

NOVEMBER

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JAMES THE BEST OF

MARCH

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JAMES THE BEST OF

JULY

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JAMES THE BEST OF

Issue 8

Change of Scenery

the james fanzine

£1



CoS : Issue 8 ^{early 80's}

Firstly , thanks to all those who contributed to this issue , and to you for helping to keep the fanzine going .

Well , another year , another tour . We could get used to this. Having been hardly off the TV and radio for the last 2 months , the hard work has seemed to pay off with James achieving their first UK no.1 with "The Best of." . With Destiny Calling also reaching the Top 20 , the tour in April seems to be destined for a party atmosphere . Inside this issue we have an Exclusive interview with Saul , as well as write ups on all the major appearances James have made in promoting the current album. As of Tuesday 6th April the album had sold 110,000 copies in the UK , after only 2 weeks , outselling Whiplash in its entire term. This must reflect on the management and band in their exhaustive schedule to raise the bands' profile , and things look better on the horizon : a new album possibly later this year , and a full live tour to promote that , we are looking at a year that can push James back to where they belong.

We owe sincere thanks to everyone who helped with this issue of Change of

Scenery :
Saul Davies
Jim Glennie
Steve , KP and Sarah at Excess
Dave Brown
Stuart Ralston
Laurie Russinko
Carlton & Mindy

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All contributors whose articles are used will receive issue 9 free of charge

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Interview with a Band Member

Change of Scenery talks with Saul Davies

HOW DID IT FEEL TO PLAY LOLLAPALOOZA?

It was a very difficult tour, but important to us to keep things going in America. Very difficult but not particularly enjoyable, really. I mean very enjoyable in some ways, very debauched. We did loads and loads of great gigs. Every gig was brilliant, I think it was the best, consistently the best performances that we've ever done, you know as a block, but we were not being responded to in a way that we thought we should have been. It was all Korn fans shouting Faggot at us.

SO WHY DO IT?

Well we did it not knowing it would be like that. We were in it, we were stuck, as was Tricky. We spent a lot of time with Tricky.

WE THOUGHT YOU SPENT A LOT OF TIME WITH ORBITAL.

Oh, we did, wonderful people Phil and Paul. WHAT DO YOU CONSIDER THE HIGH AND LOW POINTS OF 1997 THEN? LOLLAPALOOZA AND LOLLAPALOOZA I PRESUME.

Exactly that yes and She's A Star. Finding that we were listening to the radio that Sunday and finding out that it had gone in at number 9.

IT DID GET A LOT OF AIRPLAY

Yeah, we always do, but that going in at number 9 totally justified our whole existence's as far as I was concerned and it justified the album that came after.

SO WHAT DID YOU ANTICIPATE?

To be totally ignored, no, just anticipated absolutely no response to us whatsoever, not even a bad response. James? who are they? Oh they went years ago. Because as far as the public were concerned that was exactly what had happened. They didn't know we were in America.

THE ALBUM SOLD PRETTY WELL DIDN'T IT?

What Whiplash you mean? That's what I was saying, when She's A Star came out it was like 'we're back we're back'. We're not back like we were with Sit Down, no it was more than that. The album has gone gold, we did 15 dates and every

one bar one was sold out and they weren't particularly small venues either. They were good venues and good gigs. There was a buzz about us, and then there was Tomorrow and even Waltzing Along. Waltzing Along got so much airplay it got to number 22, and suddenly we were a band that could be taken seriously again.

WHAT HAPPENED TO LOST A FRIEND THEN, THAT WAS GOING TO BE THE 4TH SINGLE, OR SO WE BELIEVED

It was going to take so long for us to promote it all like a single. It's another 2 months promotion. It was like, wait a minute we don't have 2 months, we've got to write some new f*****g songs if we want the Best Of to come out when we want it to come out. We have to write some hit songs, and to kick it all off that's what Destiny and Run Aground are all about.

WHO SELECTED THE TRACKS FOR THE BEST OF ALBUM?

Well we had to put all the singles on it, well I mean we wanted to put all the singles on.

THE CHARLATANS HAVE RECENTLY DONE IT, THEY HAVEN'T PUT ALL THEIR SINGLES ON IT, THEY HAVE PUT THEIR CHOICE OF SONGS ON IT.

That's arse for me, I think nah, do another one and call it 'the bands' best of' or whatever you want it to be. I mean we put Out To Get You on it because we think it's a beautiful song.

ON THE STUTTER WEBSITE ,FANS VOTED ON WHAT THEY THOUGHT SHOULD BE ON THE BEST OF, AND 14 OUT OF THE TOP 16 ARE ACTUALLY ON THE ALBUM AND OUT TO GET YOU IS NUMBER 1

You see. That's incredible for me. I mean, fans have a different view of your career than I do. It's like, we needed to make a statement of our intent to our public, the media, the press, to those people that like us, to those who doubt us, that this IS a great band and here is a collection of 18 songs. There aren't many albums coming out this year from a guitar band with 18 songs on them for a start, so you are going to get value for money I think. You are going to get 16 top records by the time the album comes out, or by the time RunAground comes out, which is the other new





song on it. Have you heard it yet? By the time that is a hit, cos I know it will be, I think it will be the biggest song we've got - since Sit Down, there will be 16 top 40 records on there and that's like, that's why it's not a personal Best of. I want to make a f*****g statement, to the media especially - Don't f*** with us anymore, we are probably the best live band in Britain, with an incredible Best of album to support, who keep bringing out banging singles, who keep doing what they want to do, bloody-mindedly, who represent something totally valid. By the end of this year we will get to the point where we do a show at the G-Mex in Manchester I reckon and at Wembley Arena in London and that people will actually respect us.

WHY IS IT ALL THE FONTANA STUFF AND THE TOKEN HYMN FROM A VILLAGE?, WHY WERE THERE NO WAH WAH SONGS ON THE ALBUM?

There is, Tomorrow is on it. It's a best of because it's a collection of singles, and Hymn From A Village being there is not a 'token gesture' at all. Hymn From A Village and Out To Get You are both on it for very important reasons. Out To Get You is on there because we needed song that was slow, so that we could break the momentum, the pop momentum of it and to give some people a breather, and Hymn From A Village is there because it's one of the best James songs ever, and also that changes hands for £100 and we want James fans to get hold of Hymn From A Village again.

WILL THERE BE A REISSUE OF THE CD SINGLES FROM FONTANA WITH B-SIDES SO THAT PEOPLE WHO HAVE BOUGHT THE BEST OF SAY "WELL WE WOULDN'T MIND LISTENING TO THE B-SIDES" BECAUSE A LOT OF THE B-SIDES ARE AS RELEVANT AS THE SINGLES

Yeah, we know that, it's very hard. It would be very hard for us to do that and not appear to be ripping people off. How could we do that?? Have you seen the b-sides to Destiny Calling?. It has She's A Star on the back, oh here we go, we released some b-sides here, Goalies Ball, The Lake, and Assassin Goalies Ball is a classic. Then we've got Jam-J live at Reading, Honest Joe live at Reading, Sound live at Reading. Then when Run Aground comes out as a single, I think

that will have 3 different rarities on it but I can't remember which. We are limited to what we can choose from because of the ones which Mercury actually own, so we can't go back earlier than the ones we've done for Mercury or Fontana.

