



JAMES
Perfect Vision
The Deviance
+
extras

in **When things were
Perfect**

a written and photographic record
of Sunday 29th Sept. 1985

free with PVO20

When Things Were Perfect

PREFACE

Good, even great bands are comparatively thick on the ground on this part of the planet, but sadly the big names never seem to tread the boards in the fair hamlet of sunny Huntingdon. Things changed, however, on the 29th Sept. 1985 when the semi-legendary James played at Hinchingsbrooke house in Huntingdon, supported in great style by Perfect Vision, The Deviance, Red Over White and The Children Of Some Tradition. That we managed to entice James down was miracle enough; that we got God to lay on the sunshine was even better, but what was even better was the wealth of local talent which was displayed to all 300 plus in attendance (not 90 as reported in some rag...). We hope the taster on the tape you have just snelled out for proves to be an enticing one and that this booklet makes an interesting little read and enables you to put faces to the music. Above all though, we hope that "When Things Were Perfect" helps to prove that good live music DOES exist outside London, and should you have not heard these bands live before, encourages you to forsake the telly or the bar for a night and support local music in your area. To close, we thank you for your support and particularly to those who helped to make the 29th such a success, a day "when things were perfect".

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The Deviance A definitive guide to Cambridge's next big thing.

The Children Of Some Tradition Huntingdon's finest strut their funky stuff (man)

perFECT vision A condensed chat with local kings of modern music.

red over white NOT a gothic punk band! More mindbending info inside.

James MCA put the blocks on the music, so you'll have to make do with a brilliant interview instead (sorry.....).

And now the dull backslapping bit.....

Many thanks to all the following:

Peter Downes (Hinchingsbrooke school head), all Hinchingsbrooke groundstaff, all at Stavros PA hire for excellent job, Adrian Rigelsford & Phil Jackson (lights), Trevor Dann et al at Radio Cambs., Mark London (for bravery and language above and beyond the call of duty), Diane Kelly for food, Grasse Mackenzie for advice and encouragement, Clare Heywoode for plying us with Red Over White info and contacts and finally to Steve Hartwell, whose doom, gloom and cynicism was an inspiration to us all. But most of all the bands and their managers for first class performances THANK YOU EVERYBODY.

THE DEVIANCE

"A Cambridge based 3-Piece"

(L.-R.)

Don
Emery

Jim
Scopes

Jon
Thuburn



"They could just be the next in line.....from Cambridge for the glittering prizes of pop success." BLUE SUELE NEWS

THE DEVIANCE: a wonderful pop delicacy. A few words about the ingredients.....

JIM SCOPES: Jacket & Vocals.

Previous bands: SKINT (South London r'n'b band)

Influences: Joy Division, Cocteau Twins, The Cure.

Jim is a vegetarian and is interested in (and researching into) prehistory and the Indian subcontinent.

JON THUBURN: Trousers and guitars.

Previous bands: EXPLODING TOYS (Newcastle 2-piece)

Influences: Motorhead, Rush, Led Zeppelin.

Jon is a footballing and mathematics whizzkid, at present toying with the atmosphere and "trying to work out why it rains so much in Britain".

DON EMERY: waist coat and bass.

Previous bands: DREAM FACTORY (Oxford pop band), DHOBITZITCH (Bury St. Edmund's rock band - "utterly crap!")

Influences: Magazine, Elvis Costello, Julian Cope.

Don studies rocks, enjoys running quickly etc. etc. Used to be a militant socialist, now mellowed to a Kinnoekite.



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These are the members of The Deviance, the most enticing noise to come out of Cambridge in a long time. The band are a charming, intelligent group of people who clearly take their music seriously, whilst managing to preserve a friendly and unpretentious atmosphere at all their gigs. Having come to the attention of local fans through occasional live outings and two excellent tracks on the "Eye Of The Storm" compilation ("Perfect Strangers" and "Pictures"), things have generally been hotting up waiting for the day when the boys become BIG. Recently, the band's demo, featuring the two tracks above plus "Self-Destruction" and a remix of "Perfect Strangers" has been doing the rounds of record companies. We wait with baited breath for the results. Once the band have been signed up by a label with brains, they are going to go a long way, hopefully starting off with what they hope will be their first single, the brilliant "Perfect Strangers". Part of the appeal of the band lies in their totally natural image, in fact, you could hardly meet a less "deviant" group of people. But things have not always been quite so clean cut, as we discovered upon delving into the band's past, a brief summary of which we bring you now.

1. The Sexual Deviants

usually wearing a dress on stage! Numbers in their set included some pretty suspect toons, such as "Sexual Deviants" and "Elastic Executives". Jim and Jon are the only two members left from the original Sexual Deviants lineup.

The deviance started in 1982 as 'The Sexual Deviants'. Light years away from their current polished sound, the band were a noisy thrash, fronted by a Jim Scopes

2. The Deviants

result of this change, the band became 'The Deviants' and there was a general mellowing in their overall sound. Then, in early 1984, Kai left the band for pastures new.

In 1983, a lineup reshuffle led to Don being recruited on bass along with (shriek!) a REAL drummer, a German by the name of Kai Weick. As a

3. The Deviance

Becoming 'The Deviance', the band used a number of drum machines to beef up their guitar/bass foundations, one of the lousier ones only having two variable rhythms! Frequent rehearsals led to the development of their present set and the ditching of some of their nastier old numbers. Things began to look more solid when the band entered the first Cambridge Rock Group Competition. They were runners up in their heat and were given studio time as a prize. In May, they supported the Roaring Boys and were asked to record their demo at Spaceward. Following this, they landed a great spot supporting New Order at the New Hall Ball in June. And as for their greatest moment, it must surely be supporting that wonderful band James at Hinchbrooke, (not that we're in any way biased) and going down a treat with all those in attendance.



There you have it then, a brief summary of a band who will be very big in the near future. If you can, get out and see the band live—their excellent music speaks for itself. Remember where you heard it first.....

