



BOOKS



BOOKS



ROCK-OLA

COMUNICADO Nº 47

Madrid, 23 de Noviembre de 1.982

Estimado amigo:

Te suponemos enterado por anteriores comunicados de las actuaciones en ROCK-OLA del grupo australiano THE CHURCH los días, viernes 3 y sábado 4 de diciembre a las 10:15 noche.

Con este motivo aprovechamos, para hacerte llegar unos datos biográficos sobre dicho grupo que no dudamos serán todo un acontecimiento en sus próximos conciertos.

THE CHURCH

Una nueva banda ha acaparado la atención de los que siguen muy de cerca el panorama actual de la música pop, se trata de los australianos THE CHURCH.

Comenzaron su carrera artística en el 80 como trio; ahí estaban Peter Koppes (guitarra principal/voces), Nick Ward (batería/voces) y Steven Kilbey (bajo/voces).

Todo empezó cuando Steve se encerró en una pequeña habitación-estudio para grabar y componer sus canciones. Peter, un viejo conocido, colaboró con él y en el 79 grabaron algunos temas.

La cosa funcionaba, sus voces sonaban perfectamente conjuntadas y el sonido acústico de la guitarra era el deseado; ahora solo necesitaban darle fuerza al conjunto, entonces llaman a Nick Ward, batería que les acompaña en sus primeras actuaciones. En una de ellas Marty Wilson les ve y se une a ellos tocando la guitarra eléctrica de 12 cuerdas que alternada con la de Peter crean el sonido peculiar de THE CHURCH. Finalmente Nick es sustituido a la batería por Richard Floog.

EL GRUPO POR DENTRO

Ya como cuarteto THE CHURCH graba su primer LP titulado genericamente "THE CHURCH" editado aquí por Epic. La estatua de un ángel aparece fracturada en la carpeta mientras se desgranaban los primeros acordes de "The Unguarded Moment"; la voz de Steve entra grave y nostálgica, las guitarras evocan un -

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The CHURCH

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"Oh ye of little faith...."

THE CHURCH by John Doe.

The Church appeared pretty suddenly a couple of months ago to a generally ecstatic reaction. They've been getting the 'next big thing' treatment from all and sundry. For a band with so little of the usual history, they certainly arrived with a splash.

Their first album *'Of Skins and Heart'*, recently released along with the single *'The Unguarded Moment'*, has been met with enthusiasm by such powerful stuff as *Countdown* and treated to considerable push, although not much actual study. *'The Unguarded Moment'* is their second single, and currently doing fair business in the shops.

Steve Kilbey (bass, vocals), Marty Willson-Piper (guitar), Peter Koppes (guitar) and Richard Ploog (drums) are the Church, and they've recently completed a brief sortie to Adelaide, and should now be recording their next single, scheduled for release around August. This single will contain no songs from this or the next album (to be recorded around August, for October release), and is planned as a limited edition, double single.

The band are picked up after a minimal number (five) of gigs, and signed by the Beatles' publishing company ATV Northern Songs. Steve Kilbey explains that the deal was the result of one of the album tracks, *Chrome Injury*, "...playing on a demo tape through the walls. Chris Gilbey was sitting in the next office, he's the boss of ATV Northern, he heard his second in charge playing it, and came flying in and said, 'What's that?'"

Cosy.

The resulting album was then recorded, mostly in September last year, produced by Chris Gilbey and mixed in America by Bob Clearmountain, who has worked with the likes of Bruce Springsteen, Garland Jeffreys and The Jim Carroll Band. Around the time of *The Unguarded Moment's* release, The Church appeared on *Countdown* a couple of times, with Steve Kilbey hosting one show. In the course of an interview with Steve and Marty Willson-Piper I ask about the *Countdown* appearance.

S.K.: "I enjoyed doing the film....well, I sort of enjoyed doing it in a strange perverse sort of way....Hosting it was a different thing, I don't know if I should have done that. Not from any credibility point of view, just the point of view that I don't think I did it very well."

I comment that it all seemed to happen fairly suddenly.

S.K.: "There was a year's work behind that."

M.W.P.: "It was more a matter of four guys who've been playing in different places for years, separately, and then all of a sudden arrived at the same place."

The album, *'Of Skins and Heart'* is a distinctive piece of work, well produced, and definitely worthy of praise as an Australian pop record. It's full of that much praised 'jingle-jangle' Byrds influenced guitar, and notable for its colourful, but obscure lyrical style.

To wit:

*'A palm tree nodded at me last night
Said you look so pale
I don't know if it was the air
or the breeze in my hair
I had a feeling I had failed
So down to the beach just out of reach
The moon was being trailed
A girl and a sailor and a hot dog trailer
That's their holy grail'*
from 'Bel-Air'

S.K.: "I started writing like that, because when you first start writing, you show people the lyrics you write. If it's anything sort of personal, you have a bit of a laugh, or you feel embarrassed. So I started off being deliberately obscure right from the word go, as far as the lyrics went."

They explain that the band had been together for some four months at the time of recording the album, adding that the next (with Bob Clearmountain coming from America for the occasion) should be "a lot better, more coherent". But they are pleased with *'Of Skins and Heart'*, and Steve explains: "The album contains the beginnings of The Church, and a lot of various offshoots that we started going up, and probably won't be going up anymore."

They express the desire to have freedom to diversify, and progress, citing it as an ambition towards satisfaction, and point out that it will bother them not one bit if their music turns out to be commercial, as long as they like it.

S.K.: "Without sounding conceited, we want to try and do what bands like The Beatles did, and that's being able to put out almost anything and still sound like The Church, but just in a completely different style. I'd like to experiment with orchestras, and sitars and banjos, and just do more off-beat things, without being obscure."

It's difficult to tell just how long The Church will stay in the public eye. The band's lack of outward intensity concerning such things as 'deep meaningfulness', for want of a better cliché, gives the impression of a certain aimlessness in their approach.

It's not easy to decide how much of this impression is gained due to their stated priority of enjoying themselves at what they do, and their belief that a lot of the seriousness in peoples' attitudes towards music is unfounded. In one instance Steve and Marty discuss the difficulties of joking with each other during interviews, since the interviewer may not have a real clue as to how light hearted the conversation might be, and as Marty put it "How do you write down a tone of voice?"

Steve makes the point that they are very honest, which is true, and which does leave them fairly vulnerable, since a 'realistic' point of view does usually seem a little less exciting than some idealistic, hysterical save the world type chatter.

S.K.: "I don't take it too seriously. I think people would enjoy themselves if they didn't as well. ...Despite what anyone says about us, we've all got a built in sense of humour about ourselves."

He sums things up pretty well in answer to the usual aims and ambitions question: "Just to keep on doing what we're doing, that's all I ask. Doing it's reward enough in itself really."

THE Church are going into movies.

The band is producing a short film featuring tracks of their new album, *The Blurred Crusade*, which will be shown as a support in cinemas.

Members of The Church have turned actors to appear in the film.

"It's a soundtrack with images, colors and people doing things," Marty Willson-Piper told SCENE.

"It's interesting for me because I've never done anything like this before."

"I'm a little bit in the dark as to how it's going to turn out."

It's the latest step in what has been a rapid rise for The Church.

They broke through last year with their single *Unguarded Moment*.

Their first album, *Of Skins And Heart*, has been released overseas with some track changes, and it has received glowing reviews.

"It's the number one break-out album in Canada," Marty said.

"Apparently, it's sold 7000 copies in two weeks."

The other day, Peter (Koppes, lead guitarist) had a phone call from a friend in Sweden who said he saw a clip of *Unguarded Moment* on TV.

"So it looks as though it's doing something over there."

Despite the promising reaction, The Church have no immediate plans for an overseas tour.

"We will not go away to waste

CHURCH ON THE MOVE



time and money," Marty explained.

"We are aware of how crucial it can be, but we will probably wait until we are asked."

"And I must admit, I'd love to be asked."

For *The Blurred Crusade*, the band used top producer Bob Clearmountain, who has worked with such people as The Rolling Stones, Bruce Springsteen,

Roxy Music, Meat Loaf and The Boomtown Rats.

"We met him through a friend of a friend," Marty said.

"He heard our first album and really got into it."

"He's fantastic to work with and one of the nicest guys you could ever meet."

Marty said that the band had noticed it could be appealing to varying age groups.

"We have a lot of different types of fans," he said.

"I mean, my mum likes the band, and there are 12-year-olds who do too."

"There seems to be something in The Church that can appeal to people from 12 to 60."



THE Church ... making a film around their new album.

THE CHURCH

When the men are separated from the boys, what's left are in-between bands like The Church. Their music powers along with a knife-edge balance of pointed, bashing guitars and tough, leathery drumwork smacking of adolescent aggression.

Yet the descriptive, in-depth lyrics and complex, adventurous arrangements hint of much greater maturity. It's this quality of this interplay between boyish pranks and worldly ways—that helps the listener sweat through the lesser passages of *Of Skins and Hearts* and to become totally engrossed in its standout pieces.

The first three tracks happen to be the album's best. Opener "For A Moment We're Strangers" skips along to twitching guitar and a plasticine chorus that stretches its haunting melody to the limit. It's a delicate, moody number that owes its bit to the new-wave openness and restrained brutality of "Chrome Injury" touches more on heavy metal rock, with distorted electric guitars treading on some raucous, rich rhythms and the heady, bluesy vocals of Steve Kilbey in the long-felt audio blows.

Those works are just an appetiser for the thick in-

But these works are just an appetiser for the pop-bent mentality and thick instrumentation of "The Unguarded Moment." The chorus tag reminds one of the 'sixties' British sound but the uninhibited instrumental works brings it right back to modern times. Certainly it is one number sure to vie for top Australian single of the year. (And that ain't an award to sneeze at anymore).

After this wham-bang start, *Oz Skins* and *Hearts* fades out into a mid-life crisis of "Is which futuristic, electric poetry of 'Is Where You Live?' The only Ultravox-styled, neo-moment of glory. It's Ultravox-styled, neo-premance approach works on a slow but precise beat that commands high volume and bass settings for complete appreciation." The rest of the middle tracks emerge without compromise but lack the individuality to live with the tracks discussed above.

However, when you think The Church are about to retreat into obscurity, they come back in fine style on the exit track, "Don't Open The Door To Strangers." This is a hard rock corker, with its oblique, highly

This 80s rocker, with its oblique, highly distinctive rhythm showcases a band that is presently taking an elevator ride to the top and thoroughly enjoying the trip along the way.

— ROBERT VELLA

- ROBERT VELLA

**The Church: Too Fast
For You/Tear It All
Away (Parlophone
double single)**

The Church conjures up images, in my mind, of choirboys or English public schoolboys. That flash or decadence amidst the purity of tone and naivety of expression. The musical setting for this young angst is a mid-sixties transatlantic pop-rock hybrid. It's a wistful, winning combination of elements. Not quite tough, yet certainly not wimpy either, a delicate balance that is the hallmark of great pop music. Watch the Church. They'll go far.

● Sydney's Church sure a prolific: with the just released *Of Skins And Heart* (although it was recorded last spring) there's a \$2 double-EP set for release next month, when they'll start work on their second LP. At the same time, the band's songwriter Steve Kilbey is starting to put aside unChurch songs of the "Is That Where You Live" style for a solo album he intends to start recording in October/November for a late summer release.

THE CHURCH
Of Skins And Heart
(EMI)

This is the debut from Sydney four piece The Church. The Church came together about a year ago, and secured a deal with the Beatles' publishing firm, ATV Northern Songs, soon after beginning live performances.

The album, *Of Skins And Heart*, was produced by ATV's Chris Gilbey and mixed in the United States by Bob Clearmountain. It is well produced, clear and dynamic, accenting The Church's distinctive aspects.

Since the recording was completed, drummer Nick Ward has departed, being replaced by the extraordinary Richard Ploog, resulting in a punchier sound.

resulting in a punchier sound. Mary Richard Ploog, of *Skins And Heart* opens with *For A Moment We're Strangers*, which is in writer, vocalist, bass player Steve Kilbey's words about "... knowing someone, and then seeing them again as you did when you first saw them." It also establishes a kind of theme which runs through the album to the last track, the sad, acoustic *Don't Open The Door To Strangers*, where "... you find that the person going all through the album is a stranger to start with."

For a Moment We're Strangers is a good example of the whole album, which can't be said, although it is distinctively The Church, to have a great deal of variation. It's a ringing, jangling Byrds/Beatles influenced medium quick pop song, notable for the guitar, a little distorted, hinting at the much more powerful live sound. The song flows smoothly, rising through the verses, to a choppy chorus, which fades down to quiet again for the next verse, all the while accompanied by melodic lead guitar and Kilbey's nasal vocals.

much the same, and leads to the single, *The Unguarded Moment*, and that reminiscent

Memories In Future Tense is more powerful, with its insistent chugging rhythm, and a little more necessity in Kilbey's singing. A more aggressive song, with the guitars, in patches, grinding with a harder edge.

Finishing the side is *Bel-Air*, which is a quieter, commentary sort of song, which hangs mainly on the "He can never be" at the end.

Side two opens with *Is This Where You*

BEST 02 SINGLE
DON'T CHANGE (INXS)
with You (The C

DON'T CHANGE (INXS)
Almost With You (The Church)
What About Me? (Moving Pictures)
(Down Under)

TOP 3 SINGLES
ROCK THE CASBAH (The Clash)
 You (The Church)

Almost With You (The One)
Don't Change (INXS)
(Start Me Up)

R/C 91321

For A Moment We're Strangers;
Chrome Injury; The Unguarded
Moment; Memories In Future
Tense; Bel-Air; Is This Where You
Live; She Never Said; Fighter
Pilot . . . Korean War; Don't Open
The Door To Strangers. From
Capitol, \$6.99.

Freefall: My Secret Agent
Church: Too Far For You/Leave It All The Way
Another Day

The Church's first LP has sped into the Canadian charts as well.

• Adelaide radio station Double SA-FM (1.07 on the dial) is sponsoring some concerts around town charging \$1.07 (geddit, geddit?). Their first was with Church at the Stagedoor, at the Shandon Hotel, and more shows will follow.

• The Church's *Blurred Crusade* hits the 30,000 mark, and guitarists Peter Knopps and Marty Wilson-Piper travel through Europe hyping the shit out of it after its release there early July. Steve Kilbey is at home scribbling out new songs for third album due out in spring.

• Following their being snapped up by French label Carrere, it seems three American labels not to trot for the Church.

CHURCH O/S DEAL

With their debut album *Of Skins and Hears* barely in the shops a month, the Sydney-based Church were last week snapped up by Carrere Records in France — the same label that inked Rose Tattoo and Kim Durrant. The album and "Unguarded Moment" single will be issued in England and Europe in October. A spokesperson for the band said that they would not be touring there to promote it then "because it'd be far too early". With the LP already in the national Top 40, they are planning to record their second LP. See Barbed Wires for more information.

Another three-bands-for-three-bucks concert at the Hordern Pavilion will take place in December. The three groups this year are The Church, Dragon and Little Heroes. The concert, on December 18, is being put on by 2MMM FM. This idea proved very successful last year and it will no doubt do likewise this year. Tickets for the Hordern bash will go on sale next Saturday.

• The Church will do some dates in England in October to coincide with the release of "Almost With You". Following interest from the British rock press there, the band returns in November to do some Christmas shows. Australian fans can expect an EP next month.

YOU WANT UNDERSTANDING? THE UNGUARDED MOMENT, The Church

• Church to announce new American label after being dropped by Capitol Records. Incidentally, the band's new EP in England has just been given a glowing review in the UK heavy metal magazine, *Kerrang*.

Church, Party mixed reactions

from Jillian Hughes in London
Two Australian bands have had their new albums reviewed in London's *Melody Maker* this week, although the same reviewer has seen each one in a different light.

Controversial reviewer Steve Sutherland has flipped over The Church and their *Blurred Crusade* offering, but feels that the Birthday Party's *Junkyard* will see their demise.

In frothing at the mouth over The Church, Sutherland has written, "Bolder, more erratic, more dangerous than their debut (already recommended by this hack) *Crusade* finds The Church pursuing their surf psychosis to its conclusive paisley splash. They may remind you of the best late 60s pop where experimentation and commerciality enjoyed a brief liaison, but the sound of young

Australia is uniquely fresh rather than anachronistic." After banding around words like "poise", "panache", "confident" and "classic pop", Sutherland concludes, "My words aren't nearly enough. The *Blurred Crusade* is an experience. I can only urge you to get converted and join the congregation as soon as poss."

It was a vastly different story with The Birthday Party, however. In the same issue as The Church review appears, Sutherland has slammed the Party's *Junkyard* and the words he bandies around this time include "spoiled brats" and "grotesque".

He writes, "*Junkyard* is, without doubt, an improvement on, and extension of, their flawed but furious debut, *Prayers On Fire*, but it also signals the end

of a phase. Maybe even the end of the band".

He sums up, "Such wanton offence can only command brief attention and recorded revolution soon subsides to neglect. Uneasy listening is no longer enough. Almost ironically, this party's been fun. Pity now it's over. There'll never be such garbage in Honey's sack again."



• STEVE KILBEY

BEST SONGWRITER
STEVE KILBEY
Iva Davies
Don Walker
(Don Walker)

Sir:
Who the hell do you think you are slandering a great band, the Church? Your review of a gig at Sgt. Peppers (No. 313) was nothing short of disgusting. They have been to Melbourne twice and both times we have seen them, they have played specially well. There are an excellent band. Your so-called description of Steven Kilbey's vocal ability totally put the shits up us.

The Church may well be self-satisfied with their debut album, and so they should be. *Of Skins And Hears* is a brilliant album and it will be big for them in 1981. A lot of people down here have said how great the Church are. We think they are f..... excellent and we hope they will come down a lot more often. So up yours.

Clemency & Liz
No address

BEST BASS PLAYER
STEVE KILBEY
Phil Small
Peter Gifford/Gary Beers
(Phil Small)

Scam Management fired off a letter to the paper's editor with the terse statement: "The music industry cannot believe that your newspaper continually prints such drivel as today's article. This writer has no credibility and we're sure it must be your policy of running cheap shots that keeps this writer in employment. Whilst we need publicity, we would prefer you ignored our existence (sic) rather than print half truths and exaggerations (sic)."

To which Dawson replied: "It seems one of the rock monopolies is angry because it can't dictate what I write. It's strange that the Church should object to the story when their defence to the English record review was duly reported. Press release journalism might be OK for rich writers who double as publicists but it's not much use to daily newspapers or quality rock magazines like *Juke*. With the exception of Frontier Tours, none of the alleged signatories appear to be a professional publicist. As John Mayall said recently: 'We'll see if they're around for 25 years. Incidentally, I can spell.'"

• The Sydney *Daily Mirror*'s pop correspondent David Dawson has come under flak from a section of the Sydney rock industry. Angered by Dawson's statement that the Church were a hype and his quoting parts of a *Melody Maker* review of their *Of Skins And Hears* album, Church's management Michael Chugg Management and affiliates Harbour Agency, Harry Della Promotions, Premier Artists and

SYDNEY band The Church have been dubiously described as a 60's style band but their new EP "Remote Luxury" (EMI Bug 5) has a distinctive contemporary flavor. The senuous voice of Steve Kilbey (vocals/keyboard/songwriter) characterises this EP but it also offers some solid lead guitar, pounding drums and a tight rhythm section. The lyrics are refreshingly sober and free of clichés.



