

Change of Scenery

Return of the
7



Change of Scenery #7

Welcome to a very delayed issue 7 of CoS.

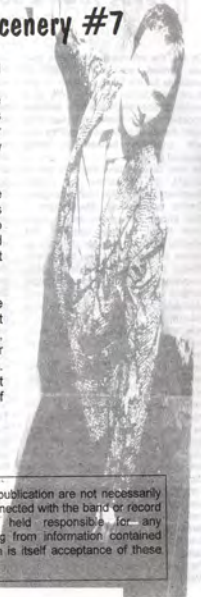
This issue has reviews of the tour in March , as well as info regarding the US tour and an exclusive interview with Micheal Kulas.

My thanks go to everyone who bought our previous issue and all those who contributed articles and ideas to this fanzine, without whom

As always we require more input into the next issue be it reviews , lists , information, as well as any criticism or new ideas for features etc. We hope to have the next issue out before the end of the year .

John Pude

The opinions contained in this publication are not necessarily those of the editor , anyone connected with the band or record company . We cannot be held responsible for any inaccuracies or loss resulting from information contained herein . Reading this publication is itself acceptance of these terms and conditions.



LEEDS TOWN & COUNTRY 12/3/97

By Andy Rees

Oh No, the infamous come-back tour has arrived, yet another night of nostalgia for the youth of 1990, to get drunk and dance like they were at a wedding reception. Let's face it, these occasions often make you feel why didn't the band in question call it a day with credibility instead of being laughed off stage.

So who can we take the p**s out of tonight, oh it's James, the vegan, Buddhist, folk, rock, U2 wannabe, Smiths soundalikes, Mancunians - God knows how many labels have been thrust in their direction, but whether complimentary or derogatory, James are one of the few bands who always produce the goods in new, innovative ways. Therefore nostalgia hunters keep away, stick with your Madness gigs, James aren't here as a cabaret act, they're here to inject a new mix of self-styled psychedelic indie/rock into an increasingly predictable Britpop scene.

So Leeds Town & Country is the venue for the first date of James' whiplash tour, their first in over 3 years. The lights dim and an ambient track written by the band especially to be played before they come on stage (actually One Night Stand by The Aloof -Ed) engulfs the audience, before the distinctive siren sounds of Come Home kick in.

Tonight there is a fair sprinkling of greatest hits, strange in comparison to their notorious 'difficult' set lists of past James tours, but fear not a majority of tonight's set is totally unpredictable, particularly the appearance of Pressures On and Jam j from the Wah Wah album.

James also show they haven't forgotten their roots by pounding their way through their first ever release What's The World. Whiplash provides nearly half of tonight's material and strangely the drum 'n' bass experimentation of Greenpeace, a track which sits awkwardly on the album, shines in the live environment, and assisted by continuous strobe lighting it hypnotises the audience. Sadly, some of the quality tracks off the album are spoilt by sound problems, notably Waltzing Along and Play Dead, but thankfully these only manifested themselves in a handful of songs and the passion and power of the performance disguises the problem.

The band left the stage after a mammoth version of Sound, which mixed the ultimate acoustic version with the original epic pomposity. The band retired for an encore with a bass dominated, banging version of Homeboy, which appeals to the hyperactive Yorkshire faithful.

James left the stage once again having whipped their way through Tomorrow. The job had been done, the gig had peaked right at the end as any great gig should and the audience were gagging for more. Unfortunately, the band re-appeared and played Sit Down. Tim's excuse being that his mum was there. Although it went down a storm as ever, it rounded off the gig in a predictable manner with no-one wanting more. Despite this the gig overall was a magical beginning to the tour and showed James to be still up there with their indie contemporaries.

Middlesborough Town Hall

13th March 1997

Review by Graham McPhail

I arrived at the Town Hall at 4 o'clock and from outside the backdoors, heard a spectacular rendition of Play Dead (which they didn't actually play on the night.) This was the first time I was going to see James live and I was extremely excited. As the doors opened I bought three quite good T-shirts (although admittedly they are not as good as the older T-shirts), then rushed to the front of the gathering crowd. I managed to squeeze in right in front of Tim's microphone stand. I then had to put up with two support acts that I haven't even heard of, and then the masses of bodies surged forward and I was nearly crushed to death before I even got to see the band. Then they appeared and the crowd started to explode in ecstatic applause as Come Home kicked in. Then followed Sometimes which was even better than the version that they performed at Woodstock. After these they followed up with excellent performances of the classics, Out To Get You, Laid, Bom Of Frustration (which was beautiful), Sound, How Was It For You, Honest Joe and Jam j. The last two blew the crowd away. They did loads of songs from the new album, and it was quite obvious that everybody there had bought the album as they knew every lyric to every song. The only songs they didn't play were Go To The Bank, Watering Hole and to my disappointment Play Dead.

When they left the stage the crowd went berserk and when they did finally return they performed the most awesome performance of Blue Pastures, which was

dedicated to "a friend who wandered into the mountains, never to return. Somebody thought of heckling Tim, bad move, the crowd were after him like vultures before Tim just told him to "shut the f*** up" which was greeted with a round of applause.

They came back for one more song, wait for it... Sit Down, although when Saul asked the crowd if they had any requests I never heard Sit Down mentioned.

This, though was not the end to a glorious night as I actually got backstage to meet the band, where I had my album signed before Tim was rushed off. I must admit Tim did look slightly ill. After this I spent the best part of an hour talking with Adrian, who was very pleasant and Mark who was rolling his own cigarettes, he then explained that most of the band smoked these because they're cheaper than ready made ones. He also disclosed that the band are to play Gastonbury, V97, and T in The Park, so this should be a good year for seeing James live. I only hope I can afford it.

Before I finish, during the performance Tim asked, "so where do we fit in to the Britpop scene?" As the crowd replied that James definitely did not fit in to the Britpop scene, Tim laughed and said "who gives a f*** anyway" I couldn't, have agreed more, James have finally got it out again and p****d on the heads of Britpop.

Lost Control?

WHAT THE HELL IS GOING ON ?

This year has witnessed an alarming string of events striking at the very foundations of what makes James special and has done so for the past fourteen years . Here is the case for the prosecution .

Let's start with the set lists. This isn't a question of de-hards wanting to hear "What's the World" or "Hymn from a Village" , it's about challenging the audience's expectations , doing something different every night - remember all the times the band have boasted how they tear the set list up each night and start again the next day . You set your own standards in this business .

Tim's assertion that the band need time to "re-learn" the songs and for Adrian to learn them is weak . If his old "E-Street Band" comparison is true , he's contradicted himself immediately . Anyone who has heard Adrian play can recognise he could quite easily pick up ten or so "old" songs to allow changing set lists . It wouldn't be so unusual for James to play new songs either would it ?

Do what is the issue ? Laziness , preoccupation with side projects , management direction to take less risks ? Who knows ? Curiously , the set lists for the curtailed U.S. tour were printed on A4 paper - which is not used in the U.S. .The mystery deepens .

