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James
chain mail

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The Official James Fan Club Magazine

Subsequent issues of this magazine will be available free of charge to official fan club members only.

★

For membership details please send a S.A.E. to:

James Chain Mail, P.O. Box 182, MANCHESTER M60 4DU

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Chain Mail written and sorted by:

Joiff Lillywhite Martine McDonagh Jim Glennie Tim Booth Chris Zych Andy Diagram John Finch

Thanks to:

Gaynor Lukes Katrina Brennan Brenda Barr Ben Richard Jones

NEWS · NEWS · NEWS · NEWS

James have been into the studio during February to start work on their new album. The band are very happy with the new material and the results should be impressive, especially with the appointment of Brian Eno in the producer's chair.

It had to happen sooner or later . . . James FC. Since their recent jaunt to America, James have started their own football team. In the US a collaboration of James and fellow tourers The Soup Dragons formed a team to play rockers The Cult. The match finished at 3-2. We came a close second . . . Then, upon returning to England, Tim and Jim assembled a five-a-side team from those within the James set-up for a tournament at the Armitage Centre in Manchester. Much fun was had by all and the results of the tournament paled into insignificance compared to the Olympian spirit of sportsmanship which prevailed and the joy of taking part and . . . oh, all right we lost 6-0 to Pop Will Eat Itself and 4-0 to The Milltown Brothers but managed a 1-1 draw with the beefy lads of Topguard Security. The James scorer was tour manager and Dalian Atkinson wannabe Richard Jones. We'll keep you informed of the team's progress in future issues. (See next issue for pics).

Good news just recently in — BBC Radio 1 recorded December's gig at the London Town And Country Club. Please keep your eyes peeled on the press for when it will be broadcast.

Chain Mail would like to apologise for the delay in getting this issue together. No excuses — we'll try harder next time, honest guv.

Dear Chain Mail

I feel I have to write and say thank you for the Alton Towers gig.

I have been to over 60 gigs in my time and I have to say that this was the best. I'm not a great fan of large gigs indoor or out, but this was just the best. Even the rain seemed to add to the occasion.

I first saw James at Crystal Palace back in the summer of 1990 and I have been hooked ever since. This was the eighth time I've seen them, and they just get better and better live. It's great to hear the older songs like "What's The World?"

A great day and again thank you.

Yours faithfully

Robert Woods (CM 370)

Dear James

My name is Helen Walker, you don't know me although you've met me three times, but I feel I know you intimately. I spent the whole day at Alton Towers yesterday. You know how Tim said we were brilliant, I just wrote to say that so were you and Tim's voice was definitely much better than ours last night.

I've seen you at Hanley and Warrington but neither of those concerts was as stunning as the one last night; I had a top buzz, a great laugh and the day was just perfect, thanks for that. Now I'm tired and my arduous are wrecking, but it was all worth it.

I've got loads of souvenirs and so let's hope I never forget that concert (including a beer named 'T-shirt, a large inflatable hammer that was given to me by a guard at the end, a programme and a little teddy bear).

Last night was special, the crowd and the band were one and the atmosphere was just magical. Although I did really enjoy the other two more intimate gigs I hope to because when I was there I felt really close to you all and that I'd known you forever and that feeling just can't be described.

I've followed you for three or four years now. You're definitely the best band in the world and your songs are wonderful, all of them. You may feel I'm too young to understand them but believe me I do.

And so I'm only left with memories and an incentive to go out and discover live, prepared for the future. Thanks for everything; the past and the future, I'll see you around some time.

Love

Helen

To James

Just to say we both had the best day of our lives at Alton Towers. Please let us know when you are playing again and we'll definitely be there.

Joanne Smith + Julie Evans

Oswestry

Dear James

I've only just got in from the Alton Towers gig and I'm so wound up to sleep so I thought I'd write and tell you what I thought of it.

It was my first James gig ever though I've liked James for about two years now. It was amazing, the best gig I've ever been to. My friend and I were hauled out of the front because we were getting crushed and she had an asthma attack but we're OK and ended up at the back of the arena but we could still (just about) see you.