WHY NO SIRE SONGS? IS THE NEXT QUESTION.

No it's not because of that, because of the singles Anyway, basically, like I wanted to say, the other 3 we might be releasing are Crescendo and Hang On as part of the b-sides. We are, in our own way, trying to put tracks out like Slow Down, Slow Right Down, do you remember that? That is going to be one of the other rarities that will be b-sides. So we are trying to do it but it's really hard. Like we could put out all our CD's, maybe we could put out just a b-sides, I don't know, but then people would nubble us for it saying that we were cashing in and we don't want to be seen to be doing that you know.

BUT YOU ARE DOING A LIMITED EDITION ALBUM WHICH WAS RECORDED LIVE AT THE WHITFIELD STUDIOS, IS THAT GOING TO BE THE SAME SONGS THAT ARE ON THE BEST OF BUT ACOUSTIC/LIVE?

Most of them are, and the reason we had to do that was it's going to be free with the first 20000 copies of the Best Of. If it didn't have at least 80% of the standard release otherwise you end up having to you know what I mean, that's arse. We could have played all sorts of stuff at Whitfield Street and then put them out on this free CD, we could have had an acoustic Crescendo for example, and then those first 20000 would be a separate release and therefore wouldn't qualify.

DOES THE RELEASE OF THE BEST OF MEAN THAT WE WON'T HEAR OTHER MATERIAL PERFORMED LIVE? IS IT A WATERSHED ALBUM? ARE WE NEVER GOING TO HEAR WHAT'S THE WORLD BECAUSE IT ISN'T ON THE BEST OF?

No, Oh yes totally, we are going to play Crescendo on this tour. Do you know what we did today? Well we played Vulture today in the rehearsals for TFI Friday which was great.

YOU WEREN'T AROUND FOR THE ORIGINAL RECORDING OF THAT, SO HOW DOES IT FEEL TO BE PLAYING STUFF LIKE

THAT?

It's great, wonderful, beautiful.

WHY SUCH A SMALL TOUR?

Well it is a small tour but only because Tim is still not very well. That's why.

WHAT IS THE BIGGEST NEGATIVE OF TOURING AND RECORDING?

There are any negatives, I wouldn't say.

LAST TIME ENGLAND QUALIFIED FOR THE WORLD CUP YOU TOURED, AND THE LAST TIME THE WORLD CUP WAS ON YOU WERE SCHEDULED TO OPEN IT BUT WE DON'T KNOW IF YOU DID OR NOT.

What in Chicago? We did a TV special in America, which was shown all across America. It was like a gig to accompany the opening of the thing so it wasn't in the stadium, it was like a separate TV extravaganza thing that we did.

ANY PLANS TO REPEAT OR BETTER THIS FOR THE WORLD CUP THIS YEAR?

Well I've got a ticket for one match. My Dad got a book of 6 tickets for matches in Toulouse, he's got a house down there so he bought them 18 months ago not knowing who was going to be there. So I will probably go down, he has given me tickets for Argentina v Japan, but I will probably hang out there for a couple of weeks while the England matches are on. It will be incredible to stand outside the stadium at Toulouse while they are playing Romania.

When is Glastonbury this year, we are supposed to be playing that?

26-28TH JUNE

We must make sure we don't play when England are on. We've been booked for the Friday.

THAT'S THE DAY ENGLAND PLAY COLUMBIA.

HOW DOES IT FEEL WHEN YOU KNOW PEOPLE TRAVEL HALFWAY AROUND THE WORLD AND SPEND 6 MONTHS WAGES TO SEE YOU PLAY LIVE THIS IS ACTUALLY HAPPENING FOR THIS TOUR

Part of me wants to say "No, don't do it, don't spend the money" and another part of me thinks "No that's wonderful, it's great" It makes me think, yeah I remember when I was a fan of bands and it really meant something to me. It's important for people who are in bands to

remember that they were fans at one point. The thing is people do in their lives what makes them happy, and if being into our music makes them happy then I endorse it entirely. I think it's a reflection of what we do, people get into us for different reasons.

This album is not designed to be bought by fans. We know they have already got the songs.

BUT THEY WILL STILL BUY IT

Yeah, well you're getting a well produced, top quality free CD with 9 tracks on it. I bet there are a lot of James fans out there that have only got 8 of these 18 tunes on the Best Of. I'm not talking about the hard-core 'nutter fans' who have got everything already, I'm talking about your average James fans, or like I'm a Suede fan and I've got 3 of their albums. This is not about the 'nutter fans' it's about the bloke that bought She's A Star and maybe Whiplash, went and saw us live, or knows someone who saw us live and said 'wow, they were great' and then sees a TV advert for the Best Of and says 'cor, yeah I will buy it' and then says 'oh, I didn't know they did that one' when they hear Come Home and a bit of Laid or whatever. That is the point.

BEAUTIFUL SOUTH SAID THAT THEY WERE EVERYONES 2nd FAVOURITE BAND THAT'S WHY THEIR ALBUM WENT TO NUMBER 1 - NO ONE ACTUALLY BOUGHT THEIR SINGLES BUT WHEN THEY HEARD WHAT RECORDS THEY PLAYED THEY ALL SAID 'WELL ACTUALLY I DO LIKE THEM'

That's exactly what will happen to us SO YOU ARE EVERYONES 3rd FAVOURITE BAND THEN?

Yeah, that's it.

FOR THE PREVIOUS ALBUM YOU DID THE FULL PROMOTIONAL BIT, THE TV SHOWS, RADIO SESSIONS, FANZINE INTERVIEWS ETC, WHY GO THROUGH IT ALL AGAIN? Because we have to tell people about the existence of this record, and people are always interested in where the songs come from and stuff.

BUT WHEN THE NEW ALBUM COMES OUT IN THE AUTUMN YOU WILL BE DOING IT ALL AGAIN.

Yeah, totally. It's hard work but you have to find a way of enjoying it. It is totally essential. There are several ways of communicating with the public and one of them is to talk.

WILL THERE BE ANOTHER TOUR TO COINCIDE WITH THE NEW ALBUM AT THE END OF THE YEAR?

Yeah, it will be a big tour. Possibly 20 dates or so.

WILL THAT BE THE UK ONLY?

We don't know yet. We might do some European dates but we're not sure.

THE AMERICANS ARE MOANING THAT THEY AREN'T GETTING THE BEST OF ALBUM, DO YOU KNOW WHY?