Next the CD singles - taking the corporate gains still further . I'm sure if the singles were packed of high quality raw material , fans would have no issue . The real rip-off here are the appalling remakes which make up the third CD (and just how many times are we expected to buy "Dome Home" ?) . It's like putting an unlicensed instrumental on a film soundtrack and expecting fans to fork out £15 to hear it . Now who's just done that ?

Festivals - I would take this opportunity to personally thank whoever made the decision to

pull out of V97 and T1; the Park on behalf of those people who've shelled out had earned cash for tickets on the premise that James were playing . The good news is Glastonbury is still on - there's a single to promote so we can't cancel that can we? Or we could all spend another £75 to see them at Reading .

If the festival cancellations were due to re-scheduling the U.S. tour this would be understandable . But to do it for a travelling freakshow (Lollapalooza) , where real American James fans are charged exorbitant prices to see the band play short sets is beyond the pale . If you really want to crack the States boys , re-schedule the tour as soon as Tim is fit and able and market it properly . The local Seattle , San Francisco and LA listings magazines did not run any features on the band in the lead up to the recent tour and my U.S. friends tell me the marketing of "Whiplash" has been conspicuous by its absence . And don't buy the doing Lollapalooza because the tour was cancelled here , as this was being discussed well before Tim's injury .

Tid hate to speculate what , or who , is at the heart of this malaise . Is it the 15 year old girls who seem to be appearing backstage at shows? Is it the management? Or is it the band themselves - can they be used any more? (Brian Erco's diary in 1995 states they were not even in the same room together for six months)

It's just as well they're still making the best music of anyone on the planet , otherwise it might be all over . And for Gods sake , let's not have a "T1 Down(97 Remix)" before the Greatest Hits album please .

Finally... Get well Tim .

What is the case for the Defence ?

Southampton Guildhall by Claire Blunneley

After nearly 4 years James were touring again . The wait since '93 has seemed like an eternity , and with tapes in danger of wearing out , it was with anticipation and sheer excitement that I went to Southampton . The venue itself was bustling , the crowd an obvious mix of old and new fans , but all with the same love of music , wearing the now famous 'Ja-m-es' , 'come home' , and 'flower' t-shirts .

But first the support bands . Hardbody had the difficult first slot but had no reason to worry . Their mix of brass and guitars worked well and the female singer projected a powerful Shirley Manson-esque voice . Silversun were next out and totally socked it to the now lively crowd . They came , they rocked and left our ears pounding . By now the atmosphere was electric and full of anticipation . Then the wait was over . The intro music started and one by one they appeared on stage . After a quiet 'hello' from Tim the chimes of Come Home began . Tim , wearing a hooded top and dark trousers , started his 'rag-doll' dancing (to some peoples amusement) and just as suddenly began to sing . His unmistakable voice rose and blended with the guitars . Sometimes followed and from there on in they played a mixture of tracks from Gold Mother , Seven , Laid and newer ones from Whiplash which fitted so well together . Apart from Tim , the rest of the band wore smart suits , which took a little getting used to . Saul and Jim's vocal harmonies were also joined by Adrian's , who well fills the shoes of Larry with his playing . There was another mystery addition on vocals who remained unnamed .

The light show was again amazing . Multi-coloured , swirling projections filled the stage and walls . The lights were used to full effect on the new jungle track Greenpeace . Quiet and subdued to begin with , leading up to a strobe-led free for all at breakneck speed which left most speechless in amazement .

The songs just kept on coming... How Was It For You? Laid , Born Of Frustration . Sound , Jam j , and of course the latest hit She's A Star . A couple of quieter tracks gave everyone a chance to get their breath back . Lost A Friend , Out To Get You , and Play Dead . The time flew past and soon they left the stage . But we couldn't let them go that easily , and anyway they hadn't done THAT one yet! After a few minutes , they were back and when , as the cheers were dying down Tim sang those immortal words... "I sing myself to sleep..." the crowd exploded once again and the sing along began .

The night ended with a storming version of Tomorrow and as quickly as it had all began it was over . Tim said a quiet "thank you and goodbye" and applauded the audience before leaving the stage .

It had been a totally great evening , that left me wanting to do it all over again and wishing I had tickets for the Shepherds Bush gig . There's no doubt that James are back and in great form . With the lyrics of Tomorrow still in my head a new t-shirt and fanzine in my hand , I can't wait to see them again . Thanks James for a great night , let's just hope we won't have to wait another 3 years before we can do it all again!

Shepherds Bush

20/3/97

I think that anyone can understand the agony and the heartbeat of a girl, who travels for the first time away from her country, to see her favourite band performing live!!! At that time, it was only a secret dream, which hopefully came true.... And then, March arrived, it was time for the trip to London for the gig! After spending a great week there, it was time for the big venue I like went there with a friend at 4pm, when the doors of the Empire were still closed - they met two more girls, James arrived to do the soundcheck - except for Tim. They were nice, friendly and signed some autographs. And when the girl told them that she came from Greece only for them, a smile of satisfaction appeared on their faces. Tim got there half an hour later, because he was tired. The girls gang tried to reach and talk to him. Although he was late for the soundcheck, he was polite, friendly and smiling all the time... The long conversation with him was a surprise for the girl from Greece, who hadn't realized the whole "thing" yet. At 7pm the doors opened and after a small show of Handbody and Silverfun, the real show had to start. The guys came out in front of hundreds of raised hands, clapping all the time, demanding

them. And they played "Bit Down" - what a great way to start. They clearly had "Come Home" for it. The menu included all the great dishes, like: the best selling single "Laid", "How was it for you" (Such a feeling), the unique epic "Sometimes", the delicate "P.S." and "Out to Get You" (what I need is you), a guy from the past "Johnny Yen", "Sound" and the improvised "Jam!". And of course the "fresh" material: "She's a star", "Lost a friend", "Waltzing Along" (may your mind be wide open), the despair of the junglist "Greenpeace", the poppy "Homeboy" and the last, storming version of "Tomorrow". The jumping up and down fans sang along with sexy bald-headed Tim: a real Poetry in motion. Although "Play Dead" was not on the set list - one of their greatest tracks - the girl from Greece was thrilled and happy. It was the most perfect concert she had ever been to, although the one and a half hour show wasn't enough for her.

Zenia Mellidou

J.M. CONCERTS present
JAMES

+ special guests:

The Shepherds Bush Empire

Thursday 20th March 1997

Doors: 7:00pm

£12.50 advance

DOWNSTAIRS
STANDING



0409



Shepherds Bush Empire

20 March 1997

From the seats of the 2nd Balcony, peering down on to the ever growing crowd below us, we were graced with "Hardbody", the first support act. Headed by a woman in a black dress, high heels and rock guitar, we began to experience sounds reminiscent of Garbage (Stupid Girl, Queer). A piece of light rock with a soft edge. Not an ideal support group for the sort of music we were expecting to hear, well that's my thoughts on it.

"Silver Sun" were next. The lead singer looking not unlike Graham Coxon (blur) and a guitarist of Johnny Dean Menswear qualities. They adorned us with quite memorable anthems like "Nobody", "Golden Skin", and "Far Out".