There is so much I want to say about how good the gig was but I can't find the right words. How about spectacular, organic, corrosive? I don't know. I know I'll never forget it though.

I was a bit disappointed you didn't play "Don't Wait That Long" as it is my favourite.

Anyway, this is just a short note to say I really enjoyed the gig and I hope I see you and the band again. I think you're really great. Thanks for a brilliant time. Anyhow, bye for now.

Lots of love.

Umai Shah (CM 669)

Dear Tim

I'd just like to congratulate you and the rest of the band for a truly excellent performance last night.

I love your music to bits, and really enjoyed myself. Ta very much! Good luck with the new single.

Cherry lads.

Louise

Northwich

Dear Tim, Jim, Larry,

Mark, Saul, Andy, Dave and all that were involved in the great day 30,000 people and I had at Alton Towers.

I can't possibly describe on paper the great atmosphere and the brilliant music from Scuser to Seven that was played, and of course, the magical feeling of 30,000 people singing together in unity to the same songs, at the same time, in the same place.

Thanks for that special day and I hope we will all return.

Love + support always.

Gillian

Lancashire

Dear James

I was at the Cerebral Coliseum in October '91 and also at the 4th of July concert at Alton Towers. Both were brilliant, but the Alton Towers concert was a spectacular experience.

Thanks for the wonderful entertainment.

Yours

J. Richman

Derby

To Andy, Dave, Jim,

Larry, Mark, Saul and Tim

Alton Towers was brilliant.

Thanks.

Emma Briggs

Lincolnshire

Dear Tim

I've only just got in from the Alton Towers gig and I'm so wound up to sleep so I thought I'd write and tell you what I thought of it.

It was my first James gig ever though I've liked James for about two years now. It was amazing, the best gig I've ever been to. My friend and I were hauled out of the front because we were getting crushed and she had an asthma attack but we're OK and ended up at the back of the arena but we could still (just about) see you.

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Lots of love.

Umai Shah (CM 669)

Dear Tim + all

I saw you last year and I thought you were fantastic. So when I first heard that you were going to do a concert at Alton Towers I made up my mind that I was definitely going to go. That was until I found out I was due to have an operation on my feet and that I would still be in plaster on the day of the concert. So I had to listen to it on the radio instead. It was brilliant. I really enjoyed it. Hopefully I'll be able to see you next year.

From

Sophie Greenwood

Dear James + Co

After a truly epic concert at Alton Towers this weekend, I felt it was necessary, if not essential, to get me and my boyfriend to join the fan club.

I was right at the front in amongst the crush. In the second song my windpipe was crushed (obviously really) and I was being lifted. I came round as I was being told over the front barrier. I could have been a wild animal and climbed on stage, but to be honest I didn't have the energy. As soon as I'd had a drink I returned to the concert (my boyfriend followed me over the front barrier). We returned to the crowd, but not right at the front. We waved and had a real nice time.

We spent £2.00 on T-shirts had to buy for brothers and sisters too! It was all worth it, the tickets were booked back in February. I'm so glad we came.

See you all.

Dee

Sharnbury

Do Not Go Under Pleier

Chain Mail Letters

AMERICA CALLING

The dual tour of James and the Soup Dragons came to the Palace in Hollywood on November 23 and the Strand in Redondo Beach the next day. James had really matured as an acoustic band. Their set was powerful and abrasive, almost as good as when they play electric. Saul was really into the show. He would stand next to Tim with this eyes shut mouthing every lyric almost religiously, while waiting to glide across his violin. He took the song to new heights while making it look so easy.

David was also noticeable when he pounded away at the drums. He would always pick up the songs with perfect rhythms.

Tim was a time bomb, especially on "Sound". He would slowly let the music take him in (or was that the other way around), then he would start pulsating and ticking until exploding into a frenzy of inspiring child-like dancing.

The band opened with "Out to Get You" a b-side off of "Lose Control" that was a definite peak of the show. The band said that the original recording of the b-side was just a jam and they had rediscovered how good it was just recently. They're thinking of re-recording it next year. It certainly was a beautiful song.

