

So you **Come Home** from work,
 you fancy a drink (or **Seven**) you Sit Down,
Tomorrow you Think **Lose Control** Sometimes
 you just need to **Laid** a little;
 you know, like getting **Laid**
Waltzing Along happily in your own sweet way.
 Then suddenly you hear your **Destiny Calling**
AND IT'S SLAM BACK TO REALITY.
 So you phone your **Say Something** you think anything.

God we used to talk for hours. Not a Sound.
 "She's A Star that girl" Mum would use to say. but what did she know.

**AND THIS IS WHAT
 YOUR LIFE IS ALL ABOUT.**

It's not until you've heard the music that you realise
 that James have narrated the story of your life. You
 know the songs because you've lived the song....

- James: Best of....



a sound investment
 james fanzine



a sound investment
james fanzine
issue #4

Issue #4 is finally out. We've been gone for a couple of years, but it almost feels like it's been longer (oh wait... It has been!) We apologize for our absence which was mainly due to financial difficulties (we've had our own Black Thursday) and James being gone, but now that they're back in full force, we've decided to put the zine into gear and publish this issue.

1997 saw James cancel a number of shows in the States and England... we hope that 1998 will bring renewed success to the band. At the time of printing, we hear that James will have a greatest hits album that is due out in March 1998 which will coincide with a short promo tour in the UK in mid-April. We also hear that they will have another album of new material released in late 1998. For current updates, check out the Internet sites which are continuously being updated as information is given. We hope you enjoy the zine, it's been a long time in the making.... if you are not on our mailing list, please send us your address/email. Also, let us know what you think (ie: do you want to see another issue?) Send us your comments and suggestions:

Lori Chin
PO Box 251372
Glendale, CA 91225-1372
email: jameszine@juno.com

Chris Zych
6088 Windemere Way
Riverside, CA 92506

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We would also like to acknowledge and thank the usual wonderful people: Gary S Matos, Renee Andy Liam Gillespie, Anita, Marcos, Laura, Vanessa, CoS, Dave, our families, and all those who have contributed and supported us throughout these years. It's been a difficult journey..... cheers!

Cover art: Caricatures by Mark Hunter - thank you!!



This issue is dedicated to James Lawrence Gott. Larry joined James in 1984 as lead guitarist and was one of the three principle members of James until his recent departure from the band. We will miss Larry, James will not be the same without him. We would like to thank him for the artwork he did for our second issue and for always being a nice guy. We wish him luck in the future. Cheers Larry!

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GREATEST HITS

James will be releasing an album of greatest hits on March 23, 1998 in the UK. We hear it will be out on two cd formats, limited edition and a regular release. There are no plans for US release right now, but you can keep your fingers crossed. The track listing: *Come Home, Sit Down, She's A Star, Laid, Waltzing Along, Say Something, Born of Frustration, Tomorrow, Destiny Calling, Out To Get You, Run Aground, Lose Control, Sometimes, How Was It For You?, Seven, Sound, Ring The Bells,* and *Hymn From A Village.*

The new single, *Destiny Calling* will be released in early March in three parts. The third cd will contain a cd-rom which will include videos and other goodies for your computer. There are possible plans to play festival dates in the UK for the summer months and quite possibly a new James album to be released by the end of this year! Many exciting things will be happening with James in the coming months....looks like a busy year for our favorite band!!

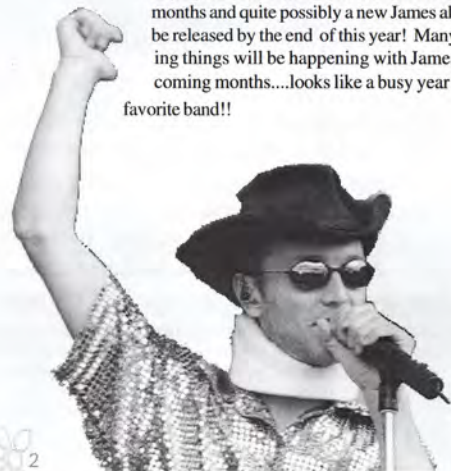


photo: Lori
Mountain View Lolla

1998 APRIL UK TOUR

- 10- MANCHESTER APOLLO**
- 11- MANCHESTER APOLLO**
- 13- GLASGOW BARROWLANDS**
- 14- DONCASTER DOME**
- 17- BRIXTON ACADEMY**
- 18- BRIXTON ACADEMY**

US TOUR DATES
CANCELLED!!
SPRING 1997

Due to Tim's neck/shoulder injury, the 1997 tour was cancelled after only three shows in North America (Vancouver, Portland, Seattle). To everyone's disappointment, James opted to play at the Lollapalooza festival instead of rescheduling the tour. Although they were fantastic at the shows we saw, it just isn't the same seeing James with so many unappreciative people in the audience. It must have been a low point after the high of the UK tour. Hopefully we will all get to see James on tour in the US soon. This is the note found outside the El Rey Theatre the day of the show in Los Angeles.

Due to an injured band member. Both "James" concerts have been postponed, call Ticket Master for rescheduling. We apologies for the inconvenience. Thank you from Avalon Attractions and the El Rey Theatre

EL REY THEATRE
1111 W. 12th St. Los Angeles, CA 90015
TEL: 213-462-1111 FAX: 213-462-1111

One Night Stands

by Tom L Hayesman
9:30 Club
February 27, 1997

"We're not as good tonight as you think we are," said singer Tim Booth at one point during James' D.C. appearance. The sell-out crowd of fans at the 9:30 club couldn't have disagreed more, cheering and singing along even to the new songs to the Whiplash cd, which had just been released only two days before the show.

James began with a slow, quite song, "Out To Get You," then quickly picked up the pace with rousing versions of "Sometimes" from Laid, and "Homeboy" from the new collection. The band really hit stride in the middle of the set with an extended version of "Come Home."

Moving renditions of "Five-0" and "Avalanche" followed, then the group put the energy into overdrive for everyone's favorite song, "Laid," which led into the somewhat less frenetic single, "She's A Star." Tim then sang "Tomorrow," which he introduced as another example of new material, but it actually appeared on the 1994 Wah Wah cd.

James returned for two encores, "P.S." and another audience favorite, "Sit Down." Booth humorously introduced the latter as "an old English folk song." In time-honored showbiz tradition, James left the crowd wanting more. This British band will surely lead the way well into the next century with their insightful, emotive, and sensual lyrics and sometimes powerful, sometimes delicate melodies.

A group called "Fuel" opened the show. They proved to be a harder edged band with some solid, rhythmic material. The energy generated was infectious, but unfortunately the rather loud volume left the listener feeling that the lyrics must be seen in order to be heard.



Sheffield Leadmill

Saturday, 25th January 1997
by: John Wroe

I bought the tickets in advance so there was no queuing before the concert. I arrived in Sheffield at 6:30 p.m. and the atmosphere outside the Leadmill was electric. Everyone was waiting in anticipation. Was it really James? What are they going to sing? It was so cool. The doors opened, we were about the fourth people in the small venue - it's a cool place and a shame we don't have anything like it in Leeds. The support band, Perfume, came on, they were good but the crowd were not that interested. They were waiting for the main event. They left the stage at 9:55 p.m. and the crowd stirred. Activity on the stage was frantic as soundmen and roadies and electrical people set the stage for James. The crowd was getting restless, the atmosphere was tense and you could feel the excitement. Something big was going to happen and we were there. The crowd was bubbling over and the tension mounted. Then the crowd swirled and the excitement and pent up energy exploded as Tim lead out the band for the first time on English soil in three years. He was chuffed, albeit surprised, at the reception he received. They were back. They are ready to make up the lost ground since Laid and reclaim their rightful place above the New Boys, Oasis, Blur, Radiohead, etc. They are back and as prominent and confident as ever.

They started with two electric songs, *Laid* and *Sometimes*. They are fast and really got the crowd going. Tim introduced Adrian (the replacement for Larry). Boy, he can play! Other songs included, *PS*, *Five O*, *Come Home*, *Sit Down*, *Honest Joe*, *Out To Get you*, and *Tomorrow*. Tim introduced *She's A Star* as their "biggest hit so far..." They obviously played more but in my excitement I can't remember. They sang two other songs from the new album and at first listen, this is going to be the best album they have ever done. It's up tempo and fast and furious harking back to the good old days of Seven and with lyrics which knock the spots of the first EP, *Village Fire*, I reckon to be a debut masterpiece. Tim announced that, "this is all we can play, we've had to relearn all the instruments because of the time away." They were leaving the stage when Tim pulled the band back. "Let's play some more!" he said reacting to the crowd pleas. He then announced, "We are going to start the set again!" The crowd roared. "But only a few, okay?" They played *Johnny Yen* and *Sometimes*. They left to warm applause - what a warm up for the band who are about to take on the world. This was James at the very best I have seen them. Maybe my expectations weren't too high, maybe it was because it was such a small venue which gave the band more chance for interaction. This was certainly the rawest and most relaxed show I have ever seen them play.

I can't wait for the tour to start, the music to play and the wails, warbles and brilliance of Tim's vocals to echo through my house once again. This is it, World get ready, James are back and they mean business.