At 9.20, 5 minutes later than scheduled, the lights went down and some unfamiliar music was played. On walked James, all except Tim Booth, who sauntered on a few minutes later wearing an luminous orange jacket with "James Whiplash tour '97" on the back, black trousers, trainers and an equally luminous orange woolly ski hat, more on the importance of this later. Tim had been on stage for a matter of minutes when the hip-hoppy intro of Sit Down began. People stood

, jumped, bopped and waved their arms. Me and all the other people on the balcony stood up, but we were promptly told to sit down again by the security guards. After a short version of Sit Down, not the interactive crowd version of the G-Mex all those many moons ago, the lights went low and when they came on again Tim had discarded the hat to reveal a completely bald shiny head! He said "there's been some speculation in the music papers that James are finished." Everyone made a noise, yelled, boomed and the like. Tim laughed, "not so" he said, grinning and taking in his adoring crowd. Sometimes, Lost a friend, Waltzing along and She's a star followed. Also included on the play-list was Lose Control, How Was It For You? and Greenpeace. Tim introduced us to Adrian Oxal. "Just in case we thought Larry had had

plastic surgery!" He proved to be an excellent vocalist. His lyrical contributions to Home Boy were brilliant. He sent everyone rocking to Lost A Friend. They then performed Greenpeace. It was introduced as "A song about a psycho with two personalities, and two microphones." The junglist-bassy part went on for about 15 minutes with strobe lighting to boot. Tim danced ecstatically, but not the convulsion-frenzied jiggling we've seen before. Tim moved to all the songs as though he was having liquid jazz pumped through him, and his bones had no brittleness and his joints had the fragility of an elastic band. He moved with a smooth, soft, creamy rhythm (like Philadelphia cheese spread).

They went off for an encore break and came back on again a few minutes later after a huge degree of yelling from the audience. (what am I talking about, I was part of the audience!), they came on after a huge degree of yelling from me and the fans who had smelt the coffee beans on a late night rampage and were now yearning after the coffee. They supplied Jim Glennie with a chair. Tim said that Jim had to play a complicated piece, Jim said he was just getting old. Tim said "he's the oldest and can't take it any more." They had a discussion between themselves and Jim stood up again. "We were going to play Blue Pastures, but were not now" said Tim. They played Home Boy instead. And Tim said "this is our last one, I'm afraid. They played Tomorrow and everyone rocked. It was absolutely brilliant, what a finale! They finished, said thanks and walked off. That was it, all the waiting and breath holding for James' return and it had happened, it was all over!—well, at least until tomorrow night!

Kulas F*ck

Exclusive interview with Micheal Kulas

HOW DID YOU HEAR ABOUT JAMES?

Well, Saul used to come to Canada a lot around 1990/1991 when I had a band in Toronto. He went to HMV to look for some records and he met the guy (Ray) who played drums for me at the time. So they started a conversation and had lunch together and one thing led to another so Ray called me. He said he had this guy from a band called James, he said he'd never heard of them before, and neither had I either. So he asked us over for some drinks in the afternoon to listen to some new songs he had for this record he was making called Laid. So we went over and sat down and met Saul. He started playing these songs and told us how he was working with Brian Eno and how interesting that was. I thought "wow that's incredible", I was amazed. He then put a video on, and my jaws dropped. I couldn't believe the size of this.

The next day we listened to everything in HMV. So that was the beginning of it.

Every time he came to Toronto after that he'd play with my band, on stage,

at clubs and stuff and we sort of built up this musical rapport. He'd come back and tell us interesting stories about what was going on with making Laid. Then the band I was in broke up and I decided to make the record MOSQUITO, so that was 1994 by that time. I called him and asked him if he wanted to help me do it and he said yeh, come out to Vancouver (where he'd been demo-ing) in 18 days or whatever.

WHAT ATTRACTED YOU TO JAMES

I was kind of brought into this thing I knew nothing about. I thought what was interesting about the band, especially when Laid came out in the middle of grunge in America, it wasn't "that" and that was very brave. The sense of timing was great.

THE LIVE SCHEDULE WITH JAMES. HOW DO YOU FEEL NOW?

It's really tiring and exhausting, sometimes you don't know what's going on, you're out of sorts. I find that a couple of hours before the show is when you get focussed and into it and ready for it. The rest seems like a really exhausting blur because

it's bus, hotel, sleep, eat, so you're always with the same people. It's been really pleasurable, the experience has been good and again because everybody, the crew, staff, band, and everybody are great people. They treat me as one of them and not like 'the session player', you feel included.

SO, ARE YOU ENJOYING IT AT THE MOMENT?

Yeah, I am. I don't feel like it's an audition any more. I feel like I make a difference now. I can absorb the atmosphere now. I think Tim is great, he's like saying "I'm taking control" especially with his new 'haircut' and he doesn't care what anyone else thinks.

WHAT ABOUT TIM?

He's an attention grabber. He's intense, he's possessed the minute

he gets on stage, the music takes him over and people start looking at him. They stay up all night just getting it right, they're really into it, focussed, you'd think that after all these years they would get used to it. I just see these guys who, every opportunity they can, think about what way to modify the set, hash out an idea. It's amazing, it's inspiring to sit back and absorb that. If you're also included into the process, you get to think what else can I do to make what I'm doing a little more spectacular, a little more interesting and more entertaining. You're like feeding off each other, it's cool.

HOW WELL DO YOU THINK THE ALBUM IS DOING?

I think they think it's doing reasonably well, the next single Tomorrow will do O.K. too. It got

critical acclaim in Canada, it's not the record that's going to be huge, but we can see where it can take somebody.

HOW DOES IT FEEL TO BE UP WITH TIM

I'm more confident with each show. I just want to do what they want me to do. I'd like to do a bit of everything but I don't want to step on anyone's toes.

HOW DOES IT WORK, DO THEY TELL YOU 'THIS IS WHAT YOU SING' OR DO THEY LET YOU JUST DO IT

Sometimes it's a bit of both, if it's an obvious part you just do it

WHAT WAS THE RECEPTION LIKE IN CANADA FOR YOUR SOLO ALBUM "MOSQUITO"?

Well when it was released the magazine "The Chart" did a big article on it. Then later in the next issue, it was one of the top 25 independent records, which was pretty good. Sales were really brisk at the beginning but only one major radio station in Toronto (Q107) wanted to pick it up for rotation. It got passed by an alternative station because it wasn't "GRUNGE" enough. This was around 1994/95 and everything was just "in your face". It was a little more slick produced so I got Gary (Matos) to get it out to college stations. We really hoped we'd get bigger radio

stations which didn't happen. I then relied on the University thing and played dates at Universities.

ARE THERE ANY PLANS TO RELEASE THE ALBUM OVER HERE

The latest idea is the company in New York, Universal, (part of MCA) wants to repackage it all, take out a few tracks, add a few tracks and do a European release with it as a bit of a build up to the second record to be done in the fall.