Right after it ended, Larry started on an unfamiliar intro and Tim sang very boldly into the mic "Going Down . . . in America . . ." It was "America" again and another definite peak of the show. This song was so good, fresh, and new, it was a real treat for the audience.

Next came "Ring the Bells", "Come Home" (a strange version, but it worked), and "Top of the World" (producing another violin solo courtesy of Saul). "Goslies Ball" followed and was another peak. This song was a b-side on "Seven" and it was another song the band later discovered was really good. They feel they've wasted it by sticking it on a b-side.

Tim had a box beside him stored

with maracas, tamborines, and other little percussion instruments to play with during the set.

During "Goslies Ball" he produced his small megaphone and screamed the chorus into the mic as the band played chaotically along. A brilliant sight! Then the short, aggressive version of "Next Love" was played followed by strange (yet still good) versions of "Heavens", "How Much Suffering", and "Sit Down". "Sit Down" was very slow, but the sound did work, and it was the biggest crowd pleaser of the evening along with "Come Home".

James ended the set with the last peak "Maria's Party", a perfect and exciting song that left a real buzz. The band ended with "Sound" which was probably appropriate because it gradually became the wildest song of the set, but the best songs were still "Out to Get You", "America", "Goslies Ball" and "Maria's Party". Greenpeace recorded this James set with solar power and one of the songs from it will be on a Greenpeace compilation recorded entirely with solar power. Hopefully it will be one of the four new songs that are paving the way of the future.

The next night at the Strand was possibly a better show, but there was a lot of problems with the sound. Saul's guitar kept screwing up and eventually he stopped playing. While the roadies worked on Saul's guitar Tim handed Saul a tamborine. Saul then decided to wear it on his head. Saul didn't come back for the encore. The set contained generally the same songs as the previous night only in different order, but we did get to hear some classic material. A very exciting and rhythmic rendition of "What's the World" was played, causing many smiles among the crowd. There was also "Johnny Yen" with Tim doing an extended monologue over Saul's exceptionally wild violin. But the toppers of the evening were still the same four, leaving the future brighter than ever.

Tim was talkative that evening. Before "Out to Get You" he said "This song is about Trans-Atlantic communication". After playing it, he said "I spent 190 dollars on a phone call today, and it was worth every penny. That's homesickness for you". Poor James, they'd been on the road since September. They must have been exhausted and extremely homesick. Then before "Maria's Party" he said "This song is about a party, and it didn't happen in fucking Manchester! It happened in Belgium". But the strangest event of the evening was the encore. Tim stepped up to the microphone and sang some songs with no accompaniment about a lover washing up on Redondo Beach, and half way through it an audience member yelled "Patti Smith", so we assume it was a Patti Smith song. Whatever it was, it was very sad and very beautiful. After Tim's last words echoed off into the distance, Jim and Larry immediately started in with the intro to "Sound" and James brought the end to another beautiful concert.

Their last U.S. concert of 1992, Saul jammed with the Soup Dragons on one of their songs, fitting in perfectly, while the rest of James proudly looked on. Hopefully they were able to relax a bit in California before taking off to Japan the next week for their first Japanese tour, which was electric. They were planning on going to Australia as well, but it fell through. After eight days in Japan, James flew back to England to tour acoustically for a week to show their home crowd their new-found fun.

The tour finished off at Manchester Free Trade Hall and so ended the year for James, a good year with a good future. Larry said he'd love to come back to America by the summer, so we'll see. Whatever the case may be, we do hope they come back soon.

Good luck guys!!!



Another day on the bus somewhere between Austin, Texas and Milwaukee. I feel the bus stop and I pull open the velcro fasteners keeping shut the plastic curtains locking me in my box of a bunk. The one oasis in a 24 hour bus journey. I pull on my clothes and, sleep in my eyes and hair sticking up, grab some dollars and hit the Truckstop! A supermarket petrol station with a Country and Western feel. I shuffle around with the other twelve zombies ignoring the bemused overweight checkshirtd drivers watching the freakshow. I grab some chocolate milk, a dodgy looking burrito and frown at the lack of soft baked cookies. "Are you guys from Germany?" asks the girl cashier. "No, England." I reply and muster a smile. "Oh, London" she says. "Manchester." I reply. "Oh, she finishes. I leave and bunk on the bus. I place my burrito in the queue for the microwave. I sit and wait. With all on board the bus pulls out. I make tea and end up with too much milk in the cup and even more on the floor, but it is hot and wet and any mouth likes it. I eat the burrito, think about the chocolate milk but don't do it. I pause in front of the kitchen roll half-heartedly trying to decide whether to jerk off in my bunk ... fuck it, why not, I grab a couple of squares and retire to bed.