• Both The Church and The Models won awards as Most Promising Band, and respectively, Steve Kilbey and Sean Kelly accepted. They're pictured with Keith Fowler of XY.

Sir:
Thank you for a great review of the Church's *Of Skins And Hears* — I think you caught the feeling of the band just right. It is a quality album, and I think the quicker that DJs around here use it, the faster the Church will get the recognition they deserve. I think the fact that the Church have got themselves an overseas deal after only one album shows just how good they really are. A lot of other musicians will probably run them down as no-talents "ripping off the Beatles" but they're only jealous. Good-on you, guys, all the best to you.

Tricla,
North Ryde, Sydney



'THE BLURRED CRUSADE' - THE CHURCH

FLEXIPOP says: *I have to own up - there are one or two of us here in the FLEXIPOP! commune for failed drop-outs, who can actually remember psychedelia the first time around. And there are also a couple of us who were too out-of-our-heads to remember anything! Anyway, it seems that the summer of love of 1967 has only just reached the shores of Australia, and the word is now being spread far and wide by a bunch of bonza blokes by the name of The Church. Lots of youthful, yearning dream-imagery and that sort of stuff. Something to remind us all that Tangerine Dream was not always just a group and 'Purple Haze' was not always just a song . . . and if you don't understand the meaning of that remark, I should leave the psychedelic revival exactly where it is!*

RECORD MIRROR said: "I put a spike into these grooves and am intoxicated by songs of strength and redemption. Let us pray!" **SOUNDS** said: "The Church's sound is peculiarly antiquated yet wholly contemporary . . ."

MELODY MAKER said: "There's more to mull over in the many romanticised flaws and weaknesses of 'Crusade' than in the superior strengths and sicknesses of a million ABCs."

THE CHURCH
'The Blurred Crusade'
(Carrere CAL 140) ***
These ecclesiastical ones are, in fact, Australian, but you'd never guess they were anything other than true blue Americana. A strange sort of image, these lads have too. A curious mixture of psychedelia, pop-metal and strummed acoustics, they're a tough nut to crack stylistically. Early Byrds influences even with vocals a la Lou Reed and the h (well, quite naturally), a hint of the 'Psychedelic Furs' too. Curiouser and curiöser, strangely dated, but meriting further investigation if you're a lover of quality rock with an early '70s feel.

The Church : Almost With You
(Parlophone)
In a way unrepresentative of the album, which is a lot more atmospheric and (dare I say it?) psychedelic, but more in keeping with the established Church style of 'typically ringing Byrds style guitar' (J. Doe). Irresistible after four listens, after which it gets even better. Is this the taste of victory?

THE CHURCH
Blurred Crusade (EMI)
The title is an obliquely accurate summation of where Kilbey & Congregation are headed . . . down the aisle of fuzzy-edged deference to the concept-conscious sixties; a vague sense of musical presence is evidenced in the title of the cullid single, *Almost With You*. The Church go close to connecting so often, but Kilbey's vaguely cryptic lyrical scenarios detract from the band's sharp musical intent. A confessional offering, begging to be absolved from the structures of claustrophobic paranoid songwriting. (PHIL STAFFORD)



The Church : Almost With You
(Parlophone)
In a way unrepresentative of the album, which is a lot more atmospheric and (dare I say it?) psychedelic, but more in keeping with the established Church style of 'typically ringing Byrds style guitar' (J. Doe). Irresistible after four listens, after which it gets even better. Is this the taste of victory?



elves fall into the rut of churning out simple repeats of the sounds that made them popular in the first place. Not that the music of *Sing-Songs* is particularly different to their now recognisable style. No, we have no revolution, but we do have a lot of genuine attempts to add new arrangement and production ideas to an otherwise comfortable sound.

It has its price - the band's production (Bob Clearmountain only worked on the Simon & Garfunkel cover "I Am A Rock") doesn't always carry the classy sounds that helped kick earlier records into prominence. The payoff, on the other hand, - lies in the novel ideas that every now and then add an unbalancing effect without which The Church would end up monotonous and two-dimensional. Some say they already are - I don't.

Kilbey's songs are up to par, his vocals are resonant as ever, sweeping across the music rather than punctuating it. Backing vocals are often used to accentuate the atmosphere of the songs at times very effectively. "I Am A Rock" is an interesting diversion that suggests that Kilbey himself could perhaps once in a while lower his guard and write from the hip rather than from the head.

Do Re Mi, whose excellent though raw debut 12 inch EP last year turned a lot of heads, have expanded and developed their sound as well. Housing six tracks, *The Waiting Room* features excursions into jazz territory by virtue of guest appearances by the brass section of Sydney's Laughing Clowns. But the overall effect concentrates on the things that made their debut so noticeable, namely sparse drums, busy electric (hardly distorted) guitar, colourful bass lines, with Deborah Conway's stark lyric imagery cutting through at every point. As a vocalist she's a legitimate discovery, a unique voice that carries power, sensitivity, and - above all for this kind of music - conviction. Plus a tonal quality of sound that's simply lovely to listen to. The accapella intro to "Man Overboard" is a sample that says it all. And don't stop there - it's a powerful track.

"(Just Like) Hercules" is an instance where broken rhythms and jazz embellishments work to Do Re Mi's advantage, though like any band they don't always differentiate between band vibe and listener interest. "Wreaths And Bouquets" is great for the first minute but doesn't really develop beyond that, an unusually dull track for this studio group.

The acoustic-flavored title track, brief though it is, takes the mini-LP out on a surprising note, something akin to English traditional music a la Fairport Convention - a nice, and unusual, touch to enhance an already intriguing record. But I still can't work out why they pedantically refuse to give any information regarding the band members identities - not listing names does not increase artistic integrity.

With *Payload*, *Hunters & Collectors* offer four new neo-primitivist epics, nicely produced and interesting enough to keep their career on the boil.

"Tow Truck" is a mite too angst-ridden for my liking, Mark Seymour not having acquired the art of (or not wanting to) varying his delivery in a way that makes ordinary mortals feel that a likewise mortal is expressing something as an emotion, not just tonous vocal rather than the intended riveting effect.

THE CHURCH

Sing-Songs
(EMI)

DO RE MI

The Waiting Room
(EMI)

HUNTERS & COLLECTORS

Payload
(Festival)

Here's a batch of records that sums up the long, the tall and the short of the left-of-centre music scene currently making records for mass consumption in Oz. Another common factor is the fact that they're all maxi-EP's of the 12 inch variety, an increasingly popular format for price-conscious record companies to adopt.

The Church earn their place here by virtue of an obvious desire not to let them-



The Church back home

By Mark Cromelin

The Church fly back to Australia from successful concerts in Europe and Britain — and embark on Australian dates this week.

The band in fact dropped out of the last leg of their support stint with Duran Duran in England, to do some headlining dates of their own.

According to their manager, the extra dates were "too good to turn down". They included a date in Paris, and then a TV appearance in Germany, where the band's second LP *The Blue-Red Crusade* has done very well.

(One of its strongest markets is Sweden where both LPs went Top 10). The band then returned to London to make its last appearance at The Venue club on December 2. Carrere Records in the UK has released a 10-track EP — entitled *Temperature Drop In Down Town Winter* — and contains "The Unguarded Moment", "Sisters", "Golden Moment" and "Christmas Dawn".

The Church starts off its Australian tour in Melbourne on the 9th at the Armadale Hotel following that up with three more dates (including an under-18 concert) and then six shows in hometown Sydney.

To coincide, EMI has issued a five track 12" EP called *Sing Songs* which contains four new Steve Kilbey compositions and the long awaited "I Am A Rock".

The band will record its third album in January before appearing on the Australia Day weekend Narara '83 and then at the annual Sweetwaters in New Zealand.

The Church are so enthusiastic about the reaction from overseas that they have already made plans to return to Europe around April, according to their manager. This time they'll do dates in America and Canada too.



The Church were next and they played what almost seemed like their greatest hits, due to the deserved air play they've received. Sometimes they were a trifle monotonous. This being caused by the sameness of the vocal delivery and jangling guitars rather than any lack of quality. Steve Kilbey appeared to be in awe of the crowd.

The Church

Venue: The Venue, London

For many years, Australia has only boasted one export of note; it comes in cans marked Foster's Lager and it has given your reviewer many hours of pleasure.

Now is the time to reveal, however, that wombat-land has come up with the goods again in the unlikely shape of four paisley-shirted lads from Sydney, they're called Church.

They've made two excellent albums on Carrere and, for this rare visit to London, they managed to fill the awful Venue with a fair crowd of eager disciples. Jesus — veteran hippy festival-goer of note — was there as well. What more could you want?

Once again, the labels are ridiculous. The Church have acquired a 'psychedelic' tag, which automatically means that any self-respecting reviewer slugs them off. But I won't pay any attention to the fashion or to the percentage of passion or to the parade of the audience who came to pose and parade their clothes; the Church music is something new, atmospheric and special.

Their entrance is subtle and effective: Quasi-religious taped music leading into a slow instrumental build-up and the bitersweet passion of 'When You Were Mine'.

Placing their sound is difficult; the spacious melodies of cult; the spacious melodies of the Doctors Of Madness, the strange, mannered vocals of Peter Perrett's Only Ones, the carefully calculated guitar phrases of... The Eagles? And like all worthwhile bands, tonight they gave us new songs ('Sisters', 'Electric Lash') and not-so-new ones ('Is This Where You Live?', 'Unguarded Moment'), the latter featuring a massed audience chant of "In an unguarded moment!", surely one of the more unlikely singalong lines of the year.

The audience reaction went from reserved to warm, from warm to bananas, in front of me, a crazed suburban psychodelic jumped up and down, fists puching the air yelling "Church! Church!" between songs like some kind of mad cleric. And the Church got three encores — at the end, singer Steve Kilbey was visibly elated. Once again I make the point that by moving outside the narrow confines of label and tribal barriers, some fine bands can be found and the Church is one of them.

—JOHN OPPOSITION

THE Venue
160-162 Victoria Street, London SW1E 5LB Tel: 029 9441

THIS WEEK	
Thursday 2nd December THE CHURCH + Kabballa £3.00	Monday 8th December WASTED YOUTH £2.50
Friday 3rd December O.K. JIVE £3.00	Tuesday 7th December ROY HARPER £2.50
Saturday 4th December & Sunday 5th December GRANDMASTER FLASH & THE FURIOUS FIVE £5.00 advance £3.50 on door	Wednesday 8th December The Higsons + The Appolinares + Out Bar Squeak £2.50
	Thursday 9th December COLD CHISEL £3.00
COMING SOON	
Friday 10th December FUNKAPOLITAN £3.00	
Saturday 11th December LARRY CORYELL £5.00	
Monday 12th December STEVE HACKETT + JUDY TZUKE (Benefit) £2.50	
Tuesday 14th December PAUL YOUNG AND THE FAMILY £4.00	
Thursday 16th December IGGY POP (Extra Midnight Show) £4.00	

Doors Open 8.00 pm
Main band on at 9.30 pm

Scotland, France and next week they'll be in Madrid for final appearances OS before returning home to Australia on December 8.

They'll be doing appearances in Melbourne early in the month and they'll also do a couple of pub gigs here in Sydney in December before taking a month off. While they're off the road they'll be recording their next album.

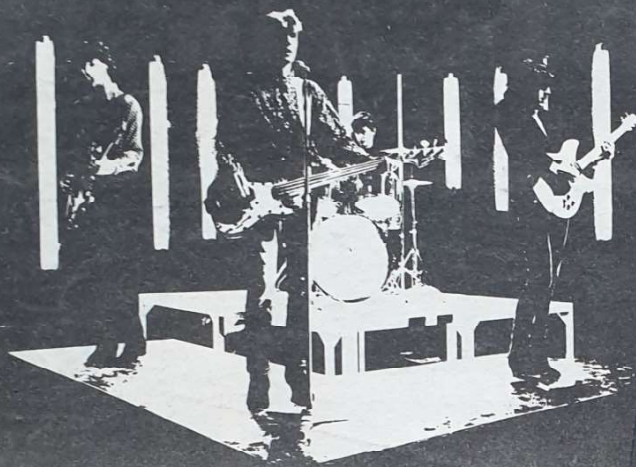
There'll be a new EP by The Church released here next week. It features four of the group's original songs, plus the old Simon and Garfunkel hit, *I Am A Rock*. Overseas they've just released an EP called *Temperature Drop In Downtown Winter Land* and it's selling like crazy.

When the group records the new album they'll do a few more spots in Australia and New Zealand, including the Narara concert before heading back to the UK.

The Church, currently overseas, have now appeared in Sweden, Denmark, Germany, England,

JUKE, May 29, 1982

THE CHURCH



THE BLURRED CRUSADE

THE LAST DAYS

May
 Tue 25..... PROSPECT HILL
 Wed 26..... EUREKA HOTEL
 Thur 27..... CLUB CHEVRON
 Fri 28..... COUNCIL CLUB
 Sat 29..... VILLAGE GREEN



EMI



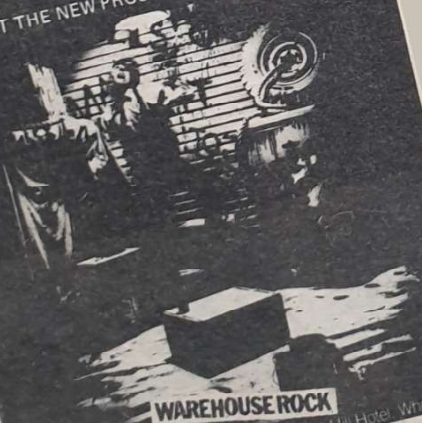
PROGRESSIVE ROCK & ROLL

Thur 23 RENEE GEYER/
 ADA'S PERSUADERS
 Fri 24 HEATERS & IDEALS/
 MAIN EVENT
 Sat 25 AYRES ROCK/
 CHANTILLY
 Mon 27 SAGE (free)
 Tues 28 SAGE (free)
 Wed 29 SAGE (free)
 Thur 30 MATT TAYLOR &
 PHIL MANNING/
 MAIN EVENT
 Fri 31 THE CHURCH (only
 Melb. appearance this
 week)/ADA'S
 PERSUADERS
 Sat 1 DUGITES/
 CHANTILLY
 Mon 3 SAGE (free)
 Tues 4 SAGE (free)
 Wed 5 SAGE (free)
 Thurs 6 SWANEE/ACE
 NOVELTY CO.
 Fri 7 MEN AT WORK/
 ADA'S PERSUADERS
 Sat 8 SERIOUS YOUNG
 INSECTS/SURVIVAL

1068 HIGH STREET
 ARMADALE
 PH: 509 0277

WELCOME TO THE WAREHOUSE.

AT THE NEW PROSPECT HILL HOTEL



WAREHOUSE ROCK

A trip you'll never forget. At the New Prospect Hill Hotel. Where else.

Thur 9	MARSHA HUNT	Sat 18	(live) ALICE & THE ALLIGATORS
Fri 10	FABULAIRS	(nite) ROCKWELL T. JAMES	
Sat 11	(live) JENNIFER LEE BAND (Free)	Sun 19	BUSHWACKERS
	(nite) THE CHURCH	Mon 20	HEATERS
Sun 12	RUSSELL MORRIS & THE RUBES	Tues 21	KEVIN BORICH
		Wed 22	MENTAL AS ANYTHING
Mon 13	88's	Thur 23	WENDY & THE ROCKETS
Tue 14	AUSTRALIAN CRAWL	Fri 24	AYRES ROCK
Wed 15	SWANEE / HITMEN	Sat 25	(nite) MEN AT WORK
Thur 16	WENDY & THE ROCKETS		
Fri 17	ROCK DOCTORS		

HIGH STREET, KEW. PHONE: 861 7267

MARZIL ROOM

SYDNEY'S TOP NIGHTSPOT

LIVE ENTERTAINMENT

Thurs 23	DOUG PARKINSON
Fri 24	TIGERS
Sat 25	FLEX
Sun 26	MOTORCO / WILDE & RECKLESS
Mon 27	MAGNETICS
Tues 28	88's
Wed 29	PRINTS
Thurs 30	MICK PEALING & THE IDEALS
Fri 31	CHOIRBOYS
Sat 1	NOBZ
Sun 2	CHURCH / RED
Mon 3	DIVINYLS
Tues 4	88's
Wed 5	PRINTS
Thurs 6	MEO 245

15 Springfield Ave. Potts Point
 PH 358 - 3318

July 81

 **Sandringham**

Commodore

Thurs 9th — **JOHN FARNHAM & FRIENDS**
 Fri 10th — **THE CHURCH plus THE IDEALS**
 Sat 11th — **MEO 245**
 Wed 15th — **BUSHWACKERS**
 Thurs 16th — **AUSTRALIAN CRAWL**
 Fri 17th — **LONELY HEARTS**
 Sat 18th — **RUSSELL MORRIS & THE RUBES**

118 BEACH ROAD,
 SANDRINGHAM. PH 598 7255

the church

JULY DATES July 81



of skins and heart
NEW ALBUM OUT — THRU EMI

Wed 15th — **ROYAL HOTEL**
 Thurs 16th — **CHASERS**
 Fri 17th — **BILLBOARD**
 Sat 18th — **CARNABY INN (early)**
JUMP CLUB (Late)

July 81



The Carnaby Inn Hotel

for Top Oz Rock

482 Victoria Street, Nth Melbourne, 3051. Ph: 328 3792

GOES FREE MOST MONDAYS, TUESDAYS and WEDNESDAYS

Mon 13th — **THE FABULAIRES**
 (LAST APPEARANCE)
 plus **THE BODGIES**

Tues 14th — **THE EIGHTY-EIGHTS**
 (FREE GIG)

Wed 15th — **TINSLEY WATERHOUSE**

Thurs 16th — **JOHN FARNHAM**

Fri 17th — **GOANNA BAND**

Sat 18th — **THE CHURCH**

CHASERS
 THE LUXURY CLUB WITH A DIFFERENCE

Thurs 23 KEVIN BORICH EXPRESS / STOCKINGS
 Fri 24 PETER CUPPLES BAND / VIDEO
 Wed 29 MEO 245 / TORPEDOES
 Thurs 30 MI SEX / RADIATORS
 Fri 31 THE CHURCH
 Wed 5 WENDY AND THE ROCKETS / ORPHANS
 Thurs 6 REELS

CASUAL DRESS . . . 3 a.m. Licence
 386 CHAPEL STREET, SOUTH YARRA. 241 6615

CHASERS

LUXURY CLUB WITH A DIFFERENCE

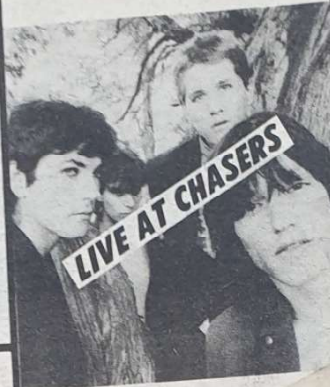
- Wed 15th — **MICK PEALING (FREE)**
& THE IDEALS
 plus **RUNNERS**
- Thurs 16th — **THE CHURCH**
 plus **CHEKS**
- Fri 17th — **TINSLEY WATERHOUSE**
 plus **NEWS**