The thing is that now were talking to 2 or 3 different companies. It's like 'who's going to take it on?' Like nobody is putting in the final offer, so everybody is going out to lunch, it could go on forever, but the idea is a few companies like the idea of winding up to a second record, losing all the artwork and just pumping it up with a couple of new tracks, losing a few old ones, remixing it a bit, giving it a bit more edge, making it a bit more modern.

WHAT ABOUT SINGLES? LIKE THE 2ND SONG ON THE ALBUM (Playing down Hollywood) That's what we tried to release as a single but the Canadian audiences were more interested in Archive DO YOU FIND YOU'RE HAPPIER WITH A DIFFERENT AUDIENCE. Definitely. Some songs sound British, some sound American. The album is like schizophrenic.



ARE THERE ANY PLANS FOR SOLO DATES OVER HERE

Now, I would have to be slotted between two full bands and a solo show would bring the energy down. So what Gary would like to do is to get me with other musicians to fill it out. The other alternative is to do two shows in Toronto for record companies in April.

WILL SAUL BE DOING THE SOLO STUFF AGAIN?

Yes he will. This has been a good year, from January I knew this was going to be a good year.

Some of the stuff I do if you hear my acoustic set, it's just my voice. The record is a lot smoother than my usual effect. I shouldn't do it period, but I do, concert singers do, it's not good. If anything the only thing that really affects immediately in the fact that it's gonna kill me in a few years is air capacity. I'm not worried about the throat thing, as far as tone, it's more the air capacity in your lungs, being able to take really deep breaths, 2 to 3 good suck ins in falsetto to somebody who doesn't smoke, but it's still 45 seconds or whatever.

WHAT DO YOU THINK ABOUT THE SIZE OF THE CROWDS, ARE THEY DIFFERENT TO WHAT YOU'RE USED TO?

If I play festivals there's a few thousand but if I play in Toronto then there's only 200-300 people and sometimes 100-150 people in clubs.

DO YOU THINK THE IDEA OF HAVING A SYMBOL OF SOUND IS GOOD?

I think music should be challenging and on top of it.

I think the next record is going to be a lot more indicative especially after releasing Mosquito and knowing what was good and bad about it, what worked and didn't work. The next release is going to be more of a definitive sound from the 'Kulas thing'

IS THERE ANYONE YOU WOULD LIKE TO WORK WITH

I really like Elvis Costello, there's just something about him. Mitchel Freem, he produced Crowded House, Suzanne Vega, and stuff like that.

WHAT SORT OF BANDS ARE YOU INTO?

The Odds, Radiohead, Pearl Jam.



WHAT ARE YOUR INFLUENCES

Nowadays, not a lot. My early influences when I was growing up were British bands because my father was a huge audio fan. He had lots of records and was always current, he had a selection of 40's, 50's and 60's stuff. He also bought whatever was out at the time, some of The Jam, Elvis Costello & the Attractions, Stiff Little Fingers, Suzy & The Banshees, Bauhaus. ARE YOU GOING TO DO GLASTONBURY WITH JAMES?

Oh yes, I've seen the tapes, were going to do a few festivals after the American tour in May and June then there is another tour of America in September. There's the potential to perform a lot, I'm trying to figure out a balance between what I do and James. I figure that if between now and then I still have time for myself, do a few studio's, bang out some songs, then I'll feel really happy, like I'm doing both of those things. If I get a decent offer then I'll figure it out from there, but at the moment it will be really good to keep contributing on this level.

IS THERE ANY PLANS FOR THIS TO BE A LONG TERM THING WITH JAMES

Well, maybe, we are talking about this, were taking it one step at a time. Eno came backstage and the first thing he said was "I don't know how much you're paying him and what's in your budget, but you've got to keep this guy on. I've never heard the lift from the vocals before" It could be something in the future.

WHAT SAYINGS DO WE HAVE OVER HERE THAT YOU THINK ARE COOL?

"Do one" I'll give you an example- "right are you supposed to be here?" "No" "Right then do one" that's cool. I'll never get away with that one in Canada.



THE FUTURE IS MONEY

Money, a side project by Saul, Dave and Mark (officially the most attractive member of James) have been playing small clubs in America and Canada. The music is very dance orientated, and samples can be heard on various locations on the internet, we recommend tracking down their cover of "Joleen", the C&W standard.

The stage show features several scantily clad women, and PVC clad band members. The pictures we saw also featured Jim, but it is not known if he will be participating in any collaborations.

As far as we know, the intention is to release tracks on white label 12", no commercial release details are known at this time, but it is undoubtedly a quick moving situation, so keep an eye out for info.

KULAS UPDATE

We spoke to Michael at the Reading Festival regarding his solo album "Mosquito". Since the interview printed elsewhere in this issue, he has been approached by two major record labels to release an album of new material. At present he has 8 songs demo-ed and he cannot wait to get down to recording them. He says the sound is different to the first album, as he has learnt a lot from touring with James. Saul may be involved in this project, as he and Michael are currently looking to get a property in Scotland, Michael also hinted that he may look to do some solo tour dates early in 1998 (Jan-Apr).

Rumours circulating on the internet, regarding a split in the band have been categorically denied by Press representatives of the band. The non appearance of Tim at the BRB gig in Birmingham on Bank Holiday Monday (25 Aug) was down to a case of food poisoning.

The fourth single off the current Whiplash album will be "Lost a Friend", a stand out track on many live dates. It is due out in the Autumn but no specific date has been set.

Additional information:

Buy it Now : Shes a Star (5" CDS Australian) cat no .574 159 -2
same tracks as uk Cd2

In Concert : King Cat Theatre Seattle 3/ 5/ 97
Reading Festival 22/ 8/ 97

This list contains (probably) all available recordings since our last issue . If you have details of other releases please let us know.

ALBUM

Whiplash(CD,I.P,MC) - SUR

Initial quantities of the CD were packaged in an additional card cover.

Whiplash (CD) - £19

Japanese import features additional track 'Gone too far' (previously available on Tomorrow CDs 1)

Nowhere (CD) - £13

Film soundtrack features an exclusive James instrumental "Thursday Treatments" . cat no. 534 522-2

Long live Tibet (CD) £14 -SUR

features a James track 'Egoiste' . cat no. 7243 8 33140 2 7

SINGLE

She's a Star (3x CDs) - SUR

CD2- Ltd edition features live tracks from Alton Towers

Tomorrow (3 x CDs) - SUR

CD2 features tracks recorded on Mark Radcliffes' show

Tomorrow (2xCDset) Canadian Import features tracks featured on various UK Cd singles (Fontana cat no. 314 574 543-2)

Waltzing Along (3xCDs) -SUR

features live tracks from the UK tour
features remixes

PROMOS

Whiplash (CD) £15 Promo album CD in card sleeve

Whiplash (CD) £20 Promo album CD in card sleeve with track changes

Whiplash ilo Play Dead and Angel ilo Waning Hole

Whiplash (CD) £20 interview disc with set answers and music

She's a Star (12")£6

features remixes as UK CDs

She's a Star (5" CD)£4 1 trk

She's a Star (5" CD) £9

5 trk features Star (x2) , Sit Down , Laid and Born of Frustration

Tomorrow (12")£6

features remixes as UK CDs

Tomorrow (5" CD) 1 Trk radio edit

Tomorrow (5"CD) 2 trk U.S. promo

Sessions Mag (£3)- Cover CD features excl. remix of Tomorrow

Waltzing Along (12") £7

features remixes as UK CDs

Waltzing Along (5" CD) 1trk £5

VIDEOS

All the singles are accompanied by promotional videos , which are widely available
She's a Star and **Waltzing Along** have Two versions of the video available , whilst
Tomorrow has only one.