JUST RELEASED ON PEEVEE: "ICI DAMNATIONS"—THE DEVIANCE—A SUPERB COLLECTION OF LIVE AND STUDIO RECORDINGS—Available for £1.50 from Peevee at 46, Kimberly Rd., Cambridge.



the
children of some tradition

a nice bunch of chaps

All the bands on this cassette are producing a diverse range of excellent music, but some of the bands have had the criticism levelled at them that they may be a trifle, er, 'mature' (well, old). This is a stupid comment to make but one band who will not receive any such attacks are The Children Of Some Tradition, seeing as at the time of going to press all the members of the band were under 17 years of age.

The Children are a group of 4 Huntingdon natives—Jon Haymes (vocals), Phil Green (bass), Toby Smith (guitars) and (at the time of the gig and the recording of the two tracks on this tape) Steve Timms (drums), who has since left to form hardcore punk band White Army Renegades.

The central core of the band is guitarist Toby Smith, who writes all the songs including, unusually, the lyrics which Jon sings. In fact, Toby was the main force who first put the group together back in 1984. I first encountered them over a year ago when they were called 'A New Beginning'. Their first song was called 'Politically Minded', apparently about "the patheticness of govt." and they covered Clash songs to fill out their set. Surprisingly, they were complete crap, and they were written off as no-hopers. Then, as they practised and worked on new material, a dramatic change took place. Ditching A New Beginning for The Children Of Some Tradition, they ventured out with a new set and played a gig in early '85 to enthusiastic response. In the early summer, they went down to Reel Studios in London and put down an excellent 4-song demo, 2 of the tracks from that tape appearing on this cassette. The band had changed completely from the dismal plastic-punk rubbish they used to be into a fresh, positive outfit, mingling a sort of upbeat Bunnymen/Bragg sound with Jon Haymes' vastly improved vocals. They took another step forward when they appeared as support to James, which resulted in the tape being picked up for redistribution and bookings for more gigs.

The Children will be playing live in the area over the next few months, and in early '86 they will be competing in the Cambridge Rock Group Competition. Get out and see a really promising band if you can. Look out for the tracks on the tape plus 'The Boy With no Head', 'Slice Of Life' and the feedback monstrosity 'The Church Ltd.' After the collapse of the legendary Inferior Bacteria, The Children Of Some Tradition look set to carry the torch for Huntingdon bands in the future.

Perfect

VISION



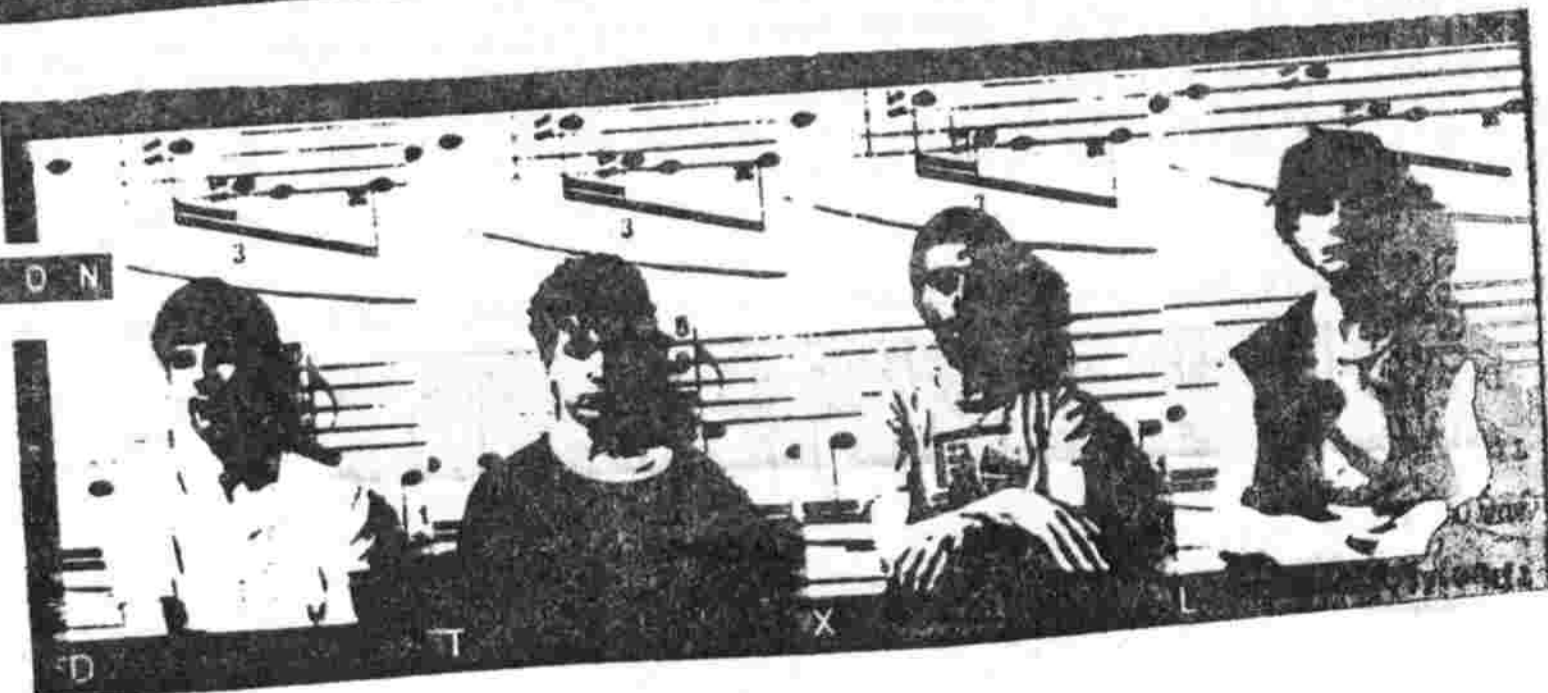
...orders so solid shall melt in the air, Empires so solid shall melt...

PERFECT VISION: "Aggressive modern stuff" (local paper), "Muscular, modern music" (Peeved press release), "A band to swing to-on the end of a rope" (Where's Robin? fanzine), "A band that sound like John Hurt looks" (ZipZag), "Who?" (my grandmother?)—whatever you care to say or read about them, Perfect Vision are T.E Cambridge band—bringing their unique blend of offbeat doom-pop, excellent guitar noise, well 'ard dual vocalists and superb stage work ever closer to mass public attention. The band have been going several years now, releasing two 12" ep's, an 8-track cassette, performing all over the shop and generally causing a bit of a stir in the area. Things have looked to go supernova several times in the past—what with a nationally (and favourably) reviewed ICA gig and a session for Peel—but so far the British public at large remain uninformed—for the moment at least. We met "ver lads" in their small but perfectly formed back garden in Cambridge for an early afternoon rendezvous. Blinking in the bright sunlight, they slunk out from their subterranean dens and told us about themselves.....