It's pointless us releasing a 'Best Of' in America because we have no history to back it up. Do you know what I mean? A Best Of in America would have Born of Frustration and Laid on it.

WHAT HAS BEEN THE MOST VALUABLE LESSON LEARNED IN 15 YEARS AS A BAND?

Don't get too critical, be yourselves and try and hear yourselves from the view of a punter, and let go of too much shit. Anything in your life impossible to escape what you perceive to be your reality, but that can be very detrimental because it means you can do things like spending too long recording a song for example, to mixing it, you don't need to. It's very simple really, you just stick it on a tape and let it do it's business. Like Destiny Calling took 3 minutes to record, which is exactly how long it is and it sounds fresh.

SO DID YOU USED TO DO THAT?

Oh yes, if you listen to Seven, you don't get a snare sound like that without spending days getting it. That is the pinnacle of us stewing over something. That album Seven, because we had just had massive hits with Sit Down and stuff, suddenly you put important on the next batch of work after that because you feel the pressure to come up with something great, and you think that something great is you go into a big studio and spend loads of time and money doing it. It's not at all. Destiny Calling took 3 minutes to record and it sounds great, and that's another way of doing it. We are good enough to do that. The average indie band isn't.



WHITFIELD STREET - WE WERE THERE.....

BY DAVE BROWN

.....BUT We didn't get in.

Zoe Ball let it slip on the breakfast show that James were playing a secret acoustic gig in London that night. No venue, no time, so detective work was needed.

Calls to Radio 1, NME, Q and Melody Maker were fruitless. Directory enquiries gave me Mercury and press companys' numbers. A woman at Mercury gave me all the info I needed but it was invite only for press. The press company had no tickets left, so it was a case of turn up and see.

So I waited outside from 3pm, spoke briefly to Michael and Tim. The rest of the band wandered in and out mumbling an odd word. Clearly, and Tim's comments on the CD seem to prove it, the band were not happy about doing this.

Anyway we didn't get in. The security guard had been told by a record company rep "under no circumstances" were we to be allowed in, all 2 of us. We spoke to people going in, non-industry people who had been given tickets by disinterested friends, some just interested in free beer before the Spiritualised gig around the corner, student journalists, and watched people

let in without tickets. We were told only 180 of the 300 invited guests could be bothered turning up. Then we watched a stream of people leave when the free bar closed and the band went on at 8.

With the Best Of limited edition, we get to hear what we missed, albeit not the whole show as they played for about an hour.

The next single **Runaround** kicks off the CD and sets the standard for the rest of the show. This song has been heavily criticised by fans, but personally, I think it's their strongest since the Laid album.

A stripped down intense **Ring The Bells** is followed by the awesome **Out To Get You**. Strangely, it fails to ignite here the way it has on previous live outings but the strength of the song pulls it through. Tim tells his mental institution story (again) about the song. **Johnny Yen** comes next with Tim launching into a thinly-veiled attack on Kurt Cobain and the fickleness and lazy categorisation of the music press.

Lose Control and **Laid** are performed so pointedly and intensely that they finally raise

some response from the audience (or was it that Laid was the first song that they recognised).

Tim's mood is summed up by a 'shit we thought you were bored' comment.

Sound finishes off the CD with a crescendo of improvised noise. Stripped down, it sounds so

much more powerful than the studio version.

The verdict? Brilliant, essential as it's the only official release of James playing acoustically and a nice touch for the die-hards.

However, it might have sounded so much better with an audience that cared and could fire the band.

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'AN EVENING WITH JAMES'

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WHITFIELD ST. STUDIOS
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WEDNESDAY 21ST JANUARY '98

DOORS: 7 PM



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The G Factor by Stuart Ralston

James's 1997 gigs have all revolved around the Whiplash material and some of the golden oldies. Whilst we appreciate hearing these tracks again, I know there are fans who expect to hear more of James concerts, either old tracks, or new material: Scarecrow, What For, or Stutter, for example. Tim claimed the band needed time to relearn the songs but Adrian is a fine guitarist, and I am sure he could easily have picked up more material from the back catalogue to play at the concerts. Apparently, Larry Gott taught Adrian a few tricks before signing off.

I can understand that James want to move forward, but part of the attraction to James is their ability to play songs written a decade ago and still make them sound fresh. This is my first criticism of James, albeit a minor one. I happy to just to hear James in concert, regardless of what songs they play, but James fans expect to hear more.

What about new songs? As far as I am aware, no new songs emerged in 1997. Considering James used to play up to 40% new songs, then this is surprising. If you remember the Warrington Seven video. James played all the songs from the album to a live audience months before the LP was issued. How things have changed. When Gold Mother was issued, on the Gold Mother tour, James were not content playing just the present tracks, but they played songs which would later feature on Seven. And back in 1989 many of the Gold Mother songs were performed. A pattern which is quite familiar throughout James's career. Until now.

Is there a reason for this change in James policy? It could be that James are warming up in 1997, and are going to go all out to attack in 1998. This is plausible considering they were away for three years. Alternatively, it could be the G factor: The Gott factor.

Maybe Larry was the creative genius behind James. After all, he taught the young Jim and Paul guitar back in the 1980s (see G Mex video interview). The G factor could explain the lack of new material. Adrian may be a quality musician, but maybe he cannot write as well as he can play. If you listen to Money (basically Saul, Dave, and Mark), you will realize that they are not the greatest of songwriters, although I do appreciate that they are doing something completely different from James (however, I think Saul's Celtic Cross will be amazing). Maybe Larry made the band tick. The B sides of *Waltzing Along* may have been written after Larry's departure (when *Waltzing* was re-recorded), and this could account for the superiority of the *Tomorrow* and *Star B* sides. Tim jokingly said at an early 1997 gig that they hadn't written enough new songs, hence *Tomorrow* resurfaced on *Whiplash*.

The G factor may also account for the delay (or the cancellation of *Lost A Friend*, due for a September release). The five new songs recorded for B sides may not have been good enough. I appreciate that I may be wrong and am simply putting 2 and 2 together.

You may argue that Adrian played on *Whiplash*, but the G factor is evident. No one else plays slide guitar like Larry.

So, if James are to continue, and create tunes as good as they were before, perhaps Larry should return, at least as a songwriter. I am not knocking Adrian. I love Adrian. I think he is doing an excellent job. Guitarist of the year by a mile. He is a credit to the band. Better than Weller, Gallacher etc etc.

But, the G factor is missing. So Larry, please, Come Home.

MONEY

by DAVE BROWN

Money is the side project of Saul, Dave, Mark and Jim. Michael has also been involved.

The band has a very definite techno-dance slant, demonstrated by their four song demo that was distributed at their show-case performance at the NXNE Music festival in Toronto last June.

Plans for Money's future are confused and obviously linked to James' commitments around *The Best Of* and Tim's plans for extra-curricula activities.