These 5 videos retail for about £7 each

n.b. SUR = Standard UK Release

As an addition to this article , we ordered several items from various UK dealers. Two dealers which stood out were :

For videos and promotional memorabilia

Spellbound Records

29c London Road

West Croydon

Surrey

CRO 2RE

Tel: 0181- 688 0419 Fax : 0181- 688 0418

For imports and promo CD's

Eclipse Records

Railway House

Railway Sidings

Meopham

Kent

DDA13 OYS

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Cambridge Corn Exchange

24th March 1997

The lights dimmed, the crowd's excitement levels shot up another notch, and then the band were on stage. Or at least the band minus Tim were on stage. After impressive support from Hardbody and Silver Sun, James were here at last.

The six band members who were initially on stage opened with Come Home. Then Tim came strutting and swaggering on, complete with the mask from the front of the Whiplash album cover. Once he had finished with an accurately catty supermodel impression, Tim discarded the mask to reveal a woolly hat and the opening lines of the song. Then the hat went to reveal... nothing, except Tim's new haircut, which consisted of no hair at all! Once recovered from the immediate surprise, the audience pressed forward, arms aloft, chanting the words. At the finish of Come Home, another surprise awaited us, as the opening sequence to Sit Down rang out. It was the first time I had ever heard this song so early in a set. Was this possibly a response to the comments made in the papers surrounding this song. Both these anthems still reached great heights, just as they always have done, regardless of where they are played in a set.

As at Bristol, the audience was an eclectic mixture, with young and old, established and new

fans all convening together to witness an exciting live spectacle. For me Greenpeace was a particular high point, although I could fault nothing in the bands set. There were spectacular lighting effects during their venture into jungle music, with an extended middle section. They played a wider selection of tracks than at the 'secret gig' and a lot more from the new album got an airing. These included Lost A Friend and Wotzing Along, which had apparently been left off the set list. Both these were very enjoyable, although I preferred Lost A Friend. Several tracks from Laid were also played, including the title track, at which Tim invited us to "join the party", if we hadn't already done so. Those of us in the front rows had most certainly joined the party long before this point, but apparently some people on the balcony needed a little encouragement. Laid itself, had a wonderfully long ending, and the version of Sometimes that was played was equally triumphant.

Out To Get You was brilliant, especially since it is one of my personal favourites. In fact they seemed to play a lot of my favourites, including an absolutely stunning rendition of Sound, and an almost equally good version of Don't Wait That Long, with Tim singing in an

almost impossibly high falsetto voice. There was an interesting version of Lose Control, which I don't think anyone recognised at first, as it was played without the guitar riffs. The one noticeable omission was Johnny Yen who Tim told us had died and we all went into mourning, although we recovered pretty quickly, not wanting to miss any more of the show. When the band came back on for their encore, mirrored balls had been placed at the front of the stage. The band then proceeded to play Blue Pastures, covering the audience in reflected light, and moving a lot of people with the simple poignancy of the song. Then Tim donned another mask, and the band launched into She's A Star, which needs nothing else saying about it. The final track they played was Tomorrow, which was an excellent, uplifting live version. Everyone was left wanting more, and it was a very accomplished live show. Anybody who didn't get to one of James' live shows - you really missed out, they were brilliant. As they said in How Was It For You? "it was the best it's ever been, and you're the best I've ever seen". Well that goes for James as well.

Review by
Wenna



Liverpool Royal Court Wolverhampton Civic Hall

By Dave Newby 27 March 1997

25-3-97

by Ali Siviter

Manchester G-Mex early December 1993, another brilliant James show, three and a half years later James in the wake of their much publicised money troubles and a line up change, take to the stage of the Royal Court. The question I asked myself was would it all be as good as before? Things kicked off on the right note straight away, as the rest of the band staid on, Tim stood on the line nutter he always was complete with world mask (She's a star) and neck brace. Then things went a step higher as the familiar opening to Come Home filled the theatre and the crowd surged on masse. Then came a further blast from the past with the song the NME went us to stop playing Sit Down, which no longer has all the ceremony surrounding it but is still a fabulous song. Yet throughout the evening it became clear that no matter how great the past has been for James, at this rate the future looks equally rosy. The six or so tracks played from Whiplash their most complete album, the songs spanked beyond belief, in particular Greenpeace which sounds as remarkable live as it does on record and Lost A Friend with it's explosive heavy intro. Gradually worked into the set were songs from the past of which the most outstanding were Laid and Sometimes the latter of which I hadn't listened to in ages and now it's in the CD player permanently. Sound was the great accom. It always was and Johnny Yen was it's usual wind and wonderful self. An hour and fifteen minutes on the band left the stage after a storming set but returned with something more special in the encore along with Johnny Yen. Blue Pastures described as "being about a friend who lay down in the snow and never got up again" was thanks to Tims strong voice and acoustic backing, a very special song apart from a couple of hacklers. Secondly and finally came Tomorrow which in my view is just perfect James and the perfect close to a brilliant gig. The answer to the question was, of course how else could it be.

There was a huge diversity in the types of people there and yet the crowd that packed the Civic seemed united and extremely excited, not knowing quite what to expect from the "new" James. They were not to be disappointed as the band did not just re-trace songs as album tracks (as most bands do) but made the gig more memorable and individual. With Tim Booth's talent of unique dancing weirdly, and his acting (of short scenes with the use of the "Whiplash" mannequin masks (used also in the middle of the performance) the band made their dramatic entrance. And when the mask came off, Tim appeared. His jetted hair, which at one time had been his trademark had gone, and he was totally bald wearing a small red beanie. This was taken left, after we had in Tim's words "Got acquainted with the man in the hat" "Come Home" and "Sit Down" which warmed up and exhausted the audience. The majority of the rest of the gig consisted of "Whiplash" songs with a few off "Laid" and "Let" of the other albums.

The crowd thrived and climaxed on the louder bits such as "Sometimes", "Laid", "I'm not Joe" and "Avantache" and moved in contemplation and admiration to the less frenetic tracks, such as "Five-Of", "Sound" and of course (the first encore song) "Blue Pastures", during which a mirror ball splintered into and whirled high around the hall. Written about a friend who lay down in the hills and died this song was moving and possibly my favourite along with "Whiplash", (the song Booth described at "showing my schizophrenic personality") which was really effective live.

