cANnot ThAnk YOU eNough: MArTine mCDOnAGh, kARL TanSwELL, RiChArD JoNes, TiM, mARk, LARiv, SAUL, jIM, DaViD, PeTEr RuDGe, JuSTin, FrAnK n BARRy, and ThE reST of ThE jAmes creW, eVeryOne at ChAiN MaIL and the PRiNTworKs, aND ALl ThE reSt....

ApPReciatIOn, thANKs, aND sTuFF to: AnDY and rEnEE GiLleSpie, gArY mAtos (fOR bEinG oUr cAnAdAmAn), suSAn Deneau, thE people at poLyGrAm & meReURy, gerRy, Kris, toM C., pAM and kIm, laUra keYser, jaSon StansfELd, myRa HanLeY, mArCOs, ouR faMiliEs foR bEinG tOlerAnt, And anYone eLse we've fOrgoTten to meNtiOn (intentionally and unintentionally). ThANK YOU to all WHO conTriButed and SupPorted us... we coULdn'T hAVe DOne thIS wIThouT you.

CoVer ART: oriGinAL palTinG by mARk HunTER. teMPera oN CAnVAS, 8" x 10", 1992.

© 1994 Chin and Zych, A SOUND INVESTMENT
No part may be reproduced without permission.

This issue is dedicated to Martino McDonagh, who has spent the past decade managing James and helping them get to where they are now. None of this would have been possible without her hard work, generosity, and help. Thank you Martino, you've done an excellent job and we'll miss you. Good luck with your future plans.

Contents:

- 2 What Do You Do After Getting Laid?
- 3 Just Like Television!
- 4 J WOMAD
- 8 James and the Establishment
- 10 A Long Love Affair
- 12 Carousel- An interview with Saul
- 29 Building A Charge
- 32 A WOMAD Experience
- 33 An Evening at the Timprov
- 36 I got Laid on Valentine's Day
- 37 George Mason University
- 38 The Barrowlands, Scotland
- 38 Get Laid, Canadian Style
- 41 Send Some Chain Mail

DISCLAIMER: We are not responsible for the views and opinions expressed in "a sound investment."



What do you do after getting laid?

James have been up to quite a few things after recording Laid. After touring with Peter Gabriel's WOMAD festival, they played a two California dates, appeared on television shows, and recorded 'Goal, goal, goal' (a new lyrically changed 'Low, low, low') to be released on the World Cup album. They recorded this at a studio in Vancouver, Canada with some fans and record company people singing the chorus..

They have plans to return stateside for a few more shows, (around May and June) which include a few "festival" dates. Hopefully, they will be playing at a city near you. They will also be headlining at the Glastonbury Festival in England this year.

Their upcoming, untitled (at time of printing) double album is still in the works of being released. We don't know too much about this album, except that it is quite unusual and really different from their previous material. Take a listen to "Jam J"- James vs. the Sabres of

Paradise- there's proof in itself and a taste of what's to come. The following is what Tim and Larry had to say about the new LP at a press conference held in February of '94.

Larry: "We're just not sure how that's going to go over because of the nature of the way it was conceived and assembled. There are tracks that are thirty seconds long... tracks that are seven minutes long. Some of them instrumental and there is quite a lot of diversity on it... So we're not sure how it's going to be received. You never do know until you release something."

Tim: "It's much rawer (than Laid). It's quite unfinished in a lot of ways. It's not, like, nicely crafted songs, it's quite a mess. It's inspired mess. It actually works like that. It sounds, a lot of the times, much harsher. I'd say it's like a Tom Waits record sometimes, and then it goes to these kind of very dreamy ballads. Most of it is improvised, openly, lyrically, musically. Then there's about four songs stuck amongst it all."

JUST LIKE TELEVISION!!

James' first U.S. television appearance on October 29, 1993 was a good one when they performed 'Sometimes' on the Tonight Show. Even with very few fans in the crowd, they still got the biggest applause. The song had to be cut down to three minutes because the band was given limited airtime. Other than that, James' performance was excellent. Everyone in the band dressed fashionably in black, which made a nice contrast to the sky blue background. Tim went wild with his dancing; the studio provided good lights, an appropriate backdrop, and a great sound. Martine, Saul, and Larry's backing vocals were really clear and you could hear them well. Tim even chatted a bit with the Governor of Texas, who was also a guest on the show.

James made their second appearance on the Tonight Show on March 22, 1994; where they performed the extended version "Laid." Mr. Leno gave them almost the same introduction of "...*Musician Magazine* has named their album Laid one of the best of the year..." The people in the audience looked on in amazement when Tim danced around. I heard one lady comment, "I wonder if he can do that throughout an entire concert." The answer: "Yep." There were a lot more fans in the crowd this time as they cheered loudly and applauded whenever James were mentioned. Only Tim came out to sit on "the chair" when the show came to an end.



NBC Studios
3000 W. Alameda Ave., Burbank, California

Friday
October

29

1993

No
Cameras
Please!

THE
Tonight
SHOW
WITH
JAY LENO

Minimum age 16 - I.D. will be required.
Ticket distribution is in excess of studio capacity.

Studio 1

Friday
October

29

1993

Show time
4:00 pm

Guests must
arrive before
3:00 pm



J. WOMAD

(James' World of Music and Dance)



photo: Lori

Peter Gabriel's WOMAD festival, an event designed to introduce both contemporary and traditional music from all over the world, created a multi-cultural atmosphere. As veterans of WOMAD, James

did more than their share to add to the excitement of WOMAD's first trip across America. This proved to be one of the most magical experience James have had since their adventure with Neil Young.

September 18, 1993 was the day this twenty bus caravan hit Los Angeles. Although James were well received, there wasn't a big crowd of James fans. Most of them were of course, at the front. As a challenge for themselves and the audience, James opened with a slow song called 'Pressure's On,' from their forthcoming double album. Next, they went right into 'Sit Down,' a shorter version in contrast to the expected ten minute concert fave. Then they played one of their most beautiful songs ever, 'Sometimes.' Another new song followed called 'Honest Joe' in which we heard Mark using sequenced drums and keyboards, something James rarely experimented with. After a long instrumental introduction, Tim came in with his megaphone and sang with it for most of the song. A very unusual song to say the least. 'Lullaby,' with its brilliant keyboards and sensitive lyrics put a hush over the crowd. As James roared through 'Born Of Frustration,' one could almost

hear Andy's trumpet accompanying. Next came 'Laid' which really brought the concert to life when the band played along with Tim's hilarious lyrics and lovable vocals, which left a warm feeling that set the mood for 'Gold Mother.' Larry and Saul played their guitars almost country style, as Tim improvised some of the lyrics. Well into the song, sequenced Inspiral backing vocals were added as the band went off into total improvisation. Even Jim changed his bass line around. James closed with 'Sound' while David did some of his aggressive, tribal drumming.