The first song on the demo is **BIKER**, a repetitive beat with a male voice through some type of voice distortion machine. In parts, it's slightly reminiscent of 'Born Slippy'!

ALRIGHT is the second song and heads off in a more trip-hop direction with a male voice and female backing vocals. My guess is that this is Saul singing and his voice doesn't sound too bad.

The Dolly Parton C&W standard '**Jolene**' is covered as the third track and is the best thing here and does have some commercial potential. It has a female lead vocal, perhaps one of the much-vaunted 'Money Girls' with a male rap later in the song.

The final track **RUSH PUSH CASH** is sadly a bit of a cop out, sampling 'Come Home' as if we hadn't heard enough versions of it. Vocals are limited to mostly repeating the song title.

Whilst a demo is interesting, it's difficult to see exactly what audience Money would appeal to. The James connection immediately makes them unhip with hard-core dance fans and it's not out-and-out techno. Most James fans will dismiss it out of hand as there is no obvious connection despite the people involved. Whether we will actually see any commercial release probably hinges on James' future plans. I know which I would rather listen to. As I said interesting, but not essential listening.

Lose Control : A Reply by Stuart Ralston

'Editors Note: This was sent in to me in 1997, and although we have seen more activity in the James camp, I feel it still has some important topics'

In C08 7, Dave raised a number of important points about the activities and behaviour of James in 1997, and asked 'what is the case for the defence?' I am not going to speak for the defence, but I am going to consider Dave's points.

First of all, the set list. Dave talked of challenging the audience's expectations. Tim said in a 1990 television interview that a concert shouldn't be like going through the motions. The band should be stretched and the audience should be stretched. Well, as Dave correctly points out, the set list for 1997 has remained consistent. Go what about the band being stretched? Have they gone soft and opted for the safe option of playing only crowd-pleasers? Whilst I agree with Dave, I am inclined to believe that Tim's recent comments that the band (and Adrian) need time to learn the songs to be nonsense. We are all, I am sure, in agreement that Whiplash is the finest James record to date, and you cannot expect the band to play the back catalogue when they have a magnificent new album to play (only 'Go to the Bank' and 'Watering Hole' have not been played live, correct me if I am wrong). 1997 gigs have consisted of a majority of Whiplash, plus some bit hit singles, 'Out To Get You', 'Honest Joe', and occasionally 'Five-0' or 'P6'. In retrospect, I think James were correct to play their most powerful songs for their 1997 concerts. A lot of water has passed under the bridge since 1994. James need to re-establish themselves again, and as Tim said at the March gigs 'tell your friends we are back'. The best way to establish yourself is to stick to what you know best, and remind the listener of some of your earlier classics.

I am sure Adrian could easily learn more James songs. He is undoubtedly a fine musician. Anyone who questions this only has to listen to some of his performances. On Later with Jools Holland, his guitar on 'I Believe' was superb, and on the Bob Mills show, he further demonstrated his genius on the best ever version of 'Sit Down' (he played cello) and 'She's a Star'.

I hope I have answered Dave's first point of concern. You have to walk before you can run. At the end of the day, I am sure Dave still loved the 1997 gigs despite hearing a similar set at every concert.

Dave's next concern was the 3 CD strategy. In theory, this is a good idea for fans and for the

marketing men who aim to send James to the top of the pops. It gives the fans who waited for three years loads of material and it should give James chart success. I agree with Dave when he talks of the remixes. Were they necessary?, when you consider James over the years have played some remarkable songs in concert but never committed this material to vinyl (or CD). However, if the remix tracks were done by someone like A Guy Called Gerald, then this would have been a different story. Some of Whiplash has that drum-and-bass-vibe which could have been used advantageously on the remix CDs. The live tracks were welcome, although I have a problem with the Alton Towers tracks on *She's a Star*. A live EP was supposed to be released after the Alton Towers gig, but James pulled the plug on this because they said the sound quality was not good enough to release the tracks. However, five years later, the live tracks sound fine to me. James are guilty over 'Thursday Treatments' as well. This cannot be justified. 'Egoist' fair enough, that's a different story.

The festivals thing is another issue. I obviously sympathise with those who shelled out good money for festivals that James didn't play (I had tickets for a gig in Dublin which was cancelled), but at these festivals, James would have been playing to a crowd of Oasis/Blur/Pulp fans (I in the Park? 1997). They wouldn't have appreciated James anyway. And do we want to see the confidence of James knocked by these people?

As to 'who is at the heart of this malaise?', well I don't know. Maybe James didn't want to rush their comeback. In Manchester for example they refused to play O Mex and settled for a much smaller venue. Maybe they want a bit of that rock and roll lifestyle. BUT, I must disagree with Dave's comment that James 'can't be arsed'. Whiplash says they can still be arsed, and the reworkings of 'Born of Frustration', 'Lose Control', 'Come Home', and 'Day Something', plus the incredible Bob Mills show performance suggest that James can be arsed.

1997 was an up and down year, but we all got some cracking new material, and witnessed some memorable concerts. I hope that 1998 is a big year for James, musically, artistically, and I hope they go on to establish themselves as the greatest band in the world, which we already know they are. A number one single would also be nice, and Mr and Mrs tour manager, if you are reading this, more Scottish concerts please.

PD I hope we are still friends Dave?

Virgin Megastore 14-16 Oxford St Instore Promotion Tuesday 24th March 1998



We arrived at the Virgin Megastore early (about 7:30) and found a rather impressive stage, assembled in one corner of the store. It was noticeable that it was going to be a 'Full appearance', the full band, excellent. We were then approached by a fan "Got any spare tickets for tonight?". We replied with the negative, as we hadn't sourced tickets yet.

We decided to take a walk up to XFM, who were giving away tickets that day, but no joy there. I wandered along the queue outside the now shut store "Anyone got any spare tickets?", when I was approached by a vision in denim, a young lady approached, and in her hand, glistening in the neon lit alley, a spare ticket, she even gave it to me for free, what an angel. Through the glass doors we could see Tim soundchecking. So, we waited. After what seemed an eternity, the doors opened and in we marched.

The stage had proper crowd control barriers, and we positioned ourselves to the right of the stage, a good view to see Mark in action (or should that be in-action?). After about 10 minutes, the buzz of the expectant 400 fans was turned into cheers as Saul took to the stage, followed closely by the other band members.

The set was started with 'Out to get you', accompanied with Tims now familiar mental home anecdote. The sound seemed subdued, as the sound of the crowd talking drowned out the opening verse, but the p.a. volume was soon increased, and the clarity was very impressive.

'Destiny Calling' followed, but it was obvious that Tim was not risking a full on dance routine, setting for the snake like rhythmic body swirling, smooth as chocolate, in his brown crushed velvet suit.