...and in history, the buyer shall be brought in the toils of time, the catcher shall be caught.

PERFECT VISION

left to right:-
JAMES DANIEL
GILES THOMAS
STEVE XERRI
JON LEWIN





JON LEWIN (Guitar, vocals. Writes for I-2-Testing and Local Weekly News rags. Talks about gigs on Radio Cambs. Calm, likeable) "Hello, my name is Jon (pauses to think) Lewin. I play guitar most of the time and the others have trouble shutting me up. I sing a bit and I'm jol'y nice." The smooth one!

GILES THOMAS (Bounds around whilst playing guitar or alternatively stomps foot moodily when playing at the Burleigh "shoebox" Arms. Throws jelly babies around throughout the course of the interview and has a peculiar, bitter-like laugh which blots out everything else on the tape when it is used. Funny, likeable.) "I'm Giles. I play guitar when Jon isn't and I'm late for everything" The loud one!

STEVE XERRI (Vocals. Dominates stage with an aggressive presence, usually incorporating much rampant pogoing and remarks about "Orson Welles-who's dead". Intelligent, likeable) "Hello, I'm Steve Xerri, spelt X-E-R-R-I. I sing, I do ludicrous dancing and I am the bands bastard." The eccentric and talkative one!

JAMES DANIEL (Bass. A backroom boy-provides solid bass backdrop (yah?) and jigs around a bit. Slicks back hair on stage. A dark'n'moody one, James enjoys working with animals and children and wants to travel. Had an all consuming passion for Leonard Nimoy when he was younger and obviously considerably stranger. I would describe him as quiet and likeable if it adn't become some a ridiculously overworked cliché earlier on.) "I'm James. I play the bass and I would be the bands bastard if Steve wasn't, so instead I don't say much." The enigmatic one!

And so, amid much guffawing and throwing of jelly babies, we skip gaily past the humorous and light-hearted introductions and get into THE INTERVIEW.

Q. You've been described as being at the forefront of the Cambridge music scene....

GILES: We said that.....

Q. And with articles in ZigZag, Peel sessions etc. etc., how does it feel coming back to small time stuff like this?

JON: To be honest, we never really went away. Things like this (being interviewed by the infamous 'Where's Robin?') seem much more natural. One article in ZigZag, however complementary, is after all only one article. We're hardly huge now - that happens next week.

STEVE: Tuesday to be precise.

Q. Would you say it's been beneficial to be part of the Cambridge scene?

JON: No, not at all. If you play where you live, say in Manchester, then people are going to be coming to see other bands anyway and they may coincidentally see you. For instance, people may go to see the Smiths and may catch sight of say James (perhaps, but they definitely won't get any recordings off them...). But NOBODY comes here to see ANYBODY and there is no thriving scene for people to come and see us.

Q. How did you come to this conclusion of yours that Cambridge is 15 years behind the current music scene?

JAMES: All you have to do is look at the gigs that are going on, look at the bands playing and look at the number of people attending and you will rapidly draw the conclusion that most people are going to see bands who, if not revivalists, should be revivalists, because what they're playing ought to have died but hasn't - r'n'b bands, heavy metal bands - most of the bands that are getting work and succeeding in the area are in those veins.

GILES: The Cambridge idea of something radical is ripping off a thing that happened five years ago, or doing something early '70's.

JON: Having said that, there are some good ones. Your Dinner for example (a band who charge MORE than James!). It's not that there aren't any good bands, it's just that the styles they've chosen tend not to reflect... the eighties.

Q. And Perfect Vision do?

JON: Yes, because we are powerful and refreshing and we have a strong and positive stance on technology which other bands, well, haven't. They just use the equipment to make the sound a bit lush, not thinking about how they could use it in a new way, except perhaps "hey, let's go for a big ZTT reverb thing."

JAMES: We still get stuck for using tapes on stage.

Q. Perfect Vision are certainly a band looking to the future. Have you any time for these dreary old musicians who say that you have to cut your teeth in millions of childhood bands, have played your instruments for years and years, be a first rate musician and jam with the lads for years on end with oodles of screeching musical posturing.... not that I'm trying to weight the question in any way

perfect vision

PEEVED

PV 001	THE GESTALT-FUNERAL PARTY FASHIONS	C60
	The collected works of a great electro pop band	
PV 002	THE PRIMARY-RADIO SILENCE	7"
	The first vinyl offering from PEEVED-available from local record shop via Backs & The Cartel	
PV 003	PERFECT VISION-DEMONSTRATION	C30
	8-track cassette from superb Cambridge band	
PV 004	MARTIN BAXTER-BECAUSE IT WAS THERE	C60
	An eclectic collection of music, has been likened to the Residents	
PV 005	THE SAME-SYNC OR SWIM	C40
	The essential ambient album-brilliant	
PV 006	GENERAL MOTORS-IOW 76/7	C40
	Psychedelic rock reminiscent of 'Saucerful' Floyd	
PV 007	RIMARIMBA-BELOW THE HORIZON	C40
	Systems music	
PV 008	VARIOUS-FELIXSTOWE ROCKS	C60
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PV 009	ROBERT COX-RANDOM MUSICS	C40
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PV 010	THE DETECTIVE-BEHIND WIRES	C40
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PV 011	MARTIN & GREAVES-FIRST FLIGHT	C30
	Synth/pop duo	
PV 012	CASABLANCA STYLE-INTO LEGEND	C40
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PV 013	THE FARAWAY STARS-WHALESONG	CI5
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	Systems music	

"Swim While You May"



RECORDS

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crucial pop; THE DEVIANCE excellent pop band;

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poetry in motion; EXPLODING HAMSTERS funk/salsa/

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a go-go!; THE BLUE MIST pop; CAMERA SHY soul/funk;

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PV 018 THE HERBS-AT PLAY

C40

Ten studio tracks from an excellent garage band

PV 019 THE DEVIANCE-IOI DAMNATIONS

C40

Mixture of live/studio tracks from a superb band

PV 020 VARIOUS-WHEN THINGS WERE PERFECT

C60

Superb cassette plus incredible booklet.....