TIM'S BUNK DIARY

I'm writing this in my bunk of our tour bus, 4am, somewhere near Allentown, Pennsylvania. We're six weeks into (half way through) this American trip, and surviving surprisingly well.

For the first two weeks here we opened for Neil Young. We played in some spectacularly beautiful outdoor amphitheatres. Often carved into mountainsides overlooking canyons, gorges, rivers. One night in Eugene, Oregon, Neil Young was playing "Like A Hurricane" while maybe twenty miles in the distance, lightning strikes, unaccompanied by rain or thunder, lit up the landscape. A lighting mans dream. Because he was performing two hour solo acoustic shows, Neil Young asked us to perform acoustically too. Dave's drum kit was stripped down to three pieces while Mark gave up the familiarity of his keyboards for an accordion and a melodica. (A melodica looks like a child's keyboard into which Mark blows through a plastic tube. In a radio interview I told a DJ it was made out of parts from a vacuum cleaner and an enema kit — we call it a colonica).

We had never played a full acoustic set to an audience before, had only two rehearsals, and were totally unprepared for our first gig. Neil Youngs audience are thirty/forty somethings and famously unimpressed by support acts. The first show was at Red Rocks before 10,000 people and was wonderful. The venue was so beautiful, hot and laid back that we could play a set of slow ambient songs "Top Of The World," "Really Hard," "Bells" etc. the sound on stage was so pure and so quiet that we could really hear each other and improvise. It freed us up and took us into a new area of musicianship. Dave seemed especially free from the tyranny of the snare and bass drum. After some weird tribal drumming in "Sound" he would often receive a standing ovation. The tour with Neil Young was so magical

that when we joined the Soup Dragons Tour we continued to play acoustically, to the confusion of the record company who asked if our equipment was broken.

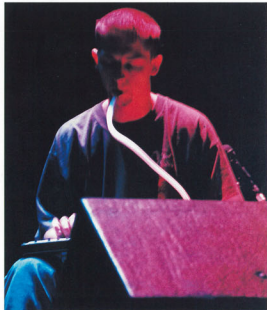
Update Feb 1st 1993

Some of you probably witnessed the acoustic sets, as we decided to play them at home. We were very happy with these shows though totally knackered by the end, having come from America via Japan with only a few days to recover from jetlag. After the London gig some music journalists told us that the editors of their papers were only sending journalists "hostile to James" to review us and that had

been policy for 1992. This explained a lot — particularly some fairly vicious Alton Towers reviews. It also explains the cyclical nature of the British music press who strive to make a band fashionable, then turn on them. The reason we've tried to keep a distance from them.