James were disappointed with the gig and although it seemed impossible at the time, they promised to put on a much better show in San Francisco the next day. They kept their promise! Even as the opening song 'Born of Frustration' came to an end, it was quite obvious that this concert was going to be special. The second stage, where James were playing, was packed with Northern





photo: Lori

Californians pushing, shoving, and dancing along with the music, which added to the already overwhelming excitement. The almost religious 'Sometimes' was followed with the sing-a-long of an "old English folk song," 'Sit Down.' Then came 'Honest Joe' as people really cheered in reaction to the megaphone. Sound problems haunted 'Lullaby', but James kept playing. The sound problems followed with 'How Was It For You?' Probably out of frustration, the band went completely wild with this song until its strength simply drowned out the problems. The concert was back on track as both audience and band went into a frenzy.

Tim said the concert was full of encores, and it did seem as though the strength of 'How Was It For You' couldn't be followed, James proved that wrong as they performed 'Laid.' Then to our delight they played a new song titled, 'Tomorrow,' which was extraordinary. This number started off strong and kept its intensity throughout the whole song. The lyrics were about someone hearing from them from far away. One could tell from the vocals that this was a personal and emotional song for Tim. James closed with the

good feel of 'Gold Mother.' As the band improvised, the song went out of control. Tim saved the labor grunts for last, as he appropriately screamed them down the microphone. Towards the end, a James crew member went on stage and started dancing. Tim came over to him and danced in a frenzy. The sizeable crew member tried mimicking Tim's dancing as the singer aggressively charged him, coming only inches from hitting each other. It was a hilariously memorable moment, as the two clearly enjoyed themselves.

Thus ended James' part in the WOMAD experience, an incredible concert which Tim credited the audience for "sparking" James into. It must be said that for both shows, Tim did some amazing dancing, as usual. It seemed as though every spare moment Tim had from singing, it would only take him seconds to channel into his wild and reckless dancing. Then he would instantly break the trance and return to his vocals just in time. James not only contributed music to WOMAD, but some excellent dancing as well, with a little help from one of their crew members! Cheers K.T! ☺

For official James merchandise or fanclub information, send SAE and IRC to:

Billys Shirts or Chain Mail
P.O. Box 182
Manchester M60 4DU
ENGLAND



James and the Establishment...

by: Patrick Berry and David Steele

"One night only, at great expense... James," muttered Tim as he reluctantly took the microphone in hand. Rumor has it that PolyGram spent over \$300,000 on the week-long NARM (National Association of Recording Merchandisers) convention. The first night was the alternative showcase, featuring the Indians, Texas, and James, of course. The stage was designed by that guy who did work on the U2 ZooTV tour. Basically TV screens everywhere. The crowd was mostly people in the music industry, the emcee was probably some high ranking member of PolyGram. Not exactly conducive to a great show, but the band took it almost as a personal challenge, to literally knock their socks off.

There were about four James fans in the sea of five hundred shemoozing tie wearing corporate folks. Unfortunately, the convention was restricted to invites only, otherwise the show would have been over run with truly devoted James fans.

What was strange was that James preceded Texas, the opening band for their West Coast tour dates. It was suggested that they did that just to be sure that most of the people saw James before they got too drunk and wandered off. Truly a night of excess in the food and drink department, but unfortunately not in the set list department. James only performed nine songs, 'Born of Frustration,' 'Sit Down,' 'Honest Joe,' '5-0,' 'Lullaby,' 'Laid,' 'Say Something,' 'Sometimes,' and 'Sound.'

They did perform however, with much fervor. Tim broke a sweat before the last yodel of 'Frustration.' 'Sit Down' brought the biggest response from the generally unresponsive crowd, next to 'Laid' of course. 'Honest Joe' took Tim into an almost trance like frenzy of swaying and microphone distortion. '5-0' was very smooth and then Tim introduced 'Lullaby' as a song about child abuse and added, "...especially on this occasion." 'Laid' was the money making crowd pleaser that PolyGram had so hoped it would be. 'Say Something' and 'Sometimes' rocked indeed, oh yes they did. 'Sound' clocked in around ten minutes and saw David pound the living shtite out of his drum kit. Larry accompanied with a maelstrom of feedback, thanks in part to a mini-stapler shaped thingy with a red light on it. All in all, a great mini-show, atmosphere considered.

Seeing James three days out of four, is something we highly recommend.

The Warfield show being the definite highlight of their Northern Californian stint. We're not saying the NARM show lagged, because the band really played well; it's just that the crowd wasn't as excited as we were when we saw them. As the loser fanatical fans that we are, to put it bluntly, "James suck."

Lovingly,

Patrick Berry and David Steele



photo: David Steele



A Long Love Affair

by Jane Gale

Saturday, April 6, 1985 saw the beginning of a long love affair, my love affair with James. A group of us had gone to the Royal Albert hall to see The Smiths on their "Meat Is Murder" tour. Supporting The Smiths were James- otherwise known as Morrissey's favorite band (at the time). It was my first concert and I was really looking forward to seeing The Smiths live. Little did I know what was about to happen!

James took the stage looking somewhat nervous. Unfortunately, I cannot remember what their first song was. However, one song did stick in my mind, 'Hymn From A Village.' (still one of my favorite songs to date) I do remember the music was fresh and had a raw feel to it, a mixture of folk and pop. The singer hardly stood still, he danced wildly during most of the songs. There were only four in the group at the time. (Gavin the drummer, Larry on guitar, Jim the bassist, and Tim the singer) James were brilliant that night, the crowd gave them a good reception. After that night I knew I had to

find out more about this group.

My next meeting with James was at the University of London. Supporting James, as far as I can remember was Ed Barton (plus two others.)

From then on, I went to see James in London every time they toured. There was a gap for a year or so, when they had problems with Sire records. (a fact well documented.)

I saw a number of bands supporting James, many of whom went on to "hit the big time" before them. Bands such as the Primitives, Happy Mondays, and Inspiral Carpets all had big hits before James. Other support acts include Miaow, Band of Holy Joy, Ambitious Beggars, Something Happens, Eat, Thousand Yard Stare, and many more. None of them left a lasting impression on me.

I will always remember when James "expanded." They were on tour and I was going to see them as usual. I had read in the NME that there had been changes- Gavin had left the band and three new people had joined, David, Saul and Mark. I was apprehensive about the changes, wondering how it would change



JAMES



the music. However, I was pleasantly surprised. The new members gave the band more options. Saul simply took my breath away with his violin playing. Andy Diagram joined shortly after and with his trumpet playing, James took off in a new direction.

'Come Home' became an anthem for me (prior to the success of 'Sit Down.'). A dance version of 'Come Home' was produced, proving that James were always able to try something new.

Yes, I shall long remember my first experiences with James. How was it for you?



CAROUSEL

-an interview with Saul-

by: Gary Matos

date: November 3, 1993

place: Mississauga & Toronto, Canada

HOW WAS YOUR TRIP TO CALIFORNIA LAST WEEK? YOU DID A COUPLE OF SHOWS AND THE TONIGHT SHOW...