PV 021 VARIOUS-TICKLED PINK

C60

The third Cambridge Compilation. Featuring:-

SPIKE pop; DEPENDING ON THE WEATHER variable with a

possibility of thunder later; THE LOVELY rock;

VANISHING POINT edgy rock; STRANGE BREW punk/metal;

and several others.....

All tapes are £1.50 with the exceptions of PV 015/20/21. Add 50p when ordering from overseas. Prices inc. p&p. All cheques/PO's & IMO's to PEEVED RECORDS. Send to 4c, Kimberly Rd., Cambridge. If you don't like it, WIPE IT.

Get Peeved



Perfect Vision

JON: (partially obscured by Giles' booming laugh) I have no time for them at all, because I never played in a band or on any musical instrument before this one. The thing is that there are other skills involved, such as programming.

JAMES: Musicians should be able to do other things rather than play lots of chords.

JON: I think I owe a great debt to Brian Eno, who said "Look, I can do this with an instrument, therefore I am a musician."

Q. I feel then that we can conclude that you are interested in the technological side of things.

JON: Not in a fetishistic way, as in "We've got to have a Fairlight, we've got to have a Fairlight"..... it would be nice though. We're interested in new ways of manipulating sounds, such as sampling synthesizers. People say "hey, you can make this thing sound just like a piano.." well why do that when we've got pianos! It's much more interesting to use technology to denature sound, to get something you couldn't get before.

And so the interview carried on—Perfect Vision clearly demonstrating their original and exciting approach to current music—using correctly the equipment around at the moment, without disappearing into megabucks tecnoland and sensibly ditching the dull "normal gear only" school (sorry about spelling techno wrong, ruined my flow.....). If you are a newcomer to Perfect Vision, listen to the tracks on the tape a few times and become hooked. Alternatively, step out one evening and see them live—they are easily one of the best performing bands in the area, numbers to shout for including "Scratch And Howl", "Hole In The Soul", "This Hook" and Bowies "Repetition" (most of which are on this tape). Perhaps they'll be Cambridges next biggest export apart from lots of very other famous and clever/rich people.

(The full text of this interview, which is very very interesting, will be printed in 'Where's Robin?' no.3)

DISCOGRAPHY

"...our broken crown..." 12" ep
LAUGH AT BREAKAGE/DRIVE ME/THIS HOOK/SWIM TO ME

"Coincidence" 12" ep
COINCIDENCE/DREAMSHIP/CROSSING BORDERS

@@@@@@@@KEEP YOUR EYES PEELED FOR NEW PV MINI ALBUM—OUT SOON@@@@@@@@

CASSETTES

"Demonstration"—8 Perfect Vision tracks. A Peeved Release.
"Eye Of The Storm"—Cambridge compilation inc. "This Hook" & "Hidden Nation"
"Another Spark"—Excellent compilation inc. "Empires and Ashes"
"When Things Were Perfect"—Essential collection.

RED OVER WHITE



The group in the picture are from left to right, Brendan Costello, Tim Brooks, David Fletcher, David Wick.

PHOTO: P. FLETCHER

Red Over White is a 4 piece band based in Ramsey, Cambridgeshire. Formerly playing under the name Tablets For Felix, the band have been together now for a year and a half as:

Tim Brooks (Vocals, guitar, keyboards)
Brendan Costello (Guitar)
David Wick (Bass)
David Fletcher (Drums)

During this time the band have played fund raising gigs at local youth clubs, charity concerts for famine relief in Ethiopia, and Animal Rights (including an all day open air festival in Ipswich Town Square). More recently Red Over White supported Independent chart toppers James (1) for local Live Aid.

These gigs, together with extensive press coverage in virtually all local newspapers, and mentions in the national music press, have brought Red Over White a strong following which all but sold out copies of their first demo recorded in September 1984. These earlier tracks have also been featured on a Cambridgeshire compilation cassette entitled "A Head Full of Noise" on Peeved Records.

The current demo tape has had tracks featured extensively on Radio Cambridgeshire, which have been met with favourable comment.

Should you require further information, tapes, or to arrange a meeting please contact:

Harry
18 Whyterfield Road
Ramsey
Huntingdon
PE17 1AQ

or leave a message on 0487 822832

All the Best

RED OVER WHITE

DAVE WICK



Photo P. F. FINEE

Charity gig will aid the starving

A CHARITY event to help raise money for Ethiopia is being staged at Warboys Parish Centre tomorrow evening starting at 7.30.

The Children of Africa benefit dance features local band Tablets For Felix, a disco and refreshments and admission is 80p.

Tablets For Felix formed about a year ago and feature three members from Warboys and one from Bury.

Last year the band, Tim Brooks (21), David Fletcher (20), David Wick (19) and Brendan Costello (17) spent much of their time writing their own material and now present a programme that features just one cover version among

their own songs. Recently, Tablets For Felix travelled to Bedford to record two of their songs and are planning to record further material in the coming months.

The band came about as a result of a three band gig at Warboys last January featuring Four Minutes, So What and Vengeance.

Drummer David Fletcher, bass guitarist David Wick and guitarist Brendan were in So What and David Fletcher also played in Four Minutes with vocalist, guitarist and keyboard player Tim.

After the event, Tim began to appear with So What and when he joined the band changed their name to Tablets For Felix.