Glastonbury 1994

by: Daniel Baker

Glastonbury 1994 was to be the venue for James' only European show this year, and my eighth James experience. As ever they not only lived up to expectations, but way exceeded them. They were not to appear on the main stage until early eight o'clock, but the sheer excitement of the build-up was almost uncontrollable long before then. I arrived at the site at midday "James Glastonbury '94" flag in hand, and was in the main stage barely ten minutes before being approached by Saul wanting to buy my flag. Luckily we had made two more or less identical flags and were therefore able to give him the other one which spent the rest of the day hanging from their tour bus back stage. Throughout the course of the day as well as meeting Saul, I saw Jim and Dave who joined Saul as signatures to my flag, which now takes pride of place hanging on my bedroom wall. This was a perfect start to what turned out to be a perfect day.

As for the gig; well what can I say? It was without a shadow of a doubt the set of the festival in which Larry, Jim, Mark, Tim, Dave, and Saul took us on a journey of a lifetime though material lifted from Stutter, Gold Mother, Seven, Laid, and the as yet unreleased "alternative album" Wah Wah. It was clear from the opening of the "festival song," 'Johnny Yen,' that this would be a truly amazing hour and a quarter which could be missed by no one at any cost. On they dying note of 'Johnny Yen,' Larry launched into his now familiar count-in to the latest, and arguably best, rendition of 'Sit Down' which quite predictably met with the audiences' approval. The question was whether such enthusiastic receptions would be short lived or received throughout the set for the lesser widely known songs such as 'P.S.,' 'Five-0,' 'Don't Wait That Long,' 'Jam J,' and 'Honest Joe.' No sooner had 'Sit Down' drawn to an end the question was answered as a beautiful electric version of 'Ring the Bells' met with wild appreciation. The story was to be repeated for every song of the set, the question is why weren't James headlining?

There is something very special about James, it's not just the amazing power and energy present throughout their sets, but it's a rare co-existence with the high levels of understanding and feeling, dare I say it: intimacy. James are the masters of contradiction - the contradiction between the melodic and rhythmic nature of songs like 'Out To Get You' and 'Say Something' and the power 'n energy that they pass on to the audience. No other band can create and maintain such a level of contradiction successfully throughout a set, and it is partly this that makes James superior to all other bands. Everyone was on form for their only European gig of the year and Tim's dancing was as spectacular as ever. The only down side to the whole day was that following their final song, 'Sound,' they were not allowed to do an encore. Quite a ridiculous situation when you consider that there had been few greater demands the whole weekend. They were truly amazing and words cannot do them justice, the music speaks for itself. It has given me a wonderful buzz and has lasted for ages, and the only stimulant that I used all weekend was a band called James. The world needs to wake up to the sounds of James rather like much of Glastonbury did. James Are Sound.

James on Radio 1

Jo Wiley's show; March 23, 1998

by Dave Brown

Have you ever dreamt of having James play in your living room? Thanks to the great people at Jo Wiley's show on Radio 1, I saw the next best thing. To celebrate the release of the Best of, James were to play three songs live into the show on the release date. Impressed by the fanzines and previous stories of James dedication, we were invited along to review the performance and meet the band.

Maida Vale Studios was odd, the band were downstairs and we were stood on a balcony above. We got to see the band warm up, run through practices of the three songs they played - *Born of Frustration*, *Sit Down* and *Laid*, perform live into the show and also saw them jam what could be a new song, a very soulful bluesy number which Tim asked them to record despite Saul's insistence on playing the intro to *Laid* over the top. If this and *Runaround* are the direct on James are moving in, the new album in the autumn will be phenomenal.

The band's sound was so powerful, breezing new life into three old favorites. Michael fits in as if he'd been there for years and Adrian brings an interesting twist to Larry's guitar parts.

After the show, we were ushered into a sideroom for a meet and greet. All the band were in good moods and pretty upbeat about the future, the new songs and the forthcoming tour. They signed anything and everything and chatted away to the twenty competition winners for about half an hour before they had to leave.

This was a really unique James experience and one I will remember for a long time.



photos: Lori
left: Money Mark, NXNE
top: Tim "Singing in the Rain" Seattle End Fest

Target Center

Minneapolis
by: Mark Darwin



photo by: Michelle Jouvan
Saint Paul

James in an arena... I never thought I would see the day! January 2, 1994 was the day Duran Duran played the re-scheduled concert at the Target Center in Minneapolis. The original opening act was to be the Cranberries. Thankfully (!!!) they backed out, and James stepped in to take their place. I couldn't believe it when I found out that James were opening! What an unbelievable line-up!

I had traveled with some friends in September of '93 to see the WOMAD concert in Milwaukee. James were the highlight of that show, of course. Those same friends were with me at the Duran concert. By the time James hit the stage, the arena was not even half full. I had fourth row seats directly in front of Tim. They received polite applause when they walked on to the large, bare stage. Our "group" decide to give the band a warm welcome, so we all stood up, applauded, and screamed. My friend yelled, "Loved ya at WOMAD!" Tim just smiled and said, "Thanks." With that, they immediately went into 'Sound,' a song usually found at the end of their set. 'Heavens' followed. Both songs received nice applause.

Tim mentioned that they were suffering from jet lag and that this was their first date on this tour. He and the rest of the band did seem a little out of it. (Must have been partying it up on New Year's. They mainly stood still for most of the show.

A wild version of 'Laid' came

next with Tim asking the crowd, "To be sure and get Laid." 'Say Something' came next. As they loosened up more, the band appeared to be winning over what little audience was there to see them. Their anthem, 'Sit Down' followed. This got the crowd moving a little more. It's interesting how in America they never really extend the song like they do overseas. I guess it's because it wasn't the big hit over here like it was in the UK. It's too bad because it's such a great song!

Tim introduced 'Lullaby' by saying, "This is a song about child abuse." This was played beautifully and it seemed to mesmerize the audience. Saul brought out the violin for 'Five-0,' a definite highlight of the show. By the time James played 'Sometimes,' the band had found their groove and they had come to life. Tim's dancing was wild, and the audience loved it! His vitality always amazed me. This energy carried over into the night's final song, 'Born of Frustration,' which brought the audience to their feet. I thought Tim was going to jump right out of his skin at one point! What



an ending! I wanted more!!

James treated the audience to nine songs, and sadly, no encore. The band was rather quiet until they loosened up near the end of the set. Tim rarely spoke, instead allowing the music to do the talking. And it spoke in big words! The audience that was there was very receptive by the end, and they stood up and cheered as James exited the stage. I'm sure they made some new fans that night. By the way, I loved Mark Hunter's T-shirt that said, "james suck."

After planning on only seeing Duran Duran, James were an added bonus. I thought it was great that they would play on a bill that would allow them to play to a whole new audience. James are on one of the top live acts around. People should catch them while they can in the smaller venues, because I have a feeling that they will someday be headlining those arenas here in the U.S. They are one of the few bands in music today that have that special something that makes people take notice. Catch them if you can!



Flight of the Bad Angel

by: Chris Zych

In order to promote Booth and the Bad Angel, Tim and Angelo did a promotional tour of several radio and television stations in Europe. A few of these appearances included contributions from coconspirator, Bernard Butler, such as on BBC's Evening Session. When Tim and Angelo appeared on the Jules Holland television show, they were backed by the rest of James, except Larry. Following this, Tim, Angelo, and Saul made a trip to the US for a similar tour, the three of them made an appearance at KCRW 88.9 FM, in Santa Monica on July 10, 1996. In a session that lasted roughly forty five minutes, Tim and Angelo were interviewed. The three of them performed four songs, and several tracks off the album were played. Most of the questions were taken off the press release which the DJ had certainly been briefed on, but there were a few facts revealed that had not been included on it. For example, Angelo apparently used to be a staff writer of pop songs in Nashville. Both Tim and Angelo were personable and funny, which made for a good interview.

One of the highlights was Angelo detailing how strange he thought Tim was when the singer was practically stalking him for a year. Angelo told of how he would hear his fax machine go off at three in the morning only to find a very strange poem by the singer had been sent. For a long time, Angelo never returned Tim's phone calls.

Tim said that he was trying to appeal to Angelo's' darker side. However, that side of Angelo was actually the influence of David Lynch. Therefore, when Tim and Angelo finally did get together, the singer wanted to go into darker, more experimental music with no guitars, while the composer wanted to explore more pop oriented realms with plenty of guitar. Tim wanted to tap into Angelo's world, while Angelo wanted to tap in to Tim's world.

A funny story which Tim told was that of talking to David Lynch on the phone. Tim has been concentrating on his acting on his time off from James. Angelo has the utmost confidence in Tim's abilities so when Lynch phoned during one of their recording sessions, the composer told him that he should use Tim in a movie, and without warning, Angelo put the singer on the phone. Tim was taken aback when Lynch jokingly expressed jealousy towards the signer for working with his lover (meaning Angelo). Of course Angelo denied all this while Tim poked fun at him.