It was good. It was enjoyable. It was nice getting some sun to be honest.

WHAT ABOUT THE TONIGHT SHOW? HOW WAS THAT?

That was great. It is really well set up for bands. Jay Leno is a really nice guy. We were there all day but somehow it didn't feel like that. Yeah, it was a good experience really.

DO YOU ENJOY DOING TV APPEARANCES?

Sometimes. When they're set up as well as that one is. Cos there was a really good sound and everything for the band on stage. Yeah, then it can be enjoyable. And it was also exciting for us cos you know, big people are everywhere in Hollywood, and this big studio and kind of like dancing around you know so...

HOW ABOUT OTHER LIVE TV PERFORMANCES? HAVE YOU DONE ANY TOP OF THE POPS?

Yeah, we've done, I think... six or seven Top of the Pops.'

'CAUSE I REMEMBER A FEW YEARS AGO READING ABOUT HOW JAMES WAS NEVER...

Yeah, well it all started about three years ago I suppose... with 'Sit Down.' Top of the Pops' actually isn't live. And so... now, it's a live vocal. Like the band mimes, and you have mime the instruments but the vocals are done live now. But it's basically uninteresting really and they treat you like shit all day. They just push you around all day and stuff. We did some TV recently in Portugal and we did one in Sweden and they're just different everywhere you go and you could imagine what the difference is like between the studio in Sweden and the

one in Portugal, and I don't want to go into that... heh heh.

HOW DID THE NEW MATERIAL GO OVER WITH THE LIVE SHOWS?

I think really well. I mean, it's in the nature of because the new material is so much more relaxed and down beat in a way that the audience reaction is much less obvious in a way. Like the music is like listening music I would say, in a way, and so the audience is standing there and listening and that's all we really want them to do. I think it would be inappropriate if they started jumping



around to songs that weren't designed to be bumped around to.

YEAH, I REMEMBER THERE WERE SOME PEOPLE BODY SURFING TO SOME OF THE SLOWER MUSIC AND TIM SEEMED LIKE HE WAS GETTING A BIT ON EDGE BY THAT.

Yeah. That kind of thing does get to you after a while, because you wonder how closely people are listening. In fact, it's very obvious that they're not listening very closely at all. And then it kind of makes you think, "Well, why are we here?" You know what I mean?

DO YOU THINK THE MATERIAL FROM LAID WILL FORCE PEOPLE TO LISTEN BECAUSE THERE'S A LOT OF SLIGHT NOTES AND LITTLE



THINGS COMING IN AND OUT. DO YOU THINK THAT THAT FORCES PEOPLE TO LISTEN MORE? 'CAUSE AS YOU SAID BEFORE, YOU REALLY HAVE TO LISTEN TO IT.

Yeah, hmm... I think that...There's an atmosphere to the record. And that atmosphere will draw people in and they will find themselves listening to it.

HAVE YOU HAD TO CHANGE YOUR LIVE PERFORMANCES FOR IT? THE LAID MATERIAL MUST BE A LOT MORE INVOLVED FOR YOU.

Hm... in a sense it is more difficult to perform because: one, we're not familiar with the material at the moment. Secondly, because it does put an added pressure on you when you're performing songs like that. You have to expect less from the audience. You know what I mean? If you've gotten used to seeing an audience going completely bananas in front of you then it's a shock when you see an audience not going that. Even though that's what you want from them. It's still a shock. So, gradually we just have to come to terms with the fact that parts of our show are going to demand certain things from our audience and demand a little bit more attention from them, I think. And certainly on our tour of England that we're going to be undertaking in the next, well we start in about ten days from now, we're going to play some old songs, very much some newer songs, and in the middle of the shows, we're going to play an acoustic set, with maybe half an hour of acoustic songs and we know that this is really gonna push people. It's gonna really test them. But I think our audiences should be tested. So, I don't want people coming along to James gigs just thinking they're gonna get a celebration.

THAT'S KIND OF BEEN THE BASIS. EVERYONE THINKS OF JAMES AS GREAT LIVE BAND, THEY JUST WANNA GO THERE AND HAVE FUN. AND NOW WITH THIS NEW ALBUM, YOU'VE SWITCHED IT BACK...

Not that we've switched it "back" but I would say that we've pushed it forward. I mean this album.

I MEANT THAT YOU'VE SWITCHED IT AROUND.

Switched it around? Yeah, but I think that there are about eighty songs that we can choose from to play in gigs. And we can quite easily go out on stage and play nothing from the new album, just play all hits and get everybody going completely bananas, you know.

SO HOW DO YOU FEEL LAID FITS IN TO THAT? DO YOU ACTUALLY THINK THAT YOU WILL HONESTLY GO OUT THERE AND NOT PLAY ANYTHING FROM LAID DURING ONE SHOW?

No. That won't happen. But there will be some nights that we'll play one or two songs off the album and there'll be other nights when we'll play virtually the whole album. You know... it depends where we are and how we feel that day, and how long we've got to play, you know, the general vibe, if anybody's ill or... every night our sets are different. There's a core-course of songs that we do play. Like on the WOMAD tour that we just did, there was a core-course of songs that we played and the set changed, in form was the same every night, but the substance was different. Sometimes we throw everything out of the window and just you know... especially when we're doing our own shows, you know, we feel that gives us a license to play whatever we want.

WHAT ABOUT THE SONGS 'TOMORROW', 'HONEST JOE,' AND 'PRESSURE'S ON'? ARE THEY GOING TO BE RELEASED ON A SINGLE OR ARE THEY GOING TO WAIT UNTIL THE DOUBLE LP?

They're going to be out on the double LP. They may constitute some kind of single. There may be a single taken off that album, and I don't know whether it'll be 'Honest Joe' or 'Tomorrow'. When it will come out is yet to be decided, because we're unsure as to when that album itself will come out yet.

WHAT ABOUT THE DRESSES AND BANANAS ON THE COVER OF LAID? DOES THAT HAVE SOMETHING TO DO WITH ANDY (DIAGRAM)? DOES IT HAVE ANY HIDDEN MEANING OR IS IT JUST FOR FUN?

No, not really. It's basically a joke. I mean, we were just having a crazy day in Marseille, we were in southern France. Doing these photos and we were just having a crazy day. Yeah, Andy did use to wear a dress years ago and it... I wouldn't say it was inspired by him and it wasn't even necessarily in memory of Andy, but just like we felt we could get away with it cos we were saying, "Oh yeah, Andy use to do this. Let's do it!" There's no hidden meaning. It's not a big deal for us to do something like that. We need to show, I think anyway, that there's a humorous side to us.



"I could've been a professional."



photo: Lori

DO YOU FEEL THAT THE WOMAD TOUR PUSHED YOU INTO SOME NEW AUDIENCES? INTRODUCED NEW FANS?