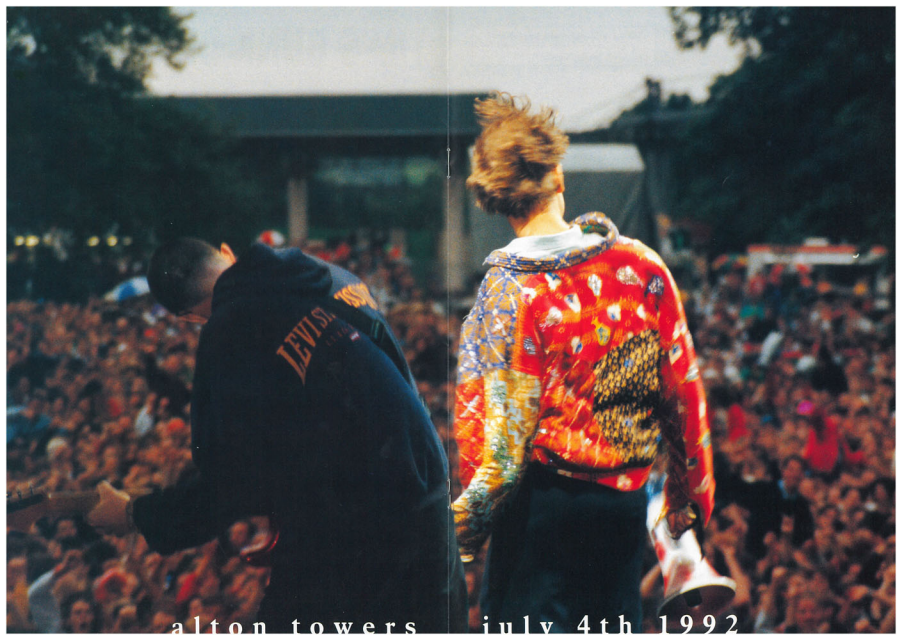
Thank you for keeping an open mind and ear to our music.

With Love



Mark Blom on his Colonica





alton towers

july 4th 1992

TETE À TETE

Martine McDonagh, Manager of 'James'
is interviewed by former band member
Andy Diagram.

A: When did you first see James?

M: Well the first time I went to see them was on The Smiths tour and I stayed in the bar so long that I missed them. The first time I saw them was February 13th 1985 at the Hacienda.

A: What did you like about them?

M: I liked the rawness. I hadn't seen a band like James before and they were just really exciting. I liked the songs, I thought they had really good songs, and I liked them all as people too. At that time I was doing radio promotion and they excited me. Most of the stuff I was working with was pretty normal sort of indie stuff and then James came along and they just seemed to have that extra something.

A: So what happened in between seeing James and becoming their manager?

M: After I saw them at the Hacienda I got really into them and I travelled with them a bit on the tour. We all got on really well and they asked me if I wanted to be their manager.

A: What other jobs did you have, except for the radio promotion?

M: I worked on a trade magazine, I did passenger surveys on the buses, sold health foods on the market, I worked for Our Price and after that I went to work for Rough Trade.

A: And that got you into the music business?

M: Yes. At Rough Trade I saw the side of a record distribution company. While I was there I met Brenda Kelly (who did Snub TV), and she wanted to start up an independent promotions company. She wanted it to be for all women and she asked me and Liz Naylor to join her.

A: Are there many women managing in the music business?

M: There are more and more, but I haven't actually met any of them. There's probably only a handful. I was talking about this with someone the other day and we started to name them and we didn't get on to two hands! Compared to the number of men there's none really.

A: Do you find that people in the business are surprised to find that it's a woman running James?

M: I get lots of letters and phone calls for Mr. McDonagh or Martin McDonagh and so on.

A: How do you deal with that?

M: It depends what mood I'm in. Sometimes I just say "There's no-one here by that name", sometimes I just ignore it and other times I'll send a letter back and change the person's name to the feminine gender. It just depends. I find it a bit offensive — but that's just the way things are.

A: When you became manager of James, was it a major sort of set-up?

M: When I first started I carried on doing the promotions for a bit, just to keep some money coming in. Eventually I decided to move up to Manchester. I was earning £35 a week on James.

A: So you had faith that one day...

M: Yes, well I was at a point in my life where I just wanted to do something new. I wanted a big change, to move out of London. When I got to that point I really didn't mind just giving everything up — so that's what I did.

A: And did you imagine that it would come to this?

M: Ummm, well I never thought I'd manage a band. I'd worked with a lot of managers when I was doing promotions and I always thought "what a shit job — I'm never doing that". But James just seemed a bit different to me — they seemed to have something special and we clicked — so I was prepared to put up with a lot.

A: How did you get into T-shirt production?

M: Out of complete necessity really, to make some money for the band. A lot of them derived from the first one really — just having things split around the shirt. The flower came about when we decided to get some posters promoting Come Home and it looked awful — just "James Come Home" and a black and white picture, so I put a flower over the J just to make it more interesting and that sort of stuck really. But I've carried on with the T-shirts because it's something different — I can think along different lines.