Phone Bookings
available

386 CHAPEL ST, STH YARRA (03) 241 6615

Mon-Sat
8.00pm — 3.00am
(LICENSED)

THE CHURCH



GOES ROCK n ROLL MON to SAT
FREE

- Thurs 9 — **BLUESTONE (free)**
 Fri 10 — **ROCKWELL T. JAMES**
 Sat 11 — **IDEALS**
 Mon 13 — **FABULAIRES (last)**
 Tue 14 — **THE 88's (free)**
 Wed 15 — **TINSLEY WATERHOUSE**
 Thurs 16 — **JOHN FARNHAM**
 Fri 17 — **THE GOANNA BAND**
 Sat 18 — **THE CHURCH**
 Mon 20 — **IDEALS (free)**
 Tues 21 — **RUSSELL MORRIS & THE RUBES**
 Wed 22 — **KEVIN BORICH & SUNNY BOYS**
 Thurs 23 — **AYRES ROCK**
 Fri 24 — **SERIOUS YOUNG**
 Insects
 Sat 25 — **THE ELKS**

482 VICTORIA STREET
NORTH MELBOURNE
PH: 328 3792

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- | | |
|---|--|
| Mon 6th — CHEKS (Free) | Sun 12th — RUSSELL MORRIS & THE RUBES |
| Tue 7th — SPECIAL GUESTS | Mon 13th — 88's (Free) |
| Wed 8th — DYNAMIC HEPNOTICS
plus SENSATIONAL BOOGIES | Tue 14th — AUSTRALIAN CRAWL |
| Thurs 9th — MARSHA HUNT | Wed 15th — SWANEE plus HITMEN |
| Fri 10th — THE FABULAIRES | Thurs 16th — WENDY & THE ROCKETTS |
| Sat 11th (arvo) JENNIFER LEE BAND
(night) THE CHURCH | |

MELBOURNE'S MOST PRESTIGIOUS
LIVE VENUE

Billboard

"PARTY NIGHT"

- MON 13th — **WENDY & THE ROCKETTS (\$3)**
 (Resident D. J. STEFAN DE VRIES)
- WED 15th — **JOHN FARNHAM BAND (\$7)**
 AZLAN
- THURS 16th — **SKATT BROS (\$7)**
 AIRPORT
- FRI 17th — **THE CHURCH**
 ALICE & THE ALIGATORS
- SAT 18th — **PETER CUPPLE (\$7)**
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 Mon. 8 pm-3 am
SMART CASUAL DRESS ONLY

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ELECTRIC BALLROOM
... BY THE SEA

Friday 30th **THE CHURCH**
BEATS WORKING
THE INSERTS

FULLY LICENSED 7 pm — 3 am
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the church *Aug 81*



of skins and heart
NEW ALBUM OUT — THRU EMI

**BY DEMAND LAST SHOWS
BEFORE RECORDING**

Fri. 31st — ARMADALE HOTEL
Sat 1st — SANDRINGHAM
COMMODORE
Sun 2nd — WAREHOUSE ROCK
(PROSPECT HILL HOTEL)

Sept 81
THE CHURCH
"TEAR AWAY MELBOURNE" SPRING 81



TOO FAST FOR YOU

Wed 28	Billboard	Sat 31 Sentimental Bloke Hotel
Thur 29	Armadale Hotel	Bombay Rock (late)
Fri 30	Electric Ballroom	Sun 1 Dorset Gardens Hotel
		Mon 2 Pier Hotel

New Singles "Too Fast For You" & "Tear It All Away" Out Now

EMI
PROMOTION

U U M P *Oct 81*



Thur 1st — Pete Best Beatles
comedy Night. Special Guests: Los
Trios Ringbarkus Slim
Whittle Johnny Topper.

Fri 2nd — Serious Young
Insects plus support

Sat 3rd — Sardine (Sydney)
Chemicals People With
Chairs Up Their Noses

Coming: 9th — Swingers
10th The Church

Wed 30th — 'The Donco Set'
featuring Little Murders
Everyones So Glad
Double Agents

COMB'N'CUTTER
 Fri 28th — **THE CHURCH**
 THE HEROES
 Sat 29th — **GOLDRUSH**
 DOWNTOWN FLYERS
 Fri 4th — **KEVIN BORICH**
 D. MINOR
 81 Kildare Rd., Blacktown 622 0411

Sept 81
MANLY VALE
 Fri 25 — **MOVING PICTURES**
 Eighty-Eights
 Sat 26 — **MATT FINISH**
 The Knobs
 Fri 2 — **CHURCH**
 Cheks
 Sat 3 — **FAST CARS**
 Skolars
 Manly Vale Hotel, 250 Condamine St., 94 7151

FAMILY INN
 Tues 15 — **MOTHER GOOSE**
 Mirrored Image
 Sat 19 — **RADIATORS**
 Heaven
 Tues 22 — **CHURCH**
 MEO 245
 Sat 26 — **MOVING PICTURES**
 Little Heroes
 Victoria Rd., Rydalmere

Sept 81
SUNDOWNER
 Wed 23rd — **FLEX**
 Thurs 24th — **MAD GORILLA**
 Sat 26th — **DUCKTAIL**
 Mon 28th — **RADIATORS**
THE CHURCH
 The Riffs

Aug 81
The New SYLVANIA HOTEL
 Wed 4th — **QV's (Free)**
 Thurs 5th — **D-MINOR**
NZ POP
YES 8
 Frid 6th — **MONDO ROCK**
THE HEAT
FUN WORLD
THE CHURCH
 Sat 7th — **RED**
NOISE
 Coming ... **QV's (Free)**
 Wed 11th — **From UK**
 Thurs 12th — **ECHO & THE**
BUNNYMEN
 Princes Hwy — Ph. 522 8011

CHASERS
 THE LUXURY CLUB WITH A DIFFERENCE
 Thurs 9 **ROCKWELL T. JAMES/**
JOHN ST PETERS BAND
 Fri 16 **DARRYL COTTON & THE**
DIVERS/DAMAGE
 Wed 15 **MICK PEALING'S IDEALS/**
RUNNERS
 Thurs 16 **THE CHURCH/CHEKS**

FAMILY INN

Tues 22nd - THE CHURCH
MED 245

Sat 26th - MOVING PICTURES
LITTLE HEROES

Tues 29th - MENTAL AS
ANYTHING
JO JO ZEP

Sat 3rd - SWINGERS
Machinations

Victoria Rd., Rydalmere

Aug 81

COMB'N' CUTTER

Thurs 20th - THE ANGELS
HEAVEN

Fri 21st - MATT FINISH
FLAMING HANDS

Sat 22nd - ELKS
CARDINALS

Fri 28th - THE CHURCH

81 Kildare Rd., Blacktown 622 0411

Oct 81

MANLY VALE

Fri 2 - THE CHURCH
Cheks

Sat 3 - FASTCARS
Skolars

Fri 9 - NUMBERS
Proteons

Sat 10 - D MINOR
Silent Movies

Manly Vale Hotel, 250 Condamine St., 94 7151

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WAREHOUSE ROCK

WED. 1 - MATT TAYLOR BAND/& SUPPORT

THUR. 2 - NO FIXED ADDRESS

FRID. 3 - GOANNA BAND

SAT. 4 - MOBILITY (ARVO) FREE

SUN. 5 - NIGHT PAUL KELLY & THE DOTS/PHANTOM BAND

MON. 6 - REDGUM

TUES. 7 - DEAR ENEMY/MOBILITY (FREE)

WED. 8 - KEVIN BORICH EXPRESS/INCHES

THUR. 9 - THE SAINTS/LITTLE MURDERS

FRID. 10 - NO FIXED ADDRESS

SAT. 11 - WILBUR WILDE'S FAVOURITE SONS/MOBILITY

SUN. 12 - MOBILITY (ARVO) FREE

NIGHT MED 245/HIGH SOCIETY

THE CHURCH/LITTLE MURDERS

THE UNGUARDED KILBEY

By Michael Delaney

The Church play a stylish and articulate hybrid of contemporary folk-rock and neo-psychedelic powerpop, its roots as much in the foppish, Dylanesque idiosyncrasies of Steve Harley/Cockney Rebel ("Make Me Smile", "Sebastian", "Mr Soft") and the throbbing, medium-weight insistency of mid-period T. Rex ("Hot Love", "Get It On") as in the east coast electric folk of The Byrds ("Eight Miles High", "Mr Tambourine Man"). But more so than ever, it's that reflective, sonic, solipsistic jingle-jangle mesh of chiming 12-string guitar and sunburst vocal harmony so much the latter's stock-in-trade that has determined the present (and one would suspect future) profile of The Church.

Lead by vocalist/writer Steve Kilbey, The Church is fundamentally the result of his vision, his persona. Astutely imaginative, some would say eccentric, lyricist and tunesmith, Kilbey's engagingly eclectic blend of myth, mystery, romance, wonder, exotica and wide-eyed esoterica has fashioned some of the most interesting, memorable and distinctive pop/rock currently on vinyl.

Though they quite openly flaunt their influences, The Church at no stage content themselves with mere imitation. They may owe a great deal in form to the music (and spirit) of the Byrds, but, simply this, no-one sounds like The Church. No-one else has quite the same magic. No-one else has quite so effectively joined together such seemingly oppositional characteristics: vulnerability and tensile strength; insight and, at times, flagrant naivete.

To repeat, The Church are distinctive, different. They have a sense of integrity, a sense of honor, a nobility in what they say and in the way they say it that has both substance and pertinence. They make a whole lot of valuable sense to a whole lot of people. At the same time, they're like quicksilver, elusive and illusive, hard to pin down — not that you would want to, or, for that matter, should, because that denies them their subtlety, their space.

And space has a lot to do with what The Church do and say. Inner space. The space in between the words and the music. The space in between us all. The illusion of space between us all. And The Church needs a lot of space within which, unfettered, they can ebb and flow, soar and shimmer, build to furious intensities and then evaporate clean and clear away leaving nought but their blitter-sweet afterglow to permeate like incense. Put it like this; you don't break the butterfly on the wheel.

The Church have confidence and tremendous personality, a considerably energetic yet curiously implusive edge that, despite its exuberance and sense of grandeur, retains a gentle, reflective, almost self-effacing sensitivity. Intriguing and genuinely insidious, The Church exhilarate a sense of majesty and a full-bodied emotional presence as intangible as it is thoroughly pervasive/persuasive. It's there, but don't try and pin it down because it'll just slip right through your fingers. That's their nature. That's The Church.

Derek Taylor once said of The Byrds that they were "one of the few groups with value who could relate to values beyond the sound of music, who could reach to the ends of the world and touch, just touch a human spirit and leave that touch to work and activate what it may..." Like The Byrds, The Church are one of these groups and one cannot say why, because it isn't felt, then it isn't to be explained in words.

Even though the first overseas set is doing so well, you've intimated that Capitol in the States isn't all that impressed with *The Blurred Crusade*. Why is that?

Well, I spoke to Bruce Raywood who's the guy that initially signed us up, and after he'd heard the new album, he said he was a bit worried that there wasn't a hit single on it and some of the tracks were a bit too long. He said it wasn't as punchy or as poppy as the first album. I keep hearing reports through various

to "The Unguarded Moment", "For A Moment We're Strangers" and "Fighter Pilot — Korean War".

Yeah, that's true. "She Never Said" was done really early. In fact, that was the first thing we ever recorded.

I don't think it was recorded as well as it could've been. I mean, that was the first time we were ever in a proper studio. If we did it now I think we could fulfill the potential that the song had, but, really, it was a bit of a rush job on that first album.

Your gig schedule is fairly exhausting. When do you find the time to write?

I haven't written any songs for a while, but every now and then I'll just sit down and write three or four songs over a period of one or two days.

Does your writing come fairly easily?

Yeah, no worries!

Your songs have received a lot of criticism for what some consider to be their lack of substance; aural brocades, all form and no content.

Well, you know, it's like "Blue Poles". One man sees a thousand things in it, the destiny of mankind, and someone else'll just regard it as a blob of paint smeared over a piece of canvas. What can you say? To each his own.

Where did the Church sound originate? There's always lots of obvious references to the Byrds, T. Rex, Steve Harley. What is it about these people, if, in fact, it is these particular people, that has particularly influenced you?

I just think The Byrds is like taking a trip. They're like seeing a really sad film that has this strange type of triumphant ending or something. I don't know. See, I always think that if I knew what it was that I liked about those people I could say it, but it really is something that you can't quite...

Sure, it's their feeling!

Oh, definitely! It's very difficult to pin an emotion, the spirit of what's happening. How do you contain that? It is what it is and everybody's interpretation and reaction is different. It is very difficult to pin down something as elusive and evasive as The Byrds! I've been trying to do that in print for fifteen years! They'd be without doubt, the music that's affected me the most of all.

Yeah, they were very special.

And T. Rex? Marc Bolan? Where does he fit in?

Oh, I was just totally infatuated with Marc Bolan for two or three years! When I was 17 or 18. The albums *A Beard Of Stars*, *T. Rex and Electric Warrior* are probably the most played records in my collection.

I think the *T. Rex* album was the best thing he made.

Just with him and Mickey Finn on the cover? Yeah, the one with the re-recorded versions of "One Inch Rock" and "The Wizard".

Oh, yeah! That's fantastic! I've always enjoyed that sort of delicacy that T. Rex had. I mean, it was rock & roll and it made you want to dance, but it wasn't oafish and brutal. I used to sit down and listen to his lyrics over and over again! It's the sort of music that you can just get totally lost in. You can retire from the real world and just listen to that album and let it take you somewhere else entirely.

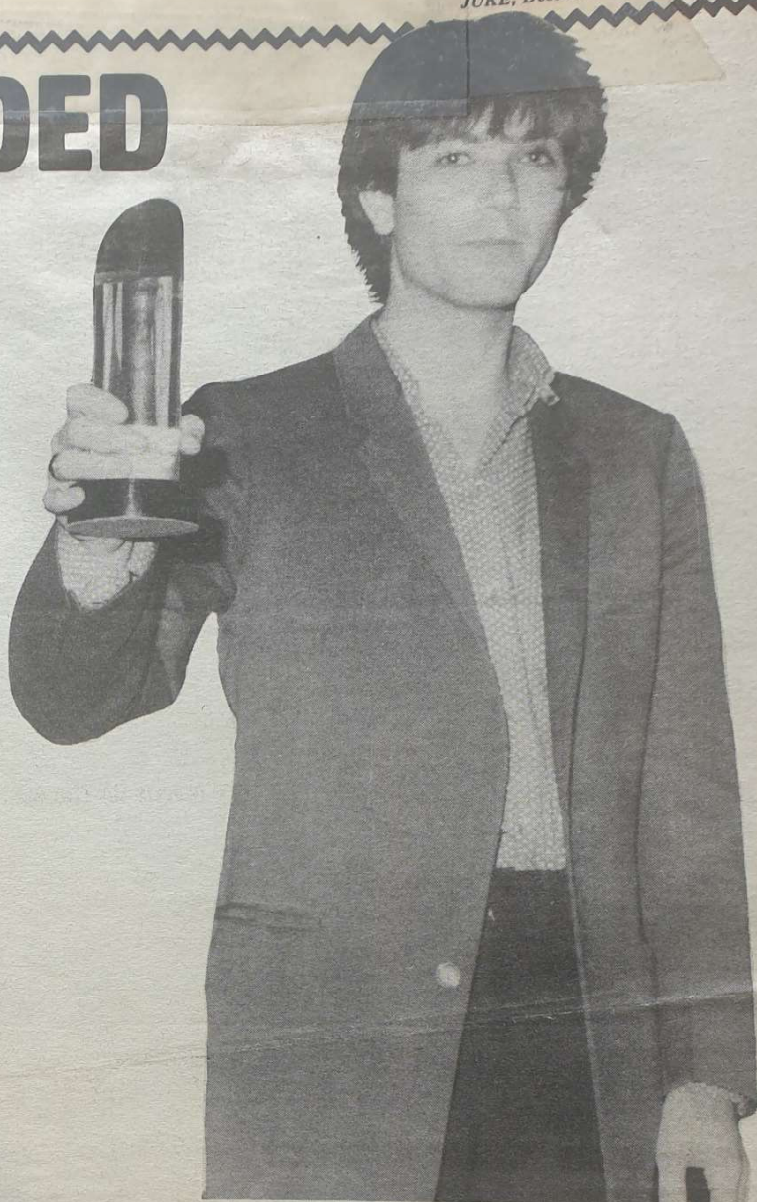
I don't think Bolan ever recorded a better vocal than that retake of "The Wizard". I really think it's one of the most interesting and imaginative vocal tracks that's been cut under the aegis of rock. It's astonishing! The first time I heard it I was completely stunned! I'd never heard anything like it in my life.

That big freakout at the end!

What about Steve Harley & Cockney Rebel? There's a very pronounced connection in vocal style between the two of you.

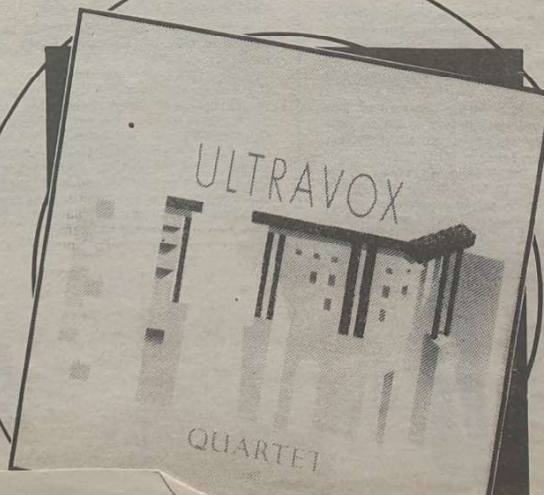
I really liked the first two Cockney Rebel albums. "Almost With You" reminds me a lot of "Make Me Smile" — the flowing acoustic rhythms, the Spanish acoustic lead guitar, the conversational vocal, the overall lilt.

Do you think so? I'd say "Just For You" has a lot more in common with "Make Me Smile", but, yeah, I can see what you mean. I think the first album in particular, *Human Menagerie* was wonderful! The lyrics are just amazing! It's a really showbiz type album, very cinematic, very romantic, sort of circusy. There was always that element of the tradition.



NEW ALBUM

Not 1 JOIN THE WINNERS' CIRCLE



the church

sing-songs



THE CHURCH NEWSLETTER NUMBER 11.

FEBRUARY 1983.

WELL WE'VE BEEN OVER RUN BY MAIL REQUESTING THE EP COVERS AND THE FIRST 12 LETTERS OPENED WILL RECEIVE THEM.

NARARA '83 WAS GREAT...AND SWEETWATER WAS ONE OF THE BANDS BEST SHOWS EVER. ALL THE TRACKS FOR THE NEW ALBUM ARE FINISHED AND ENGLISHMAN NICK LORNAY COMMENCES MIXING THIS WEEK. NICK RECENTLY PRODUCED MIDNIGHT OIL. THE ALBUM IS TITLED "SEANCE" AND IS SET FOR APRIL RELEASE.

STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS STOP PRESS
THE CHURCH HAVE ACCEPTED AN INVITATION TO APPEAR AS SPECIAL GUESTS FROM DIRE STRAITS ON THEIR CONCERTS.....THE DATES ARE: -

SYDNEY - MARCH 5, 6, 7, 8, 9 & NOW ALSO THE 4TH.
CANBERRA - MARCH 15
MELBOURNE - MARCH 19, 20, 21, 22.

GOOD NEWS FOR PEOPLE UNDER DRINKING AGE.....

THE BAND HAVE COMENCED THEIR TOUR IN COFFS HARBOUR AND BEFORE MAY WILL VISIT ALL STATES.....THE DATES ARE: -

FEBRUARY 23 - SAWTELL RSL QLD
24 - GATTEN CIVIC CENTRE QLD
25 - QIT QLD
26 - SOUTH LEAGUES QLD
27 - JET CLUB QLD

MARCH 1 - WOLLONGONG UNI NSW
2 - DOYALSON RSL NSW
3 - TIVOLI NSW
4 - MACQUARIE UNI NSW
5 TO 9 - HORDERN PAVILION - DIRE STRAITS NSW
10 - DEACON UNI VIC
11 - SWINBURNE TECH. VIC
12 - SEAVIEW BALL ROOM VIC
14 - MOOMBA FESTIVAL
15 - CANBERRA - DIRE STRAITS
17 - CLUB CHEVRON
18 - RITCHIES
19 TO 22 - FESTIVAL HALL - DIRE STRAITS
24 - MILDURA

po. box 97 kings cross nsw. 2011 02 356 3722 tlx 72196
the church trading as the church musicians pty.ltd.

BRIGHT LIGHTS

Free
Issue

THE
CHURCH

- THEATRE
- FRENCH FILM FESTIVAL
- MUSHROOM EVOLUTION
- THE TIVOLI

SYDNEY'S ENTERTAINMENT GUIDE

As I write this, the Church are probably somewhere between London and Madrid. They've just completed a mammoth European tour supporting that impeccably dressed and much drooled over pop group, Duran Duran (down girls, down — no dribbling on the copy phase). That tour alone saw them play before some 100,000 people plus they mounted an extensive European jaunt of their own.

Their first London show was at the Venue mid-October. Heading in, they drew a crowd of 900 and were called back for three encores. Packed houses also greeted them in Stockholm and Götterberg (where their luggage was stolen and their tour bus exploded, forcing them to spend the night in a railway station waiting room) as well as headline spots in Bachum and Hamburg, Germany.

If management and record company reports are half way accurate the Church has made more than a little headway overseas. Career records in the UK has already released a three-track single and a four-track EP, both featuring the near classic *Unquaranteed Moment* and a track called *An Interlude* from *The Blurred Crusade* album.

So it looks like the Church just might be headed for the giant roller coaster of international stardom, an eventuality of which their frontman has doubtless been long aware. Right from the release of that very first single, the Church have set themselves up as stars. Even when their initial live shows didn't quite inspire the desired over the top response, their feathers remained unruined. Even before the release of their debut album, they conducted themselves as if it was already number one. There was no room for argument. So Australia watched as an enigmatic, slightly moody, slightly poetic young man named Steve Kilbey set himself up on a pedestal and steered his band straight to the heart of every second pop starved adolescent girl in the country.

As their live work improved and their albums betrayed pretty obvious skill and imagination, they picked up some credibility on the side but, initially (a magic debut single aside), the Church made it because they behaved like stars at a time when a lot of local acts were still trying very hard to do just the opposite.

Steve Kilbey (chief songwriter, vocalist and bassist) has always been the band's local point. Shy, boyish good looks, a way with obscure, free flowing lyrics and a much publicized ego fit for a king have brought the band all the public and media attention they could have hoped for. Kilbey has claimed on more than one occasion that his is the best songwriter in Australia and he also expressed a belief that the Church is the biggest teen band this country's had in years.

It's tempting to look at the Church as one man's dream. In a sense, it probably is. Kilbey seems to be in charge on just about every level but the overriding contribution to the band's musical strength has always been made by his three cohorts. Guitarists, Peter Koppes and Mary Willson-Piper, form the tightest of units, throwing lines back and fourth and always leaving each other plenty of room to move. Willson-Piper's ringing, jangling guitar work is

THE CHURCH



SYNDEY TOUR DATES: December:—

- 14th — Family Inn
- 15th — Dapto Leagues Club
- 16th — Royal Antler
- 17th — Cronulla Workers Club
- 18th — Hordern Pavilion (2JJJ)
- 19th — Cardiff Workers Club

By Samantha Trenowith

As much a hallmark of the band's sound as Kilbey's vocals or lyrics and Richard Pless's drumming provides the powerful, sensitive base.

On top of that, the Church know when to play hard and fast and when to tone it down. On record, their music is more delicate, emotive and melodic while, live, the pop and rock elements move further forward. This may not have been so obvious in their earlier days but, with the release of *The Blurred Crusade*, came an increase in the polarity between the band's sound live and in the studio.

This is the formula that has worked for the Church at home and, it would seem, is doing a pretty good job of hooking the European press and public as well.

One reviewer, in the English paper, *Sounds*, went so far as to acclaim them as the next best export from "wombat land" to Foster's Lager. He went on to describe their show at the Venue with a string of superlatives including "atmospheric," "new," "subtle," "effective," "special." The crowd, he explained, went from "reserved to warm and from warm to bananas."

In Sweden, meanwhile, the Church were playing 2,000 seat arenas and still turning people away by the hundreds. Both albums have been in the top 10 there, France too made the band feel right at home, with two full houses in a theatre seating 800 and *Blurred Crusade* reaching high rotation on *Parade* Radio Seven within a fortnight of release.

Blurred Crusade hits the American market in January and, although the band has never toured there and has no concrete plans to do so, there's a reserved optimism about its release. *Of Skins And Hearts* did reasonable business in the US (and made it into Canada's top 10) but, since then, there's been a change of American record companies and Michael Chugg (the band's manager) is hopeful things will run more smoothly this time around.

The Church will be back in Australia by December 7th and their first local show since May is set for Melbourne on the 9th. A week later they'll be in Sydney and, at the same time, a five-track EP called *Sing Songs* should hit the shops. It will feature four new Kilbey originals plus the old Simon and Garfunkel number, *I Am A Rock*. In January, they return to the studio to work on their third album. Then there'll be highlight appearances on Australia Day weekend and at New Zealand's annual Sweetwaters festival, followed by a short tour of New Zealand and more Australian gigs. March will see them back in Europe and, after that, their future is pretty well open.

The Church have made considerable ground since last we saw them. Only time can tell how far they have to go. It will be interesting to see how the European climate has affected their style. It will be interesting to see how much of their recent experience comes out on the next album. For that installment, though, we'll have to wait until the

DIRE STRAITS/THE CHURCH (Hordern Pavilion, Sydney)

... An odd pairing, though it was at the headliners' instigation. Discounting the superficial similarities (monotonal, narrative vocals, a songwriters' focus and frontal guitar attack), it was like prefacing the London Philharmonic with a rudimentary gothic chamber orchestra. Such was the chasm between Dire Straits and The Church, with the melodramatic drone and vacuous presence of Kilbey and his cast of sullen wisps much at odds with the effortless display of dexterity, taste and dynamics that was to follow.

The Church's maudlin clutch of quasi-poetic dirges may not be everyone's cup of stodge, but at least they've banished those putrid paisley shirts to the back of the wardrobe. In their place, an array of colour-coordinated prints and pastels, with collar sizes just so right, if the fit a touch tight. If only these serious young turks would loosen up a little, inject some flexibility and allow the rigid arrangements to breathe — a slightly more inventive bass player would help. As it is, Kilbey's glaring limitations as a musician not only serve to constrict the band's rhythmic section, but brand him as the weak link in an otherwise cohesive unit.

As it was, the Church fairly galloped through seven songs in barely 40 minutes in a headlong rush to vacate the stage. In stark contrast to their hang-dog expressions, Dire Straits sauntered on stage wearing benignly confident grins — their attitude suggested a sense of 'Hey, we're serious musicians, man, but we're also here for a good time.'

It could also have had to do with the fact that this was the first of eight sellout Sydney shows, and that Dire Straits walked out to a standing ovation. With a reception like that, how could they fail? From the moment Knopfler eased his five sidemen into a ten-minute reading of *Once Upon A Time In The West*, the pattern of epic indulgence established on *Love Over Gold* was restitched, though tonight it was underscored by an atmosphere of casual, almost nonchalant power. From old to new, and *Industrial Disease*, coming across so much better than the recorded version. Gone was that tinny, fairground-Farfisa organ sound, replaced with a full-bodied swell as Knopfler growled the lyrics with greater urgency.

Ever-conscious of pacing the dynamics, the master guitarist then steered the band toward gentler, more lyrical territory. *Espresso Love*, *Romeo And Juliet* and the imagery-laden *It Never Rains* rolled out in

waves of tonal colour. Equally rivetting on electric, acoustic or dobro guitars, Knopfler naturally commanded most attention — second guitarist Hal Lindes was content to embellish or complement with shadow lines, while the dual keyboard contingent of Alan Clark and Tommy Mandel provided vivid aural back-projections for Knopfler's storyboard songs.

The only original Strait (apart from Knopfler) is John Illsley. Showing Steve Kilbey how the bass should be played, he and newest member Terry Williams nailed the whole soundscape to the stage lest it swirl out of control toward the rafters. And the former Rockpile drummer pummelled any Johnny-Come-Lately notions into submission, but amply demonstrated a capacity for subtle light'n'shade when it was called for. The ghost of Pick Withers wasn't hovering over this boy, as he injected the power and dynamics often absent on Straits' recordings.

A slow tension buildup peaked at *Private Investigations*, followed by the 'let's party' relief of *Sultans*, *Twisting By The Pool* and the Chuck Berry tribute, *Two Young Lovers*. The band was joined on the latter two numbers by Moving Pictures' Andrew Thompson, who made a surprise appearance to blow up a sax storm so fierce, he was brought back later for an encore.

Just when it looked like surging over the top, Knopfler again drew in the reins with a lengthy interlude on acoustic classical guitar, part of which was a rendition of an old traditional English folk song he had treasured since his youth — the clarity and depth of sound that had earmarked the show from its outset became doubly apparent as Knopfler's acoustic flitted buoyantly through an impeccable mix.

It was difficult not to feel close to the man as he communicated so warmly on every level. Introducing *Tunnel Of Love*, he harked back to his teens and his first girlfriend... but this was no exercise in contrived schmaltz, and the band blew away any lingering doubts with a searing version of one of the best cuts from *Making Movies*.

After 100 minutes on stage, the first of three exits — only to be brought back for a triumphant *Telegraph Road*, an old standby in the form of *Solid Rock* (no relation to Goanna's), and to crown it all, the highly appropriate *Goin' Home*.

And as that song wound down to its close and the roadies trod skilfully among the players, dismantling the stage, I kept thinking how damned easy Dire Straits made it all look. That's 'easy' as in casual...
PHIL STAFFORD



• Why does this band give every appearance of unfettered celebration? Well, not only have The Church just come back from holidays but they've been greeted by the news that a United States distribution deal will soon see their music openly available in the land of the free. Meantime, it's back to the live grind for the boys, with an appearance at the Narara '83 festival on the Australia Day weekend and then off to New Zealand for the Sweetwater Festival and a tour of the North and South Islands.



Pic: Lloyd James

"Congratulations, MICHAEL CHUGGI..." For those really important messages, a STRIPPER-GRAM must be the way to go! At a lunch welcoming THE CHURCH back home, the fun-loving guys from EMI records hired this fun-loving and/or desperate young lady to convey their appreciation to the band's manager. Mr. Chuggi accepted the bump-and-grind in the festive spirit, and is pictured above about to don the young lady's feather boa.

The Church, back from their extensive European tour with a new mini album to promote, didn't have anyone throwing their gear off for them; but there were discs (in decorator shades of gold) being slung about with great enthusiasm by their record company.

THE CHURCH



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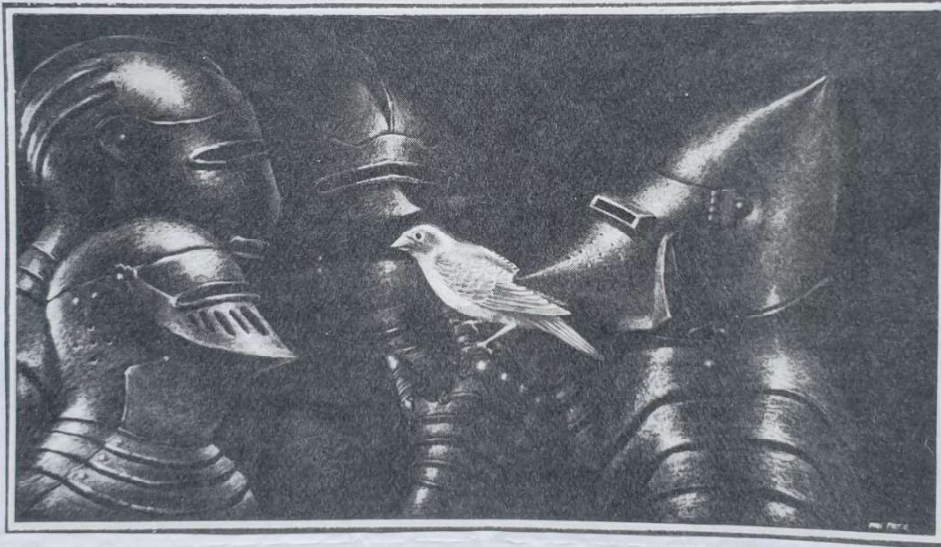
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Fri 8	- TINSLEY WATERHOUSE		- CATCH 22
Sat 9	- THE PHANTOM BAND	Sat 16	- PHANTOM BAND
Sun 10	- THE CHURCH	Sun 17	- SUNNYBOYS
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fri 10..... ritchies
sat 11..... manhattan
sun 12..... melbourne
wed 15..... dapto leagues
thur 16..... castle hill r.s.l.
fri 17..... cronulla workers
sat 18..... 2mm concert
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sun 19..... cardiff workers



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 Fri. 8th
 Sat. 9th
 Sun. 10th
 CENTRE CLUB, Morwell
 THE VENUE
 SENTIMENTAL BLOKE HOTEL
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THE CHURCH

Sat. 9th April
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THE CHURCH

May 12: Tivoli
 May 13: Central Coast Leagues
 May 14: Corrimall Leagues
 May 15: Bankstown Paceway with The
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THE CHURCH

9 Armadale Hotel, 10 Ritchies, 11
 Manhattan Hotel, 12 Festival Hall,
 12 The Club

THE CHURCH:

April 14 Newcastle Workers
 April 15 Manly Vale
 April 16 Sylvania Hotel
 April 19 Manly Workers
 April 20 Casino RSL
 April 21 Murwillumbah Ex Services
 April 24 Royal Antler Hotel
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• Fresh back from their adventures overseas, the Church start their tour in Melbourne. Ritchies is one place they'll be - on the 10th.

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THUR. 14 **THE KEVINS**
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Dancing Bears

SAT 11 - North 2 Alaskans
Soldiers of Fortune

SUN 12 - LAST AUSTRALIAN APPEARANCE OF
(OPEN 6-10) The Church
PLUS Little Murders

TUES 14 - The Saints

THURS 16 - Salon Bon Ton WITH The Machinations
PLUS Ya Ya Coral

FRI 17 Meo 245

SAT 18 Bang!
PLUS GUESTS

THE CHURCH are at the moment on a Kulturfest European tour desecrating sacred objects and no doubt picking up a few relics along the way. But they will be back for a confirmed national tour of Oz in November/December. Travel, we've heard, broadens the mind. Let's hope it works.

Poor Steve Kilbey and Church were on the wrong end of the stick when *Melody Maker* asked them to perform at the Boys Birthday Party — the avant-garde band that untruthfully claimed that no one took notice of them when they were the Boys Next Door and much much later considered that what they'd recorded under that monicker "was a load of crap" anyway.

Nick Cave: "We're basically proud to be Australian but that's totally embarrassing to us. We're desperately in search of some other groups who can help us — not that we're here to promote Australia or anything — but it would be nice if some other Australian groups came up with something that was interesting."

Apart from the fabulous Go-Bes and the equally fabulous Screaming Clowns, I hate them all. The Church are just helping to promote ill-feeling towards Australia.

Rowland Howard: "This record does have the remarkable honor of being about the worst written song I've ever heard in my life, particularly as the singer, Steve Kilbey or whatever he's called, considers himself to be the best songwriter in Australia. Ha! They're just an offensively smug Tinka Toy group and this is the worst song ever."

Tracey Pew: "Australian really loves them and think they're gonna pull rock out of its ditch. What a failure! This sounds like a high school garage band's composition played by sessions musicians."

We tried to contact Kilbey for some sort of comment but he was too busy counting the money he made when his albums went top 10 through various European countries.

Look out for announcement of tour dates by Dragon and Church for next month — both have been off the road for some months.

While the Scientists prepare for their March departure to Berlin, guitarist Kim Salmon is playing with Tex Perkins (of Tex Deadly) and the Dum Dum Jams, and Church's Richard Ploog in an occasional band called Salamander Jim.

THE Church will play their last Melbourne show for some time on September 24 at Bombay Rock. Their current tour has seen them break several attendance records. Winners of our Church cords. Winners of our Church cords. Winners of our Church cords. Winners of our Church cords.

Dire Straits specifically asked for Church to support them in some capital cities.

Tex Deadly's "temporary" band Salamander Jim now looks as though it could be a long term proposition although of course he'll be looking for replacements as Kim Salmon is off next week to rejoin the Scientists in Britain and looks as though he might not return for at least a year. Rumours are that Hoodoo Gurus drummer James Baker might also be drafted to replace the exit of Richard Ploog. The Church are now doing time on The Church East Coast tour which kicked off in NSW and takes in Victoria and Queensland, and will keep him and the band occupied until early April. See feature inside!

'SUDDENLY' NO CHURCH?
What's going on? Is there some conspiracy? Will somebody please explain to me why the Church have suddenly become Public Enemy No. 1?
The facts are as follows: despite being one of the most popular groups in Australia, the Church have been completely ignored in the Countdown Rock Awards, for the second year running. On the Studio One TV "special" on the "Noosa Aussie Hop" concert — a

sort of mini-Narara — they showed clips of Midnight Oil, the Party Boys and all the other bands playing, but NOT the Church.
Countdown ignores them, radio ignores them, and I won't even mention their last Brisbane gig, where someone kept cutting the power all the time.
Does RAM have the answer? Garry, from the Vanguard of Social Radicalism, Brisbane.
Hardly... the Church have turned down our last two suggested interviews.

CHURCH
I'M WRITING in to complain about all these greedy people wanting pin-ups repeated. There have been countless posters of Rick Springfield, Adam Ant and Chris Atkins. I would like to see a poster of my favorite band — The Church.
Lynne (Vic).
You'll find one on any street corner — Ed.