'Born of Frustration' followed, and as Tim lent his full body to the Mic. stand, the stand bent under his weight, losing the ability to do what it was designed for, and so became a totem for Tim, to move around, uncannily reminiscent of Morrissey. 'She's a Star' was next, and although the show was going well, the reaction from the crowd was

lukewarm, possibly a symptom of giving the tickets away to anyone at the store on previous days. Next was 'Tomorrow', but it wasn't. Saul couldn't play it as the correct guitar was not tuned. So, they moved on to the new song, 'Runaround'. So new in fact, that Tim was handed the lyric sheet (Elvis circa 1970's). This song just keeps getting better, a disappointed first listen from the album, to the first ever live version to an audience, I have to admit, it is great, but I am afraid it may not commercially achieve its full potential (which sums up the band ironically). "You may know this one", says Tim, then there is a pause, no-one is sure who is supposed to count this one in. You half expect Larry to leap out of a trap door to introduce it, but Saul grasps the nettle, "1, 2, 3, 4". 'Sit Down' erupts from the speakers, yet far from sounding like a milestone round their necks, it seems invigorating to the band, maybe because the crowd are now moving to a familiar tune. The final song on the set list 'Laid' has been common on most of the sessions of late, and seems an unusual closing number, Saul appears to want to carry on all night with the outro, but as night as Iggy Pops jeans, the band finish the song in perfect synchrony. "So, one more. What shall we play?" says Tim to the crowd. Various responses ensue, "Johnny yen, What for, Sometimes, What's the word".

"I'll have to be one we can play", he whispers apologetically. 'Say Something' is the last number tonight, and what a cracker it is too. The band are on top form, and the crowd are fully appreciating what Tim described as "A James gig on the cheap".

As the band leave the stage the fans meander out, some collecting the Greatest Hits albums conveniently stacked next to the attentive shop assistant ready to ring up the £16 purchase price, well there always is a commercial angle, that's why they call these 'promotions'.

In all a great night, which left many James fans counting the days to the first live date in April, except those off to Manchester tomorrow, for the Key 103 gig.

I need a job with more holidays, perhaps I could be the man to count in 'Sit Down'?, the hours seem reasonable.

John



james

Maida Vale 23rd March 1998

To promote the Best Of , James played five songs live for Radio 1 on Monday 23rd March . Jo Whiley's lunchtime social gave away 10 pairs of tickets to watch the session at Maida Vale studios.

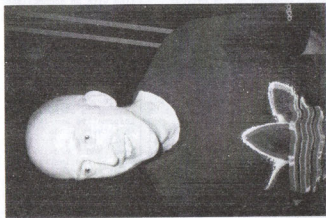
When we arrived we were told that James had already recorded 2 songs live to be aired later in the day. We were taken down to the studio and onto a balcony overlooking the band. We watched the band run through rehearsal of the 3 songs they were to play, each time changing the style noticeably. It was extremely interesting to see the interaction of the band, Saul agitating and encouraging the others.

They played a wild version of Born Of Frustration live into the show and then during a 40 minute break Adrian, Mark, Michael and Tim jammed a new song, possibly called Maybe, a soulful , bluesy number which they recorded despite Saul tuning up defiantly over it. If this song and Run Aground are indicative of the new material James are writing, we can look forward to an immense album in the Autumn.

Towards the end of Jo Whiley's show, they also played Sit Down and Laid. Saul got excited about talk of a party with exotic dancers later that evening.

Following the performance we were allowed a 'meet and greet' session with the band to ask questions and get autographs and photos. We were amazed to discover the band hadn't seen the limited edition package. Tim told us about the play he is going to perform in at Bolton's Octagon Theatre and the treatment that he is having on his neck. Jim was ribbed for his support of Manchester City, unfortunately Tim had a doctors appointment and the rest of the band had to go and honour other commitments so this session wasn't as long as we would have liked.

Thanks to Jo Tyler and Jo Whiley at the BBC for arranging for us to attend and review this session.





GREATER LONDON RADIO

Unusually, James got to play a hour long session on this lunchtime show ,in the basement of GLR which Tim describes as "One of my favourite venues , it has great acoustics", to a limited audience of radio employees & guests : Sean Hughes , Gideon Coe , Anna Friel etc.

Sean Hughes ,hosting the show, unfortunately slows proceedings with unfunny and confused chat , a shame because we know for a fact , is a genuine fan maybe he was nervous when presented with his idols!

Kicking off with 'Sit Down' cello and guitar create a hazy melody , whilst a fantastic piano , fills in the detail , to create an uplifting and memorable version of the song James never play badly.

It is now the turn of the Adrian on cello to get the plaudits as 'Say Something' rolls around the studio showing that this song deserves a UK release.

The song that broke us in America is how Tim introduces 'Laid' , and this is the "slow" version suiting itself perfectly to the acoustic set . Saul on guitar proves that he can put great emotion into any song , with a perfect accompaniment to Tims' soothing lyrics. The song builds to a fiery finish with Saul yelping encouragingly to the end.

After Saul does the travel the first radio airing of , 'Runaground' is next , and this song is played with what sounds like a mandolin/slide guitar giving it a very oriental feel. Saul again provides backing vocals on the stand out track on this set.

For the first time in 5 years 'What for?' makes it onto the set list , and what a cracking song it is . Tim says it is unlikely to be played live on this tour, which will be a

real shame as it still sounds fresh .Bringing back songs from the pre-fontana years is a must.

Showing their flexibility , Adrian attempts 'Pretty Vacant' on cello with Saul screeching out the opening lyrics .

'She's a Star' is billed as the survival single, and is now recognised as one of their best songs.

Saul then informs us that the band have written 25 new songs for the next album , tentatively mentioning an Autumn release.

'Lose Control' is played "Only 'cos Saul doesn't like it", confesses Tim , and is reminiscent of the sea shanty version of "Sit Down".

The final song is 'Destiny Calling' , which has Saul again leading the line with an accomplished performance on guitar , completing arguably their best radio session ever.

Serenading the people of the capitol, James again played a radio session , this time for Londons' alternative station Xfm . They were playing five songs into the Gary Crowley morning show and Gary showed that he is a (seasoned) pro , making informative and lighthearted banter in between songs.

Again they start off with 'Sit Down' and the guitar provides the bulk of the instrumental backing to Tims' emotional vocal.

'Say Something' is next, again Adrians' cello playing 'rules' in this song.

The up-tempo of 'Laid' makes an appearance, showing that the sign of a great song is how it can be interpreted many ways .

'Runaground' makes another appearance , but this time it has a more traditional feel , created by the bass guitar and acoustic lead. With fontanas keenness to release live songs as b-sides , this Xfm version must be considered for including in the single release next month.

The session is wrapped up with a slide guitar rendition of 'Lose

Control'. With this song being played at most sessions , what are the odds of this being re-issued as the 3rd single from the best of ?.

on a barge
castle quays
Manchester
For broadcast on
key 103 Manchester

As a come home and a half a it was a blinding return and a great gift to the city of there inception.