Another anecdote came when Angelo described how he originally fell in love with Tim's dancing when he saw James at the Town and Country Club gig. Tim compared this to when he was recruited into James because of his dancing and joked that he was in the wrong line of work. He jokingly said his voice was carp but he was a good dancer. Certainly, the dancing that Tim did in the studio to loosen up before the session was inspiring. Singer, writer, dancer, actor, Tim is a man of many talents.

The four songs were performed by Tim on vocals, Angelo on key-

boards, and backing vocals, and Saul, who played on the acoustic guitar on three of the songs and violin on the other. They played, "The Hit Parade," "I believe," and Rising. which is about death and the unwillingness of letting go of our loved ones. Tim said that had been influenced by the death of his father and some friends who had died of AIDS. They also performed Tim and Angelo's personal favorite, "Fall in Love with Me," which Angelo likened to a modern day Sinatra song. All of these sounded great.

After the session, the three had about twenty minutes to spare, so they took advantage of the studio time. They played a surreal cover version of "A Horse with No Name" four times, messing around with the vocal styles and improvising. It was really cool seeing the song take shape and it gave us a glimpse into what it must be like to see James or Tim and Angelo work in the studio. By the fourth take, they got the song down and it sounded great. They captured the rehearsal on DAT. Whether or not they intended to record the song for release purposes is something we don't know.

After wrapping up the rehearsal, Tim, Angelo, and Saul were whisked away by the record company to do several magazine interviews before catching a flight to Boston to promote the album even more. This was the only LA "appearance" in which we were given a taste of the beauty that was to come.



photo by: Lori

GOAL GOAL GOAL

by: Andy Gillespie

Saturday, 9th July, 1994. Mark that down in your diary folks as the day World Cup fever gripped the entertainment world.

At East Los Angeles College, stars of the television and music industries lined up against each other to raise money for the T.J. Martell Foundation for leukemia, cancer, and AIDS research.

Amongst the participants were Ian Asbury and Billy Duffy from The Cult, ex-pistols Paul Cooke and Steve Jones, Tone Loc, Thomas Dolby, and the all too familiar figures of Jim (Chopper) Glennie and Saul (Turn On A Sixpence) Davies from James.

The event was unfortunately dubbed "Rocker Soccer" and saw Jim and Saul play on opposite teams, which meant James fans could cheer for neither or both teams depending on how fickle they were. As a very fickle person myself, allow me to excuse myself while I get a couple of things off my chest. -

First of all, "Rocker Soccer" was poorly attended due to a lack of publicity. While waiting outside the stadium, in line, it seemed that the VIP's and people on the various guest lists by far outnumbered their paying counterparts. HELLO! This was supposed to be a charity event for fuck's sake, is it really asking too much for some people to cough up as little as fifteen bucks in the name of cancer research

Secondly, the manner in which some stars were allocated playing time was slightly disappointing. Okay, okay, so I'm bitching because our Jim and Saul didn't play too much. (I did say I was fickle.)



photo by: andy gillespie



photo: LoRI

But really, just why did ten year old Zach Bryan from "Home Improvement" play the whole game and our idols almost none of it? Is he a better player than Jim and Saul? Well, maybe Saul, but surely NOT Jim.

Anyway back to the game, Jim played for the "Rockers" and Saul urred out for... wait for it... the "Soccers." Thomas Dolby, sporting a baseball cap, no doubt to protect his Eno-esque scalp from the California sun rays soon collected the game's first yellow card.

A dubious honor for a seemingly innocent tackle. The game then turned into an absolute goal feast topped off with an well rehearsed bench clearing brawl.

Play-wise it wasn't exactly a soccer classic, but I was impressed by the skills of some stars. Obviously the World Cup stars in attendance took the eye, but Billy Duffy, Paul Cooke, and our very own Jim Glennie stood out from most of the other celebs.

Not that it mattered or anybody cared, the "Soccers" won the game 8 goals to 6, but with Cobi Jones, Tony Meola, George Best, and Saul Davies in the line up, it wasn't totally unexpected.

At the final whistle, in true soccer tradition, there was a pitch invasion. but it was a good natured action and nobody seemed concerned as fans mingled with their idols taking photos and hunting for autographs.

The first annual "Rocker Soccer" was quite enjoyable overall, but due to the poor attendance, whether it truly becomes an annual event remains to be seen.

editor's note: Haven't seen a Rocker Soccer since then....

The James Comeback and Middlesborough

two views by world traveler: Andy Rees

After three years away, I really thought James were dead and buried. The last UK shows had not left an air of anticipation to James' next moves - sets dominated by the slow Laid tracks had turned many people off James. So when I heard that new material and a tour was on the horizon, although I was excited, I did have a feeling that calling it a day with credibility would have been the better option rather than playing half empty venues and being missed live in the music press. Well they appear to have proved me wrong.

Over half the UK dates in March were sold out and all were full.

The crowd reaction at the gigs was also a great success, with an atmosphere almost like welcoming conquering heroes back home. (In particular Leeds and Wolverhampton). Clearly the success of the tour was due to the good sales of *She's a Star*. Entering the charts at No. 9 it rivals any of their singles since *Born of Frustration*, way back in January 1992. *She's a Star* also received huge radio air play - being Radio 1's most played record in the week of its release.

The pessimist inside me, though this may have been a fluke, but Tomorrow is at No. 12 in the charts showed that the momentum of gigs had followed through and so James went off to the US having at least won back their old support and gained a good few new fans. *Waltzing Along* entered the charts slightly disappointingly at No. 23, but then again, there had been no promotion for the single by the band whatsoever.

Possibly the greatest achievement was that they weren't ignored by the music press - OK, they weren't given shining reviews, but at least they were mentioned, so many bands have died a death purely by the fact that no one knows they're actually still around.

March 13, 1997, Middlesborough Town Hall provided the setting for the 2nd James show of the UK tour. The old building, with its high roof and chandeliers, automatically gives the gig an enchanting feel.

Come Home and Sometimes open the set, but it's *She's a Star* that really shines; its gentle piano intro and thumping drums bringing the whole crowd bouncing in unison. However, it soon becomes apparent that the audience were hoping for a greatest hits show, with many ignoring the Whiplash album tracks. This was a travesty, as the sound was perfect tonight, in particular *Waltzing Along*, beautifully twisting and turning with its folksy blues melody. *Avalanche* was also executed superbly assisted by Canadian recruit, Michael Kulas with additional vocals, giving the song an anthemic edge. Nevertheless, much of the audience remained static and even a newly composed slower version of *Born of Frustration*, which gained speed as it went along before bellying in its original form, was not enough to enthuse the sold out venue. It took the guitar wranglings of *How was it for You?* and *Laid* to fully regain the momentum of the first few songs (mind you, a garden gnome would have been hard pushed not to dance during these two sexual numbers.)

James came back on stage for an encore, entering into the delightfully spare *Blue Pastures*, but once again, the mutterings of the audience more interested in making arrangements for their trip to Wembley (Middlesborough had reached the Coca Cola cup final the night before), than listening to the intimate stories of Tim Booth and Company, was all too evident.

Tim expressed his feelings for the night as he left the stage after Tomorrow saying, "Don't come next time, we'll never be this good again." The hall lights came on to the crowds dismay, surely they would play *Sit Down*. After much cheering and clapping the band were persuaded to come back and launched into *Sit Down* - the masses were happy.

Some nights an audience can make a gig, sometimes they don't. Tonight, James made the gig.

Michael Kulas

from: ME Mgmt

"Within two years, Toronto's Michael Kulas has gone from having James' multi-instrumentalist Saul Davies as his producer to actually performing and touring with James.

Davies produced Kulas' first solo album, *Mosquito*, in 1995. *Mosquito* was recorded in a two week period in Vancouver, and gained critical acclaim across Canada from music press and industry alike. Now Kulas is getting praise from critics and industry people from not only his own work, but his work with James.

Kulas appeared on a B-side from Tim Booth's solo project with Angelo Badalamenti, playing some guitar. His talent impressed Booth and company so when Booth began considering introducing a back-up singer for James' Whiplash tour, Kulas was thought of as a very capable candidate. Kulas was packed off to New

York City early in March for an audition. He impressed everyone he needed to and was given an extension on his audition, a few Eastern US warm-up shows and an appearance on Letterman. He passed the audition with flying colours and joined James for their UK tour.

Kulas is doing more than simply singing. As the UK leg of the tour progressed, Kulas began playing acoustic guitar, and percussion, and it is expected that his duties will expand as the tour continues.

His addition to the band has alleviated the pressure of Booth being the sole voice on stage and Kulas has added something special to the chemistry and live-sound of James. Something that Brian Eno noticed and liked enough to remark to the band that they should seriously consider having Kulas involved in future James adventures.

For sound samples and more information on Kulas check out:



Lollapaloozer

August 8, 1997
Glenhelen Blockbuster Pavilion, Devore, California
by: Chris Zych

Line up: Failure, Julian and Damon Marley and the Uprising Band, James, Tricky, Snoop Doggy Dogg, Tool, and the Prodigy

"Oh great! This oughta be good for a laugh," I thought to myself as we pulled into the he Pavilion parking lot. The crowd looked downright scary and we hadn't even entered the gates yet! There was nothing but tattoos, alcohol and Korn t-shirts as far as the eye could see. It looked as if we pulled into testosterone central. The scary crowd, the festival's unimaginative line up and the ridiculous ten dollar parking did not put me in the best of moods as I tried to remind myself of the anticipation I was supposed to be feeling at having finally a chance to see my beloved James after three long years.