WIN CHURCH SINGLES
THE CHURCH'S new single, *It's No Reason*, will soon be a hit, so there is every reason for you to try to win one of the 12 copies Ossie has to give away, courtesy of EMI.
Just tell Ossie your reasons for liking the popular Australian group, The Church, and send your entry to Ossie Ostrich Church Competition, Box 549CC, GPO, Melbourne, 3001.

Church
SYDNEY band The Church have recorded their new album *Seance*. The album which will be released this week, features six new tracks written by singer Steve Kilbey.
Produced by the band, the album was mixed by Nick Launay who produced *Midnight Oil's* number one album (03.8.7.8.8.3.3.2.1).
Next Sunday night on Billy Pinner's album show, Steve will be talking with Billy about the album.

The Church, just back from their first ever North Queensland tour, will enter the studios, and, depending on how much recording they get in their allocated time, will put out a maxi-single or mini-LP for January release. On December 17, the band does two special shows at the Tivoli: the lunchtime show is a non-alcoholic for under-18s while the evening show will have the grog taps turned on.

THE CHURCH, despite relatively few home performances have been one of our most consistent groups.
Their new album "Seance" (EMI PCSO 7590) is co-produced by Nick Launay — responsible for the production of Midnight Oil's recent effort and currently working with The Models.
As expected Steve Kilbey is dominant, writing all but one of the songs, and singing in his bitter, nasal tones.
"Seance" can only strengthen The Church's following — both here and overseas.
— SUZY FREEMAN-GREENE

The Church's *Seance* will be relayed in Europe and England shortly, with "Electric Lash" as the first single. In America the band still faces problems getting record deals although its status as a cult band grows. *Cream* magazine gushed "this is hands down one of the year's great undiscovered groups... during my soundtrack of '82, the perfect band" while *Trouser Press* listed the *Sing Songs* EP as one of that country's top 20 selling imports.

the church

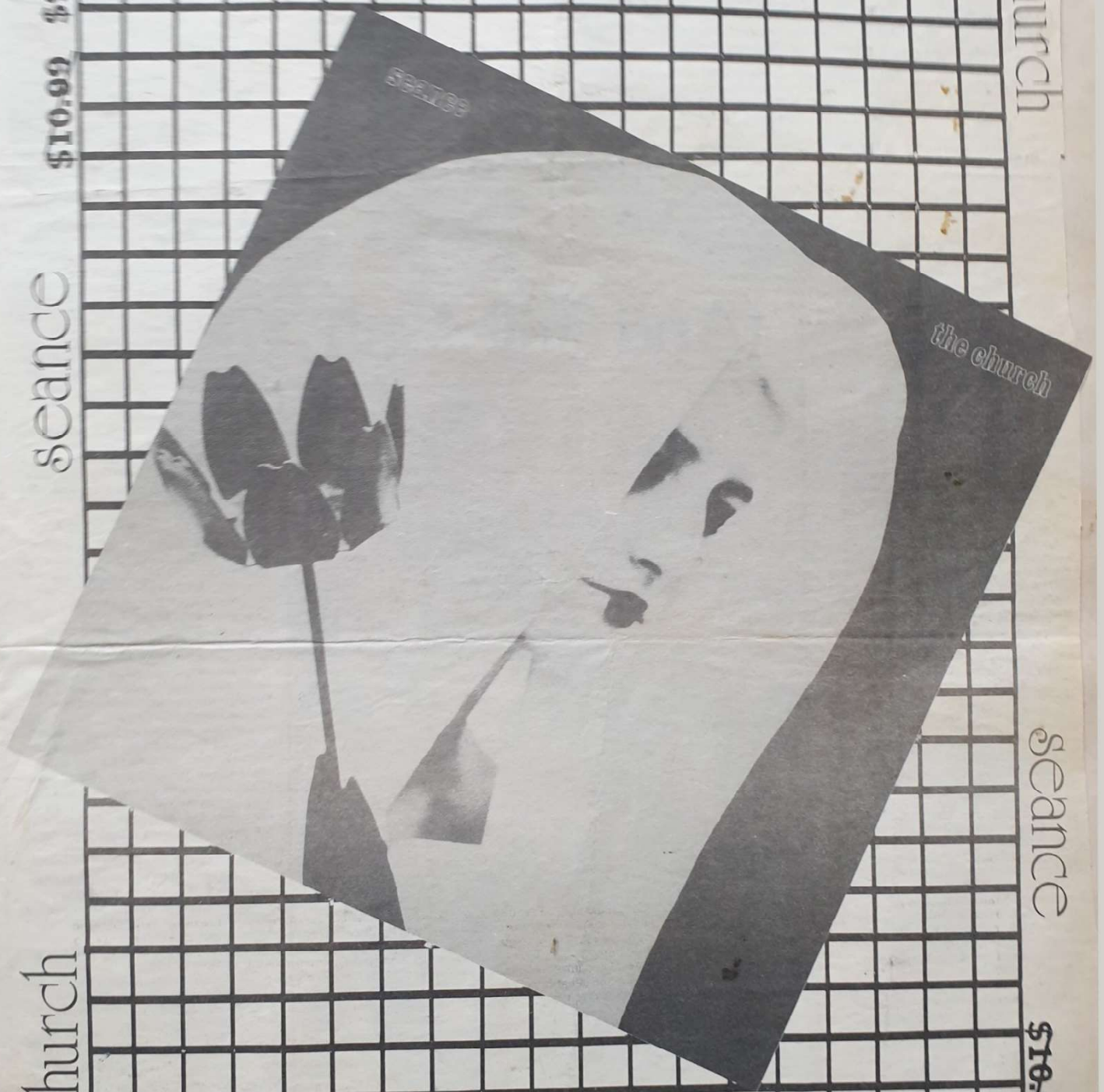
seance

~~\$10.99~~ \$9.99

~~\$10.99~~ \$9.99

seance

the church



CHELSEA RECORDS

124 PITT ST SYDNEY and also at

OZ LPS

TW	LW	HP	WI			
1	1	1	22	THRILLER	Michael Jackson	
2	2	2	5	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler	
3	3	3	5	THE NUMBER ONES	The Beatles	
4	7	4	7	*SWEET DREAMS (ARE MADE OF THIS)	Eurythmics	
5	6	5	4	TOO LOW FOR ZERO	Elton John	
6	4	3	4	CAUGHT IN THE ACT	Redgum	
7	5	2	12	THE KEY	Joan Armatrading	
8	29	8	2	*FLASHDANCE	Men At Work	
9	8	1	10	CARGO	Little River Band	
10	11	10	4	THE NET	David Bowie	
11	9	1	11	LET'S DANCE	Iron Maiden	
12	17	12	4	*PIECE OF MIND	The Church	
13	23	13	2	SEANCE	Pink Floyd	
14	10	3	10	THE FINAL CUT	Tears For Fears	
15	21	15	3	THE HURTING	The Angels	
16	13	7	8	*WATCH THE RED	Mark Knopfler	
17	20	17	4	MUSIC FROM LOCAL HERO	Midnight Oil	
18	14	1	30	10,9,8,7,6,5,4,3,2,1	Spandau Ballet	
19	19	19	5	TRUE	Van Morrison	
20	18	17	5	INARTICULATE SPEECH OF THE HEART		

21	16	11	9	A CHILD'S ADVENTURE	Marianne Faithfull	
22	15	1	30	SPIRIT OF PLACE	Goanna	
23	—	23	1	*BODY WISHES	Rod Stewart	
24	12	5	10	GREATEST HITS VOL 2	John Denver	
25	26	25	3	POWER, CORRUPTION AND LIES	New Order	
26	22	17	5	SCREAM OF THE REAL	The Radiators	
27	24	9	12	WAR	U2	
28	—	28	1	*IN YOUR EYES	George Benson	
29	34	29	3	*ONE NIGHT IN PARIS	Richard Clayderman & Nicholas De Angelis	
30	31	1	39	LOVE OVER GOLD	Dire Straits	
31	28	16	10	FOREIGN AFFAIRS	Sharon O'Neill	
32	30	24	5	BRANIGAN 2	Laura Branigan	
33	32	27	6	THE BEST OF SKYHOOKS	Skyhooks	
34	25	3	23	DESPERATE	Divinyls	
35	35	24	6	KILROY WAS HERE	Styx	
36	27	7	18	ANOTHER PAGE	1999	
37	38	23	12	IV	Christopher Cross	
38	33	1	22	LIONEL RICHIE	Prince	
39	40	14	23	SPEAKING IN TONGUES	Lionel Richie	
40	—	40	1		Talking Heads	

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MELBOURNE MUSIC

MIDNIGHT OIL IN CONCERT — SPORTS AND ENTERTAINMENT CENTRE, SAT. AUG 13. TICKETS \$8.90, THRU GASLIGHT RECORDS CITY, MALVERN & ALL EASTCOAST STORES.

SINGLES		Week Commencing 30th June, 1983	ALBUMS	
LAST WEEK	WEEKS IN			LAST WEEK
1	8	Bonnie Tyler	THRILLER	1
2	2	Irene Cara	FASTER THAN THE SPEED OF NIGHT	2
3	7	Michael Jackson	TOO LOW FOR ZERO	3
4	4	Real Life	FLASHDANCE	4
5	5	Leo Sayer	SWEET DREAMS	5
6	3	Elton John	CAUGHT IN THE ACT	6
7	2	The Police	THE NET	7
8	1	Prince	THE KEY	8
9	2	Eurythmics	LOCAL HERO	9
10	3	The Cure	INARTICULATE SPEECH OF THE HEART	10
11	4	Naked Eyes	CARGO	11
12	5	The Weather Girls	LET'S DANCE	12
13	6	Rod Stewart	BODY WISHES	13
14	7	New Order	SEANCE	14
15	8	Falco	PIECE OF MIND	15
16	9	Laura Branigan	10, 9, 8, 7, 6, 5, 4, 3, 2, 1	16
17	10	Tim Finn	FINAL CUT	17
18	11	Redgum	IN YOUR EYES	18
19	12	Cliff Richard & Phil Everly	TRUE	19
20	13	Wendy & The Rocketts	POWER, CORRUPTION & LIES	20
21	14	Rick Springfield	WATCH THE RED	21
22	15	Culture Club	A CHILD'S ADVENTURE	22
23	16	Michael Jackson	SPIRIT OF PLACE	23
24	17	The Call	BRANIGAN 2	24
25	18	Carl Carlton	THE HURTING	25
26	19	After the Fire	FOREIGN AFFAIRS	26
27	20	Tears For Fears	THE WILD HEART	27
28	21	Joan Armatrading	SPEAKING IN TONGUES	28
29	22	Greg Kinn Band	ESCAPADE	29
30	23	Eurythmics	JARREAU	30
31	24	Mark Knopfler		31
32	25	Marianne Faithfull		32
33	26	David Bowie		33
34	27	Renee & Renata		34
35	28	Machinations		35
36	29	Lionel Richie		36
37	30	Thomas Dolby		37
38	31	Boys Town Gang		38
39	32	Style Council		39
40	33	Little River Band		40

AIRBORNE

CONFRONTATION (LP) Bob Marley & The Wailers
FASCINATION Human League
SOUND ON SOUND The Venetians
COME DANCING The Kinks
ELECTRIC AVENUE Eddy Grant
SHE'S A BEAUTY The Tubes

18/7/83

3DB MUSIC SURVEY
SINGLES

1983 TOP 40	LAST WEEK	WEEKS IN
1 EVERY BREATH YOU TAKE	4	3
2 FLASHDANCE	3	4
3 I'M STILL STANDING	2	5
4 TOTAL ECLIPSE OF THE HEART	1	5
5 SEND ME AN ANGEL	11	8
6 ALWAYS SOMETHING THERE TO REMIND ME	35	1
7 CHURCH OF THE POISON MIND	7	1
8 BEAT IT	9	3
9 LITTLE RED CORVETTE	6	6
10 ORCHARD ROAD	1	3
11 SHE MEANS NOTHING TO ME	8	3
12 BABY JANE	12	3
13 THE WALLS CAME DOWN	10	2
14 FRACTION TOO MUCH FRICTION	17	3
15 CHINA GIRL	18	2
16 BLUE MONDAY	37	1
17 SWEET DREAMS	14	1
18 LET'S GO TO BED	19	4
19 PLAY THE GAME	16	4
20 PRESSURE SWAYS	25	5
21 WE TWO	36	2
22 LIVE LADY LIVE	40	1
23 AFFAIR OF THE HEART	22	8
24 SOLITAIRE	21	11
25 GOING HOME	40	1
26 ROCK THE BOAT	20	10
27 DER KOMMISSAR	23	9
28 JEOPARDY	24	7
29 IT'S RAINING MEN	26	9
30 DER KOMMISSAR	27	6
31 I WAS ONLY 19		

ALBUMS

1 THRILLER	1	16
2 TOO LOW FOR ZERO	3	4
3 SYNCHRONICITY	4	2
4 FLASHDANCE	2	6
5 FASTER THAN THE SPEED OF NIGHT	5	6
6 SWEET DREAMS	6	5
7 CAUGHT IN THE ACT	26	1
8 THE NET	26	1
9 ESCAPE	26	1
10 10.9.7.6.5.4.3.2.1	26	1
11 LOCAL HERO	26	1
12 BODY WISHES	26	1
13 IN YOUR EYES	26	1
14 PEACE OF MIND	26	1
15 CARGO	26	1
16 TRUE	26	1
17 INARTICULATE SPEECH	26	1
18 OF THE HEART	26	1
19 THE KEY	26	1
20 SEANCE	26	1
21 WATCH THE RED	26	1
22 LET'S DANCE	26	1
23 SPEAKING IN TONGUES	26	1
24 THE FINAL CUT	26	1

3XY ALBUMS

LAST WEEK	WEEK
1	14
2	6
3	4
4	3
5	2
6	1
7	2
8	3
9	4
10	5
11	6
12	7
13	8
14	9
15	10
16	11
17	12
18	13
19	14
20	15
21	16
22	17
23	18
24	19
25	20
26	21
27	22
28	23
29	24
30	25

THE UNTOWN CHART

AUTHORISED AND ENDORSED BY THE AUSTRALIAN RECORD INDUSTRY ASSOCIATION

Week Ending 10th July, 1983

TOP FIFTY SINGLES

TW	LW	TI	TITLE	ARTIST	DIST.	CAT.	No.
1	1	10	TOTAL ECLIPSE OF THE HEART	Bonnie Tyler	CBS	BA 223049	
2	2	4	FLASHDANCE - WHAT A FEELING	Irene Cara	POL	811 440-7	
3	3	4	BEAT IT	Michael Jackson	CBS	ES 847	
4	4	3	I'M STILL STANDING	Elton John	POL	812 525-7	
5	5	8	EVERY BREATH YOU TAKE	The Police	FES	K 9104	
6	6	8	SWEET DREAMS	Renee and Renato	RCA	1041123	
7	7	5	SAVE YOUR LOVE	Prince	WEA	729746	
8	11	5	LITTLE RED CORVETTE	Real Life	EMI	WRS 001	
9	14	5	SEND ME AN ANGEL	Culture Club	EMI	EMI 847	
10	9	14	ALWAYS SOMETHING THERE TO REMIND ME	Laura Branigan	CBS	V5 571	
11	27	2	CHURCH OF THE POISON MIND	Redd Foxx	FES	789868	
12	10	10	SOLITAIRE	Mark Knopfler	FES	K 9118	
13	20	14	FRACTION TOO MUCH FRICTION	Joan Armatrading	FES	K 9019	
14	12	14	DROP THE PILOT	Redd Foxx	EMI	LS 935	
15	7	11	I WAS ONLY 19	Greg Kinnear	WEA	729628	
16	13	11	JEOPARDY	The Cure	WEA	729628	
17	16	9	LET'S GO TO BED	New Order	CBS	K 9069	
18	22	8	BLUE MONDAY (30cm)	Leo Sayer	WEA	729608	
19	23	3	ORCHARD ROAD	Real Life	RCA	104078	
20	26	3	BABY JANE	Eurythmics	CBS	ES 844	
21	17	12	LOVE IS A STRANGER	Michael Jackson	POL	1657MF	
22	15	19	BILLIE JEAN	Lionel Richie	EMI	AMI 999	
23	35	3	CHINA GIRL	David Bowie	FES	K 9020	
24	33	7	DER KOMMISSAR	Falco	FES	K 9021	
25	18	13	COMMUNICATION	Spandau Ballet	POL	811 487-7	
26	37	12	THE WALLS CAME DOWN	Wendy & The Rockettes	CBS	K 9108	
27	36	NEW	PLAY THE GAME	Wham	CBS	BA 223037	
28	24	7	WHAM RAP	Wham	EMI	ES 825	
29	24	11	IT'S RAINING MEN	Rick Springfield	FES	K 9074	
30	21	6	AFFAIR OF THE HEART	Duran Duran	EMI	811 036-7	
31	28	6	PRESSURE SWAYS	Mark Knopfler	CBS	ES 855	
32	46	6	IS THERE SOMETHING I SHOULD KNOW?	Wail O' Voodoo	POL	6059 596	
33	25	10	GOING HOME	Tears For Fears	POL	EMI 968	
34	43	12	AMERICAN RADIO	The Rodent	EMI	729896	
35	29	7	CHANGE	Thomas Dolby	EMI	A 874	
36	29	9	NO TRAGEDY	Marianne Faithfull	FES	K 8996	
37	34	21	1999	Laura Branigan	WEA	45 4048	
38	31	15	SHE BLINDED ME WITH SCIENCE	Carl Carlton	RCA	104051	
39	42	30	RUNNING FOR OUR LIVES	Phil Everly & Cliff Richard	EMI	AMI 958	
40	40	32	GLORIA	David Bowie	EMI	WRS 001	
41	22	30	LET'S DANCE	INXS	WEA	729491	
42	38	22	BABY I NEED YOUR LOVIN'	Gordon Franklin & The Wilderness Ensemble	WEA	ES 847	
43	NEW	11	LET THE FRANKLIN FLOW	Forrest	CBS	ES 867	
44	NEW	30	BLACK AND WHITE (30cm)	The Angels	CBS	ES 825	
45	40	11	ROCK THE BOAT	After The Fire	POL	810 873-7	
46	49	39	LIVE LADY LIVE	The Style Council	CBS		
47	NEW	12	DER KOMMISSAR				
48	NEW		SPEAK LIKE A CHILD				
49	NEW						
50	NEW						