After the first freebie 9 years ago on the roof of Piccadilly radio. They decided to return on a barge outside key 103.

As a secret gig this started quiet then the trickle became a flood.

The start got put back and back as James realised just how big a stir it was creating.

With a rare community spirit and good vibe growing amongst the folk of castlefield from the locals to office workers to schoolchildren playing hooky to Manchester kids there first time around one and all fun was had the tension grew after a funny if erratic sound check with highlights from the burnage twins impressions to Tim singing in the rain.

With the actual set list itself being the same set as James have been parading around any radio show that would have them.

But a far perkier Tim than the last public outings who shook his tush & played up to a grateful crowd who lapped up this attention seeking.

The set list comprised of :
sit down 98 , done well and fine
she's a star , croaky vocals but the band played fine
destiny calling , very spicy
tomorrow , classic
out to get you , moving in a crowd of 1800 - 2000
Say Something , OK if hampered by tech problems
sometimes , live buzzing created a major crowd reaction
come home 98 , with the great techno drums and a vibe and a half
Laid with great gusto and vim.

BUY IT NOW

This list contains all known releases from this year:

Promo Items
Destiny Calling 1trk CD Promo (DEST DJ01) £6

Standard 1 trk promo in jewel box. Red front cover (7 petal daisy) and yellow / green mottled inner cover.

James : A taste of the best 4 trk CD album promo (Taste 1)

Featuring Come Home , Star , Laid and Born of Frustration , nothing new on this Cd , but the box contains 12 cd inlays , each with a different picture and calendar month (see our back cover for examples). Some of the photos were done for promotional purposes , and were not cleared by the band . Unusual when you realise this is an official release !

James : The best of : full Album CD promo (JIM BEST01) £15

This 18 trk promo comes in a card slipcase . Front cover is as the standard release , Back cover again uses yellow/green mottling effect . Track listing on back.

Official Releases

Destiny Calling - 3x CDs

All come in card slipcase , Tracklisting details are in the 'Best of...First time round' article in this issue

James : The Best of

This album was available in 2 packages. This standard jewel box featuring the 18 track greatest hits .

The second is a fold out card box with an additional CD comprising 7 songs played at Whitfield St (see article in this issue).

theaudience

THE RESULT OF A STRANGE POP MARRIAGE

Mike Pattenden © Miller Freeman Entertainment 1997.

Two-thirds of the people in the record business might be frustrated musicians, but rarely does anyone make the transition from desk job to recording studio. **Billy Reeves**, founder member of **theaudience** and ex-press officer for **Fire Records**, is an exception. And his band's debut single, the limited edition dusky and enigmatic I've Got The Wherewithal for **Mercury Records** (out now), is receiving widespread praise. **Reeves** released an LP three years ago on **Fire as The Congregation** - "a bunch of mates making a noise" - but he describes this outfit as the real deal.

The five members of **theaudience** were recruited through a popular music industry indie club run by **Reeves** known as Uncle Bob's Wedding Reception. Most had served in other bands including drummer **Patrick Hannan** who was in **The Sundays** and **Nyge Butler** who sat in for **The Charlatans** while the late **Rob Collins** was in prison. The exception was 18-year-old singer **Sophie Ellis Bextor**, daughter of former **Blue Peter** presenter **Janet Ellis**, who turned up at the club armed with a tape after a tip-off from a mutual friend. **Reeves** says, "As soon as I got it I thought 'She looks fantastic, she's bound to be shit'. But I put the tape on in the car later: it was brilliant."

Ellis Bextor and **Reeves** cemented a writing partnership that rapidly spawned a set of songs. They produced their first demo 12 months ago for £110, mailed it to record companies and received instant encouragement. A couple of live performances later and offers were flooding in. Eventually the band signed to **Mercury** in June. A&R **Alan Pell** says, "I was attracted by a combination of things. **Billy** is a great songwriter in the traditional sense while **Sophie** has a superb voice and the sort of star quality that makes her destined for bedroom walls. They also have that X factor, the gut feeling you get when you hear something that's a cut above the rest."

One of **Reeves'** overriding demands was that the band release all material under their own label, **eLeFFe**, a phonetic representation of the late former **Music Week** A&R editor **Leo Finlay's** initials. He was the first person to write about the band and a percentage of future profits are earmarked for his family. Adding to their pedigree, **theaudience** were also taken on by **Manic Street Preachers/Catch** manager **Martin Hall**

after **Pell** played him their demos.

"Their songs sounded great," says **Hall**. The musical chemistry between **Reeves** and **Ellis Bextor** is a balance between two distinct types. Thirty-two-year-old **Reeves** admits to combining an almost bookish obsession with music to a love of out-there genres like krautrock, whereas 18-year-old **Bextor** provides a more instinctive approach. **Reeves** says, "I do the writing but **Sophie** takes it into the Nineties, she makes the ideas accessible. It's your classic pop marriage."

theaudience are currently ensconced in Blah Street studios in Surrey recording their first album, tentatively scheduled for late spring. **Reeves** is producing the bulk with **Dave Bascombe** mixing but **Mike Hedges** will also work on a handful of numbers. The band accept that it's early days. They recently completed a support slot with **Monaco** but they're still short of live experience. More supports will follow in the New Year along with the single **A Pessimist Is Never Disappointed**. By then everyone will be hoping **theaudience** have found one.