City band

out 2--
PETERBOROUGH
EVENING
STANDARD

RED OVER WHITE

TIM BROOKS



Photo P. F. FINEE

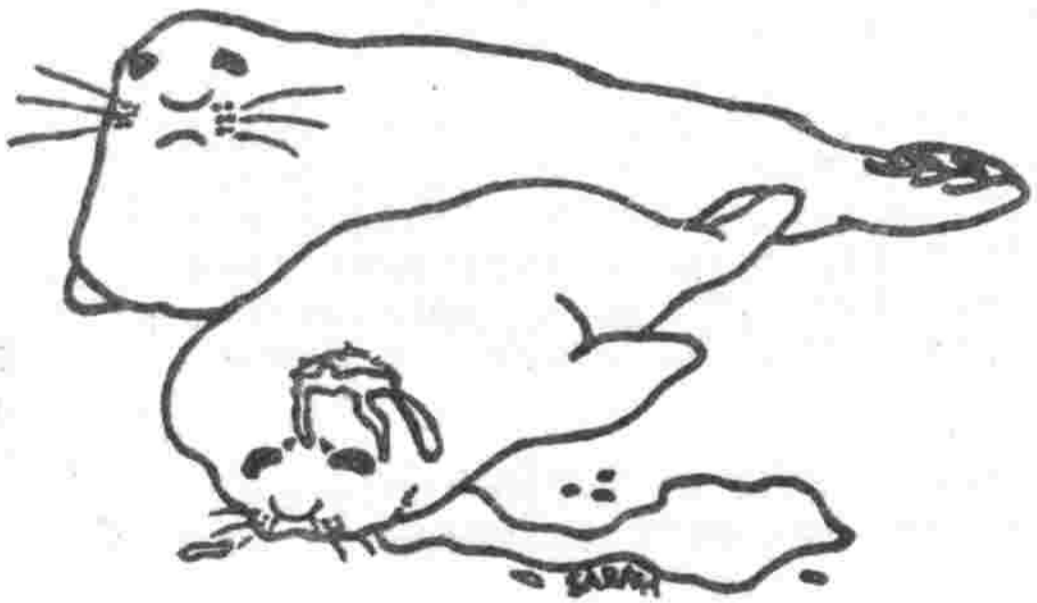


Photo S. CUMMINGS



RED OVER WHITE
18 Whytefield Road
Ramsey
Huntingdon
Cams PE17 1AQ



A local group seeking a style of their own



DAVE FLETCHER

Asset

They are a four-piece band from Warboys and play music akin to the late seventies punk-inspired new wave, though their musical ability is closer to the standards of punk than of new wave.

The group's main asset is Tim Brook's clear and rich vocals and thoughtful lyrics. They are obviously quite a thoughtful band, actually, having raised £140 for the famine victims of Ethiopia at a gig in Warboys last month.

Local new-wave group 'So What' are hoping that their uncompromising style of music will not put off too many people. The group describe their music as 'far from a safe bet' but they have no plans to change just to please people.

Lead guitarist Brendon Costello said: 'We play simply because we enjoy it, so we don't intend to change simply to become more popular.'

The group started up together at the beginning of the year with all four members coming from the same school, Ramsey Abbey. They are David Fletcher (drums), Brendon Costello (lead guitar), Tim Brook (guitar and vocals) and David Wick (bass guitar).

The group feel that four is just the right number for the type of sound they are trying to achieve. Tim Brook expanded on this: 'At one time there were only three of us and we felt limited in the range of music we could produce, but we feel that we have got it right now.'

They are completely self-taught and had to practise in their own time. Even now they find it difficult to get together on a regular basis as Tim is at present studying at Kingston Polytechnic in London.

They are unwilling to place their music in any one category, preferring to seek a style of their own, but the new-wave overtones are obvious from their 'demo tape', which includes the songs 'Hysteria' and 'One Day'.

Brendon said: 'We are trying not to categorise our music, but obviously we have a list of influences who shape our music.'

'We like groups such as The Cure and Killing Joke. I suppose you could say that our sound stems from punk rock, but we feel that it is a progression.'

One problem the group are experiencing is the lack of places to play locally, but they have played in some local youth clubs.

Their first tape did have a professional sound, which they feel was down to the the production and mixing. They have a raw and very basic sound, with a strong bass line taking the place of the standard guitar solos.

Tim Brook said that the group had not been able to send off a copy of the tape to many record companies yet because it was so popular at their old school that they are going to ave more copies made up.

The group's song writing is always a joint operation, with ideas coming from each of the four members, but the lyrics are usually handled by Tim Brook.

They are certainly talented but a more commercial sound would surely take them further.