TOP FIFTY ALBUMS

TW	LW	TI	TITLE	ARTIST	DIST.	CAT.	No.
1	1	30	THRILLER	Michael Jackson	CBS	ELPS 4328	
2	2	6	THE NUMBER ONES	The Beatles	EMI	PLAY1 1024	
3	3	6	FASTER THAN THE SPEED OF NIGHT	Bonnie Tyler	CBS	SBP 237904	
4	4	5	TOO LOW FOR ZERO	Elton John	POL	811 052-1	
5	5	9	SWEET DREAMS	Eurythmics	RCA	VPL1 7451	
6	6	3	FLASHDANCE	Original Soundtrack	POL	811 492-1	
7	7	13	THE KEY	Joan Armatrading	FES	RML 53101	
8	8	13	CAUGHT IN THE ACT	Redd Foxx	CBS	ELPS 4371	
9	11	2	THIS IS MY SONG	Harry Secombe	J&B	JB 140	
10	5	9	1983 THE HOT ONES	Various Artists	FES	RML 50004	
11	10	11	LET'S DANCE	David Bowie	EMI	ST 17093	
12	28	6	Music From LOCAL HERO	Mark Knopfler	POL	811 038-1	
13	19	3	IN YOUR EYES	Midnight Oil	CBS	SBP 237868	
14	12	32	10.9.7.6.5.4.3.2.1	Tears for Fears	POL	811 039-1	
15	22	5	THE HURTING	Talking Heads	WEA	238771	
16	21	3	BODY WISHES	Village People	J&B	238831	
17	NEW	6	GREATEST HITS VOLUME 1 & 2	Various Artists	CBS	JB 137	
18	17	10	CARGO	The Angels	CBS	SBP 237853	
19	13	10	WATCH THE RED	Donna Summer	J&B	ELPS 4364	
20	15	6	GREATEST HITS VOLUMES 1 & 2	The Church	J&B	JB 139	
21	16	7	GREATEST HITS OF ROCK 'N' ROLL	TIP	PCSO 7590	4CBS 1007	
22	18	7	SEANCE	Little River Band	EMI	ST 12273	
23	25	5	THE NET	John Denver	RCA	SOR 302	
24	27	5	GREATEST HITS VOLUME 2	Various Artists	EMI	EMX 102	
25	14	12	SCREAM OF THE REAL	The Rodent	EMI	EMA 800	
26	29	6	PIECE OF MIND	Iron Maiden	POL	NA 522	
27	26	5	WOMEN OF ROCK	Van Morrison	EMI	811 140-1	
28	20	4	INARTICULATE SPEECH OF THE HEART	Pink Floyd	CBS	SBP 227817	
29	31	11	THE FINAL CUT	Spandau Ballet	FES	L 37978	
30	32	7	TRUE	Marianne Faithfull	CBS	RML 53103	
31	32	7	A CHILD'S ADVENTURE	Tim Finn	FES	RML 53104	
32	30	NEW	ESCAPE	Gesno	WEA	600127	
33	24	31	SPIRIT OF PLACE	Dire Straits	POL	6359 109	
34	34	NEW	LOVE OVER GOLD	Stevie Nicks	WEA	2500711	
35	34	28	THE WILD HEART	Lionel Richie	POL	60074L	
36	35	28	LIONEL RICHIE	New Order	CBS	FACT 75	
37	42	5	POWER, CORRUPTION AND LIES	U2	FES	L 37981	
38	33	13	WAR	Prince	WEA	238091	
39	40	36	1999	Laura Branigan	WEA	45 4048	
40	36	9	FLORIDA SCOTLAND	Marion Martin	J&B	JB 138	
41	40	2	FLORIDA SCOTLAND	Various Artists	KTL	ASH 100	
42	43	3	FLORIDA SCOTLAND	Richard Simmons	EMI	HAM 086	
43	43	3	FLORIDA SCOTLAND	Various Artists	EMI	238051	
44	44	28	BOUND FOR GLORY	Rickie Lee Jones	WEA	2351241	
45	NEW	24	GIRL AT HER VOLCANO	Electric Light Orchestra	CBS	Y 16035	
46	39	5	DESPERATE	Richard Claydon	WEA	2351241	
47	NEW	5	SECRET MESSAGES	Cliff Richard	EMI	ENC 3432	
48	NEW		ONE NIGHT IN PARIS				
49	NEW		DRESSED FOR THE OCCASION				
50	NEW						

N.S.W.

1 TOTAL ECLIPSE OF THE HEART	Bonnie Tyler
2 SAVE YOUR LOVE	Renee and Renato
3 FLASHDANCE - WHAT A FEELING	Irene Cara
4 I'M STILL STANDING	Elton John
5 EVERY BREATH YOU TAKE	The Police
6 BEAT IT	Michael Jackson
7 SWEET DREAMS	Eurythmics
8 JEOPARDY	Greg Kinnear
9 I WAS ONLY 19	Lionel Richie

VICTORIA

1 TOTAL ECLIPSE OF THE HEART	Bonnie Tyler
2 FLASHDANCE - WHAT A FEELING	Irene Cara
3 EVERY BREATH YOU TAKE	The Police
4 BEAT IT	Michael Jackson
5 I'M STILL STANDING	Elton John
6 SEND ME AN ANGEL	Real Life
7 CHURCH OF THE POISON MIND	Culture Club
8 LITTLE RED CORVETTE	Prince
9 ORCHARD ROAD	Leo Sayer
10 ALWAYS SOMETHING THERE	Naked Eyes

QUEENSLAND

1 TOTAL ECLIPSE OF THE HEART	Bonnie Tyler
2 FRACTION TOO MUCH FRICTION	Tim Finn
3 EVERY BREATH YOU TAKE	The Police
4 FLASHDANCE - WHAT A FEELING	Irene Cara
5 LOVE YOU BRISBANE	Kim Durant
6 I'M STILL STANDING	Elton John
7 BEAT IT	Michael Jackson
8 SEND ME AN ANGEL	Wall O' Voodoo
9 MEXICAN RADIO	Real Life
10 CHURCH OF THE POISON MIND	Culture Club

SOUTH AUSTRALIA

1 FLASHDANCE - WHAT A FEELING	Irene Cara
2 TOTAL ECLIPSE OF THE HEART	Bonnie Tyler
3 BEAT IT	Michael Jackson
4 SEND ME AN ANGEL	Real Life
5 EVERY BREATH YOU TAKE	The Police
6 I'M STILL STANDING	Elton John
7 FRACTION TOO MUCH FRICTION	Eurythmics
8 SWEET DREAMS	Renee and Renato
9 SAVE YOUR LOVE	New Order
10 BLUE MONDAY	

WESTERN AUSTRALIA

1 TOTAL ECLIPSE OF THE HEART	Bonnie Tyler
2 BEAT IT	Michael Jackson
3 EVERY BREATH YOU TAKE	The Police
4 SAVE YOUR LOVE	Renee and Renato
5 I'M STILL STANDING	Elton John
6 SEND ME AN ANGEL	Real Life
7 FLASHDANCE - WHAT A FEELING	Eurythmics
8 SWEET DREAMS	Prince
9 LITTLE RED CORVETTE	Laura Branigan
10 SOLITAIRE	

TASMANIA

1 TOTAL ECLIPSE OF THE HEART	Bonnie Tyler
2 BEAT IT	Michael Jackson
3 SAVE YOUR LOVE	Renee and Renato
4 ALWAYS SOMETHING THERE	Irene Cara
5 FLASHDANCE - WHAT A FEELING	Joan Armatrading
6 DROP THE PILOT	Redd Foxx
7 I WAS ONLY 19	Bonnie Tyler
8 NA NA HEY HEY	Edo Gledhill
9 I DON'T WANNA DANCE	Tommy Castro
10 DRACULA'S TANGO	

THIS CHART WAS COMPILED FROM RECORD SALES BY KENT MUSIC REPORT

STEVE KILBEY

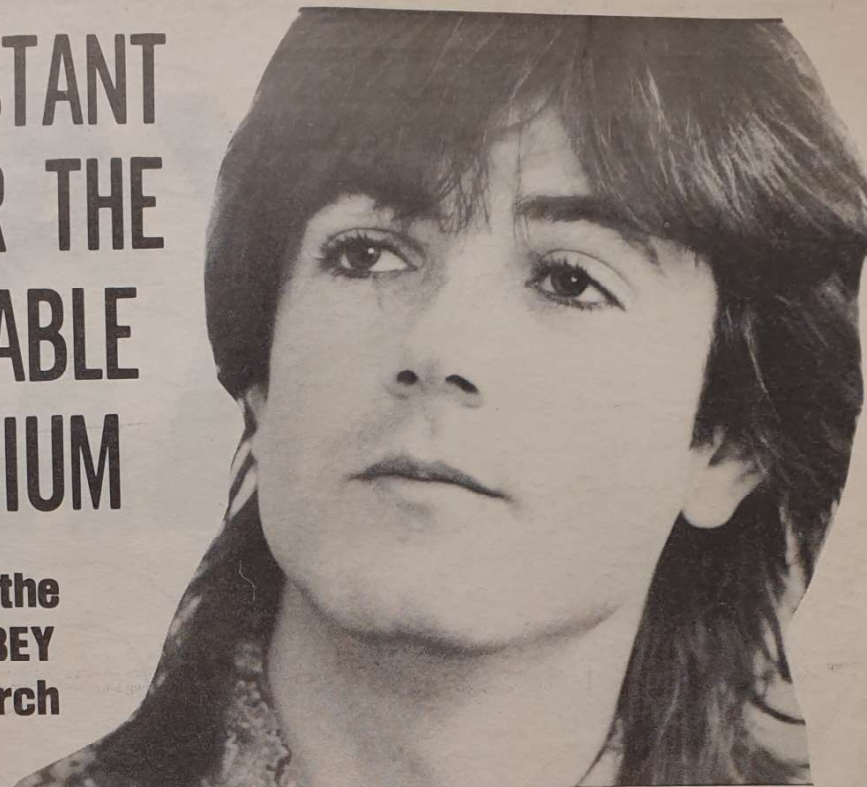
A black and white photograph of Steve Kilbey, a member of the band The Jesus and Mary Chain. He is shown from the chest up, wearing a light-colored, textured jacket over a dark, patterned shirt. He has dark, wavy hair and is looking directly at the camera with a slight smile. His right hand is raised, with his index finger pointing towards his temple. The background is dark and out of focus.

SPIRIT
AT
THE
ALTAR

PHOTO SPECIAL
Juko/Bacardi Rum
Glg Pic Winner

THE CONSTANT SEARCH FOR THE COMFORTABLE MEDIUM

Allan Webster puts the ouija on STEVE KILBEY of The Church



• Pic by Drew

SEANCE: a meeting at which spiritualists seek to communicate with the dead. (Webster's Dictionary)

"To me it (the word seance) implied getting music and lyrics out of nowhere, just calling them up out of nowhere." (Steve Kilbey)

This is the one. The LP that will determine whether the shaky foundations of The Church will bring the walls crashing around their ears or not.

The *Blurred Crusade* was just that... an unfocused odyssey beyond the frontiers of general acceptance. *Sing Songs* was, by Steve Kilbey's own admission, hastily put-together and "thrown out" onto the marketplace. What's the point in being a rock when you're swimming in quicksand?

Since confessing to an "Unguarded Moment", The Church have been searching for that comfortable medium (no pun intended) between their own aspirations — or in particular those of songwriter Kilbey — and the demands of 'the business'.

"This one (the LP *Seance*) is crucial to our career," says Kilbey as we talk in the Melbourne offices of EMI. "A lot of people have told us that and it has become apparent to me as time goes on that this is the big one."

"If the album doesn't do well I don't see very much of a future for us. There wouldn't be much point in soldiering on. For anyone to continue to be interested in us, this album has to be the one to pull up its socks and to a lot better than the other ones."

He says it softly, without the slightest hint of desperation or even concern.

"I have a totally philosophical attitude. If it doesn't do well then, well, I've done my best. What can I do? People just didn't want it at this point in time."

Kilbey is, of course, keen to see it do well, and so has broken a self-imposed silence to do a whirlwind promotional tour, just to have a chat.

...of the talking but I was always saying things

around somewhere 'up there' until plucked out of the air.

"A lot of the time I'm trying to write the one song constantly. I have this idea in my head of a song I want to write... a mood kind of song."

"The good thing is that I don't think I'll ever write that song. If I do, I'll give up."

There's one track on *Seance* which Steve feels comes closest to that 'one song': a track called "Electric."

"I really like that song and I've got a few others to come at home which I haven't done anything with yet that might come even closer than that."

"But then... I might get up tomorrow and write another one that comes closer still. The trouble is, my idea of what that one song is changes constantly, every day."

Kilbey's pursuit of the Perfect Song... the one that sums it all up... makes him somewhat oblivious to things such as record production.

"I've never really been interested in sounds... I'm more interested in songs and playing."

So when EMI suggested Nick Launay as producer of *Seance*, Steve had no qualms.

"I met Nick and was quite happy to let him mix the album, and it turned out for the best."

It's certainly a sympathetic job, I suggest.

"I hope that has happened," Steve says. "It's hard to hear it now — when I listen I just hear all the things that happened when we recorded it."

"You have have to put yourself in different chemical states to try to appreciate it, to try to hear it with virgin ears. But you get half way through the first song and find yourself listening to the funny buzz in the string synthesiser or little mistakes... in that sense everyone is destined to never really understand or appreciate their own music. You're always an unknown quantity to yourself."

"But I'm pleased with the music, the playing and the performance. I think this would have been a good record regardless of who mixed or produced it, although Nick's work has been the icing on the cake."

The question of appreciating your own music, of being deprived of that appreciation by a recording process which requires an intimacy with every note, nuance and word, is one which fascinates Steve. Particularly as he sinks in other people's perspectives and theo-

them over and over, and then we went into the rehearsal studio for about four days." In previous interviews, Steve had mentioned his desire for the other band members to write more songs.

"Marty and I have written a great song together, which Marty sang and wrote the lyrics for, but for some obscure reason which I don't know, EMI didn't think it was good enough to go on the album."

"I thought it was one of the best tracks. We wrote it when we were in Europe — it's called "10,000 Miles." To me, the album will always have a bit missing because it isn't on it. But hopefully we can get it out at a later date on something else."

"The other guys are pretty lazy when it comes to songwriting, whereas I spend all my time writing. So it's best for me — I'm the songwriter in the band; it's part of my function."

"I do encourage them to put up songs... maybe on the next album, I don't know. But I think these are some of the best songs I've written."

While most of them are new, there's one that is quite old, titled "Travel By Thought". It's raw, and nebulous swirl of sounds and words which gives the impression it was improvised on the spot. It was.

"I'd written that thing a long time ago with the bass, a drum machine and this poem I used to read over the top of it. We used to use it for an intro tape and a lot of people would come up after shows and ask what it was."

"So, I thought that if everyone likes it we might as well put it on the next album."

"Peter, Richard, Marty and I just went into the studio and I said 'right, we'll do this in one take. I'll go boomboomboomboom on the bass and you guys do what you like!'"

"So we did that and Marty went back in to make some more noises and Peter did the same and I did some more bass and synthesiser then the lyrics. That was it. There's no real melody... no real anything."

"I was surprised it got on the album, actually. Maybe EMI thought it was our entry in the primitive, tribal sounds stakes. But I'm pleased with it because it's a contrast to every-

It's Steve's — and the Church's — refusal to fool with their songs that brought them to loggerheads with their American record company, Capitol.

"Our second album didn't come out at all in America because they didn't think it had enough hooks, so we were dropped by Capitol."

"I hate Capitol and I never want anything to do with them again. They were a horrible bunch of people, the kind of people I really dislike in the music business."

"They were just totally indifferent and uninterested in us. You should have heard the edits they did of 'Unguarded Moment' and 'Too Fast For You!' The record failed to sell well in America though it did well in Canada, really well, but Capitol just unceremoniously dumped us and blamed us that I couldn't come up with the right material for the American market."

In fact, someone in America had the cheek to suggest I go live with an American songwriter for six months to learn how it's done!"

Revenge

So there was an understandable sense of sweet revenge when Steve learned that 'Like A Ghost', a song he'd written which was recorded by Ignatius Jones, was making headway on the U.S. dance charts.

Steve has a stockpile of songs — techno-pop, ballads, straight rock songs but, as he says: "I'm a bit reticent about approaching people myself."

He may have to, of course, if *Seance* doesn't live up to expectations.

"I don't know what we'd do. If the album does really badly I guess that's the end. There's no point banging our head against the wall. If it doesn't do well, then next time we go into the studio people will start saying 'you have to write songs like this, you've got to do it this way'. So the fourth album might come out with 10 hit singles on it, whatever they are, and we'd be betraying our ideals."

"So either way, I'm happy. If it breaks up after this, we'll go out and we'll have our own little niche in history. If the album goes alright people will leave us alone and we can go on."

"What does it all mean... really. In ten years time it's all going to look silly. It's just that I'd really hate to sell the people who buy the records short. That's the main thing. I just want people to be really happy with what we've done."

a knife

THE BIG KISS OFF



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THE BIG KISS OFF

Another STUART 'Little Sleuth' COUPE novel



Coupe was irritable. It was 2am on a chilly, foggy night and he'd been snugly tucked away in the office when the call had come in. Finish the Redgum interview in a cheap hotel down by the waterfront. Get there right away. He'd smashed down the receiver. How did they expect him to solve the Kilbey Case when they kept giving him new assignments. Coupe flipped the page on his desk calendar to the next day, then opened a drawer, grabbing a packet of salt peanuts and a warm VB. With this job, you took pleasure where you found it.

The Kilbey Case was a worry. It'd dragged on for over a year, since the early days of Coupe's career as an investigator with that shonky outfit downtown called RAM. They'd called themselves a rock magazine. Coupe had called them other things.

He'd called Kilbey a few things too. That was when the trouble had started. It'd been a routine enquiry into the status and thoughts of a high riding act with records in the chart, a big selling debut album, a sizeable live following, and an air of the band-most-likely around them. Those with an interest in demographics observed that lots of that sizeable live following were very young, impressionable girls who bought lots of records. . . and lots of paraphernalia.

But the investigation came out ugly. Some heavy operators got even more upset than Kilbey. There was Michael Chugg. Coupe couldn't decide if he was just some small-time hustler in the band business or a serious threat? One thing Coupe knew for sure was that he handled some of the really-happening-acts like Kevin Borich, Jimmy (with and without) The Boys, and was the front man for The Narara Concession. Word had it that he balanced it all off with heavy connections with The Police.

Chugg, Coupe could handle. Maybe. But Coupe had gone out on a limb with some dodgy info. Kilbey had intimated that he had an 'in' with Mr. M — the Big Feller — which was just so much jive. The boys from The Southern Connection were not impressed. The front man for Mr. M called the RAM offices. He was angry. Very angry. Normally angry guys get short shrift around these parts but guys have ended up planted in the desert or Geelong with no record contract for less.

Kilbey decided (or was he told): no more interviews.

Coupe decided no more of these dodgy encounters that ended up as cover stories. Besides, there were greener pastures to feed off.

In this business you paid the bills whenever opportunity knocked.

Things died down. Maybe it was all forgotten. But then the phone call came.

"Kilbey wants to talk, and he want it to be you," whispered the voice on the other end of the line. The phone went dead. Coupe held the receiver aloft for thirty seconds before putting it slowly down.

He was used to these calls. They'd come every few months since the first encounter, but there was something about the tone of this one that made Coupe think it was on the level. Was someone being funny or was someone aiming for a set-up?

Coupe couldn't really imagine that Kilbey would put himself in this situation. Kilbey was the ultimate interview target, and he was offering to let Coupe have the last word? The guy had to be crazy. But maybe he had something up his sleeve. No-one would be crying? Coupe got rubbed out along the way. In this business you've got no friends. Especially editors.