Once inside the atmosphere seemed much more relaxed and even the hot, blinding sun and mediocre reggae didn't get me down as we sat and patiently waited for James to come on. All of a sudden I heard Saul's voice say, "Turn off the fucking music!" I looked up to see my heroes dressed all in bright sequined shirts. Saul looked especially funny in a long sequined dress and a newly shaven head. He took great delight in announcing to the crowd that, "We wear these clothes to piss off all the the homophobic rednecks." Predictably, this generated some incoherent shouts from the crowd and Saul responded by saying, "Are you calling me a fucking homo? I'm gonna kick your ass after the show." But it was all in good fun. Tim looked almost Bono-like in his big cowboy hat. Much to the crowd's amusement, Tim would later explain that a neck injury kept him from dancing and that if he were to remove his brace his head would fall onto the stage and the other band members would kick it around like a soccer ball.

James launched into Five-O which surprised me because it is an older song and not one you'd expect them to open with, but it was welcomed none the less, despite the fact that some of the lyrics were cut out. Most everybody had not taken their seats yet so that allowed the few James fans in the audience to stretch out and dance and cheer. It provided an intimate setting to James' performance and I was glad that they went on early. Say Something and Laid followed and it tripped me out that James were concentrating on their Laid album rather than their current release, but that didn't bother me as it almost seemed as if the band were picking up right where it left off in 1994. It was just like old times. Tim announced the latter song by saying, "This song is about fucking," and as the band played

the number a few non-James fans cheered and danced as they recognized the radio hit.

The opening songs created a nice melodic atmosphere and that was good, but what was even cooler was when the band dived head first into the full throttle intensity of Tomorrow and that extreme live power reminded me of why I had fallen in love with them in the first place. The nostalgia and the set's intensity continued as the opening bass line of Jam J made me scream with excitement. That song and Honest Joe both highlighted the more darker dance-electronic side of James which was perfect for the festival setting. It was interesting to note that Tim had given up on the megaphone and was now relying on microphone effects for the distorted vocals.

After that James brought down the mood to something more mellow with Out To Get You. It sounded as beautiful as ever, especially with an extended violin solo courtesy of Saul. Afterwards Tim said, "That was the last mellow song you'll hear today. the rest of the festival is pure testosterone." Lost a Friend followed and it proved to be the only new gem among a set of older material.

Sit Down followed and it was incredible, not so much for the song itself but because of Tim's actions. As the song started Tim wandered off the side of the stage and onto the floor. Armed with a cordless mic, Tim sang the lyrics while working his way in and out of the aisles shaking hands with the audience. Eventually he got past the assigned seating and climbed up the fence that bordered the grass area. He sat on the rail of the fence and sang, "Those who feel the breath of sadness.. those who find they're touched by madness... those who find themselves ridiculous..." Sure enough people joined him on the rail as he sang those lines and afterwards he continued his trek into the grass area. After a while, I lost track of him.

From somewhere on the grass Tim announced that the next song would be their last. After that, the band started playing a somewhat familiar dance track. It took me a while to figure out that it was a revamped Come Home and once again, I was filled with excitement. The modern take on the song sounded brilliant and was a perfect closer. Tim eventually resurfaced on the other side of the seated area and after making a full circle he rejoined his band mates on stage. The song ended and James were rewarded by warm applause from the won over crowd. By that time I was in a state of euphoria and nothing, not even a crappy, hot, crowded, over priced festival could ruin the rest of my day. Thank you James!

TWO OF THE SIX

the Mark and David interview

by: Andy Gillespie and Lori Chin

June 12, 1994

WHAT WERE YOU DOING BEFORE YOU WERE IN JAMES?

David: I was in the Welsh wilderness in North Wales. I played in a Welsh band, singing in the Welsh language, which is very bizarre. Before that, I played in quite a few Liverpool bands. The Welsh thing was weird because basically it was like getting to the top of the very big fish in a very small pond very quickly. It's like, once you've done that, you couldn't get any further, there's no way anyone will listen to that kind of language outside of Wales.

Mark: I was on the dole for three years, three or four years. I dropped out of college, I didn't really know what I was going to do. (WHAT WERE YOU STUDYING?) I was basically science based subjects, I was going to go into engineering for studio engineering, and the only thing that I could do was the science based courses. Then I changed my mind. I had already left school at that point. Spent the next three years doing bits and pieces, doing live sounds in clubs, dodgy punk bands, and doing sound and balance in studios.

ANY KEITH MOON INFLUENCES OR ANYTHING LIKE THAT?

D: Oh he's great, I love Keith Moon. Our manager, use to tour manage the Who and the Stones. I asked, 'Is Keith Moon any good?' And he says, 'Well, he used to hit the cymbals, didn't he?' We haven't seen the likes of them since.

HOW DID YOU JOIN JAMES?

Mark: I was in a studio up in Lancaster. The guy who owned the studio was the ex-keyboard player. He'd done some work for us. He used to do

some sound for us. I was in there kinda putting some demos down, a bit of keyboards and engineering and stuff. He said he was leaving and they needed a new keyboard player. I didn't know much about them. My



photos: Lori, Mountain View, Calif



photo: Lori

brother had Stutter and my sister had Village Fire. That was about it. Of course that was years before. So I went back and got the records out and listened to them a bit. It was a bit weird, thought maybe there was some money in it.

D: There wasn't (laughter)

M: Yeah, there wasn't any. They were on Sire, a major label prospect. I went to audition and it went on from there.

D: Tim phoned me up... was it Tim or was it Andy Dodrite, who was the third party that we both knew. James knew and I knew. He was Simply Red's manager and still is. For a while they actually started handling James and I've known Andy for a long long time, from when I was playing in those Liverpool bands I mentioned. So when it came the head with Gavan, he said, "I think I know the guy for you." They would phone me up, and then Tim would phone me up. I didn't really know a lot about James... I think I saw them on a TV program a long time before. I just knew that a couple of them had beards, which was unusual in those days and I thought, "they must be really serious musicians." Tim kept phoning up and I didn't want to audition because I don't like to get knocked back. So, eventually it came to a point where I said, "Okay look, if you pay for a van, then I'll bring me kids up and I'll let you hear and listen and drive me off the list or whatever" They had a hundred replies to an advert they put in one of the weekly music papers. They auditioned 20 people and then I turned up. They sent me some tapes and I learned a couple of numbers, like Fairground and What For and all that. They said I was the only one that turned up and they said that I was the only one who made them feel like they were being auditioned rather than I was. They kinda liked that. I was the only one who sorted out how to play Fairground - No other drummer had managed to sort it out.



It was a bit weird because they had a couple of audition techniques whereas to find out what they all thought, the person that they were auditioning they had a little code word. And what it was, if there was a band playing that night say at the Hacienda or something like that. Tim would say to Jim, "Are you going to go and see... whatever, like the 'Throwing Muses' or something. And if Jim said, "Nah, I don't think I'll bother going." It meant they didn't think much of the drummer. If he said, 'Yeah! Yeah, I think I'm gonna go.' That meant he liked them and if he said, 'Yeah, I think I'll go too.' That's how they communicated. Later on they'd all disappear out of the room and leave you there while they have a conference. Tim phoned me up later that night and said, "We think you're the one." I thought, "Ha! fucking hell, really?"

WHERE WAS YOUR FIRST GIG?

D: Newcastle Polytechnic. Jimmy's wife was expecting a baby round about this first tour and in case she went into labor, Newcastle was going to be too far for Jimmy to get back to Manchester in a hurry. So at the last rehearsal I had with them they said Oh by the way, Jeff the roadie was going to play bass in Newcastle. I thought they were just having a laugh with me. I hadn't been playing much so I thought I had to rehearse a lot. I thought they were joking... and the first gig I played with them, Jimmy wasn't even playing bass. The roadie, Jeff, who had one rehearsal was. It was very exciting. You were on the second tour weren't you?

M: It was a few months later at the Royal Court. It was kinda, I don't think... there was nothing really memorable about the gig.

DO YOU THINK THE FANS TOOK TO YOU STRAIGHT AWAY?

M: I don't think people really noticed it that much I mean a lot of what I do isn't in your face, here's a changing sound sort of thing. It backs things up. Nothing jumps out, most of it's fairly simple and not very offensive.

WHAT HAVE BEEN THE HIGH POINTS AND LOW POINTS OF BEING IN JAMES?

D: I just think it's gotten better and better actually.

M: The low points you try and forget about and the high points...

D: WOMAD was nice, getting back to America.

WHAT'S YOUR FAVOURITE PARTS OF TOURING IN AMERICA?

M: (laughs) The ones where we do well in.

D: Yeah, the ones where we do well in.