A: Is it something that bands are finding more and more now that the music that doesn't really make any money?

M: Yeah, I think it's important for any business to diversify and actually set up an off-shoot business that is related as little as possible to the parent business. That's really why I set up the merchandising company to build as a company in its own right, which is what is happening now. Just so if James ever went under financially, there's the support there, something else to look to for income.

A: Would James T-shirts still sell without James?

M: They did in the beginning to an extent. The whole idea behind it was to sell shirts that people would buy whether they knew who the band were or not, and I think that did

happen, so maybe they would. I mean, the Princes Trust approached me to design a shirt for them, which I've just done and that's along similar lines to a James T-shirt. I think a shirt should be able to sell itself. There's nothing I hate more than a band T-shirt that's just got the album sleeve in a square on the front, really badly printed — it's just a waste of time. I feel sick when I go to a gig by massive artists like David Bowie or Michael Jackson and they obviously don't give a damn about what they're selling — they just want to make some money. I think it's really unfair — because if people are expected to pay fifteen or twenty quid for something they should be able to want to wear it.

A: Are you going to diversify on to other things?

M: There's a couple of things that I want to do personally. But for James at the moment, what with the recession and all we just need to keep working on the merchandising company and expanding that. We've also got the building where our offices are and that needs money spending on it. But I'm always looking for new things to do — that's just the way I am really — I get bored easily.

A: Do you believe in reincarnation?

M: Yes I do, but I don't know how or what the process is or anything like that, but I just think that if you look at everything else in nature it's all cyclical.

A: Are you religious?

M: Not in the church sense. I'm quite a religious person in that I give myself strict rules that which I live and I have to watch that because I can get really rigid and inflexible. I can get narrow-sighted, I just go for something and don't think too much about anything else. I suppose that's religious in a way. I was into meditation and led a very fastidious lifestyle. I'm not like that now, I'm all over the place.

A: How do you think meditation helped you? Has it made a difference?

M: Yes, definitely. It made me much more objective about myself and about my life. It made me more aware of myself. I mean, if you sit in a room for six hours and you're not supposed to move, you just have to confront everything — you can't just get up and walk away if something comes into your head. If it's something that is difficult to deal with you can't change the subject. It's taught me that you have to stay put and sort things out. I'd say that's the best thing I got from it. I wouldn't still be managing James if I hadn't had to deal with that.



Martine McDonagh — James' Manager

A: Do you see a clairvoyant?

M: Yes I do.

A: Does that affect the decisions you make?

M: No, I always find that they don't tell you anything that you don't already know. What they do like meditation, they give you an objective viewpoint. It shows you a situation from a third person's point of view. So you get outside of yourself and get an angle on something. It helps me make decisions but it's never made a decision for me.

A: Do you believe in "Past Life"?

M: I've been regressed, but you can't just say "this was my past life". Again I see it as showing you a situation that's relevant to your present life in completely different circumstances, perhaps in a different culture or a different time, and it can help you find a way of dealing with something that is difficult. The "last lifetime" I saw was in France and I was a carpenter or something and I just decided at the age of fifty that I was ready to die so I went to the river to drown myself and I couldn't do it. Anyway this French dancer was going by in his carriage so I stopped him. I got him to throw me in and I died. The good thing that came out of that was that I'm not scared of death anymore, because somewhere in my subconscious I went through the whole death process. I'm afraid of pain still, but I'm not frightened of death.

A: If you weren't manager of James, what would you have done?

M: There's lots of things that I still think I'd like to do. I always liked to dance and I've done dance courses. I'd also like to pursue drama a bit further — I think I'd make a better actor than a dancer. At the moment I'm quite into studying Entertainment Law because I've hit a certain level with management where I need something to push me on a bit more — to motivate me a bit more.

A: What's the next step for James?

M: It's usually planned jointly between me, Tim, Jim and Larry. The current plan is to get the next album recorded. Once this is over and all the touring's out of the way, the band will go into the studio with Eno and hopefully get the album out for autumn.

A: Is it going to be another big budget album?