GIG GUIDE 1997 by Laurie Russinko

25/01/97	The Leadmill	SHEFFIELD	NJ
26/01/97	Fleece & Firkin	BRISTOL	13/07/97 Meadows Music Theatre HARTFORD CT
27/01/97	Dingwalls	CAMDEN	15/07/97 Pine Knob Music Theatre CLARKSON MI
12/03/97	Town & Country	LEEDS	18/07/97 Blossom Music Center CUYAHOGA FALLS OH
13/03/97	Town Hall		19/07/97 Star Lake Amphitheater BURGETTSTOWN PA
MIDDLESBOROUGH			20/07/97 Polaris Amphitheater COLUMBUS OH
14/03/97	Barrowlands	GLASGOW	22/07/97 Riverbend Music Center CINCINNATI OH
16/03/97	The Centre	NEWPORT	23/07/97 Deer Creek Music Center NOBLESVILLE IN
17/03/97	University	EXETER	25/07/97 New World Music Theatre TINLEY PARK IL
18/03/97	Guildhall	SOUTHAMPTON	26/07/97 Val-Du-Lakes Amphitheater MEARS MI
20/03/97	The Empire	SHEPHERDS	27/07/97 Alpine Valley Music Theatre EAST TROY WI
BUSH			29/07/97 Sandstone Amphitheater BONNER SPRINGS KS
21/03/97	The Empire	SHEPHERDS	30/07/97 Riverport Amphitheater MARYLAND HEIGHTS MO
BUSH			31/07/97 Starwood Amphitheater ANTIOCH TN
23/03/97	De Montford Hall	LEICESTER	02/08/97 Starplex Amphitheater DALLAS TX
24/03/97	Corn Exchange	CAMBRIDGE	03/08/97 Texas Sky Park CORPUS CHRISTI TX
25/03/97	Civic Hall		06/08/97 Blockbuster Desert Sky Pav. PHOENIX AZ
WOLVERHAMPTON			08/08/97 G.H. Blockbuster Pav. DEVORE CA
27/03/97	Royal Court	LIVERPOOL	10/08/97 Fiddler's Green Amphitheater ENGLEWOOD CO
28/03/97	Appollo	MANCHESTER	12/08/97 Gorge GEORGE WA
US Dates that weren't cancelled			13/08/97 Portland Meadows PORTLAND OR
01/05/97	Rage	VANCOUVER BC	15/08/97 Concord Pavillion CONCORD CA
02/05/97	La Luna	PORTLAND OR	16/08/97 Shoreline Amphitheater MOUNTAINVIEW CA
03/05/97	King Kat Theatre	SEATTLE WA	
Lollapalooza Dates:			
25/06/97	Coral Sky Amphitheatre	WEST PALM BEACH FL	
27/06/97	Lakewood Amphitheatre	ATLANTA GA	
01/07/97	Virginia Beach Amphitheatre	VIRGIN BEACH VA	
02/07/97	Nissan Pavillion	BRISTOW VA	
04/07/97	Kingswood Music Theatre	MAPLE ONT	
05/07/97	Darien Lake P.A.C	DARIEN CENTER NY	
08/07/97	Great Woods Center	MANSFIELD MA	
11/07/97	Randalls Island	NEW YORK NY	
12/07/97	Blockbuster-Sony Center	CAMDEN NJ	

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Best of first time round

With the success of the best of, we have listed the original details of the featured tracks :

Come Home (Fontana)

JIM 6 : **Come Home** b/w Dreaming up Tomorrow

JIM612 : **Come Home** (extended Flood mix) , Fire Away* , Stutter*

JIM612 : **Come Home*** Goldmother (remixed by Warp) , Come Home (remix)

CD6 **Come Home** (Flood Mix , Extended Flood Mix) , Fireaway , Goldmother (Remixed by Warp)

Sit Down (Fontana)

JIM8 : **Sit Down** b/w Sit Down*

JIM812 : Sit Down* , Tonight , Sit Down

CD12: Sit Down, Sit Down* , Tonight

She's a Star (Fontana)

CD1:JIMCD16 : **She's a star** , Stutter* , Johnny Yen*

CD2:JIMDD16 : **She's a star** , Chunney Chops , Fishknives , Van Gogh's dog

CD3:JIMED16 : Featuring 4 remixes of **She's a star**

Laid (Fontana)

JIM 14 **Laid** b/w Wahwah kits

JIMCD 14 :**Laid** , wah wah kits , The Lake , Seconds Away

Waltzing Along (Fontana)

CD1:JIMCD18 : **Waltzing Along** , Your story , Where you gonna run , Long to be right

CD2:JIMDD18 : **Waltzing Along** ; Homeboy* , How was it for you* , Greenpeace*

CD3:JIMED18 : 4 Remixes of **Waltzing Along**

Say Something (fontana)

JIMCD 152 : Jam J , **Say Something** , Assassin , Say Something (New version)

Born of Frustration (fontana)

JIM 10 **Born of Frustration** b/w Be My Prayer

JIM 1012 & JIMCD 10 : **Born of Frustration** , Be my prayer , Sound (Diceman mix)

Tomorrow (Fontana)

CD1:JIMCD17 : **Tomorrow** , Gone too far , Honest Pleasure , All one to me

CD2:JIMDD17 : **Tomorrow** , Lost a friend* , Come Home* , Greenpeace*

CD3:JIMED17 : Tomorrow (remixes)

Destiny Calling (fontana)

CD1:JIMCD19: **Destiny Calling** , Goalies Ball , Assassin , The Lake

CD2:JIMDD19: **Destiny calling** , JamJ* , Honest Joe* , Sound*

CD3:JIMED19 : **Destiny calling** plus multimedia package (video , chat etc.)

Out to Get you

Although a version of this appeared as a b.side on Lose Control , this version is the opening track on the album "Laid" (514943)

Runaground

The new single , will include some rarities and a recent radio session. Release date May 18th.

Lose Control (Fontana)

JIM7 : **Lose Control** , Sunday Morning

JIM712 : **Lose Control** (extended remix) b/w Sunday Morning , Out To Get You

CD7: **Lose Control** , Sunday Morning , Out to Get you

Sometimes (fontana)

JIM 13:**Sometimes** , b/w America

JIMX13 & JIM CD13 : **Sometimes** , America* , Building a Charge

How was it for you (fontana)

JIM5 : **How was it for you** b/w whoops*

JIM512 : **How was it for you ?** , Hymn From A Village , Lazy

JIMM512 : How was it for you ?(Tim Palmer mix) , **How was it for you ?** , Lazy , Undertaker

CD12: **How was it for you** , Hymn from a village* , Undertaker

Seven (Fontana)

JIM12:Seven b/w William Burroughs and Still Alive

JIM CD12: **Seven** (remix) , Goalies Ball , William Burroughs , Still Alive

Sound (fontana)

JIM9 **Sound** b/w All my sons

JIM 912 & JIM CD9 : **Sound** (7" edit) , Come Home (Youth mix) , All my sons , Sound (Full version)

Ring the Bells (fontana)

JIM 11**Ring The Bells** b/w Fight

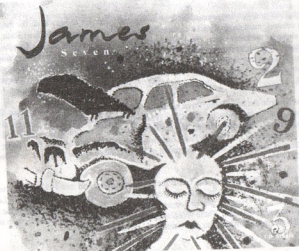
JIM1112 : **Ring The Bells** , Fight , b/w Come Home (Skunk weed skank mix) , Once A Friend

JIMCD12:**Ring the bells** , Fight , Come Home (Skunk mix , Hugo Dub mix)

Hymn from a village (Factory)

JAMES 2 : **Hymn from a village** b/w If things were perfect

FAC 138 :What's the world , Folklore , Fire so close , **Hymn from a village** , If things were perfect



ANORAK'S CORNER

by Dave Brown

Welcome to the first of a new series where I will delve into the wonderful world of James. In this issue, I'll cover all the unreleased James songs I'm aware of.

In the early years, as with many bands, there were several songs which never saw the light of day commercially. Probably the best known of these was **Discipline**, opening line "On ice, something hits my left side, so I move over to the right side, I slide", which appeared on the band's first John Peel session and was a regular in the live set up to 1985. **We're On Fire** and **Lovely Day For Life** also made brief live appearances in 1983, but were soon discarded as the band honed its sound. A pity as the opening line of the former "I'd just like to make an announcement, this building is on fire" would have cleared venues countrywide. Sadly, the limited availability of bootlegs in this period probably means there are lots of hidden gems which have simply got lost.