M: It's if you get some kind of reaction out of the audience. Apparently it's a good gig and people have their arms folded, clapping a bit, it's a good gig. It's like, oh wow, that's fucking great for this place, and you say well... It's if you go to a gig and get something out of the audience. San Francisco, Chicago, Toronto, Boston... Not necessarily the bigger places. It's if you get something back off of them. You get it in small towns as well. El Paso...

D: We never played there before.

DID YOU ENJOY PLAYING GUITAR ON "ASSASSIN"?

M: It was a very brief euphoria. I used to play a bit before. I mean, I'm not a guitar player. Years ago I had a guitar, bass, drums, and all that kind of stuff. I used to play bits and pieces. It was just a new track that we were recording and I didn't have a keyboard part to it. I thought, 'Oh, I'll play guitar on it.' So I picked up a guitar and I didn't know what I was doing and that came out.

D: That track was recorded about two years ago.

DO YOU ENJOY TOURING IN AMERICA?

D: Yeah, we like it. Just a couple of months off, y'know to recharge the batteries. It builds up a head of steam through a tour keeping it there. We've had a bit of trouble on the last leg of this tour, keeping the momentum going. I thought this was good these last radio shows seeing other bands cos that gives you something to bounce off of. Just going on stage with an attitude, like, let's go out and fucking do it. When something different (at today's gig) happens like that. It just changes the situation to get a good gig out of it... Like in Toronto, the first time in all those years, we were faced with a completely different way of performing. After all those years of being on stage - everyone was all around us. The rotating (stage)... well that helps.

M: Yeah, you're used to people being in front of you and then all of a sudden there's people around there, and around there (points).

D: We took the challenge and went for it. The crowd can see each other they



photo: LoRi
Sun Fest

feed off of each other. You see someone across the way going fucking nuts and It just builds up, it's brilliant.

DO YOU SEE YOUR SUCCESS GROWING IN AMERICA?

D: Yeah, it was hardly over night.

M: Yeah, it's been gradual. It's only in the past tour and the one before that where you've gotten that sort of reaction.

ARE THERE ANY SONGS THAT YOU GET SICK OF PLAYING EVERY NIGHT? DO YOU HAVE YOUR OWN PERSONAL FAVOURITES?

D: There's so much material... there's so much stuff that you have to try to fit into fifteen songs. It's impossible. The problem we're faced with over here, is that no one knows Strip Mine. We've also got lots of new material that we can play on this tour. So, when we play something off Strip Mine it's like saying that it's a new number cos no one knows it. It has to be treated like a new number.

M: So, it's like, would you rather hear Riders or would you rather hear Jam J?

D: What should we put in? Unless we do like a two and half hour show... (well, that would be good for us!)

YOU GUYS ARE DOING THE WOODSTOCK THING?

M: Yeah, it's still undecided when we're actually playing. On the Friday bands like the Gin Blossoms...

YOU'RE DOING SOMETHING FOR THE WORLD CUP AS WELL, RIGHT?

D: Yeah, there are a lot of bands there. It's a bit weird. Then we go home. ARE YOU GOING TO STAY AND WATCH THE GAMES?

D: No, we've got very little time in between then and Glastonbury. We'll be busy writing the proper follow up to Laid.

WHAT WILL YOU BE DOING IN THE NEXT COUPLE OF MONTHS?

D: We'll spend a week in Woodstock jamming. We've got some good stuff. IS THERE ANYTHING YOU WANT TO SAY TO THE FANS?

D: We love you all.

M: Just take a lot of drugs before you listen to the double album. (Wah Wah - ed.) It'll enhance the experience.

D: Yeah, and an expensive bottle of wine as well.

MONEY debuts in Toronto

June 12, 1997; Lee's Palace

by: Laurie Russinko

What do you get when you take James, remove the drum kit, take away the guitars, strip off the lilting vocals of Tim Booth and add multiple sequencers, a drum machine, distorted lyrics, and a grooving dance beat? You get Money. Or perhaps that's what James members Saul Davies, Mark Hunter and David Baynton-Powers are hoping for!

Money is the latest side project to emerge from James, following lead singer Tim Booth's foray with Angelo Badalamenti, movie score composer known for his work with filmmaker David Lynch on movies like Blue Velvet and Twin Peaks, last summer. While drastically different in musical styles, the two projects have formed for similar reasons: the need to explore creative avenues that cannot be a part of James.

Fans of the Booth and the Bad Angel project may recognize some similarities between that work and the sound of James. With only a few exceptions, that cannot be said of Money. Combining elements of dance and techno, the music of Money is, perhaps, best described through comparison to such bands as Underworld, Chemical Brothers and The Prodigy. Short of a late-night listening party by phone a few days prior to my trip to Toronto to see the live debut of Money, these comparisons were all I had to go by. As a long-time fan of bands like Aphex Twin and the Orb, thrilled by the recent breakthrough into the mainstream by the Chemical Brothers and The Prodigy, I embarked on my trip with more than a little excitement.

The drive from NJ to Toronto started out a bit rough, when, while pulling my car around to park Tuesday night after work, I put my foot on the brake only to have the pedal give out beneath it. Packed and ready to go, but without brakes, it took two hours and more than a couple frantic phone calls to my father, who, bless his soul, is an outstanding mechanic, before I could hit the road. Needless to say, I feared this was a bad omen for the trip.

Fortunately, that was the only near-disaster I encountered. After stopping for the night after almost 6 hours of driving, I awoke the next morning to finish my journey. After picking up a couple of fellow James fans, the three of us headed to the hotel, checked in, and waited for housekeeping to finish up with our room. Whatever time that happened, I still don't know, because before they were finished, we had to leave to get some dinner and head over to the web chat, sponsored by Daisy Chain Records, the label currently handling the Money project, and Xstatic Magazine, where fans of James and of current James backing vocalist Michael Kulas had to opportunity have their questions answered by Kulas and Money.

The chat went well, though I missed most of it. For the most part, Money and KULAS seemed to enjoy themselves, especially when Saul decided to give the camera a close-up shot of his nipple. I couldn't tell you how long the chat went on, or how many questions were asked and answered, I wasn't able to see most of what was going on on screen. For the most part, the questions were answered by

Kulas, then Saul, and Dave, though Mark and Jim (who, although not an official part) were also in attendance. Despite some technical glitches, I think the event was a good time for band and fans alike.

But the real fun came the next night, when Money hit the stage at Lee's Palace at 1am as part of the North by Northeast (NXNE) Music Festival and Conference. After the members of Money set up the stage by themselves for the first time in probably eight years, dragging out piece after piece of high-tech equipment and computer monitors, the work lights went off and the smoke began to pour out over the crowd. Flashing on the video screen behind them came distorted images of the band, dollar signs and various other related symbols.

When the music began, it took a large portion of the audience by surprise. Not that they shouldn't have gotten an idea from the set up on the stage, but without a doubt, Money was in a category all its own at NXNE. Of the bands that I saw during the rest of the festival, there wasn't one that wasn't driven by either throbbing guitars, loud drums, or either angry or melodic vocals. Incidentally, if you like those things, you probably won't like Money. But what's left then, you ask? What was left were pulsing dance beats, layer upon layer of electronic rhythms, keyboards, and crisp, yet often distorted, vocals - sometimes produced by Saul, sometimes via tape, and on occasion offset by those of Jim and Michael, who's band, KULAS, had performed just before Money to the delight of dozens of familiar fans.

Throughout Money's performance, I heard whispers of "WOW, who ARE these guys? I've never heard of them before", "Where are they from?" and "How long have they been around?" I could hear from the buzz in the crowd that more than a few spectators were truly impressed. Despite the fact that the music was better suited for a dance club or late-night rave, slowly people started to dance, spurred on perhaps by the rubber-clad "Money Dancers" (which I must admit were perhaps a bit over-the-top for the setting) and unable to stand still against the throbbing beats.

James fans accustomed to the dancing antics of Tim Booth were also treated to their first glimpse of the dancing style of Jim Glennie, who may just start giving Tim a run for his Money...

Personal favorites for me, most likely because I had, by then, heard them a number of times, were the songs "Rider", in which I immediately recognized the influences of Underworld, and "Jolene", although there are no touches of country when Money plays it!

According to Daisy Chain Records, a release by Money can be expected by late summer/early fall, at which time you may also have to opportunity to see Money live in a city near you. There's even the chance that those of us in the New York area will be able to get a taste before the summer's out. Without a doubt, I would see them again - hell, I might even drive 1000 miles again to do it! As far as I'm concerned, the band's warning that James fans won't like Money, isn't true. I have a feeling that many of you may feel the same.

"shortly," the spokesman said. ... The English band James' concerts Tuesday and tonight at the El Rey Theatre were postponed indefinitely after lead singer Tim Booth aggravated shoulder and neck injuries Monday in San Francisco. ... Actor ... Los Angeles Times, May 7, 1997

Only three shows of the North American tour - Vancouver, Portland, and Seattle were completed. We arrived at the Fillmore in San Francisco after driving half the night and all morning to find out that the show had been cancelled. In Portland and Seattle, Tim had said that he had injured his shoulder and would have limited movement on stage. The Portland show at La Luna was okay, not one of the greatest shows I've seen. If it wasn't for the heavy bass and loud sound, it would have been a lot better. The Seattle show seemed to be filled with more energy and the band were performing at their best. I had a fantastic time being reunited with everyone I had met on the English tour.