Impossible to say. Certainly we were playing to new audiences. Whether they found us acceptable or interesting or not, I have no idea. We had great reactions from those people.

YOU GUYS HAVE DONE A LOT OF FESTIVALS LIKE THAT BEFORE, HOW WAS THIS ONE DIFFERENT?

This was different in size, I would say, obviously. So many bands on it. And it was kind of different in attitude as well, and atmosphere, because it was a general attitude of friendliness and togetherness on that tour, which is what (Peter) Gabriel wanted to promote with the WOMAD things anyway. And I think he did so quite successfully.

HOW DID YOU FEEL NOT PLAYING IN CANADA?

That was a real shame. That was very disappointing. That was... y'know... because the last times we played in Toronto have been really y'know... really enjoyable experiences. And it was also going to be exciting to go to Montreal because we've never been. I've never been to French Canada anyway. I've never played there, and it was... you know, I really wanted to do that. It was a real shock. It was like, "Awww shit! We're not going there." You know.

WHEN YOU FIRST CAME TO TORONTO, I REMEMBER WATCHING AND THERE WAS A CERTAIN TENSION IN THE AIR UNTIL 'SIT DOWN' AND AFTER THAT EVERYONE ON STAGE WAS JUMPING AROUND EMBRACING EACH OTHER. IT SEEMED TO ME THAT YOU GUYS WERE THINKING, "YES, WE'VE FINALLY DONE IT!" DO YOU GET LIKE THAT A LOT? WHEN YOU FIRST TOUR A NEW COUNTRY OR TOWN, IS THERE ONE SONG THAT SORT OF BREAKS THROUGH AND LETS JAMES RELAX A BIT MORE?

Yeah, in every tour there is. It is tense when you go and play a new country. Especially when you're not sure how you're going to be reacted to in that place. Often it's a battle, y'know. There have been gigs in countries where it's just been a battle, and we hadn't gotten to that point where we felt like we've broken through, y'know. And there are other countries like Portugal, God knows why! It's like the Portuguese love us. Yeah, there are defining moments on stage during concerts. It's difficult to gauge what that defining moment is, but it's almost gone in an instant, y'know. But you know at that moment, "Ah yeah!



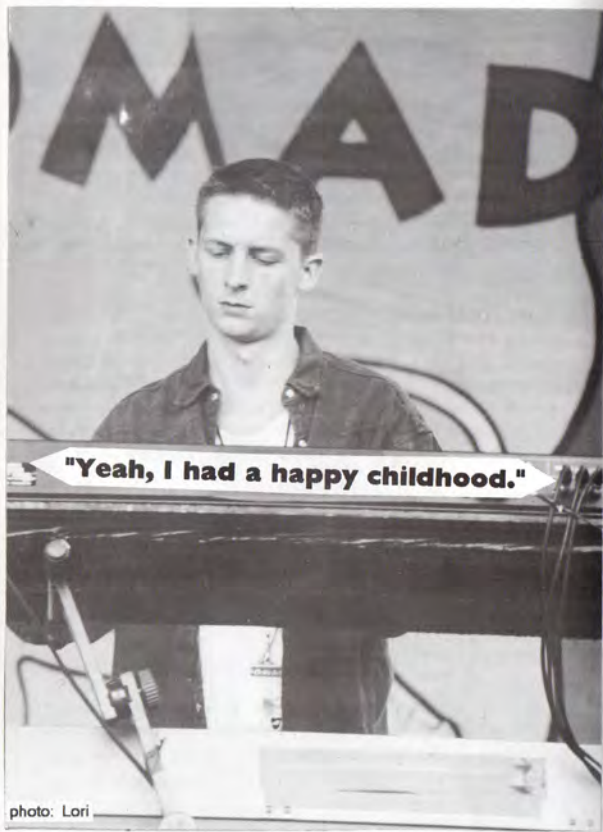


photo: Lori

We've got 'em!"

WHAT HAS BEEN YOUR BEST MOMENT AS A MEMBER OF JAMES?

What's my best moment in my career with James? The moment standing on stage at G-Mex. We did play two concerts at G-Mex in Manchester. The second night of G-Mex, standing on stage, watching twelve thousand people sit down, and singing 'SitDown,' was quite incredible.

WHAT ABOUT YOUR WORST MOMENT? HAS THERE BEEN A MOMENT WHEN YOU'VE JUST... FELT LIKE FORGETTING ABOUT JAMES?

(takes a deep sigh) The worse moment, I think for me, was the release of "Come Home"... the first single. Yeah, that single, "Come Home." Realizing that people really really liked it, and realizing that nothing was going to happen, and it couldn't possibly be successful. I remember feeling so resigned to failure... cos the record company at the time had no funds, and no money, and had no desire to make it successful... That was quite... that was quite a soul destroyer really. We know it was a great song at that good things should come from it... at the time it seemed like nothing would ever happen with it.

DID THAT HAPPEN A LOT EARLY IN THE CAREER OF JAMES? BECAUSE THINGS REALLY STARTED TO PICK UP A COUPLE OF YEARS AFTER YOU JOINED.

Yeah, I think their really early history was fraught with difficulty, and bad record companies, bad decisions. Y'know? A lot of stuff was out of their control! But it gives people their character to go through those things. When I joined it really was the low point for the band. It was uphill all the way form there, y'know. And we've done remarkably well to get to where we are I think.


BEFORE JOINING JAMES, WERE YOU A FAN?

No.

DID YOU HEAR OF THEM AT ALL OR DID YOU JUST ANSWER AN AD?


No... I didn't answer an ad. I wasn't a musician really. I was just playing at a club in Manchester where I was that weekend, on holiday really. A band was playing in this club, it was like "Player's Night" and anyone could get up on stage and the guy just said, "Hey, do you fancy getting up on stage and playing a little bit of violin?" And I said, "Yeah, okay." And Larry was there and he said, "God, that guy's good," and he invited me for an audition the next day and I got in. So





"It's definitely me!"

photo: Lori



"How much is this costing me?"

photo: Lori

"I want to be the singer."



photo: Lori

it was very, very, very purely by chance.

SO VIOLIN WAS THE FIRST INSTRUMENT YOU PLAYED?

Yeah, violin was the first instrument I learnt. I was classically trained. Then I taught myself to play guitar and taught myself to play drums.

DO YOU THINK THAT YOU AS A PERSON, YOUR PERSONALITY, HAS CHANGED WITH ALL THE DRAMA THAT YOU'VE GONE THROUGH WITH JAMES?

Absolutely! Yeah!

DO YOU FEEL THAT YOU'RE A STRONGER PERSON? OR DO YOU JUST LOOK AT THE WORLD A LITTLE DIFFERENTLY?