Apart from the technical problems encountered in the gig, which were soon overcome with Tim's request for a new microphone it was perfect. The bands constant smiling, eye contact and conversation with the audience made it - involving the crowd. When someone shouted "We love you Adrian", the whole audience burst into massive applause. The whole crowd was very excited by the very fact that James were back.

Manchester Appollo

28/3/97

The last leg of the Whiplash tour was about to come to its climax, and where better to finish than the scene of many an epic James gig, Manchester. The precedent had been set in previous years, a long set with a huge variety of songs old and new, making for a spectacular show. Indeed tonight's performance was a real rarity, sadly for the wrong reasons - for once James didn't live up to expectations. Sure, it was a solid performance, but nothing special - if you've ever seen Arsenal play you'll know what I mean.

The songs of previous nights of the tour were played with their normal quality: Come home, Sit down, Waltzing Along, Lost a friend etc, but where were the less obvious songs? In many ways the last date in Leeds had taken the place of the Manchester gig, with unpredictable songs such as Pressure on and What's the world being bravely performed, but tonight not one song appeared which hadn't already been played on the tour.

Clearly the departure of Larry Gott and the arrival of Adrian Oxal had not cut down the possibilities of a weird and wonderful set list, but nevertheless the James style has always been to take risks, improvising songs. Tonight, for a

majority of the set it appeared the band were merely going through the motions.

There were however two exceptions: firstly How was it for you?, played as if it was the next single, with an incredible freshness, it was amazing to think that it is now 7 years old. It has to be said that Adrian "Hendrix" Oxal must take much of the credit for this, as he played his guitar behind his head for the majority of the song.

Secondly Johnny Yen, perhaps the song of the tour, it saw Tim at his improvising best, God knows what he was babbling on about, but it made for one of the longest Johnny Yen's ever.

Apart from these highlights, the only events to make the gig at all different was a roadie dressed as a rabbit running across the stage before Tomorrow, and the parading of the famous Radio 1 footspa, won by Jim. Strangely the foot spa didn't whip the crowd into a frenzy - funny that.

So ended the Whiplash tour with more of a fizz than a BANG, but despite this the tour as a whole had been without doubt a great success.

REVIEW BY ANDY REES

IN-CONCERT

Special Guests

The following list details all known tapes of James shows currently available. It is important to note that no quality checks are placed on 'Bootleg' tapes and as such, sound quality is generally of a lower standard than genuine recordings. Also no royalties are paid to the artist. It is also illegal to distribute these recordings.

Despite this, gig tapes are in demand by fans wishing to have a memento of live gigs, or collectors wishing to have all available material by the band.

This list is published for reference only, as we do not deal in these tapes, and to be honest, most of them sound shit, and convey very little of the atmosphere of a live "JAMES" experience.

State Ballroom	Liverpool	23.3.83
Hacienda	Manchester	24.11.83
Brixton Academy	London	1.12.83
Leeds		84
Blackpool		29.8.84
I.C.A.	London	19.3.85
System	Liverpool	4.85
Royal Albert Hall	London	6.4.85
Riverside Studios	London	12.5.85
Glastonbury Festival		23.6.85
WOMAD Festival		20.7.85
NY Festival, Platt Fields	Manchester	2.8.85
Aston Court Festival	Bristol	3.8.85
Bloombury Theatre	London	17.8.85
System Club	Liverpool	86
Town Hall (afternoon and evening)	Manchester	7.6.86
Ritz	Leeds	24.6.86
L.B.E. Old Theatre	London	26.6.86
P.S.V. Factory	Manchester	15.7.86
I.C.A.	London	10.10.86
I.C.A.	London	11.10.86
Galford University	Manchester	24.10.86
Mechanics Club	Burnley	27.10.86
Luxor	Cologne	17.11.86
Logo	Hamburg	18.11.86
Batschkapp	Frankfurt	20.11.86

BOOKING: NICK SPINALL - REPRESENTATIVE

Venue	Location	Date
U.L.U.	London	9.1.87
Old Five Bells		10.1.87
Sunderland University		15.5.87
Astoria	London	2.10.87
The Ritz	Manchester	12.4.88
The Venue	Aberdeen	14.10.88
Ritz	Manchester	18.10.88
Sheffield University		21.10.88
La Cigale, Paris	France	30.10.88
Newcastle University		13.3.89
Powerhouse	Birmingham	21.3.89
Dominion Theatre	London	22.3.89
Royal Court	Liverpool	16.6.89
Marquee Club	London	3.7.89
Peace Hall	Halifax	20.8.89
Futura 6		1.10.89
Palace	Bradford	11.10.89
Town & Country	London	28.11.89
The Event	Brighton	14.5.90
Glastonbury		22.6.90
Empress Ballroom	Blackpool	3.8.90
Empress Ballroom	Blackpool	4.8.90
Maine Road	Manchester	7.8.90
Crystal Palace Bowl	London	11.8.90
Dusseldorf	Germany	24.11.90
Newcastle Mayfair		2.12.90
Barrowlands	Glasgow	4.12.90
G-Mex Centre	Manchester	8.12.90
GB Music Weekend Wembley	London	18.1.91
Picadilly Hotel Roof	Manchester	30.1.91
The Dome, Tufnell Park	London	12.6.91
Belfort Eurokennel Festival		23.6.91
Hultfred Festival	Sweden	10.8.91
Camden Underworld	London	14.8.91
Reading Festival		24.8.91
Seinajoki Festival	Finland	6.9.91
De Montfort Hall	Leicester	9.10.91
Apollo	Oxford	20.10.91
Guildhall	Portsmouth	22.10.91
Borderline	London	24.10.91
Brixton Academy	London	25.10.91
Corn Exchange	Cambridge	29.10.91

NOTTINGHAM
ROYAL
CONCERT
HALL

Venue	Location	Date
Royal Ulster Hall	Belfast	1.11.91
Barrparks	Glasgow	6.11.91
Rockliffe Galleries Owns Sports		7.12.91
Parr-Hall	Warrington	20.12.91
Manchester Poly		8.2.92
Union Square , SF	USA	15.2.92
Cabaret Metro , Chicago	USA	8.92
Paradiso	Amsterdam	22.4.92
Cologne Music Hall	Germany	27.4.92
Grosse Freiheit	Hamburg	29.4.92
Music Hall	Frankfurt	3.5.92
Bein		4.5.92
Milan	Italy	5.5.92
Glastonbury		26.6.92
Stockholm Moderna	Sweden	27.6.92
Roskilde Festival		28.6.92
Alton Towers	Staffs.	4.7.92
Leyzin Festival		10.7.92
Pacific Amphitheatre	USA	25.9.92
Riviera , Chicago	U.S.A.	13.10.92
New Briton,CT	USA	25.10.92
Hollywood Romy	U.S.A.	28.10.92
New York Ritz	U.S.A.	1.11.92
Chicago World Music Theatre	U.S.A.	18.11.92
Chicago World Music Theatre	U.S.A.	19.11.92
Royal Concert Hall	Glasgow	13.12.92
Town & Country	Leeds	14.12.92
Town & Country Club	London	18.12.92
Free Trade Hall	Manchester	17.12.92
Union Square, San Francisco	U.S.A.	15.2.93
Finabury Park	London	11.7.93
WOMAD, Chicago	USA	11.9.93
Marcus Amphitheatre	Milwaukee	12.9.93
WOMAD, LA	USA	18.9.93
WOMAD ,SF	USA	19.9.93
Astoria	London	28.9.93
Roxy ,LA	USA	28.10.93
Assago Forum	Italy	11.93
Music Hall	Cologne	12.11.93
Music Hall	Frankfurt	13.11.93
Lyons de Transbordeur	France	22.11.93
Casino de Paris	France	23.11.93