In Portland, Tim dedicated Homeboy to Ellen (DeGeneres - I'm assuming cos that's around the time when she came out). Unlike the English shows, Tim didn't come out on stage wearing the mask. But he did remember to do it in Seattle. Unfortunately Seattle didn't get to hear the brilliant renditions of Homeboy or Lose Control, which have become my favourite live songs of the Whiplash tour.

No comment on the opening band, Third Eye Blind... the only good thing to come out of James' cancellation is not having to sit through them another six times. How is it that an opening band gets more airplay than the main act? I guess they're better than a lot of other opening bands that I've seen... if that says anything.

The two shows we saw in the NorthWest were a good indication of what's to come in the future when the tour resumes. We wish Tim all the best for a speedy recovery and we are looking forward to the rescheduling of the shows.

A note from the crowd read, "Saul, you are dead sexy..."



SETLISTS

May 2, 1997 Portland, La Luna - Come Home/ Sit Down/ Waltzing/ Lost a Friend/ Sometimes/ Greenpeace/ Out To Get You/ Five-O/ Lose Control/ Born of Frustration/ Say Something/ Jam J/ Homeboy/ Star/ Laid/ Encore: PS/ Tomorrow

May 3, 1997 Seattle, King Kat Theatre - Come Home/ Sit Down/ Waltzing/ Star/ Sometimes/ Greenpeace/ Out To Get You/ Five-O/ Born of Frustration/ Say Something/ Jam J/ Lost A Friend/ Laid/ Sound/ Encore: Blue Pastures/ Tomorrow

A Chaotic Peaceful Concert

June 12, 1994
by: Lin Orich
San Diego Sun Fest

"Listen- if some of you people want to come down from the back and fill in the empty chairs just for the duration of our concert, then you are more than welcome to do so. Come down and dance with us; you will fire us and we will play better for you," announced Tim after two songs. At first, people weren't sure if he had really meant it, but the crowd got to their feet and started their way towards the stage. During the end of 'Laid,' some people who were trying to get past security bumped into the sound system and knocked the sound out temporarily, but James' sound man got it back together quickly. Security tried to stop the hoards of people streaming down the aisles, but were mostly unsuccessful.

"Let's make this an event... Here's a new song... Are you having trouble getting to us?" Tim joked as they went into 'Jam J.' The song was incredibly played while the crowd went wild. "Come on down!!" Larry yelled. With that, the loyal fans went into a frenzy as they tried to escape from the clutches of

security. Most of the loud cheering was not for James but for the victorious ones who had managed to get around security.

With "hope that God exists..." 'Sit Down' came to an abrupt halt. The inexperienced security guards, composed mostly of university students, rough handled one of the fans who were trying to get on stage. Being concerned about their fans, James stopped the music and tried to help the youngster. As they took the guy away, Tim remarked, "Oh we're in deep shit now!" They restarted the song while Tim improvised some of the lyrics and sang, "A



photo: Michelle Jouan
Sun Fest

chaotic peaceful concert, with real chaos—coexisting, without the need for fucking violence... those who find this ridiculous, Sit down next to me!"

They ended the song and left the stage content with what went on.

The all day festival was sponsored by the local alternative radio station in San Diego, 91 X. Other bands on the bill included the Violent Femmes, Green Day, Rollins Band, Frente, the Smithereens, and more. Tim said that they had asked the sponsors for permission to let their fans get closer to the stage because they thought that their fans should be able to see them up close instead of having to sit in the back with all the empty seats in the front. The singer from Toad the Wet Sprocket said something about James trying to incite a riot and that everyone should calm down. (HELLO? I didn't see any riot!) James had made the concert a fun exciting challenge for everyone.

SET: Johnny Yen/ Say Something/ Laid/ Jam J/ Sound/ Sit Down

Six Flags over Texas 1994

by: Tina Pavlicek

After weeks of anticipation, Jam 3rd finally came. My friend and I arrived at Six Flags around 11 a.m. giving us plenty of time to try all the rides. Surprisingly, there weren't many people there and most of them were tourists, oblivious to James.

After laughing at the suggestion that the band would be riding the rides, I was in total shock to see Tim (accompanied by two friends). We followed them into a line. Tim's vain replies like, "I like my peace," and a quick, "We'll see," when I inquired about the play list made it all too obvious that Laid's success has gone to his head. However, we later saw Larry and he was very nice. When I asked him a similar question, he gave a much better response with, "I don't know. They're making the set list now. We play a different one every night, you know." I was surprised that we were the only people in the park that even recognized them.

Before we could find any other members, it was already 8 p.m. and the concert was beginning. A Scottish group

named Texas opened. They were pretty good but, of course, they couldn't compare to James. Tim changed from his Greenpeace t-shirt and shorts to his usual stage outfit and Larry changed into an Elvis t-shirt reading something like, "He's dead," but it was hard to see through his guitar. They played a lot of songs from Laid and only one pre-Seven song, "Sit Down." They also played a song that sounded very similar to "Stripping" because of its repetition throughout the song. In addition, they played a new song called "Jam J." That (surprise) sounded totally different from all their old material, yet still superb. Luckily, they didn't play "Laid" until the end so I had a nice view for a while before the stage rush. They closed with another new song [ed. "Honest Joe"] that had the same techno-ish sound as "Jam J" using the megaphones that were used in a few other songs. Although James didn't come back for an encore, it was a great show, leaving me anxious 29 for their next Texas appearance.



HOW WAS IT FOR ME?

photo and article by: Dave Brown

I wasn't there in the beginning. I was too young for Jimone and James II. The first I heard of the band were songs from Stutter on Piccadilly Radio and I was intrigued. They were playing Salford University so I went along, blagged my way in. I looked old for 15 (fortunately) and from the first bars of Johnny Yen, I was hooked.

Then they disappeared. There was the odd bit of press, rumors of gigs, but nothing until What For in 1988 and the love affair with James really began. More gigs, the wonderful Strip Mine and my first meeting with the band (by chance in Manchester) cemented the feeling that this band was special. When my father died unexpectedly, Strip-mining was an immense help in coming to terms with it.

1989 saw the next false start (commercially, not creatively). Gavan's departure had left things up in the air, but the release of One Man Clapping and the tour with the Inspiral Carpets saw the band getting stronger and stronger. Sit Down was unveiled and this was surely the mo-

ment James had been waiting for and so richly deserved. The song sums up the summer of 1989 between A Levels and University: recollections of being sat on beer soaked and glass covered agenda dancefloor and hundreds of people hollering, "Lester Piggot." But it didn't happen. No one at University had heard of James - this was Norwich. The Come Home tour in the autumn was marked by a disastrous trip to the Cambridge Corn Exchange where we arrived half way through the set and ended up sleeping in the rain in a park and the stage invasion at the Apollo (third on stage, but can't see myself on the video).

By Gold Mother, I had acquired the nickname "Flower Man" because of my shirts.

The World Cup tour came to Norwich and left again leaving me with six cracked ribs from the crash barriers. Six weeks later, the painkillers and alcohol got me through the madness that were the Blackpool gigs.

G-MEX should have been the pinnacle of the year, sadly it was spent in Sheffield Coach Station, stuck in

bootleg for comfort. Worse still, my brother gets himself on camera several times on the Come Home video. The moment we had all been waiting for came in April 1991 - James were everywhere-Wogan, TOTP, The Top Ten... Everyone in clubs sat down, so I stood up to be willfully difficult, feeling a rather large sense of justification.

I was gutted when the Sound dates were announced and I was working in Germany, but things took a turn for the better. The Norwich gig was cancelled at the last minute, I was met off a 26 hour coach trip at Christmas by my brother with tickets to Warrington and James played Germany. Four dates, no sleep, hitching from gig to gig and getting pissed with Larry, Jim, and Saul in Hamburg. I arrived back for the mass drowning at Alton Towers. James were on the brink and they stepped back. The acoustic gigs were immense. I will never forget the stage bathed in orange light as they came on to play Out To Get You, my favorite song of all time.

September 1993 came and I was unemployed so I spent the days listening to Laid over and over again as if it were the only thing to do. The December gigs were disappointing by the band's standards, but they seemed to be tired and weary - time for a rest.

1994 was spent waiting, we got the bizarre mantra that was Wah Wah (fantastic if you really give it time), but no tour - America was calling- unless you count Glastonbury and the flying version of Honest Joe (if you're releasing live tracks on CD guys, let's have this on the next single). 1995 and 1996 passed with very little news and worries of a split. But they're back, a mad mad night in Sheffield, trawling London's record shops for Whiplash on the Sunday and crushed at the front with bruises everywhere to show for it at Dingwall's.

With minor distractions such as buying and moving into my first house and exams, I managed six dates on the Whiplash tour, met lots of new James fans from all over the world and Tim pointed me out at Leicester and apologised to me for them not changing the setlist.