I would say that I, not necessarily look at the world differently, but I'm certainly given the opportunity to look at the world how I want to, being a musician. Y'know? You're given the freedom really, to think, and say, and do almost anything you want. It's a privileged position to be in, in a world where so many people are controlled, their instincts are tamed, their desires are tailored so that they become almost meaningless. If you're free to travel all the time and express yourself artistically, then you have at least the chance, the opportunity to at least say something about yourself. And I do feel that being a member of

"I'm not sure. I'm not sure."



photo: Lori

James has given me the chance to sort of express myself

DO YOU FEEL A SORT OF RESPONSIBILITY TO YOUR FANS?

Yeah, of course.

DOES IT CHANGE SOME OF YOUR DECISIONS? DO YOU THINK, "WELL, MAYBE I SHOULDN'T DO THIS BECAUSE IT'S NOT REALLY RIGHT.?"

No, I think there's a very complicated relationship between audiences and bands, fans and bands. It's a relationship that is glossed over by a lot of people really. There are people whose support, I mean, people supporting you is vital otherwise you don't exist anymore. You can't even afford to rehearse, it could be the end of your career. But uh... there's a tension. You see, I don't want James audiences to come along expecting anything from us. I want them naively. And I want them to come in raw, open to anything that is going to happen. And I get sometimes, very angry at audiences that seem to expect only one thing from us. And I'd rather just not be on stage at those points in time.

DO YOU LIKE CROWDS THAT DEMAND YOU TO DO A GOOD SHOW, NOT OVER EXUBERANT FANS WHO JUST GO CRAZY WHEN YOU PLAY A NOTE? I'M TALKING ABOUT THE FANS WHO JUST WAIT, AND CAN APPRECIATE AND ENJOY YOU WHEN YOU'RE HAVING A GOOD NIGHT BUT CAN TELL YOU WHEN YOU'RE HAVING A BAD NIGHT...

Yeah, I mean those are the kind of people really, that I like to play to. People that understand what's going on. So few people understand what a band is doing really, when they're on stage. It's good to play to an audience of people that you think understands what you're doing.

WHEN YOU'RE ON STAGE, HAS THERE EVER BEEN A TIME WHEN YOU'RE PLAYING ALONG AND YOU'RE SO INTO THE MUSIC THAT YOU DON'T REALIZE WHAT'S GOING ON AROUND YOU? THAT YOU DON'T KNOW WHERE TIM IS, OR WHEN HE'S MOVING OR EVEN OTHER BAND MEMBERS AND YOU BUMP INTO EACH OTHER? DO YOU EVER GET SO INVOLVED...

Yeah, that happens! That happens. And at those points, I think, we are our best. We are at our best and we forget where we are and we forget what we're doing really, and we just get on with it. And that can be very powerful. And it also helps us to improvise. I mean, like the other night in L.A. we



photo: Lori



improvised on stage, a new song! We just made it up on the spur! And that was cos all of us were in this weird head space and we kind of sensed that something was going to happen collectively and we just went with it. It was great!

IS THAT HOW IT IS USUALLY WHEN YOU'RE WRITING SONGS OR WHEN YOU'RE IMPROVISING?

Yeah. Yeah, I mean all our songs are written through improvisation, in the rehearsal room. And then we hone it down. They hone the process down so that we get something that resembles a song.

BUT HOW DO YOU GET INTO THAT MINDSET?

Sometimes it's difficult and then sometimes it can come in floods. It depends on mood a lot and obviously the type of song you write can also then depend on the mood you're in as well, you know. But many songs, great songs that you know you have written just happen instantly, some songs just like come. Like "Come Home" wrote itself, it's like, "Oh wow! Listen to what we've written!" When you start out doing a jam, but you end up with a full song.

HAS THERE BEEN ANY SONGS THAT YOU'VE DONE WHEN YOU LATER FEEL, "MAYBE WE DIDN'T DO EXACTLY THE RIGHT THING FOR THAT SONG."

Yeah... yeah.



CAN YOU GIVE US ANY EXAMPLES?

Well... I can think of like, the overall sounds of some records are not what I'd like them to be now. But we've set a very high standard with Laid you see. Cos for me it's just a beautiful record that I look back on our earlier stuff and I really appreciate it. And I think there are great songs on say Seven. There are great songs on the album Seven. But I don't know, to my ears, I don't like necessarily the way that they were recorded or the sound of them. It's nothing specific, it's just like, they're almost technical things like, "Hm... I don't really like the snare drum sound on 'Don't Wait that Long.'" or y'know whatever. They're nebulas things in a way. They're almost things that you can't pinpoint. And they are very much to do with the fact that 'Laid,' to me, just sounds so beautiful.

IS RECORDING HARD WORK?

No. It used to be hard work for us. We were very cautious in the studio, and we really didn't know what we were doing to an extent, I think. But this last album with Eno was very very easy to record. He was in control of the space, of the environment. And that enabled us to get on with what we wanted to do within that environment. We found it very easy, and the most enjoyable recording experience anyone of us has ever had.

YOU'VE WORKED WITH A LOT DIFFERENT PRODUCERS WITH JAMES. DO YOU EVER FEEL THAT JAMES WILL BE ABLE TO DO AN ENTIRE ALBUM THEMSELVES?

Oh we have! Goldmother is entirely produced by us.

I MEANT MIXING, ENGINEERING, EVERYTHING.

Oh no! We would never be able to engineer our own albums. We're not technically that adept. We don't know how to do that. Well, Mark could do it. Mark did an engineering course actually, before he joined James, our keyboard player. But I don't think... no, we wouldn't want to do that. But production wise, we've done it. I'm not sure how successful we've been at it but we certainly learnt a lot from Brian Eno. I'd feel much more confident about doing some production work now.

JAMES HAVE DONE THE VELVET UNDERGROUND'S 'SUNDAY MORNING' AND LEONARD COHEN'S 'SO LONG MARIANNE.' DO YOU ENJOY DOING COVER VERSIONS OR DO YOU PREFER TO ONLY DO

YOUR OWN SONGS?

No, they were good ones to do because they were both artists whose work we really admired. And they were great songs that we liked...

WHEN YOU'RE PERFORMING LIVE DO YOU FEEL LIKE THROWING IN A COVER TO FIT THE MOOD?

Yeah, sometimes we'll play 'Sunday Morning.' It's a real nice gentle thing, y'know to throw into sets. We'd never play 'Marianne' live because we've only played it that once in the studio.

THAT WAS JUST A ONE-TAKE?

(laughing) Yeah! Yeah, well, yeah, basically a one-take and then a few overdubs to fill it out. But the whole of Laid is one- takes, y'know, the whole of the album is first or second takes.

WHAT EVER HAPPENED TO 'MARIA'S PARTY'?

Yeah, that's gonna be on the second album... we thought it might be (the first single) at one point, we wanted it to be on the album. But that was a long time ago and we kind of changed our minds a bit. And anyway, we kind of ended up in a situation where we weren't able to record it properly. It wasn't easy to record as we'd been playing it for the record, so we changed it, and we just brought down the tempo. Larry sings it, Tim isn't singing on it. (laughs)

LARRY'S SINGING IT?!?!?