M: I hope not. I think maybe we spent too much money and time on the last one. I think the next one should be back to basics, back to James roots — but James as it exists now — not trying to emulate what was created at those three years ago.



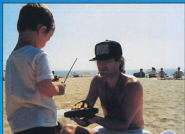
• Neil Young's organ



• Larry Precision the ancient art of scalping



• Not so new about the new backing singer



• Days ahead



• Acoustic is NOT being



• It had a new jacket Barry?



• Chicago!



• Jessie's other job



PUTTING OUR HOUSE IN ORDER

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126-128 Barbury Road, London, W10
TEL: 081 964 3661/2 FAX: 081 964 3710

What's it all about?

"Putting Our House In Order" has been set up as a trust fund for various homelessness charities working with its base in the music industry. In March 1993 there will be loads of things happening to raise both money and awareness for this growing problem, including a record, a week of gigs and a memorabilia auction.

Why is it being done?

The primary cause of homelessness is the shortage of affordable, good quality, appropriate housing. There are well over 2 million people homeless in the UK. The issue needs public attention. The public need to be informed about the realities of homelessness and the solutions available. There are 156,000 homeless people under 26.

The record

There is to be a single with a difference . . . it's actually four singles in one! Each format of the record will have a different style of music on it. To comply with Gallup chart rules, the A-side of each record will be little snippets of speech from various artists involved in the project; the three B-sides on each format will be different cover versions of the Rolling Stones' classic "Gimme Shelter", involving loads of well known artists.

The cassette single will include the interview and three "pop" versions of "Gimme Shelter", featuring Ricky Ross (Deacon Blue), Capercaille and Hothouse Flowers and one other.

The 12" will include the interview and three "dance" versions of "Gimme Shelter", featuring 808 State and Robert Owens, Utah Saints & Neneh Cherry and another t.b.c.

The 7" will include the interview and three "alternative" versions of "Gimme Shelter", featuring New Model Army and special guest, PWEI vs On U Sound and another t.b.c.

The CD will include the interview and three "rock" versions of "Gimme Shelter", featuring Thunder, Little Angels and one other.

The gigs

The gigs will take place between Saturday 13th and Saturday 20th March. These will include a week of gigs at ULU in London with much larger than normal bands playing here. As well as these there are to be a few regional gigs, with large bands performing hometown gigs. These will not, however, be the only concerts as any band who wishes to play for the charity is more than welcome and we will license the name to any bonafide event that is to take place to raise money. **Please check press for details of these events.**

The Auction

As well as the gigs and records, a comprehensive memorabilia auction is being planned to take place the week beginning March 22nd. This will feature loads of items including gold discs, rock stars guitars and stage clothes, fashion designer items, plus many record packages for those with less money to spend.

For more information on any of these events feel free to call the Putting Our House In Order office on 081 964 3661/2 (fax 081 964 3710) or Andy/Miles at Food records on 071 284 2554 (fax 071 284 2560).

The following are involved in Putting Our House In Order in some way—

Thunder, Deacon Blue, Blur, Voice of the Beehive, The Shamen, Ned's Atomic Dustbin, Carter USM, Cud, Senseless Things, James, Pop Will Eat Itself, The Beloved, Tom Jones, Texas, Gun, The Messah, Boy George, New Model Army, Marillion, Paul McCartney, Kingmaker, Frank & Walters, Jimmy Somerville, Orbital, Sunscreen, Inspiral Carpets, Utah Saints, Mega City Four, Alison Moyet, Capercaille, Electronic, Robert Owens, Neneh Cherry, Billy Bragg, Pete, Family Cat, Incognito, Ozzy Osbourne, Kinky Machine, Chris Rea, Thousand Yard Stare, Radiohead, L7, Silverfish, Faith No More, Little Angels, Jesus Jones, 808 State, Queen and many many more!