Now I was on a roll. On the suggestion of this fanzines editor, I booked to fly over to the States for the May tour, planning to see shows in Seattle, San Francisco, two in LA, San Diego, Phoenix and Vegas. In Seattle, the band were amazed to see me and Su from Change of Scenery. There was obviously something seriously wrong with Tim and this was confirmed after our two day drive to San Francisco when we arrived at the venue to see the CANCELLED signs. Gutted? That would be an understatement. Thinking it couldn't get much worse, I bought a NME when I arrived back at Gatwick only to find the band had pulled out of T In The Park and V97 for which I had tickets. Reading was no compensation as I'd arranged a surprise 60th birthday party for my Mum on the same night.

1998 didn't have a great start. Hearing garbled rumours of a secret acoustic gig in London, I feverishly contacted the record company, press company, NME, Melody Maker, Q and anywhere else directory enquiries would give me. I arrived at the venue at the band except Tim and Michael and refused entry by a woman



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Issue 7 has an interview with Michael Kulas, reviews of the UK shows from March 97, bootleg lists, and other goodies. Issue 8 should be out in time for the short tour in April 98.

It's the only other James fanzine that we know of and it is definitely worth getting a hold of. All back issues are sold out, but issues 6, 7, and 8 should be available. Send £1 or \$2* to:

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or email: jpude@globalnet.co.uk



date brown continued...

from the record company even though only about 60% of those invited turned up and she was letting others in without tickets because she knew their friends. Still, as a real fan, I've got tickets for all six UK shows and am waiting for more. Given my past record, I'm petrified it'll all go wrong again somehow. But in an ideal world, there'll be more shows, festivals in the summer, a new album and a big tour in the autumn. However, this is JAMES were talking about and you just never never know with them, especially when I'm around.

The Third Coming

Glasgow, Liverpool, Manchester
by: "Gavan Gilbertson"

It's 1994, Wah Wah is playing on my stereo, and Tim, for the first time has written sleeve notes for the James fans. he ends by saying, "With love, Tim Booth." I thought it was the end, but no... they're back! It's 1997, it's the third coming (MTV's 120 minutes with Paul King called 1990 James' second coming). Glasgow Barrowlands, this is my hometown gig. I have seen James play here every time they have headlined since the *Gold Mother* tour. My memory of that gig was that James were rockin, and the Glasgow punters stayed home. I remember the Barrowlands being rather empty. *Gold Mother* had only been in the shops two days, but I loved them then, and I have continued to love them. It's 1997 and a gig I thought I wouldn't see. They appear on stage and *Come Home* begins. There are tears in my eyes... this is an awesome show. A bit of a greatest hits package, plus most of *Whiplash*. It is difficult to review a James show constructively, it's just too good. they have improved since they have been away. If you recall the G-Mex video from 1990, there are no overdubs. It's all live stuff. And this is where James are in their element. It's hard to believe just how good they sound. My only criticism is the fact that most of the golden oldies are missing. But they did play *What's the World*. I supposed we should forgive them, because Adrian Oxall is only new (but he did play with them on TFI Friday, back in June 1996).

Liverpool Royal Court. I have journeyed form up north for this gig, which was well worth it. The Glasgow audiences of James gigs have always been rather slow. They obviously hadn't heard of *Whiplash*. It was a different story in Liverpool. I'm at the front and there are fat old semi naked men dancing and singing all the words to the songs. James have improved in the two weeks since I last saw them. *Jam J* is especially incredible, as is *Come Home*, *Blue Pastures*, *Lost a Friend*, and *Born of Frustration*. Manchester Apollo. Another outstanding performance. *Come Home* opened the show again (there are more tears in my eyes), and for the next two hours, the audience would sing and dance. A giant bunny ran on the stage with a guitar. The Manchester Evening News followed up the show with a rather complimentary review. which is not the norm of the media. The tour demonstrated that they keep getting better. On top of the world is where James are after this tour. Let's keep them there.

Top of the World

7 June 1994

by: Mike Hansen

I believed nothing could top my experience at the Cocteau Twins concert I went to on March 26, 1994. Then two months later, I heard that James would be coming to El Paso. Sadly, Jacob was the biggest James fan in El Paso, yet he was leaving to go to college two weeks before the concert.

I arrived at the venue at 7:15 p.m. and when the doors opened I rushed inside. I realized that I was now the biggest James fan in El Paso, so I had to do something to make this night memorable. I ran to the front, center of the stage; I could grab the microphone from where I stood.

The opening band, Texas, played for an hour and I had to stand counting down the songs and pretending to enjoy myself, for I found some of the songs annoying.

Finally James came out with Tim wearing a black skirt and a white button down shirt. When he approached the microphone, I held up my necklace which I had attached a tag to with my name and address. Tim grabbed and read it, and said thank you and shook my hand. James opened up with 'Out To Get You.' Tim's voice carried the audience into a lazy calm and the band played beautifully. I then realized what the lyrics to 'Say Something' meant, "amongst friends but all alone," for without Jacob, I may as well be alone at this concert.

As the concert progressed, the pressure of standing in the best place possible began to take its toll, anyone near me could tell you that it hurt. I decided not to take the pressure anymore, so I climbed on stage and sat between the front two amplifiers and sat there the last half of the concert.

During the concert, they played a few songs I had never heard before and I shook Tim's hand a few more times. I once wrapped my hands in his dress. Since I could see the play list, I told Tim the next song so he wouldn't have to look himself. I did this for all the songs and he frequently thanked me. One time after telling him the song, I shouted, "Tim, I love you!" He looked surprised and asked, "Do you really?" "Yes, may I hug you?" I asked. "It's quite alright," he replied. "May I shake your hand then?" He said nothing but came to me with his outstretched hand. I shook it then became carried away and tried to pull him nearer to hug him, but he said, "No, please no," he didn't want to be swamped by the audience, so I let him go. 'Sit Down' was one of the last songs. I had planned to sit at Tim's feet, because I had read about other concerts where like incidents have happened. When James started playing 'Sit Down,' I stood and ran to Tim and hugged him. He turned to see who it was, and I let go and sat down at his feet. I looked out to see my friend hug Tim and 'sit down next to me.' When the security did nothing to stop us, the audience slowly began to fill the stage sitting down. Tim then climbed onto the speakers and finished singing 'Sit Down' from the top of the speakers swinging on the pipes of the ceiling. During the confusion, I tried to run to Jim and shake his hand during the song break, but the security would let me no closer than a few feet. I also tried to get to David, but without success. When the song was over, security began to clear half of the thirty people on stage. The rest sat on stage for the last

song, 'Laid.' James then left and the rest of the people were cleared off the stage. I began to shout frantically, "James!" Soon the rest of the crowd was shouting also. Minutes later, James came back out again. They played 'Top Of the World,' a new song, and 'Born Of Frustration.' That was the very last song they played. I spent 15 minutes looking for my friends. Another one of my friends ran in showing me his shirt autographed by David. "They're just standing out there talking with people," he said. I ran to the back with him and saw David talking with someone. When they finished I spoke with him and got an autograph. Jim was standing next to David and I began to talk with the two of them for some time. I got Jim's autograph and heard that Saul was going to come out of the tour bus, so I waited at the door. He came out and started handing out cigarettes to some people. I got his autograph, thanked him, and turned around and found myself face to face with Larry! He was about to get into the bus and I got his autograph before he climbed in. I waited standing in front of the tour bus, hoping any of the band members would come back out. After being scolded at by the bus driver and waiting ten minutes, I decided to leave...

And thus ending one of the happiest days of my life.



photos: Lori Phoenix Lolla

G-MEX 1993, Manchester

4 December

by Anita van Lieshout

Unfortunately I have waited a long time before writing this review: nearly eleven months have passed since I saw James in Manchester. Therefore I do not precisely remember all the songs they played that night. (I even forgot to write those down), but I do remember very vividly the atmosphere in the G-Mex, the masses of people present that night, and how I felt during the whole concert!

It had always been my dream to see James play live in their "hometown" and now the time had finally come. I was terribly excited for weeks before the concert. When the day had finally arrived, and I was on my way to the G-Mex, I saw loads of people walking in the same direction, all wearing James T-shirts. I had never seen so many James-fans in my life, as they're not very frequent where I come from. I remember thinking: How many will recognize my "Sound Investment" T-shirt?

The venue was absolutely massive - a lot different from the Paradiso in Amsterdam, where I had seen James the first time. Before James came on stage, we had to listen to a few songs of Radiohead. And as real 'nice' James supporters, we applauded after every song, even though we'd much rather see and hear James. And then finally they left the stage to make room for the best band in the world...

They were absolutely great! Tim's maniacal dancing looked perfect against the backdrop - films of fire, water, stars, and art. As usually they did a lot of improvisations, mainly instrumental, so I guess nobody really noticed when the beautiful sound of a trumpet could be heard throughout the G-Mex. I had hoped for this to happen, and even thought it was possible. This was MANCHESTER after all, and YES, the curtain disappeared, the stage became bigger and there he stood: ANDY DIAGRAM, wearing a red Ja-m-es shirt (unfortunately no dress...) This was definitely the highlight of the night for me! He played a few songs and then left the stage as suddenly as he had entered it.