Yeah, and it's a mad piece of music. (chuckling)

HAVE YOU EVER HAD ANY INTENTIONS OF DOING SOME VOCALS YOURSELF?

Yeah, well yeah. There are bits of backing vocals of me and stuff flying around some of these songs. And live I've been singing a few backing vocals on 'Sometimes' and 'Five-0' and stuff like that. I'm enjoying singing at the moment actually.

ANY INTENTIONS OF TAKING OVER TIM'S RANKS?

No!! No, I think I'll leave that to Tim! I'll sing if he plays violin! (laughs)

Thanks to Gerry at PolyGram, Canada for setting up the interview for Gary and letting "a sound investment" use it. Cheers!

"Building a Charge"

October 27 & 28, 1993

Unfortunately, James' American tour in October had been cancelled due to marketing disagreements with their management and the record company. But with a confirmed appearance on the Tonight Show, James played two club gigs in California. Both shows were strong with the intensity and emotion James are notorious for.

James opened at Slim's in San Francisco with two slow numbers, "Out to Get You" and 'Pressure's On,' projecting a perfect



photo: Lori

example of Tim's "comforting sadness." After setting the mood, James kicked it off with 'Born of Frustration' and 'Heavens.' Something unusual about both concerts was the presence of Martine, their manager, on stage as she added backing vocals to some of the songs and even played a little guitar.

Slim's was highlighted by 'Say Something', 'Low Low Low,' and 'Lose Control,' which started off acoustic with Saul on guitar accompanying Tim's vocals. It then turned into an extended version with everyone joining in. James concluded the show with 'Sound' and 'Sit Down'- in the latter, they ended with a waltz, as Tim and Saul danced around. For the encore, only Jim, Mark, and Tim came out for 'Lullaby,' but they all charged right in for 'Tomorrow,' completely blowing the whole thing out. James ended with a very chaotic 'Gold Mother,' which was simply overwhelming. It was a great night. James talked to fans and signed autographs on their way out.

The next night in Los Angeles was absolutely brilliant! 'Pressure's On' was the opening song followed by "Born of Frustration" and 'Laid.' Martine turned James into a septet again for 'Sometimes', while 'Heavens' took a strong stance. Next was 'Five-O', which was one of their most emotional performances. The song started off slow and grew stronger and stronger. After the excitement of 'Honest Joe', the strength of 'Five-O' was carried out even further with 'Tomorrow' and especially on 'Out To Get You'. James took a darker mood with 'P.S.' With James being already on fire (not to mention the wild fires in the surrounding areas), they played 'Johnny Yen' heating the place up even more. The instrumental break saw Saul's most impressive violin playing. 'God Only Knows' got the biggest crowd response. David's intense drumming went crazy for the conclusion of 'Sound'.

For the encore, Larry played guitar on 'Lullaby' adding to the "falling rain" effect. An acoustic version of 'Ring the Bells' grew louder, almost out of desperation. Everyone thought for sure 'Sit

Down' would be last, so as the band went into the third verse of the anthem, a few people jumped on stage for a sit in. James' roadie kept it under control, and as they started in with 'Gold Mother'; only a few people sat at the end of the stage to prevent from getting crushed. 'Gold Mother' was even more impressive this night. The band went crazy and the stage exploded with sound., it was phenomenal! As the song's roar came to an end, James faded off the stage. The lights went on and everyone was in high spirits.



photo: Lori



a WOMAD experience

by: Myra Hanley

Let me set the scene: the sun is shining and the sky is blue, the train is speeding towards Carlyn Bay, Cornwall. The most perfect setting for a music festival. Sun, sea, sand, and camping on the private beach for four days of musical bliss!

The night was chilly, but warm and alive with music. In the marquee, Vermenton Plage were performing some foot tapping good Cajun music. Dancers aplenty in the audience and a good time had by all. I was beginning to unwind. The scene was just beautiful, all the stalls from around the world were brightly lit with colored lights. Smells of delicious oriental food was wafting in the air. Everyone was friendly and enjoying themselves.

I joined the crowd for Van Morrison on the main stage outdoors. He was good, playing everything you would want to ever hear and rocked away for two and a half hours. I went back to the hotel glowing.

Saturday dawned bright as I strolled down to the beach quite early to mingle with the campers just waking up. The scene was beautiful and everything so calm and quiet. Some people took dips in the cold

sea and some washed pots. Today's delights were to include African sounds, Asian Rap from Fun-da-mental, a London band called Lucid and of course top of the bill-JAMES! The full moon tonight over the sea was beautiful. 'The Lake' could have been written about tonight. I was at the front, only moments to go, James appeared on stage, my heart was beating fast. 'Out to Get You' opened the evening. (One of my favorite songs of all time) 'Lullaby,' 'Five-O,' 'Sound,' 'Gold Mother,' 'Maria's Party,' and many other songs were performed. Tim asked for the lights to be turned on the audience because he could hear us, but could not see us. What a magical night. I just didn't want it to end. They did a quiet encore of 'Top of the World' and then they were gone.

I spotted the Victor tour bus outside our hotel dropping off and picking up, and they disappeared into the night.

Peter Gabriel on Monday, but I had to go home- family calls! What a weekend!

AN EVENING AT THE TIMPROV

This section is dedicated to James' improvisational skills and Tim's witty monologues. One day, we'll have a section devoted entirely to the two songs that seem to keep recurring in the improv department.

Leicester de Montfort- Oct 9, 1991

God Only Knows- I speak in the name of God! I speak in the name of that white-haired old man in the clouds. That's how you can recognize him when he comes to you late at night. All you have to look for is the beard and the big white light behind his head; and then you know you're talking to God, not somebody in disguise. All these people, all these, all these prophets who say they were visited by God, how do they know it was God? Did he have a certificate? Did he have a driving license or something that said 'God'? How do you know you're not being spoken to by some other forces, some lieutenant? All these churches who think they have divine inspiration. Maybe it ain't so divine. Maybe it has a little bit more to do with all the money they owe, and all the money they keep asking for in the name of 'God'. Is heaven full O Lord, of all these boring saints all these people keeping strict moral practices? Because if so, I know where I'd rather be! God only knows the nature of God and the rest of us are just guessing."

Europe 1992, from 'Live & Dangerous'

God Only Knows: "I speak in the name of God! I speak in the name of that white-haired old man in the clouds- always a man! Dispensing lightning justice from his fingertips, he's always watching you! Every move you make, every time you step out of line! He is watching you! He is watching you, like some big MI-5 bus! Like some big angry father! Well, I don't believe in that kind of stern, punishing, guilty man! Why not a woman?! How do you know when you're being spoken to by God? Does God have a big badge across his chest that says, 'God'? Cos it could be someone else in disguise! Because when you look at the churches, on in the name of God, and you look at all the atrocities that have gone on in the name of God in history; then it makes you wonder about the nature of God, and it makes you wonder about the people who claim to speak intimately with God. Maybe they're just... maybe they're just... Maybe they're just after your belief!..."





photo: Jean-Francois

Glastonbury Festival, June 22, 1990

Bring A Gun: I don't care, I don't care for all those scummy viewpoints. You can't justify all that rubbish from where you came from. You're afraid to change what happens now you'll leave it. And when you've had enough, it's only just begun... Let's have a party!