Yenue Location Date

G-Max	Manchester	4.12.93
Brixton Academy	London	9.12.93
Guildhall	Portsmouth	11.12.93
Radio City Music Hall	USA	13.1.94
Modern Rock Line(Radio)	U.S.A.	17.1.94
Live Anthology		3.2.94
Toronto Opera House	Canada	6.2.94
Boston Avalon	USA	10.2.94
Irving Plaza ,NYC	USA	15.2.94
W.U.S.T. Radio Hall ,Washington	U.S.A.	17.2.94
Warfield Theatre	San Francisco	17.3.94
Hollywood Palace , LA	USA	21.3.94
Hollywood Palace , LA	USA	22.3.94
San Diego GU Montezuma Hall	USA	24.3.94
Las Vegas Huntridge Theatre	U.S.A.	25.3.94
W.D.B.T.Radio Woodstock, NY	U.S.A.	4.94
Deep Ellum Live ,Dallas	USA	3.4.94
Ontario Place Forum ,	Toronto	20.5.94
Agora Theatre , Cleveland	USA	21.5.94
First Avenue, Minneapolis	U.S.A.	27.5.94
San Diego Sunfest	USA	12.6.94
Glastonbury		26.6.94
KITGAP County Fairground	Canada	6.8.94
Woodstock II	USA	14.8.94
Toads Place, New Haven	U.S.A.	5.9.94
Leadmill	Sheffield	25.1.97
Fleece & Firkin	Bristol	26.1.97
Camden Dingwells	London	27.1.97
Town Hall	Middleborough	13.3.97
The Centre	Newport	16.3.97
Guildhall	Southampton	18.3.97
Empire ,Shepherds Bush	London	21.3.97
De Montfort Hall	Leicester	23.3.97
Civic Hall	Wolverhampton	25.3.97

PHOTOGRAPHY: PHILIP GARDNER & PARTNERS
BARBONS Productions 0454

James :Live Review Glastonbury 97

Ah!

JAMES: LIVE IN CANADA

LA LUNA PORTLAND 2nd May 1997

Review by Andy Gillespie

As I hadn't seen James perform live for 3 years I was really looking forward to following the west coast tour.

My friend Lori and I rented a van and drove the thousand or so miles from Los Angeles to Portland. After a 16 hour drive we arrived at the venue at 1pm. We met and spoke to all the band members who seemed surprised that we travelled so far to see them. When Tim arrived he informed us that he had injured his shoulder and neck and would have to take it easy during the shows.

After counting the hours and 'enduring' Third Eye Blind (shite), the time finally came for James to take the stage.

They started the show with old favourites Come Home and Sit Down, which is fine by me but I must say to the thick idiot in the crowd who tried in vain to brow beat everybody into sitting down.

"excuse me you twat but that era is well and truly over, so shut the f*** up and let others enjoy the show in peace."

The new songs were great live but it was hard to tell as La Luna's ancient sound system was crap, the bass was cranked up and the general sound was too loud, creating an obnoxious boom effect. So although the band actually played well the show was far from a classic.

As promised, Tim DIDN'T take it easy during this show or Seattle the next night, which probably explains why he aggravated his injuries to such an extent that the rest of the tour was cancelled.

This was a real shame because the two shows that I saw indicated that the tour was going to be a cracker.

Set list - La Luna

Come Home , Sit Down , Waltzing Along , Lost A Friend ,
Sometimes , Greenpeace , Out To Get You , Five - O , Lose Control ,
Born Of Frustration , Say Something , Jam J , She's A Star , Laid

ENCORE: P.S Tomorrow



SEATTLE- KING CAT THEATRE

Saturday 3rd May 1997 by Su Pude

After meeting up with our friends from Los Angeles we went to the venue and waited around for a while. Tim came out of a side door and stopped to chat with us for a while and to sign a Jean Luc Picard trading card for us. Saul and Jim also came out and they all drove off down town. We then went to queue up at the box office to collect our tickets.

Whilst waiting we sold a few copies of Change Of Scenery and Sound Investment to the fans who looked bored.

When we were finally let into the venue we were surprised to find it was all seated with only a very small gap between the stage and the first row of seats. We managed to get in the front row about in the middle. We stayed sitting down for most of the support (Three Eye Blind) I didn't think much of them but Andy didn't think they were too bad (but he had seen them the day before in Portland). A few people got up and started dancing which seemed to get everyone else up including us.

After what seemed like ages it was time for James to come on much to everyone's delight. They opened the set with Come Home closely followed by Sit Down. Tim looked really pleased with the reaction from the crowd (he didn't stop grinning). Next came two songs from the new album, Waltzing Along and She's A Star. Tim was obviously in a lot of pain as he kept holding onto his neck throughout most of the set and was not doing so much mad dancing

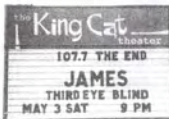
as usual. The crowd sung along to the songs that they knew and the whole atmosphere was brilliant. After playing Sound the band said goodnight and went off stage. We weren't going to let them get away so soon so the crowd made a lot of noise and they eventually came back.

The first song they did was Blue Pastures but the crowd didn't seem to appreciate it as some were talking and whistling over Tims' singing. The set finally ended with Tomorrow.

Overall it was a really good show and we were looking forward to seeing them again in San Francisco on the Monday (however we all know that the rest of the tour was cancelled because of Tims' injured neck!!).

Set List: Come Home / Sit Down / Waltzing Along / She's A Star / Sometimes / Greenpeace / Out To Get You / Five-0 / Born Of Frustration / Say Something / Jam / Lost A Friend / Laid / Sound

Encore: Blue Pastures / Tomorrow.



Lolla for Losers

USA review by Lori Chin



06/08/97- Blockbuster Pavilion,
PHOENIX, ARIZONA

Five-0- / Say Something / Laid /
Tomorrow / Jam j / Honest Joe /
Out To Get You / She's A Star /
Sit Down / Sound

08/08/97- Blockbuster Pavilion,
DEVORE, CALIFORNIA

Five-0- / Say Something / Laid /
Tomorrow / Jam j / Honest Joe /
Out To Get You / Lost A Friend /
Sit Down / Come Home.

15/08/97- Concord Pavilion,
CONCORD, CAL.

Five-0- / Say Something / Laid /
Tomorrow / Jam j / Honest Joe /
Greenpeace / Waltzing Along / Sit
Down / Come Home.