Then the EMI record company rep marched into Coupe's house too early one morning munching a meat pie. Coupe had been appalled by three things — the fact that this man had a job, the fact that he knew Coupe's address, and the fact that anyone would eat a pie like that before 10am.

The guy had an unmarked tape of the Church's new album, *Seance*, insisted that Coupe hear a few tracks, left the tape, and scampered out the door.

This was to be the first turn off.

Despite this, Coupe was still intrigued. Some aspects of the Church case were still unanswered. What happened to the 'Special Guest' tour with Duran Duran in the UK last year? That should have put the band in front of the frantic teen audience that they'd worked over so successfully in Australia. And were those fans Down Under still loyal? Are the Church still a bankable proposition? What was the significance of *Seance* — had Kilbey lost the remaining screws and was starting chatting with the dear departed? And who was this new English producer, Nick Launay, who seemed to be cutting into all sorts of local enterprises that were for a new line and a big break; was he



Men Without Hats

DANCE

took off for a walk through the Domain. This one needed to be put into perspective.

He had the Church file with him. A hefty folder of clippings, his observations, witness testimonies, pay sheets, empty plastic bags, records, lyric sheets, and other relevant information.

The files had the whole story. The disillusionment with playing for \$1 a night in the early days. Being just about to pack it in. Meeting Chris Kilbey who offered a publishing contract. Finding their first single in the charts, getting interest from overseas, a famed engineer/producer from America involved with their records, and generally being touted as amongst the hottest things around.

There was more personal stuff in there too. Stuff relating to Coupe and the Church. Information that most weren't privy to.

Kilbey and Coupe had been friends since they'd met to do an interview one lunchtime at Sydney University. Coupe had just seen the Church perform and thought they were about the most exciting thing in his life at that stage besides the young barmaid at the local hotel.

Though one was a journalist and the other a reasonably popular rock star the two had become rather close friends. People speculated that there was more to it than the fact that they liked the same music but no-one was talking.

Things had often been a bit strange. One night Coupe was at home relaxing in his run-down excuse for a hovel in Stanmore when the door was almost knocked in. Opening it he found Kilbey and pint-sized drummer, Richard Ploog, standing there. They were carrying the rough mixes of *The Blurred Crusade* and wanted Coupe's opinion. Luckily for them Coupe liked what he heard.

Whenever Coupe wanted to see the Church, if Kilbey heard about it first he'd arrive in his car to pick Coupe up and drop him home after the gig. He'd never come in for coffee and always dropped Coupe at the nearest corner to his house.

The files had info about band biographies Coupe had written, discussions about fan books. There was a tape of the gold record presentation for *Of Skins And Heart* when Coupe had been singled out for special thanks by Kilbey.

A week before that Coupe had been in Melbourne with the Church, writing the RAM cover story that caused the ruckus. The band were at a high point as far as public acceptance was concerned but there were tensions within the band. Young girls were screaming and tearing the band apart, but the individual band members were doing the same to each other.

The Melbourne visit concluded on an ominous note. Coupe, Kilbey and the other dudes dined together in seedy Fitzroy Street, St Kilda.

"It must be hard when you become friends with a band, like you've become friends with us, and then go home and write an objective article," Kilbey had said, staring intently into Coupe's eyes. "It must be hard to risk a friendship."

Coupe, naturally, wasn't phased. "We'll see if you still come round to play records after this one's come out," he said.

Even Ray Charles could see it was all over between Coupe and Kilbey. The one with the weird shirts never came around again to play records. Coupe tried to raise him on the phone during the next few months but the kid wasn't talking.

So why was Kilbey wanting to do a full-on interview now? Coupe was beat. He couldn't see the thread, let alone the point. But he figured he couldn't let this one go by. He was going to have to play it to the limit, go along with this crazy 'rematch', if only to find out what Kilbey was on about, whether he had anything new to say, and whether it was any more sensible than last time.

When he'd finished reading the files and got back on the beat things had already hotted up. Chugg was spreading the word, building the rematch into something bigger than the Gore Vidal/Norman Mailer encounters, or maybe even the Fraser/Hawke scam. Then the RAM editor got in on the action. Lethargic at best, speedy at his most serious, Taylor decided to make a big play about the photo sessions. Coupe realised this was no ordinary cover story. This was THE cover story. For a second he was impressed, but he'd walked down these mean streets before.

Anyway, there he was, this rainy afternoon, outside Kilbey's home. A normal enough place he thought. Kilbey was pottering around the front porch with a garden. As they shook hands Coupe sussed the lay of the land. They went indoors. Kilbey

Coupe was still trying to figure out why the guy had agreed to this interview.

Kilbey offered Coupe a fruit juice. Coupe knew Kilbey's habits hadn't changed. He didn't drink alcohol and scorned coffee. Coupe, being a man addicted to both, knew it was going to be an uphill battle.

Then Kilbey let slip that one of his preoccupations hadn't changed.

"I met your brother in Melbourne last week... but I don't remember much about it... I was so stoned," he said, looking very serious.

Coupe decided to stop beating around the bush. He'd come to get answers and so far none had been forthcoming. He turned the tape recorder on.

"Why are you doing interviews again?" he said, deciding to get straight to at least one of the points.

"Why am I doing interviews again?" Kilbey intones.

Coupe is impressed by the fact that Kilbey remembers the question, but it's answers he wants.

Unfortunately for Kilbey even this early in the interview he's having trouble saying exactly what he thinks he means.

"Basically... it was good... EMI wanted me to do some and, I forget what the deal was now, but they were going to do something as long as I did some interviews, and I just thought I'd give the album a better shot."

"So you're pleased with the new album," Coupe said.

"Yeah," Kilbey replied.

"Do you think it's a change from the last one," Coupe asked.

"Yeah... of course," Kilbey replied incredulously.

"Why?" said Coupe, who wasn't taking any of this shit.

"Well... it's... it's... it was made a year and a half after the other one and everyone was playing a lot better, the songs are better, dare I say it, the mix is better," Kilbey said, sounding more and more like a worried man.

This had to be the Launay connection. "Why did you get Launay to produce rather than Bob Clearmountain," Coupe pressed.

"It was nothing against Bob," Kilbey said hastily.

"Though... no one came out and said this but I gather we were meeting some hostility — not hostility but resistance from the English people — because

Everything was said to sound a bit American.

"I don't hear records in those terms really, but the

people were males between 20 and 25... In Australia, it's a very rare thing for a male person to come backstage and congratulate you or be interested in what you're doing — I think they'd be a bit embarrassed — but in England it seems par for the course. After finishing a gig there'd always be 20 or 30 guys who'd come backstage and say 'We really like you, and what other albums have you got out?' and that sort of thing.

"They're not embarrassed, and there's no sort of homosexual connotations involved."

Just as well, thought Coupe: that would blow the famous Church Fan Club right out of the water. But of course Kilbey says it's a 'mailing list' ("I hate fan clubs") and also claims that it costs the band a fair bit.

"There's over 3 or 4 thousand and I think Michael (Chugg) sends them a newsletter every month. There's lots of overseas people on it so it costs, but I refuse to make people pay, to rip them off."

Nice stuff if you can afford it, thought Coupe. 'Cos according to his tipoff, the Church had blown big bucks on the overseas jaunt. And when he pushed Kilbey on this, he admitted to being "thousands and thousands" in debt. And what sort of tensions was this making within the ranks, Coupe wondered out loud.

"We go through periods of disenchantment with each other but at the moment, for a long time, everybody's been really happy," Kilbey said softly. "There's never been any arguments, any tension between the four of us towards each other. We don't want to break up because we like each other. There is a possibility we could be forced out of business by sheer economics. It was looking like that for a while. There were some rumours going around that we were breaking up."

"We're all this middle period where unless you're really big or really small... when you're in the middle it seems all your money goes just on production. The road crews are really expensive and the PA and lights are expensive, and then you've got hire cars, hire cars for crew, motels, and planes, and agents."

"There's not very much left... in fact Martin's thinking about the dole at the moment, and I think Richard might be too. I think Peter is too proud to go on the dole."

Coupe is amazed. This guy staring across the table at him is telling him that, even at their level, the Church don't collect a weekly salary.



comment was made a few times that we were sounding a bit American. I guess Nick Launay really is a very English sort of sound... I think he's marvellous. He certainly gave me a new perspective on music, though it took me a while to get used to what he was doing."

Calling anything about the Church 'American' was a new perspective to Coupe, but other peoples' problems with reality weren't his concern. However this started him thinking of far more practical problems. Kilbey was rumoured to be having with the Yanks.

"What was American reaction to the band like?" he deadpanned.

"The reaction in America was that Capitol, our record company, dropped us, and we signed a deal with A&M who dropped us without releasing anything. So there's no real reaction at the moment," Kilbey said flatly.

"We collect a salary when we're on the road," Kilbey said. "I'm living on some royalties at the moment, so it's alright for me because I get my publishing royalties. Marty, Richard and Peter each got an advance from EMI... which didn't last long... so that's why we're doing the two gigs next week — to get some money to live off for a while."

"I don't know what we're going to live off after that though. We owe money left, right and centre."

Coupe knew he had the answer now. But rather than elation he just felt grey and empty. This rematch was just another part of the big push to revive the battered fortunes of the Church. In this man's town, 'Any Publicity Is Good Publicity' still runs the business.

But oddly he didn't feel resentful about being set-up for the big kiss-off. Somewhere deep down a small part of him still sentimentally believed in Kilbey and his talent. He wasn't even worried anymore about erasing

The Church 'Seance'



28/ The Church: Seance
New charting album from The Church with the single "It's No Reason". The follow up single is "Electric Lash". One Day, Electric; It's No Reason, Travel By Thought, Disappear?, Electric Lash, Now I Wonder Why, Dropping Names, It Doesn't Change
\$8.99 Record or Cassette

THE CHURCH Seance (EMI)

In the darkness, our breath sweated. "Are you there?" we queried. The glass moved reluctantly. Yes.

"We want to know about a young Australian band called The Church." A tremor ran through our fingers, and our collective VU meter twitched. The glass nudged the letter T, then U, R, G, I, D.

"One more question — can I get away with this glib journalistic ploy for the rest of the review?" The glass shattered.

Seance, The Church's third album, partly self-produced, aims at being "haunting" or "atmospheric", like the visionary Bowie of *Hunky Dory* days, but rarely succeeds. The thickness of the sound, the repetition, the general inaudibility of the words and the expressionless delivery add up to one long dirge.

Like the Moody Blues, The Church take themselves too seriously. Musically, it's a lot of repetitive '60s guitar figures, with mournful nursery-rhyme melodies of the kind favoured by Donovan or Peter Sarstedt. (Rumour has it that Steve Kilbey was hypnotised for these sessions, in order to impart to his tuneless singing, the right amount of impassivity and monotony. Ditto drummer Richard Ploog, who frequently imitates a tape-loop.) The guitars are constantly, insistently, filling up the sound with arpeggios and strumming, and synthesizer strings or organ mortar up the old wall of sound in a predictable fashion.

Lyrical, it's schoolboy surrealism, dealing with spiritual and psychic impotence and loss of innocence — the desire to regain the Golden Age in a city of darkness where life stagnates and everyone is a victim ("Everything is moving but we're standing still"). Fly deals with madness, with the clichéd "trapped inside her painted eyes" line; like the rest, it's a repetitious, pentatonic tune with less notes than the One.

Note Samba.
One Day has a constant, boxy drum figure, hard-edged guitar arpeggios, and a nice guitar solo. Electric is in the same mould but builds into a throbbing *I Am The Walrus* beat and a strident guitar line.

It's No Reason is *Puff The Magic Dragon* with crashy drums and for once, The Church achieve the "haunting" or whatever they're aiming at, with the high vocal and Dylan or Bowie's *Quicksand* appear to be the model.

Travel By Thought is the most adventurous track, with extravagant drumming and thrashing post-Hendrix slash-and-burn guitar and Lost World of Atlantis-type lyrics intoned back in the mix. A bit of a pome, I would say.

Disappear has a neat homage to a Mick Ronson guitar solo at the end and deals with the end of love and helplessness in a judicious use of oxymoron ("Ugliness you have to learn but Beauty you can't teach") and lyrically dreamlike — there are lines like "Only one thing you ever before, you bless", that remind me of the Old Prophet, Dylan, at his most sonorous and incoherent, as do a lot of Kilbey's images ("envoys", "messengers", "vagabonds") when suggesting the archaic and arcane.

Now I Wonder Why is gentle and dripping with oxymoron. *Dropping Names* approaches Rock — the rest of the album is sort of Folk With Loud Drums.

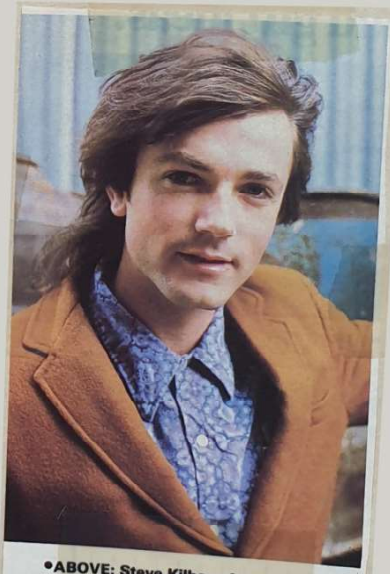
The final track, *It Doesn't Change*, is a climbing chord sequence that starts as a sacerdotal chant, builds through chiming guitars, to a full-on orchestral-sounding echoing through-the-crypt coda. Bleak landscapes tortured by invisible winds.

Some of this album is not easy listening and no matter how hopeful some of the lyrics are, all this gothic romanticism sounds mournful to these jaundiced old lugs.
Depressing
N.D. PLUME

THE CHURCH It's No Reason/Someone Special (EMI)

The Church have never really appealed to me. I have great difficulty with Steve Kilbey's voice. However, after a dismal beginning, which makes it sound like it's going to be a reworking of a Donovan song, *It's No Reason* turns into a very pretty, fragile sounding song. The female voices make it work really well, but given the current tide of what's charting in Australia, I can't see this being a hit. I hope I'm proved wrong, because I think the Church have at last caught the sound that they've been attempting.

Someone Special is more like old Church material and Steve's voice is the deciding factor for me. A bit tedious.



•ABOVE: Steve Kilbey of the pop group Church.

The Church "Electric Lash" (Parlophone): This one has a little more vibrancy and life than the last couple of okay but overly indulgent singles. A flowing rock track that hits close to the essential sound of this group, the one that puts them in the best light.

THE CHURCH

Seance
(EMI)

It would be simplistic and unfair to suggest that The Church has been preying off the fruits of one glorious "Unguarded Moment". But it is equally just to state that its music since has lacked the emotional vigour and melodic thrill of that early track.

Indeed, that song has typecast Kilbey and his cohorts in the eyes and ears of his fans. A fact that makes new ventures as a band even more difficult. For three reasons The Church are playing for their musical life on *Seance*. And whilst the score remains unsettled and the style unchanged there are enough impassioned moments on the disc to win the combo a reprieve from the entertainment gallows.

At his meanest, Kilbey is a miniature version of Mick Jagger, staring straight at you through those woofers with the vilest of eyes. Hence, after the serene, mystical "Fly", all too quickly comes to pass, Kilbey makes his first emotional victory on *Seance* with the churning incantation "One Day". This is suitably followed by the snowballing rage of "It's No Reason". In both cases, the animal magnetism in his vocals transforms otherwise pedestrian songs into the heaviest traffic in town.

Occasionally, The Church has a deluge of ideas that sadly falls onto a desert of commerciality. The unconventional currents of "Electric" is one such stirring example. It has many intriguing percussive and guitar-permutations going for it, but n'er do they tumble into a kaleidoscope of accessibility.

Ditto for the over-busy "Travel By Thought", a mind-piece whose hypnotic ways lie somewhere between the psychologists couch and the patient's bed.

But not always does the surreal so dominate. On "Electric Lash" and "Dropping Names", Kilbey kicks about enjoyable throwaway riffs like a kid with a rusty tin-can. It's a pleasure to observe the "unserious insect" so long cocooned in the name of intellectual big-noting. There are songs that say less but mean so much more than the heavier mental sojourns.

With the brooding, electronic moonscape of "It Doesn't Change", The Church returns to its black mass and sombre sermons. Ultravox would be amused and perhaps pleased by its perplexing lyrics and underplayed syntho-beat. Yet, ultimately, it is a track that never heats into the nuclear meltdown it so often promises.

Seance continues the serious, alternative rock sound that has become The Church's trademark. It is a sound that needs a good melody to hold interest and a cryptic turn of phrase to keep the intellectuals contented.

Happily, *Seance* has enough of both to succeed. But I dare say that the next album will have to be a drastic change of direction. After all, how many ways can you cherish one "Unguarded moment"?

— ROBERT VELLA

Keeping faith in the Church

BY TOBY CRESWELL

Sydney

I'm more pleased with *Seance* than all our other records put together," confesses Steve Kilbey, the singer and songwriter of the Church. Kilbey is braving a mild hangover and his renowned dislike of interviews to promote this, the third Church album. Since their dramatic debut with their first single "The Unguarded Moment" in 1981, the Church have maintained a pretty low profile; a trickle of successful records, a spot of European touring but nothing really dramatic. Those associated with the band hope that *Seance* might give them that extra push which sends them well and truly into the big league; right now, they could certainly use a lift.

Although Kilbey speaks with the same sort of understated deadpan that characterises his singing, he can't disguise the obvious pride he takes in this album. Though it covers familiar Church territory with its emphasis on melodic guitars and traditional modes of pop music refined from the mid-Sixties, the Church have given themselves an edge, an unquestionably "modern" aspect to their sometimes predictable sound. Talking to Kilbey, one gets the impression that this is the first major step the band has taken since they began, a new beginning even.

Significantly enough, *Seance* marks the band's first real attempt at self-production and it comes at a crucial phase in their career. Indeed *Seance* was almost just what its title describes it as — a message from the dead: only a few months ago, financial pressures had brought Kilbey to the brink of disbanding the group.

"A few months ago we found ourselves in this awful catch-22 situation," he explains, "where you can't afford to keep going and you can't afford to stop. You have to play gigs to pay the road crew or to keep the PA on the road, but everytime you play, it costs you money. It dawned on the four of us that we were going around in circles to no purpose and we came very close to throwing in the towel — I know I did. Then I thought that life would be really horrible without these other three guys. The tour through Europe really pulled the four of us



The Church: 'The tour through Europe really pulled the four of us together.'

together. Each of us went through his own crisis and I think we learned that we can depend on the others. I thought then that it wouldn't be the audience applause that I'd miss or making records; it'd just be the travelling around the country with three people that you like. I couldn't do it without them."

This is a decidedly different Steve Kilbey from the man who three years ago spoke of this same band in terms of hired hands,

tionally rough and underdone; *Seance* involved over a month's solid, pressurised work.