During the entire concert the crowd was extremely enthusiastic; singing, dancing, shouting, jumping, etc. It was a whole new experience for me, as you don't really see these sort of scenes at a Dutch James concert. It was also a lot longer than I thought it would be, they just played on and on... When the night had finally ended, I walked home as in a dream and for the next few weeks, everybody had to hear how wonderful it was to see James in Manchester.



An American in London...

... Cambridge, Wolverhampton, Liverpool, and Manchester March 1997

Even after 36 hours of no sleep, I was still wide awake when I arrived in London to see James at the first London show. I made my way to the local youth hostel, met my friends from Holland at the Shepherds Bush tube station, and proceeded to bargain with the touts.

Six shows in nine days, I should have gone to seven (the magic number!) but I didn't feel like spending more hours on British Rail to go to the Leicester show. It seemed so out of the way. After seeing numerous shows in such a short time, all the shows seemed to have blended together into one great performance. The two shows that really stood out for me was the second night in London and Wolverhampton. I thought they would do something special for the Manchester show, but they didn't. Adrian got down with his guitar playing though, maneuvering the guitar behind his back while playing it at the same time (was it during *Laid?* I can't remember), but that was a nifty move.

The show that I did not particularly enjoy was Liverpool's Royal Court. Don't get me wrong, James performed beautifully, the audience was exceptionally obnoxious. Idiots everywhere! There were these two enormous drunk twats waving their arms about and falling into people. (Thank you to the guy who caught and lifted me up when they pushed me over). After singing Blue Pastures, Tim remarked, "**Thank you for your attention and to the rest of you fuck off.**" Brilliant! I like to think he was talking to those two gits.

I've never seen any band bring so many fans together. I met loads of people on the UK tour and saw them at nearly every show - Dave, Su, John, Paula, Karen - hello! I can't wait to see them at the next James show - whether it's in Los Angeles, Manchester, or Amsterdam, I know I will be seeing a familiar face in the crowd. Maybe we'll all have to fly to Australia or Japan the next time James tour... just a thought, everyone save your MONEY now.

Such fond memories...



Music Depresses Me

by Chris Zych

Unfortunately James' new album *Whiplash* doesn't live up to the expectations set forth by the brilliance of *Laid* and *Wah Wah*. Like the two previous albums, *Whiplash* delves into some experimental sounds which make for some interesting moments, but the songs themselves seem half inspired.

The album gets off to a good start with a rehashed *Tomorrow*, originally from the *Wah Wah* sessions; this is one of the album's stronger songs. The new single *She's a Star*, has lyrics similar to *Say Something* in that they speak of someone who's shy and reserved. Trying to get someone to open up seems to be a recurring theme in Tim's lyrics. Then there's *Greenpeace*, which Tim takes the role of someone who's ignoring the fact that the world is falling apart ecologically. *Avalanche* starts off promisingly with a menacing descending guitar riff, but this is at odds with the song's over all "uplifting" sound.

There are some great moments on the album, like *Play Dead*, despite it's silly intro, *Angel* and *Blue Pastures* are quite good. The first two have haunting melodies which contrast nicely with their aggressive rhythms. And the latter has the same appealing qualities of *Out to Get You* in that the music and lyrics are quiet and introspective. However, many of the songs do not have the same appeal. They simply lack qualities which would make them stand out.

On the whole, *Whiplash* is not a bad album, but it isn't one of their best. In the past James have transformed some of their more average sounding songs into great live tracks in concert. It will be interesting to see if the *Whiplash* material will work better in the live setting.

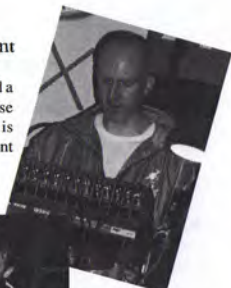
JAMES: WHIPLASH

MONEY from: ME Mgmt

Money. Why would three members of James need a side-project? For fun, for something to do, because they can. What Saul, Mark and David have done is embark on a musical voyage that is quite different from what James fans are used to hearing from these aural architects. Some of it is techno, some of it is jungle, some if it includes distorted covers, it is all different. It is all theirs. Lots of people have been speculating that James would have another spin-off project. Saul's already got his own solo CD Celtic Cross out in the UK via Youth's LSD label, and now he's teamed up with band mates David and Mark to go one step further.

Money is not a replacement for James. Money is something to keep the creative juices flowing for these band members. They have six tracks completely finished at this time and plan on having more finished by the end of the Whiplash tour.

With guest vocalists popping in to sing lead when Saul is not the lead vocalist, and with several prominent industry names who want to work with Money, the members of Money are quite excited by the possibili-



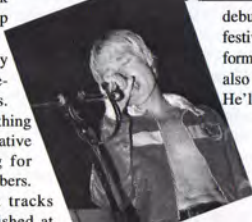
ties of their project.

Near the end of the first full North American leg of the tour, Money will make its stage

debut in Toronto at the NXNE festival, the day after James perform in that city. Jim Glennie will also be joining them on stage.

He'll be performing bass with Money when they perform live, bringing the total number of James members in James to four. Glennie also helps out with production in the studio, adding his touch as the side-project creates music that will hopefully be heard in clubs and on radio everywhere.

For more information on Money, check out www.daisychain.com



photos: LoRi

SEND SOME CHAIN MAIL

We are not responsible for any false advertisement. When asking about a zine, don't forget to include an SASE or IRC. (warning: some of these are quite dated and we have no idea if they're around anymore).

FANZINES:

CHANGE OF SCENERY - the only other James fanzine that we know of. Send £1 or \$2 to: John Pude, 1 Thackeray Road, Aylesford, Kent ME20 6TH, ENGLAND

FORMERLY KNOWN AS... fanzine which includes short stories, reviews, and other interesting tidbits. Write to: Formerly Known As... c/o Jason Jones, 2984 Crestline Drive, Macon, GA 31204

JAQUORANDA - music, literature, art, and film zine. Premier issue includes James, Suede, Blur, Ride, WonderStuff, Charlatans, Levellers, reviews, art, poetry, and more! Send \$3 for issue one or write for more info to: Jaquoranda, P.O. Box 24332, Federal Way, WA 98093-1332

NEW ENGLAND ROCKS Magazine, "Your Source For the Best NEw Music in New England," Info, articles, and reviews on the best underground, indie, unsigned bands from all over New England. For info, write to: 14 Jennifer Road, Wakefield, MA 01880

NOISE about New Order. For more information, please send a SASE or SAE + 1 IRC to: noise, P.O. Box 8484, Berkeley, CA 94707

SMELLY - A silly and arty U2 fanzine. Issue 5 should be available now. Three back issues are also available for \$2.00 per issue: "Smelly," c/o Carye Johnson, 6451 Evergreen Ct, Eden Prairie, MN 55346

WE WANT YOU TO KNOW - The Seahorses Transatlantic Zine. In the UK, send £1.50 to Stephen Lee, 11 Eltringham Road, Hartlepool, TS26 9QU. In the US, send \$2.00 to Stacey Appel, 3606 Clear Springs Dr., Bensalem, PA 19020. Or for more information send email to: SeahorseFZ@aol.com

A SOUND INVESTMENT - Back issues #1 and 2 are sold out. There is a limited number of copies left. Please contact us to see if we have any left.

INTERNET STUFF:

STUTTER - a James mailing list for all e-mail users out there. Started in February of 1994, as *One Man Clapping*, the purpose of this list is to discuss James, their music, tour dates, rumors - anything related to the group. To subscribe, send requests to: stutter-request@lists.best.com

Record company homepage for James:

<http://www.mercuryrecords.com/mercury/artists/james/james.html>

Three unofficial James pages are also available on the WWW at:

<http://www.eclipse.net/~stutter>

<http://www.james.wattyco.com/>

<http://www.geocities.com/SunsetStrip/Studio/4996/>

For information on Michael Kulas and MONEY, set your bookmark to:

<http://www.daisychain.com>

I WANT THAT!

James audios to swap. Your list gets mine. Dave Brown, 7 Elgin House, Cameron Close, Brentwood, Essex, CM14 5BU England. Serious collectors only please.

Wanted: If anybody went to the Cocteau Twins concert on March 26, 1994 or the James gig on June 7, 1994 and has pictures or videos of them, please write to me. Other Cocteau Twins and James photos and videos also welcome. Write to: September Sound, 10001 Chezele, El Paso, TX 79925

Looking for Stone Roses recordings from December 1995 tour (specifically the Whitley Bay Ice Rink or Manchester Apollo shows). Send a list of what you have to LoRi (address or email on front cover). Cheers!!

"Thank you for you attention... and to the rest of you: fuck off" - Tim
at the Liverpool Royal Court after performing *Blue Pastures*.

I would personally like to thank all the freaks I've met in the past year... (you know who you are!) =P - L.C.

this issue was finally finished March 1998... that took a long a s s time!
designed with Adobe Pagemaker, Photoshop, and Illustrator.