16/08/97- Shoreline Amphitheatre,
MOUNTAIN VIEW, CAL.

Five-0- / Say Something / Laid /
Tomorrow / Jam j / Honest Joe /
Greenpeace / Waltzing Along / Sit
Down / Come Home.

This was the first and the last Lollapalooza festival I will ever go to. If James didn't play at the festival, there is no way I would have gone in the first place.

Other acts on the bill included Tool, Snoop Doggy Dog, Tricky, The Marley Brothers, Failure, Korn (who dropped out halfway through the tour due to an illness in the band) and rotating headliners, The Orb, Orbital, Prodigy.

All the shows I saw now seem to blend together, having only gone to see James, there wasn't much else to distinguish the shows apart from each other. Surprisingly they played the same set at the last two shows (great set, but c'mon, mix it up a little!!!)

Braving the 110F weather in Phoenix, I stayed long enough to catch James' set, who were 3rd on stage. Being a Wednesday afternoon, I wasn't surprised the venue was more than half empty and probably wouldn't fill up until later in the day.

The band came out with shiny sequined, Lamé shirts (which would become all too familiar to us) started the set with Five-0-. For

once Mark and Dave were pushed to the front of the stage so the audience could get a better look and feel for the band. The mostly angst filled teenage crowd of young boys with no taste started shouting obscenities at the band while Tim remarked "We wear these shirts to piss off the redneck homophobes out there." During Sit Down, Tim hopped off stage and started roving through the crowd. He stopped at one point to sing to a guy who was making gestures at him. Tim must have chosen this boy to sing to because he was making a fool of himself by shouting obscenities and telling Tim that he sucked. No matter, Tim stood his ground, was not 12 inches away from the boy's face and just sang to him. Tim seemed quite amused and playful, while he strolled all the way up to the lawn area. He wore his neckbrace throughout the performances at all four shows to remind him that he shouldn't be dancing. He did a lot of swaying, but did not do his usual steps. It seemed like the only way James could reach the oblivious American audience was to use profanity. When Tim introduced Laid he announced, "This is a song you might have heard of, it's about f***ing..."

At the Concord Pavilion, the crowd was really small. I think it was also the smallest venue on the tour, holding less than 10,000. Even by the time Snoop Doggy Dogg came out for his set, the theatre was still empty. Tim didn't bother to roam the audience this day, but he would make up for it the next day at the Shoreline Amphitheatre when he came out into the audience twice! once during Say Something and then during Sit Down. They ended with one of my favourite live songs, Come Home, and invited about 20 audience members up on stage to dance with them. A wonderful ending to a brilliant performance. For the most part the crowds at Lollapalooza had never heard of James, but I'm sure by the end of each performance they had acquired new fans.

I will miss James until they tour again. This year, I have attended 12 James shows in four different states and two different countries, I will never tire of their dynamic live performances.

READING 97

It's mid Friday afternoon and myself, Kris Weilst and Andy Rees are starting to worry. We've seen only a handful of people in James T-shirts (out of about 30,000 festival goers), James have just cancelled their signing session without warning or reason, and we've just paid £3 each for an E-coli burger.

Two hours later, and things were not improving. Stereolab have finished a pretty uninspiring set and the crowd was at best "sparse". More worryingly was that James were due on stage in 10 minutes and at this rate they were going to be playing to an audience consisting mainly of die-hard fans from Change Of Scenery, BUT in the time it took John Pude to sink his 11th pint of Guinness (about 1 1/2 minutes), the crowd swelled and the giant monitors showed it stretching back well beyond the sound and lighting tower in the middle of the site. Maybe people had been attracted by the world record sized "JAMES" stage backdrop, or maybe it was the thought of seeing Saul in his shiny sequined dress, but whatever the reason it made for a great atmosphere when the band took to the stage and launched into festival favourite Sit Down. Three more singles - Tomorrow, She's A Star and Laid followed, but this wasn't to be a greatest hits package. Jam j and

Honest Joe came next, which were probably new to a lot of the audience, but which I thought were received with more enthusiasm than on the Whiplash tour.

The atmosphere was getting better and better and the band responded with a cracking Out To Get You and the next single Lost A Friend, sounding great with Michael Kulas continuing to lend a hand on backing vocals - look out for him to become a permanent member in the near future. The only low point of the show was it's length, restricted by the festival organisers to only 50 minutes, and it seemed that no sooner had it all started than it was over. However, there was still room for Say Something, Come Home and an epic - length version of Sound to bring the set to a close, and in less than an hour James had once again impressed their old fans, and I reckon won over a whole load of new ones in the process.

Looking back we really needn't have worried.

Set List: Sit Down / Tomorrow / She's A Star / Laid / Jam j / Honest Joe / Out To Get You / Lost A Friend / Say Something / Come Home / Sound.

Review by Tim Allan

**Change of Scenery
1 Thackeray Road
Aylesford
Kent
ME20 6TH
ENGLAND**

**e-mail
jpude@globalnet.co.uk**

other James related addresses:
<http://www.tsa.net/~irussink/james>
<http://james.wattyco.com>
<http://www.daisychain.com>

The next issue of the only other James fanzine is out soon.
A Sound Investment
Details from:
Lori Chin, PO Box 251372
GLENDALE, CA 91225, 1372
USA
or through E-mail on
Jameszine@juno.com

Signed Photo Competition.

The first name out of the hat, from all the reviews sent in was Mike Kelcey from Grafton Regis.
Second was Dave Newby from Liverpool,

Wanted

Swap any James bootlegs / demos / sessions. Your list gets mine
Write to: Dave Brown, 7 Elgin House, Cameron Close, Brentwood, Essex, CM14 5BU

One Man Clapping CD: CoS 5

One Man Clapping Cass: Cos 6

Weather Change flexi: Cos 7

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When requesting a Cos number just send a SAE and we will mail all your replies.
Just send us a list of your requirements, we will not give out your address.

front	Newport Photo	Nigel Adams
2	Leeds Review	Andy Rees
3	Middlesborough Review	Graham McPhail
4	Lost Control	Dave Brown
5	Southampton Review	Claire Blomeley
6	Shepherds Bush Review	Zenia Mellidou
7	Shepherds Bush Photo	Zenia Mellidou
8	Shepherds Bush Review	Hoxanne Darkin
9	Michael Kulas Interview	John Pude
10	Michael Kulas Interview	
11	Michael Kulas Interview	
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13	Cambridge Photo	Dave Brown
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15		
16	Buy It Now	
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20	Cambridge Review	Wenna
21	Cambridge Photo	Dave Brown
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23	Manchester Review	Andy Rees
24	Live Tape List	
28	Glastonbury Review	John Pude
29	Portland Review	Andy Gillespie
30	Seattle Review	Su Pude
31	Seattle Photo	Su Pude
32	Lollapalooza Review	Lori Chin
33	Lollapalooza Review	
34	Reading Review	Tim Allan
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Back	7 James T-Shirts	Su Pude