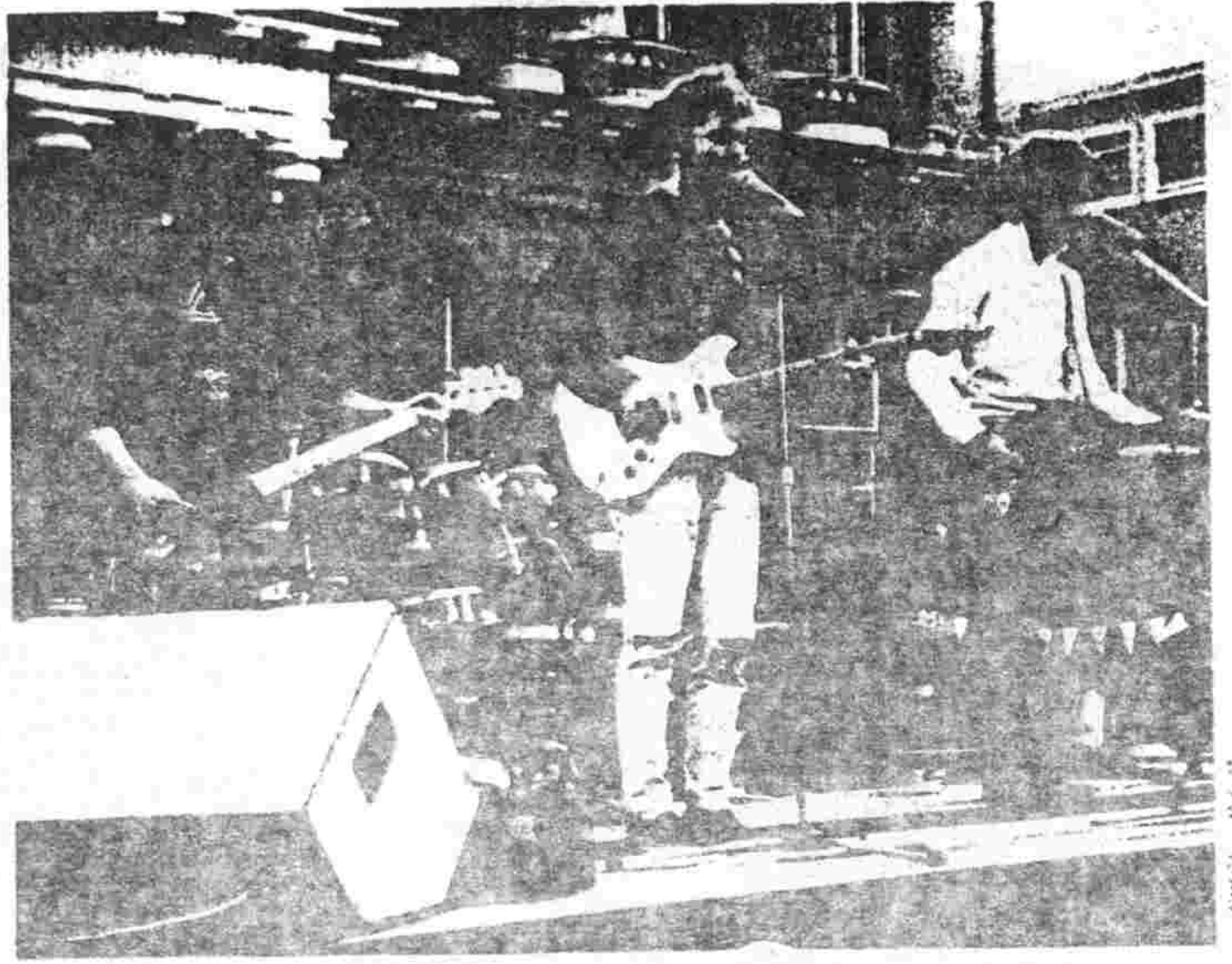
BREN COSTELLO

ANDY P. FLETCHER

RED
OVER
WHITE

PHOTOGRAPHED ON
SEPTEMBER 7TH 1985.
THE BAND WERE PLAYING
AT THE 'FESTIVAL FOR
ANIMALS' IN IPSWICH.
AN ANNUAL EVENT WHICH
WAS ORGANISED BY
E.A.R.R.

THIS WAS ANOTHER
CHARITY GIG AT WHICH
THE BAND WAS PLAYED.



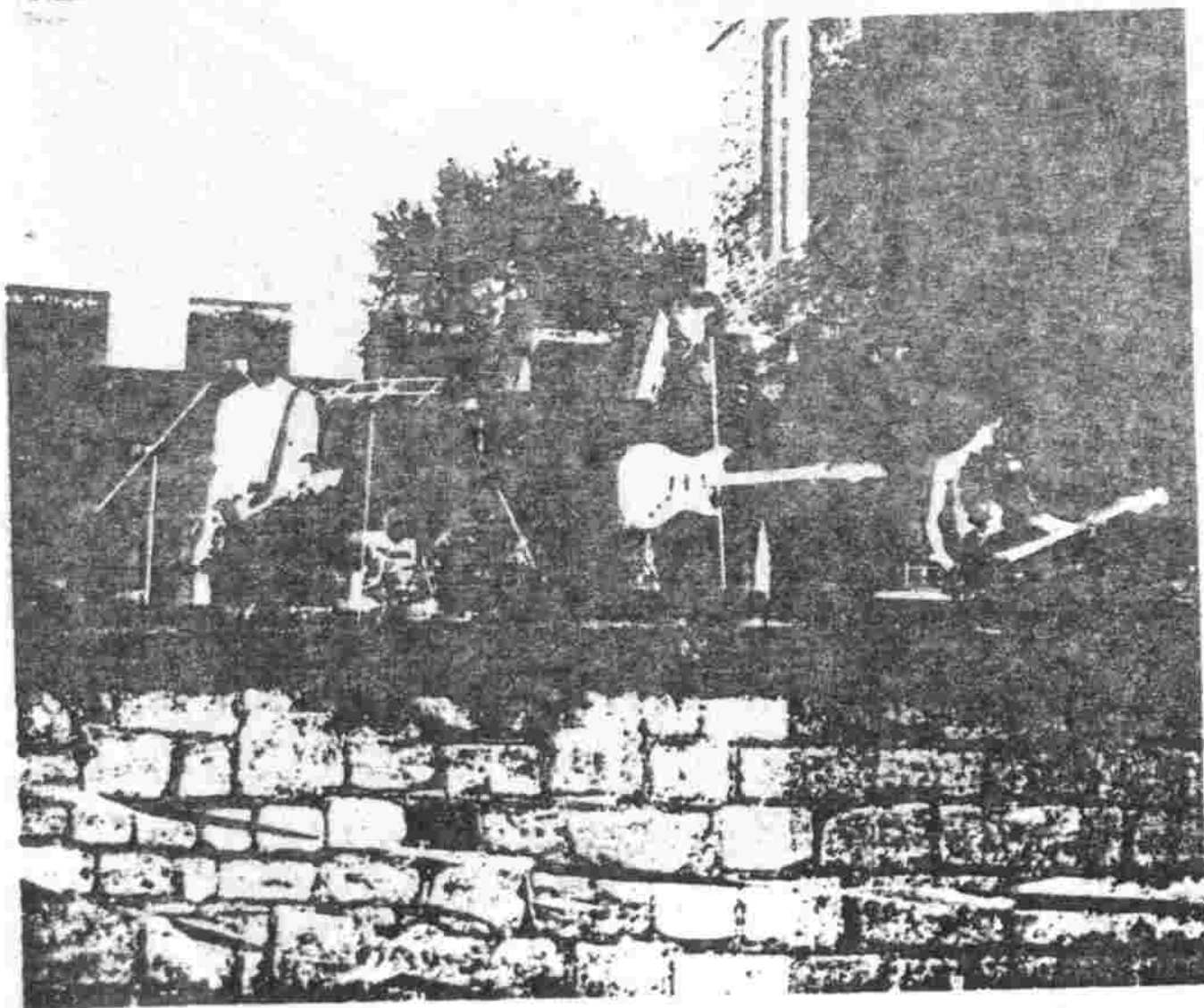
RED OVER WHITE DEMO TAPES

FEATURING: KILLED BY HIS OWN TRIBE
NO SHAME
SUFFOCATION

AVAILABLE BY MAIL ORDER:

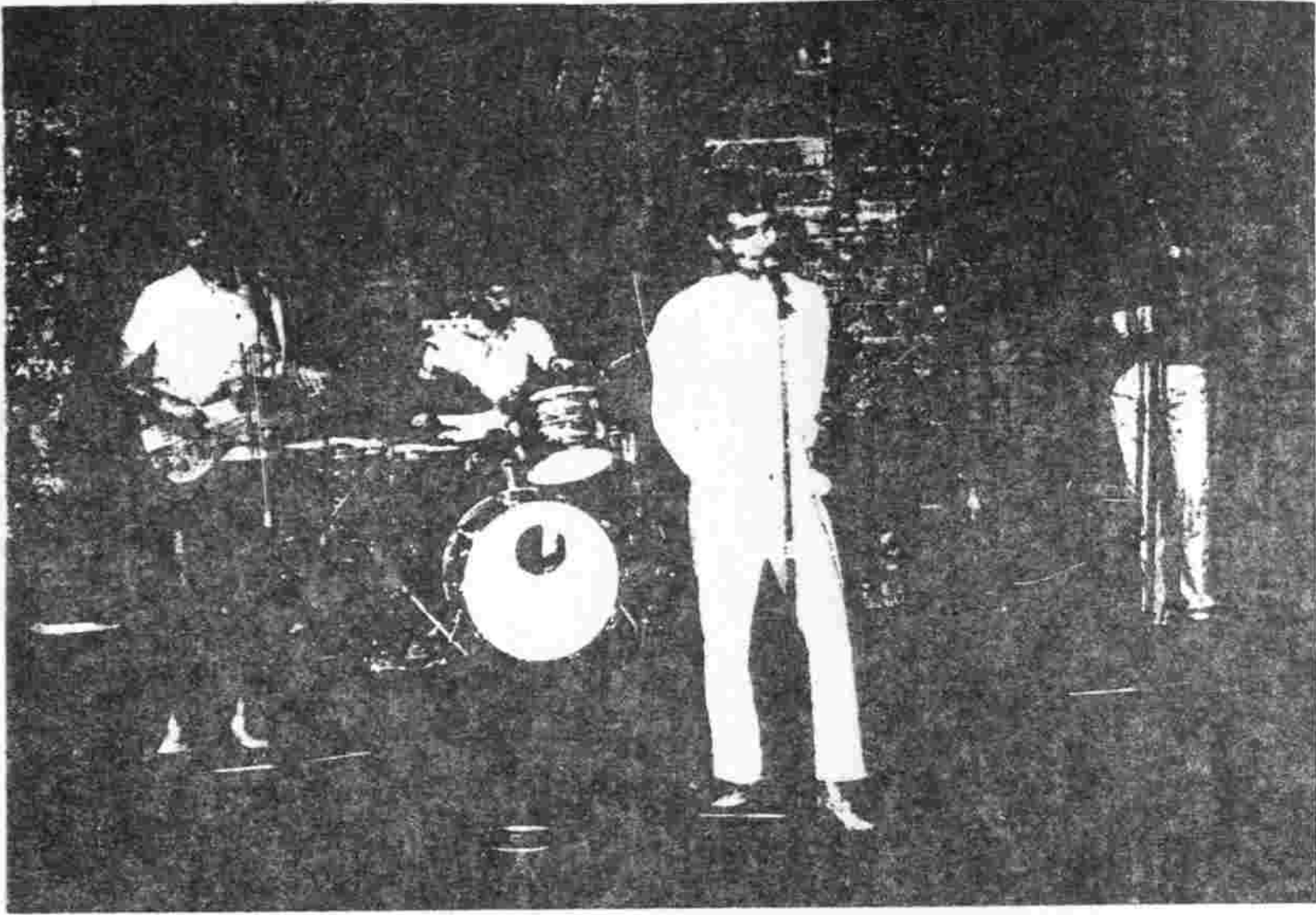
£1 FRAM: 18 WHYTEFIELD RD. RAMSEY.

RED OVER WHITE : HINCHINGBROOKE '85.



PLEASE NOTE
RED OVER WHITE
ARE NOT A
GOTHIC OR
EVEN A SUB-
GOTHIC BAND
THANKS
B.O.W.

James



JAMES are different. James songs are, very short. James very rarely do interviews, in fact they're becoming rather an enigmatic bunch of lads. "Where's Robin?" managed to get an exclusive talk with this band who are being heralded in some quarters, quite rightly, as the future of pop music. Roving reporter Joseph Attwood caught up with the band at an International Youth Year organised conference on Peace, Drugs and Alcohol at Eastwood Grange in Derbyshire. Here James' singer Tim Booth took an active role in the weeklong conference which culminated in a special 1½ hour open air concert to the 30 or so guests, which showed the bands' dedication towards their art; the art of making perfect pop songs.

Here is a brief outline of the band who earlier in the year were brought into the public eye by supporting the Smiths on the "Meat is Murder" tour, in the words of drummer Gavan.... "James were born out of a really big buzz that was going around Manchester about 6 years ago, with bands appearing like the Buzzcocks, Magazine and Joy Division. It was really easy to get gigs then, we used to play 2 or 3 times a week.... The name was our old guitarist's idea, he was really in love with James Kirk of Orange Juice, and we liked the idea of naming the band after one of us (Jim, the bassist).... In those days we stripped the music down to just the earliest influences; Nursery Rhymes and the Hymns you sang at school. We didn't want to sound like anyone else, we used to throw songs away if the bass-line or rhythm sounded anything like Joy Division."

AUR : Now about the music, what is a "Hymn From A Village" ?

TIM : It's some kind of natural instinctive music, it's like got 'pure' connotations.

AUR : "If Things Were Perfect" what would your "Village" be like ?