Johnny Yen: Ladies and Gentlemen, welcome to our disease, give us a standing ovation and your sympathy, please. Somebody put the poor fools out of their misery. We've seen enough of these fuckin young fools. We've seen enough of these people stepping up, wanting to be in the light all the time, like a mouse in a bright light. (?) Let's have the next one please... Let's! Next!

Reading Festival, August 24, 1991

Johnny Yen: Ladies and Gentlemen this is our disease. Ain't you seen enough now, ain't you had enough of all these bands, haven't you had enough music now, you've been listening to it all day.... Let's have the next one please, let's have the next one please, What's it like out there, does it sound any good? Are the toilets any good? Is the festival any good? I think that means yes. Put him out of his misery we've seen enough of this one. Stop showing off. Let's have the next one please. Let's have the next one please.



The Roxy, Los Angeles, Oct 28, 1993

God Only Knows: I speak in the name of God, I speak in the name of that white haired old man with a big deep voice and a big deep chest. This big old **desert** god with his big ol masculine hands his big old man who's watching you every second of the day. Waiting for you to fuck up, in a million different ways. What are you really like old man? How do you feel about these young fools speaking in your name and these self righteous bastards speaking in your name. Is heaven full O lord of these babbling creatures, if so, I know where I'd rather be. Away from this cacophony! I know where I'd rather be.



photo: David Steele



I Got "Laid" On Valentine's Day

A personal account by Glenn Auve

When I heard that WHFS, Washington DC's "Modern Rock" radio station, was having a contest to win lunch with James, I knew I had to enter. The contest was quite simple, just fax in the reason why you wanted to have lunch with James. I immediately realized that such a contest called for a bit of creativity, so I wrote down every single James song title I could think of and composed a little "essay" using as many of the song titles in the text as I could. I figured I had a good chance of winning, and sure enough, the radio station called me one afternoon to tell me I had won. My prize included "lunch" with the band at the radio station's studios, a limo ride to and from the show, and dinner! I was overjoyed.

I arrived at the station around noon on Monday, February 14, with my friend Kevin along for the ride. Although I had won the grand prize, there were about ten other people there who also got to meet the band. Unfortunately the whole entire band was not there, but we did get to meet Tim, Larry, and Saul. We all had a bite to eat, and then we were invited to join the band in the on-air studio while they were interviewed and played. They did "Lose Control" and "Laid" acoustically. We were all squished together in the tiny little studio. I can't believe I was standing about two feet behind Larry and about six feet from Tim. It was truly amazing to hear them play in such an intimate setting. After the performance it was back to the conference room where the guys were happy to sign autographs and chat with us. We were all impressed by how nice and down-to-earth they are.

After an afternoon of anticipation, the limo picked us up and took us to dinner. Since no reservations had been made for us and there was a big line, we decided to just get pizza to go and ate it in the limo. It was fun to see the looks on the faces of the security people and everyone outside of WUST Radio Music Hall when we pulled up in the giant stretch limo! They thought we were the band until we got out of the car. Once inside we got ready for the show and we certainly weren't disappointed. The highlights of the show were definitely "Johnny Yen", "Low Low Low", "Maria's Party", and "Sound".

All in all my Valentine's Day with James was wonderful. It was certainly an experience I'll never forget.

the winning fax sent in by Glenn to WHFS' lunch with James contest:

"You Can't Tell How Much Suffering" I've gone through waiting for them to come here! It's "Really Hard" to explain why I love them so much. "God Only Knows!" "Sometimes" I think they "Sound" better than the "Heavens"! I would give almost anything to "Sit Down" close to them. "Why So Close?" you ask. "Are You Ready?" Because I want to tell my "Mother", "Gold Mother", that I met somebody famous. I also need to get out of these "Government Walls" for lunch. Then when I "Come Home" I'll be very happy. I'll feel like I'm on "Top Of The World". And if someone asks me "How Was It For You?", I'll shout "Ya-Ho" and I'll "Ring the Bells". And I'll say "You must go out and buy all of their albums, and 'Don't Wait That Long' either, because they'll all be gone soon. And don't even want to get 'Laid' for your 'Next Lover' or have him/her sing you a 'Lullaby'."

Now I'm not "Out to Get You", and I promise not to "Bring a Gun" to "Protect Me"! It would just about be the biggest thrill in my life to meet them.

Thanks,
Glenn Auve

"PS - If you ask me to I promise to "Say Something" to them about football (soccer).

GEORGE MASON UNIVERSITY

January 9, 1994

by: Kevin Adamson

The crowd was there to see Duran Duran and very few people had even heard of James. The boys opened up to a noisy, non-attentive crowd that ignored the band for the first two songs. A very energetic violin solo by Saul during 'Five-O' really got the crowd's attention.

The couple sitting next to me asked who the band were and where they were from, sounding very unimpressed. By the end of James' set, the couple were stomping their feet and gave the boys a standing "O." The stage was completely unadorned and a bit dark. Tim stood out well as he wore his typical white shirt. But at times the rest of the band faded into the background. Tim rarely spoke to the audience, only

saying he hopes "we all get 'Laid' by James real soon."

The highlight of the show for me was 'Sound.' Tim was speaking in volume through the megaphone and dancing. His dancing was truly wild. (How does he shake like that?) and the crowd was very appreciative. The song ended in a musical montage with each instrument slowly fading out until only Mark's keyboards and Larry's guitar were left. The crowd responded with a lot of appreciation. My only regret about the show was a lack of older songs, and the lack of new James merchandise.

James is the greatest live band I have ever had the pleasure of seeing!

-Alexandria, VA



THE BARROWLANDS, SCOTLAND

DECEMBER 4, 1993

BY: GILLAIN Mc NEILL

I've seen James three times before so I knew what to expect. It was another fantastic gig, another memorable night. The crowd was very friendly and the atmosphere was electric. Radiohead (the support band) were really good. They played some songs from their album, Pablo Honey which part of the crowd seemed to love. I was feeling exhausted when James took the stage, but I soon found some energy to dance with the sea of James fans who were as full of joy as I was. Near the end of the gig, I nearly fainted but after some help I soon returned to the

crowd. They played some old ones: 'Chain Mail,' 'Come Home,' and 'Ring the Bells.' Some other songs played were: 'How Was It For You?', 'Sound,' 'Skindiving,' 'Sometimes,' 'Out to Get You,' 'Dream Thrum,' 'Say Something,' 'Five-O,' 'Knuckle Too Far,' 'P.S.,' 'Laid' (which was a real buzz) and they played their new one, 'Tomorrow,' and of course the anthem 'Sit Down'. The band played really well; Tim sang and danced beautifully. I'm sad its over once again, but I still have memories. I hope to see them again in '94.