CHAIN MAIL — PEN-PALS

Jane Morris from Manchester would like to correspond with any Chain Mail members who are about 20.	Jenny Strong from Carmichael, California.	Rachel from Gwent.
Lila Chwee from California would love to hear from any devoted James fans.	Cyrille Lemaire from France is 19 and wants to hear from James and Smiths fans, especially from Manchester.	Becky Shaw from Bridlington would like a pen-pal.
Jo Beth Vick is from Abilene, Texas and would like a pen-pal.	Helen from Blackburn would like a pen-pal.	Derek Webb from Co. Wexford, Ireland.
William Lowdon from Strathclyde.	Rachel Hartley from Coventry.	If you would like to correspond with any of the above or you would like your name to appear in this feature please write to: Chain Mail Pen-Pals PO Box 182, Manchester, M60 4DU (Remember to say if you want us to print your address or not!)

U.S. MUSIC PRESS

"... James didn't disappoint. Pointing out that they are usually an all-electric band and that this acoustic deal is new to them, they went on to play like well-practised veterans."
— *Music Shed*

"Slightly menacing, like the unveiling of a secret that's deceptively much darker on the surface, James' is an anger that finds greater power in epigrammatic undercurrents than in flames of rage, crystallizing like beads of suspended frost over the glow of hot winter coals."

"The music metaphorically implicates an existential dimming of the lights, while Booth's cryptic lyrics explore the years of God ('I've been losing my religion for years') convoluted relationships, and rampant inequities".
— *Times Herald PA*

"Combining these (slide guitar + violin) lead figures with an anthemic rhythm section, James was both plaintive and powerful, producing a ribbon of sound that vocalist Tim Booth rode rather than steered".
— *Dallas Morning News*

"James is actually quite good if you fancy that Johnny Hates Jazz-minus-the-techo-bits sort of thing."
— *Morning Call Allentown PA*

"Hailing from Manchester, England, second-billed rockers James (to Neil Young) joined the all-acoustic format with a brief but joyous set of spirited, upbeat rock 'n' roll."
— *Newport News*

"Also, look for James to really break through in the US. The next superstars will be the bands that have been toiling in relative obscurity for a number of years. They suddenly will be appointed 'overnight sensations'."
— *Shawn Alexander — R & R*

"James sets are fast and furious. The songs often are punctuated with syncopated strobe lights that blind the audience like visual grenades. It's a well practiced group that knows its music theory and builds on that knowledge, sprinkling sets with songs that tackle serious subjects in four minutes. James wrestles with God and love, sex and paranoia, and channels its questions through lush pop melodies that periodically are jolted with jagged rhythms".
— *Chicago Sun Times*

"James needs't worry about standing out in the crowd of bands. Their music is power-packed, yet melodic; consistent yet varied. In their homeland the septet (sic) is famous for energetic, intensely involving, highly unpredictable live performances".
— *Walnut Creek Daily CA*

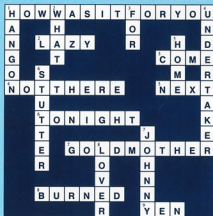
JAMES CROSSWORD

SOLUTION
TO
ISSUE 1

CLUES

ACROSS

- James post coital question (3,3,2,3,3)
- Idle (4)
- Across and (5) down it may make you "wanna scream" (4,4)
- Old to "pill popping" friend (3,5)
- across and (8) down is this song "carved in memories" (4,5)
- You'll find this on the flipside of the "Sit Down" LP* (7)
- James precious parent (10)
- "I feel I've been -----" dedicated to Seymour Stein (6)
- See 7 down



DOWN

- Replaced by "Sit Down" on the re-issue of Goldmother (4,2)
- and (3) down this was originally "Bouncy Bounce" (4,3)
- It's a deadly occupation (10)
- See 3 across
- James speech impediment (7)
- and (9) across He's a pyromaniac (6,3)
- See 5 across

WE WELCOME ANY CROSSWORDS, PUZZLES ETC FROM YOURSELVES FOR POSSIBLE PUBLICATION IN FUTURE ISSUES. SEND TO JAMES CHAIN MAIL, P.O. BOX 182, MANCHESTER M60 4DU

The following publications are also about, or based around James:

Chris Zych
6088 Windermere Way
Riverside
CA 92506
USA

Stutter
c/o Paul
3 St Stephens Close
Canterbury
Kent CT2 7HY

James — The Story So Far
P.O. Box 6
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Cambridgeshire
PE17 5AA

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