TIM : Err..(long pause)...Fantastic question! (ta)...I'm reading Plato's "Republic" at the moment where he tries to put forward the idea of the perfect society, which is a quite interesting idea. A perfect society would be, in my view - I disagree with most of Plato's ideas, would be based upon growing your own food and living locally, the main work done would be agricultural, would be simple tools, would be providing for the needs as they arose. If there was any kind of leadership in the 'village' it would be a leadership which just reflected the people it was leading. There would be some kind of built-in mechanism so that the leaders were not necessarily, as in this society, those who are the most ambitious or those with the biggest ego's or those with the biggest problems. Because that is how leaders get to the top in this society, I think I'd say that's sweeping, I know I don't think I've seen anyone who, or maybe 1 or 2 who in the last 20 years crop up and you think, wow! these people don't seem to have got to this position from greed, from ambition, or from idealism which has turned to cynicism. And so whatever kind of society it is that you're building, you've got to build into it a structure where it is the most wise people who get to the top. If you have



leaders who can only offer people material goals, then the people are going to be unhappy because the mind always wants more, no matter how much you'd get - you'd want more. If your mind wants more then it means you're going to go to war with someone else if you think they've got more. And in terms of men, as a man, you want more women and want specially the woman that some other man has got....

....I wouldn't impose vegetarianism in the 'village', but you'd try and show people what happens when you become a vegetarian. You see most meat-eaters have never tried vegetarianism for two months which is about as long as it takes to be very sure about the difference in your own constitution that takes place when you're vegetarian. Most vegetarians have at some point eaten meat, they've tried that side. All I'd advocate is that meat-eaters try vegetarianism, for say a couple of months, because it does completely change your outlook - it changes you in levels that are quite shocking after two months. You realise that food is energy and the energy that you take in to your body has a great deal of effect on the energy that you give out, it changes you radically and so I wouldn't impose vegetarianism on anyone at all. What I'd like to do is to suggest that people try it...

....Animals don't just have a function according to human needs. They are in the environment to keep the balance of the environment as well. Like cattle originally would've had a natural reason for them to be in the environment, they weren't just there for human use, to eat. That's a false premise of a meat-eater.

This is an extract of an interview in

AUR : Do you try to convey politics into your music ?

TIM : No, because the whole idea of the music and the concerts is a celebration of people. Part of the idea is you try to go to the concerts with an open mind, and anything that happens you accept. Obviously you can't do that, because the mind doesn't work like that, but when you succeed you go to our concerts for a celebration with the audience. If you are saying 'I am political, this is right, this is wrong,' then you are automatically excluding a large number of the audience. And the idea, I hope, of us is that we ACCEPT. We are very varied in James, there's not a party line, we all completely disagree on nearly everything and everything is reached by consensus. So it'd be no good for us to start laying down a preach-line to the audience.

AUR : One song "He's Not There," is it a song that condemns drugs ?

TIM : It doesn't really. That song wasn't created out of that, it was created because I had a friend who disappeared, psychologically just disappeared through the use of Dope, which is of course meant to be such a soft drug and everybody thinks it's harmless, and he just like wore himself away until he wasn't there, and you'd be in a room and he wasn't there, he just wasn't there. And so that song isn't really like a protest song, it's quite juvenile in a way - I was very upset and so I found a release for my upsetness by singing about it in that sense. It wasn't meant as a great protest song condemning alcohol and drugs, it was just a rather sad song about someone who disappeared.

AUR : How do you feel about being on Factory Records, as all their other acts are completely overshadowed by New Order, and this seems to reflect in their successes ?

TIM : This is another kind of statement, that's a kind of myth. We're not on Factory Records, we've never been on Factory Records. Well everyone comes to this conclusion - we've released 2 singles on Factory Records. We've never signed any bit of paper with Factory Records. We haven't even received any money from Factory Records - not a penny has been returned to us, we're sure it will be, but it hasn't yet. All that happened was that a few years ago they came to us and said would you make an LP? We said no, they said would you make an EP? We said we'd do a single. Then they came a year later and said the same thing, but it was a single again. The reasons for our timidity were that A) We wanted to find a producer who could translate our music onto vinyl in a way that was as original as we felt our music was, and B) We just weren't ready at that time, and we wanted it released through an outlet where the most amount of people could get it as possible. Unfortunately indie distribution in this country is highly inefficient and people just don't get it unless they're into the same thing, y'know. And we would like to reach a wide range of audience, we'd like 5 year old kids to come and buy our music, we'd like parents to come and buy our music, we want to go and play at schools. We aren't into trendy, hip IME, Sounds, Melody Maker readers, that's again like an exclusiveness, we want it to be open, because it does not exclude people, it accepts people.

AUR : How will you get these people to hear about you, as you've only ever done interviews with the trendy, hip music papers ?

TIM : Well the rest of the audience are going to come when we release our LP and single, then more people will come to our concerts. People are coming to our concerts and they're getting it from word of mouth. We have lovely concerts a lot of the time, sometimes we have tense concerts. That again we have to accept, sometimes we have a downright aggressive concerts, shocking really, that's fun too, a different concert you can't anticipate. One night you're playing a celebration the next night you're playing a really aggressive, powerful inter-reaction with the audience, you don't know what the hell's going on. You have to accept it all.

AUR : When do you plan to tour the UK in your own right ?

TIM : (Some confusion, apparently not until after Christmas)... There hasn't been a tour as yet, but lots of one-offs. Also we really do enjoy supporting other bands, 'cause there you get an audience which aren't in your favour and it's really exciting to see if you can win them 'round, and to hear the change take place from the beginning of the concert, and to try and get peoples' attention, it's really interesting, it's more fun in a way, no it isn't it's as fun. We'd support anyone really, well, there's one or two people we'd draw the line at. We were asked to support the Jesus and Mary Chain, and we just thought that was a bit stupid really, because they were just advocating too much violence. You can't really advocate violence, y'know, that's just not on. It was in such a childish way too, I mean advocating violence in the way that they were, they were talking about their acts of getting pissed and smashing up the stages as being something revolutionary. I mean, that was their manager, and if they're so manipulated by their manager that you can release Press Releases like that, we haven't really got much respect for them, even if we liked the music, so it just wasn't worth it.

Where's Robin? no. 2-30p+sae. from aur

When Things Were Perfect is a written, photographic and aural record of a concert held in the grounds of Hinchbrooke House in Huntingdon on the 29th Sept. 1985, featuring James, Perfect Vision, The Deviance Red Over White and The Children Of Some Tradition. This package is the result of a joint venture between Steve Hartwell of Peeved Records and Luke Kelly of Artifacts Of An Unknown Religion, who along with Joseph Attwood and Jeremy Day promoted the concert. All material in this booklet and on the accompanying cassette is under copyright and anyone who infringes this will be MOANED AT by Steve Hartwell.

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