As the band developed, so did their improvisation and willingness to unveil songs in the live environment. **Bright Side** and **Might As Well Be Friends** (aka **Sister**) became regulars in the set through 1985 and 1986. **Wonderful** and **Doubts** (about "the corrosive nature of self-doubt") lasted into 1987, but with the Sire-imposed release freeze between Stutter and Strip-Mine, these songs were destined to be lost. **Doubts** did appear on a Radio Manchester session as late as autumn 1987. The German tour of 1986 was particularly notable for the airing of the above songs plus another called **Mr Ex-President**.

James continued to play shows in 1987 despite the lack of releases. With Strip-Mine already recorded, new songs such as **Here Again**, **I'll Change** and **Alive** were aired on the rare outings at James shows, the first being played just after Jim drew a raffle at Sunderland University. Two of James' fans favourite unreleased tracks were also unveiled - **Stowaway** was part of the 1987 Peel Session and played live occasionally and the historic **Gregory's Town** quickly became a focal point of many James sets. The latter remained in sets well into the 90s, but the band never felt they could recapture its live energy in the studio.

The album Strip-Mine was remixed before it was released. There is reportedly a pre-mix version in circulation, but no one appears to have heard it or have a copy.

Shows through 1988 and 1989 showcased most of the Gold Mother era songs. With the multi-formatting of early Fontana releases, most songs found a commercial outlet. One exception is **Violent Rain**, another lament at ecological abuse by the human race, aired on a French radio Black Session and at a few shows on the 1989 Come Home tour. There is however apparently a mass of unreleased material from this period - some tracks such as **Burned** and **Leaking** found their way on to One Man Clapping but there are others such as the **Lost Whale**, described by Dave Simpson in the 1990 tour programme as "the best thing they've ever done", which simply got lost.

The band began to write the bulk of the Seven album during 1990. Whist songs such as **Ring The Bells**, **Bring A Gun** and **Next Lover** made it onto the record, tracks such as **Pitiful** and **Let It Fall**, premiered live during the year, fell by the wayside. Also aired during the year were a very early version of **Tonight** called **It's That One I Know** and a fast version of **Don't Wait That Long** that may well have been called **How Long Will It Take?** at the time. There is also a song in the background of the interviews on the **Come Home** video that remains unheard in its full form.

The 1991 tour previewed the Seven album, but as the promotion continued into 1992, several new improvised songs were debuted. On the spring tour of Europe, early versions of **Say Something** and **Low Low Low** (with trumpet!) were played. **It's Over** and **Never Forget** were also introduced as the band allayed the routine of life on the road by writing new material. There was also an eight-minute instrumental improvisation of **How Was It You?** at the Hamburg show when Tim didn't return for the encore.

Stepping in for Morrissey at the last moment, James started their 1992 Glastonbury set with an impromptu cover of **We Ha! It When Our Friends Become Successful**. The NME described it as refreshing to hear a Morrissey song sung in tune.

New material was previewed during the 1992 acoustic shows and the 1993 UK Laid shows, but all of it found its way on to official releases through Laid, Wah Wah or b-sides. The one exception is a song called **Throwing It All Away** played at the Paris show in November 1993, which sounds as if it may have developed into **Fishknives** at a later stage.

During the 1994 US tour, a song called **Where Did You Go?** (aka **There She Goes** and **You Don't Understand**) was played at a couple of shows, and at the Seattle Endfest, the band started its set with a singalong of **Singing In The Rain** before launching into their set. The former got lost in the three year hiatus between Wah Wah and Whiplash.

The 1997 tour saw James take less chances with the setlist due to Adrian settling in and the new approach to songwriting developed during the Whiplash sessions. The only unreleased track from the Whiplash era was a cover version of **China Girl** performed for Radio 1's Iggy Pop tribute and only aired once.

All the aforementioned songs can be found on bootleg recordings or radio sessions. In addition, Tim did an a cappella version of **Patti Smith's Redondo Beach** at a show at Redondo Beach on the US autumn tour of 1992, but no copies of this show appear to exist.

Brian Eno's 1995 diary describes recording sessions with James and mentions several tracks which did not appear on the album or singles. **Assembly**, **Darling**, **Make It All Right**, **Hexed**, **Hey That Muscle**, **Whatever The Sound**, **Orson** and **Strange Requests** may have been working titles for some of the eventual album tracks (Play Dead was originally called Whiplash and Watering Hole began life as **Angel**) or there is a collection of unreleased material in the James vaults. There were rumours of a Wah Wah type album recorded in these sessions, but this is unconfirmed.

Booth and The Bad Angel also recorded several session versions of **A Horse With No Name** during the promotional drive of 1996. It was apparently recorded for the b-side of a second single which never saw the light of day.

There are a number of James songs which although commercially released did not appear on James releases. Ignoring live versions and remixes, these include **So Long Marianne** (I'm Your Fan - Leonard Cohen tribute album), **Thursday Treatments** (Nowhere OST), **Egoiste** (Long Live Tibet LP) and **Goal Goal** (Gloryland - 1994 World Cup album). The 1990 World Cup tour programme also came with a flexi-disc of an exclusive demo of a track called **Weather Change**.

Hopefully with time, James will gain the creative recognition they deserve and be subject to a retrospective collection of unreleased material spreading across their career. Until then, I guess we're stuck with our low quality bootlegs.

As some of you are no doubt aware , there are several unofficial pages on the internet dedicated to James .

There is an OFFICIAL Mercury page , but this is rarely updated and contains no information that true fans would not already be aware of .

www.james.wattyco.com/jamesboard

The first unofficial page I came across was Adams' James page.

This page has a fantastic array of options , including an excellent bulletin board , which has submissions from fans everyday , regarding rumours and alike . Unfortunately the rest of the page has not been updated for 2 months and is liable to erratic updating of the main page (Johns tip : bookmark the chat board).

www.geocities.com/sunsetstrip/studio/49/index.html

The second unofficial page is "One Fan Clapping" . This page is dedicated to fans , and contains various quizzes , polls and fan stories about following the band . Really , it is one to read to find out how you fare in the "Most Dedicated fan" category . Weird and good fun

www.eclipse.net/~stutter/

The final site is "Stutter" . This page is updated at least every other day , and has recently had a complete overhaul . The information generally gleaned from press articles and Press company info , is very informative . The graphics and layout throughout the site are first class , this is how the Mercury official page should look.

I would recommend to anyone with internet access , put the 3 unofficial sites in your 'Favourites' folder , and be first to receive info. about gigs , tours , tickets and songs long before the mainstream press.

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