GET LAID, CANADIAN STYLE

February 4 & 5, 1994

by: Gary Matos

Once again, James began their North American tour in Canada. The "Get Laid Tour" began on February 4, 1994 in Montreal, Quebec, in front of 450 fans. This was the first time that James performed in French Canada, an event that many fans in the area had waited a very long time for. The band arrived mere hours before the "guaranteed satisfaction" sold out show at Club Soda. The fact that they were able to completely sell out a venue in a city where they get virtually no airplay while English is the second language, is a testament to the band's music. James returned to where they began their first ever North American tour, almost two years to the date. They performed at Toronto's Opera House for two sold-out shows. Battling bitter cold, several other dedicated fans and I took our place in line- hours before the doors were scheduled to open. James arrived after having lunch with the local band, Rail T.E.C., who were the opening act. I wandered inside the Opera House for a press conference with James. The band, noticeable tired and still suffering from

jetlag, answered a barrage of questions from the reporters. In an effort to give the band some rest and allow them to do their soundcheck, the press conference was restricted to some twenty odd minutes. After the press conference, I had a chance to speak one on one with some of them. All were excited about how well Laid was doing and were looking forward to the tour, their largest one overseas as headliners. They looked very exhausted. Saul himself admitted to not feeling up to par he told me I shouldn't expect a great show because they were tired.

I was somewhat worried but they pulled through. Excitement began to build once the opening act left the stage. Everyone was anxious. The lights dimmed at the opening music began. The crowd of 800+ began to push their way up front. By the time James took the stage, it seemed that there were at least 200 people within five feet of the stage. James took the stage with an acoustic set which included 'Chain Mail.' The crowd was really forceful and a lot of the people up front ended being pushed on stage, where they spent the rest of the time. The most memorable moments from that night was when the crowd collapsed during 'Chain Mail.' The new songs were also memorable as 'Honest Joe' really blew everyone away and 'Tomorrow' was widely talked about afterwards. The reaction to this concert was mixed. Everyone seemed to like some aspects of it, but many wanted James to play all their hit songs and wanted them to stay with the faster songs.

James appeared at CFNY FM 102.1's downtown studios for an interview and a live performance. About fifty people managed to get inside before the doors were locked forcing latecomers to watch and listen from the street. Tim, Saul, and Larry arrived just after noon to a round of cheers. After tuning up with a rousing a 'Sit Down' they were interviewed by "Brother Bill," who gave them a really horrible interview. "Brother Bill" seemed to be extremely nervous. James being the characters they are, had some fun with him. The interview was definitely not the highlight of the afternoon. The moving rendition of 'Lose Control' (with Saul's violin expertise), 'Maria's Party,' and the great performance of 'Laid' finished things off made up for it. Afterwards, they were generous enough to take some time to sign items, pose for pictures, and talk to the fans.

After that it was off to "MuchMusic" (Canada's version of Mtv.) Things weren't much different there. However, they were enticed to perform 'Sit Down' at the video booth at "Speaker's Corner." (It's a small box in which you can talk about whatever you want on television by paying \$1 for two minutes. All proceeds go to charity. 'Sit Down' was played really well, acoustically, inside the small "room," with only Tim and Saul.



That night's show seemed to have a much better flow to things. Once again, Rail T.E.C. opened, looking much more relaxed than the night before, where they admitted to being, "very nervous." When the lights dimmed, we thought we were going to see James. Instead Priya Thomas took the stage. At first, we thought she was part of the crew and was just going to tune the guitar she was holding, so we continued with our talking. Once she took her first note, we were all silenced. It was incredible hearing her. She was like Sinead O'Connor with a guitar as she had similar vocal qualities. Priya seemed nervous but performed remarkably well.

James later took the stage with an acoustic set beginning with 'Lose Control.' Then we were treated to another repeat from earlier that day (at CFNY), 'Maria's Party.' It got us all excited before we were treated to another new song, 'Pressure's On.' Its moody quality suited James perfectly on stage. The electric set began with 'Heavens' which slowly built up the speed and excitement. 'Honest Joe' was performed and was better than the first night. When 'Skindiving' came to an end, James really began to get things going. The set was finished with 'Laid,' 'Low Low Low,' 'Sit Down,' and 'Sometimes.' They returned for the encore and performed 'How Was It For You?,' 'God Only Knows,' and left with 'Sound.' I cannot decided which night I liked more. It all now seems like a wonderful blur to me.



photo: Gary Matos

SEND SOME CHAIN MAIL

If you would like to place an "ad," feel free to do so, just send your info to Lori. (address on front cover)

meet new people, write to a pen-friend:

Girl, 17, would love to write to James fans and fans of the Cure, Suede, Teenage Fanclub, Ned's Atomic Dustbin, Siouxsie, 10,000 Maniacs, and U2. Would also love to trade live recordings. Write to: Courtney Coscia, 881 Ash Avenue, Gustine, CA 95322-1942.

I am 27 years old and have been a fan of James for 9 years. I would like to hear from any James fans. Write to: Jane Gate, 38 Auriel Avenue, Dagenham East, Essex RM10 8BS, England.

Fanatical nineteen year old follower of James wants an American pen pal. Write to: Daniel Baker, 83 Sky Peals Road, Woodford Green, Essex IG8 9NE, England.

fanzines: (don't forget to include an SASE when asking for info about a zine!)

Arty Bloody Farty: Your last chance to get a hold of this fanzine before they all disappear! It's a Smiths/Morrissey zine with some funny stuff in it. WARNING: Not for the easily offended. Send \$3 to: Andy Gillespie, 297 Country Club Dr. #11, Simi Valley, CA 93065

The Darkened Underpass: Smiths/ Morrissey zine. Issue #5, available now for \$3. Check it out. Or for info, please write to: Sandy Lee, 2128 Via Estudillo, Palos Verdes Estates, CA 90274

Glamorous Glue: A Suede Fanzine and more. Send \$4, or for more info, write to: "Mr. Shawn," P.O. Box 41023, 2529 Shauguessy St, Port Coquitlam, B.C. V3C 3G0, CANADA.

Sing Your Life: SYL 3, part I is available for \$8. An informative zine that covers the whole Morrissey tour of '92 and other personal accounts. For more info, write to: Russ Seekatz, P.O. Box 41152, Tucson, AZ 85717-1152

Worthless Rag: about the Trashcan Sinatras. For more info, or a copy, please write to: Eric Johnson, 3827 1/2 N. Fremont St. #3E, Chicago, IL 60613

I would personally like to thank Chris and the "stalkers" (you know who you are) for attacking with me during the "good, bad, and annoying times." Cheers! L.C.®
this ish was completed on 4-28

® See you in the next issue...