"I was thinking while we were doing *The Blurred Crusade* (with American studio whizz Bob Clearmountain), 'This is the last time I want an outside person in the studio.' I'm not quite sure what producers are supposed to do; I can't conceive of a band that's so badly organised or hasn't got enough ideas of its own that it needs somebody else.

that I feel his suggestions are kind of valid, whereas to rope someone in ... I feel kind of touchy about it everytime they offer a suggestion."

Seance was put together early this year with Kilbey trying a number of different approaches in his songwriting, from the laboriously crafted "Electric" to the free-form "Travel By Thought." The latter track is an experiment in improvisation which Kilbey set up to break some of the tension during the sessions and to which he later simply added lyrics. The icing on the cake comes from Englishman Nick Launay, producer of Midnight Oil, Models and Theatre Of Hate, amongst others, who was asked to do the final mix — a skill Kilbey is planning to master.

"Travel By Thought" highlights a side to the Church that is rarely seen by Australians — the Church as innovative popsters. Their public image here has been orientated largely towards the Top Forty AM market and a substantial section of their audience is young girls attracted to their four fresh faces. While they [Cont. on 14]

'To put a myth to rest forever, I don't think my songs are the greatest. I think they're quite good.'

replaceable parts in the service of his songs. Of course the Church are a decidedly different group as well — the camaraderie which Kilbey speaks of is apparent throughout *Seance*, particularly in the inspired drumming of Richard Ploog. Though Kilbey remains the sole songwriter, he tailors his craft in the service of the band, taking note of their tastes and abilities. The final assertion of identity came in the choice of producer for this vital third album — themselves with engineer John Bee assisting. Though they had produced the *Sing Songs* EP together, that project was inten-

"When I've written a song I know the mood it should conjure up and for anyone else to interfere in that is just not necessary. That's why I can't listen to the first album anymore and parts of *The Blurred Crusade* — I hear influences that I don't want in there and that's why I like *Seance* so much. It really is me, almost undiluted me. If you're going to make a record why not make your own record? Why make it partly yours, partly some other guy and partly some engineer who had too much to say? John Bee co-produced the album with us — he's been in on it for such a long time

Addendum

The photos of Tim Finn and of Wendy and the Rocketts in last month's issue were by Thomasz Sikora and Eryk Fitau.



A sucker for Steve

Sir:
I would like to thank Juke for the article on Steve Kilbey (No. 426). I really admire the guy. Not only does he write fantastic songs but he sings them in a clear, understandable voice. So many bands fall into categories where the sound is the same. The Church can only be described as The Church. They've got their own special style, a style that has won them many fans.

"The Unguarded Moment" is one of the greatest songs ever, a classic, and it looks as though

"It's No Reason" could be another giant, given the airplay it deserves.

So, get behind The Church and allow them the success they so richly deserve. They've won me. I'd also like to say how handsome Steve Kilbey is, but I gather a lot of people have noticed.

— A Religious Church Fan
— Natalie King

Thanks for the great articles on Hoodoo Gurus, Sunnyboys and the Church (Echo & the Bunnymen wasn't too bad either). Unlike other local and o/s music papers, Juke continues to be BOTH informative and entertaining with the act not the writer being the main focus of attention, which is much appreciated.

Can you give me an address to write to the Church, please? Oh yeah, before I forget. If Juke wants to be the first to discover the North Coast's entertaining and fantabulously amazing band Hungry Young Men, you won't regret it.

Steve Gray
Lismore, NSW

• You can write to the Church, c/o Michael Chugg Management 5th Floor, Olivetti House, 140 Williams Street, East Sydney.



Win Church albums, tee-shirts

After the critical acclaim of their *Seance* album, the Church have kicked off a five week tour to premiere the songs and show.

Things being as tight as they are on the road, Juke has decided that it will create something of a buzz for the shows. From what we hear, the Church are presenting an extended concert and have expanded their already different light show, with keyboardsplayer Dean Wallace once again appearing with the band.

The tour started in Sydney last week and, after working its way through Queensland and Newcastle, will this week be in Sydney before going on to dates in Victoria, Tasmania and South Australia.

So what we have here with the compliments of EMI Records and Music Vision Merchandising, is a special Church package: 12 lucky winners will win a copy of *Seance* as well as a Church T-shirt.

To win one of these packs, all you have to do is tell us the name of the Church's drummer. Write your answer, along with your name, address and T-shirt size, on the back of an envelope and send to:

The Church Competition,
Juke — The Music Magazine,
Box 628E,
Melbourne, 3000.



Church

[Cont. from 27] — would never try to discriminate about their fans, it's fair to say that Kilbey takes his music very seriously indeed and he appreciates his contributions being acknowledged for what they are. To the band's delight, they found they were going over well with European audiences who were predominantly older and male. "I'm traditional," he says. "We're a really traditional rock band and I'm not ashamed of that at all. To people in America and Europe we're an underground band and it's nice to think of people there rushing out to their import shops to buy a copy of *Seance*."

The European tour which the band organised last year had mixed success according to Kilbey. "Morally it was a real boost but financially it was an absolute disaster — right down

the tubes. The audiences we played to, particularly on the Continent, were great, on the whole much better than the response we get here. Mostly we were an unknown quantity and people really seemed to appreciate us. Of course it's impossible to make an impression on a place like Germany with only a couple of shows in Berlin."

With no definite plans for North American record deals and no more European tours in the near future, the Church's future depends on the success of *Seance* and the upcoming national tour, for which a keyboard player has been recruited. Meanwhile their plans remain suitably low key. "I'm really happy where we are now," says Kilbey. "I'd like to get a bit bigger because everyone's really broke — like really broke — the rest of the band are on the dole. So yes, I'd like to be more successful but I don't hunger after superstardom or mega success."

"The Church has got its own

defined parameters of what it does and what it doesn't do but I think those parameters are wide enough. It's getting harder to write Church songs because it's hard to work within those certain parameters and not repeat yourself, to keep pushing it. That's why I'm so pleased with *Seance* — because there's a lot of songs on there that I don't think are typical Church songs but it still sounds like the Church."

While they are still very much a going concern, the Church has failed to take off in quite the spectacular way many had predicted. Whether this has chastened Kilbey and his colleagues I can't say; certainly their approach is more workmanlike and some of Kilbey's early aspirations such as complete freedom from the pressures of touring are still a long way off. Through the ups and downs of the past year he has maintained an unswerving faith in his music and an increasing belief in the Church. Some of the credit

for his perseverance belongs to his father who was an amateur jazz player. It's a debt Kilbey readily acknowledges. "He used to tell me things like 'If you ever get married it doesn't matter what color your wife is or what religion but make sure she likes the same kind of music as you.' He probably over-emphasised the role of music in my life to the extent where I think music is the most important thing there is. Even though I know it's ridiculous, I still think that rock music is essential; it's the monitor of the times."

"And to put a myth to rest forever," he says finally, draining the last of his hot chocolate, "I don't think my songs are the greatest. I think they're quite good. I don't think I will ever be an important or influential or innovative a figure as David Bowie or anything like that, but I prefer what I'm doing now because at least I'm still trying. I think that's important in an album."

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SEANCE



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DEAR ALL,

JUST A SHORT NOTE TO TELL YOU THAT WE ARE ALL ALIVE AND WELL, AND THANK YOU FOR ALL THE LETTERS, AND ENCOURAGEMENT THAT WE HAVE BEEN RECEIVING, HOPE YOU ENJOYED "SEANCE", AND REMEMBER "ELECTRIC LASH" COMES OUT ON 8TH AUGUST WITH AN UNRELEASED B-SIDE CALLED "AUTUMN SOON" WHICH WAS RECORDED DURING THE SEANCE SESSIONS AND FEATURES PETER ON ELECTRIC SITAR.....CAN YOUR RECORD COLLECTION AFFORD TO BE WITHOUT IT?

SINCE WE LAST SPOKE, THE BAND TOURED NEW ZEALAND, AND JUST ABOUT EVERYWHERE IN AUSTRALIA UP UNTIL SOME TIME IN MAY, SINCE THEN MARTY HAS BROUGHT HIMSELF A SMALL HOME STUDIO AND HAS BEEN WRITING SONGS, PETER HAS BEEN BUSY WRITING TOO, (HOPEFULLY EXPECT SOME RESULTS ON VINYL BY THE END OF THE YEAR), RICHARD HAS BEEN PLAYING WITH "THE BEASTS OF BOURBON" A BAND STUDDED WITH UNDERGROUND LUMINARIES, WHO SHOULD BE RELEASING A LIVE ALBUM SOMETIME IN THE NEAR FUTURE, AND I WENT FOR A SHORT HOLIDAY TO SWEDEN, HOPEFULLY TO ABSORB SOME FRESH INSPIRATION.

WE ARE STARTING AN AUSTRALIAN TOUR IN AUGUST (PLAYING IN A CITY NEAR YOU!) THAT SHOULD LAST FOR ABOUT A MONTH AND THEN WHO KNOWS? AN OVERSEAS TOUR COULD BE ON THE CARDS FOR OCTOBER/NOVEMBER, BUT IT'S STILL A MAYBE.

SO, THAT'S ABOUT IT, COME UP AND SAY HELLO WHEN WE'RE IN YOUR NECK OF THE WOODS, AND TAKE CARE OF YOURSELF AND KEEP WRITING.

ALL MY LOVE,

STEVE

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tour dates

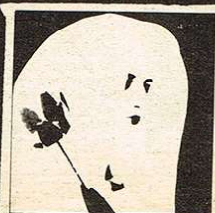
AUGUST

- 23 - SOUTH GRAFTON RSL
- 24 - SAWTELL RSL
- 25 - ARMIDALE UNI
- 27 - BOMBAY ROCK (BRIS)
- 28 - HER MAJESTY'S (SPECIAL GUESTS REAL LIFE)
- 31 - NEWCASTLE WORKERS

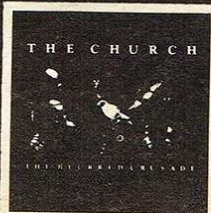
SEPTEMBER

- 1 - TIVOLI
- 2 - TIVOLI
- 3 - CRONULLA WORKERS
- 4 - CANBERRA THEATRE
- 5 - ST. GEORGES BASIN COUNTRY CLUB
- 6 - JINDABYNE HOTEL
- 10 - THE VENUE
- 11 - PIER HOTEL
- 13 - BENDIGO CAE
- 16 - SYDNEY UNI - ST. JOHNS COLLEGE
- 17 - MANLY VALE
- 18 - PENRITH LEAGUES
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Applause

The Church rings out

THE ringing tones of an electric 12-string guitar and languid vocals of Steven Kilbey are what characterise The Church.

These combine with the powerful, fluent drumming of Richard Ploog, the sharp harmonies of the two guitarists and the flowing, sometimes mesmerising songs of Kilbey.

The Church, based in Sydney, has a sound unlike any other Australian band.

There is nothing new about electric 12-string guitars, yet few groups use them these days.

Englishman Marty Willson-Piper, a migrant of about two years, has created the sound that has highlighted both the band's records and live gigs.

Peter Koppes, as well as possessing a strong backing voice, is really lead guitarist in The Church.

He takes the solos and provides the solid guitar base. The band's appearance on stage shows just how lucky it was to grab Ploog, one of Australia's most exciting and skilful drummers.

The Church first played in April, 1980 as a three-piece after Kilbey had spent several lonely years compiling his impressive repertoire of songs.

Now, with "The Unguarded Moment", and a fine debut album, "Of Skins and Heart," EMI has released five new songs as a "double" single with a fold-out cover.

The record features two A-sides, "Too Fast For You" and "Tear It All Away", plus three other songs, including "Sisters", which the whole band wrote.

The Church plays in Melbourne tonight and for the following four nights.

RAP AROUND

ON Monday night the Showgrounds will sway as the Bushwackers set 2600 feet jumping.

It will be the third annual Bushwackers Cup Eve dance and, as anyone who has been there will verify, no-one holds back.

The dances were started to get away from the commercial atmosphere of the pubs that most bands play in, by reviving the relaxed, friendly feel of the old time bush dances.

A feature of the dances are the formal calls — set Irish and Scottish traditional dances where you line up facing your partner and the steps you have to take are called out to you from the stage.

They provide moments of good-natured fun with the Bushwackers adapting them so that anyone can try them, and giving them Australian names like "The Drongo" and "Strip the Willow".



THE CHURCH ... a distinctive sound.



• THE CHURCH

The Church followed up, now a five-piece with the addition of Craig Hopper (ex-Reels) on keyboards. Having been rather quiet on the home front for over a year, their cause wasn't helped by the occasional sound problems. Their hit single of two years back "Almost Wrote You" stood out in an unspectacular way.

PRAISE FOR CHURCH

MEMBERS of The Church say they are "pleasantly surprised" that respected international producer Rupert Hine has shown an interest in them.

Rupert, who produced such hits as Don't Pay The Ferryman, told SCENE during his recent Australian visit that The Church's Unguarded Moment was one of his favorite videos.

He also wanted to know more about the band and expressed an interest in producing them.

"The clip for Unguarded Moment gave us a lot of exposure in Britain," drummer Richard Ploog told SCENE.

"It was voted one of the year's best clips.

"It's flattering that Rupert should take an interest in us.

"We haven't heard anything about recording with him, but I'd love to because he gets a great sound."

The Church are currently on a national tour to support their

new album, Seance, and single, Electric Lash.

Later this year, the album will be released overseas.

"Next month it will be released in England and we are also negotiating an American deal," Richard said.

"At this stage it looks as if we will be touring Europe in November."

"But although we will be spending a lot of time overseas we certainly would never abandon Australia."

The Church admit they rely heavily on the input of vocalist/bass player/songwriter Steve Kilbey.

But they are quick to point out that they are very much a team.

"It's not a dictatorship at all," Richard said.



by Brett Stavordale

"If someone else comes up with a good song, then we will do it. "But we get by with Steve doing most of it because the songs are always there. "If good songs are there, we'd be silly not to do them."

• Here's your chance to win a special Church package.

There are six to be won and each contains a Church tee-shirt and an autographed album.

Simply send your entries to The Church Competition, TV SCENE, 61 Flinders Lane, Melbourne, 3000.

Entries close on Tuesday September 20 and the results will be published the following week in SCENE.



THE Church ... flattery from high places.



The Church — back in November

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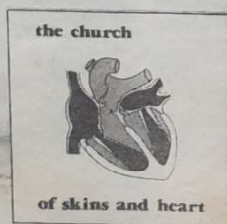
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EMI

The
Anguarded
Moment

The Church/Paul Kelly



Venue: Bombay Rock, Melbourne

Paul Kelly is nothing if not persistent. Barefoot of a record label after releasing one of the great Australian albums of the new decade (it's called *Manila*, in case you hadn't heard) he could be forgiven a listless attitude. But tonight he's crashing through the apathy of a Church audience with all the verve of a naive beginner.

His new band match his energy; this three piece outfit play with a stripped back fierceness that justifies the dropping of the tired Dots moniker. Much of the power comes from bassist Michael Armiger, a wired onstage prowler whose playing is the perfect foundation for the jagged guitar noise of Kelly and Maurice Frawley.

Kelly's reputation may be founded on his peerless lyrical

skills, but his performances can be a revelation of his ability to create insidious tunes. Tonight the climax comes with two of *Manila*'s highlights: "Lenny (To Live Is To Burn)" and a soaring "Clean This House."

And there's more where they came from: songs like the heartbreak ballad "You Can Put Your Shoes Under My Bed" are more deserving of a vinyl home than ninety per cent of the product peddled by Australia's major labels. Somebody give this man a contract, please.

The Church are also feeling the pinch of buyer rejection, but live they're still a deservedly potent attraction. Any appreciation of this band has to be based on *Of Skins And Heart* and those early forty-fives where they succeeded where hundreds have failed in capturing the essence of sixties melody and powerdrive.

In recent times they've sailed into murkier waters. On the evidence of *Sing Songs and Seance*, Steve Kilbey is attempting a more linear music influenced by the new school of British guitar rock, but the major flaw in his stance lies with his voice.

It just doesn't have the brute force of U2's Bono or the Bunynmen's Ian McCulloch, and without melodic support, the Church's textures inevitably start sounding dull.

Tonight's performance resembles the flight of a B-52; lumbering at takeoff, awesomely powerful at full speed. With the addition of a synth player half way through the set, even the most dirge-like of Kilbey's odes to male adolescent angst achieve an epic glory. On "Electric Lash" and some remade moments from *The Blurred Crusade* the deliver a wrenching psychedelic turmoil as the guitars sing with Byrds-like fury and even Kilbey's bass, barely competent by rocklist standards, becomes an integral part of a widescreen attack.

It's a limited kind of nirvana, but uplifting if only because of its non-programmed quality. If the Church can ever match this sound in the studio with a regained coherence of songs and production, they might even find greatness. Don't write them off.

— ADRIAN RYAN.

Church back on deck

AFTER a quiet period of more than 12 months, the Church has emerged from its hide-away.

But the latest news, is that Steven Kilbey is about to release a new solo single titled *This Asphalt Eden*, on EMI, set to hit record shops on Monday.

Steven said yesterday he recorded the new single when he was at a loose end after returning to Australia from a holiday in Sweden with his girlfriend.

The single was a chance to depart from the Church format and sound with songs he had written that were not suitable for the band.

"I just write songs and I don't think about whether they are Church songs. When I have finished I do a demo and it becomes apparent then," Steven said.

"The rest of the guys are not necessarily enamored with every

song I write. They are not three donkeys that say 'yes master'."

The Church has continued to have a strong psychedelic 1960s influence, which Steven describes as "an ambient wall of sound," but his personal taste has broadened to electronic, country and Greek folk music, but definitely not jazz.

"I don't like jazz. It sounds like someone that talks a lot but doesn't say anything."

Steven said the Church's absence from the music scene was "just a period of laziness, really" and three of the members had holidayed overseas.

The solo single, *This Asphalt Eden*, was written about the Sydney suburb where Steven lives.

"I imagine that it was once a beautiful piece of bush paradise." He said the song was about the way white Australians had plundered the bush but it was not intended to be political.

"There are certain things you can't say in a conversation. If you write the lyrics the right way you can make the point far more succinctly."

"I would rather deal with the specific than the general and quietly change people's attitudes."

"You'd have to be a pretty silly person to be motivated (politically) by a pop song."

Steven is known for his poetic lyrics and uncompromising standards but so far the U.S. market has eluded the band, apart from a cult following.

"I am constantly trying to write this song that will set the U.S. on fire but I think it might be beyond me. I can't be banal enough."

"I think the Americans that like us do because we are something different. I think to cross over I have to get down to the lowest common denominator. I don't even think I can."

Steven described the band as "half successful" and said it was happier than it had ever been and had even managed to sort out its financial difficulties.

Steven insists the Church is four guys — not one — and the band will continue to tread the "middle ground," but his solo work will be "a little more to the left of field."

The Church will begin writing for the next album when it returns to Sydney and will start recording in about a month.

On the cover of the single is a photo of Steven with his girlfriend, inspired by Greek mythology and representing that first famous couple.

He said he was meant to look like Satyr, a type of mythological fawn and his girlfriend is a Diad, which is a tree spirit.

"It was also an excuse to put on some makeup. Males don't often get a chance to do that," he said.



The Church ... new single released.

The Church/Real Life

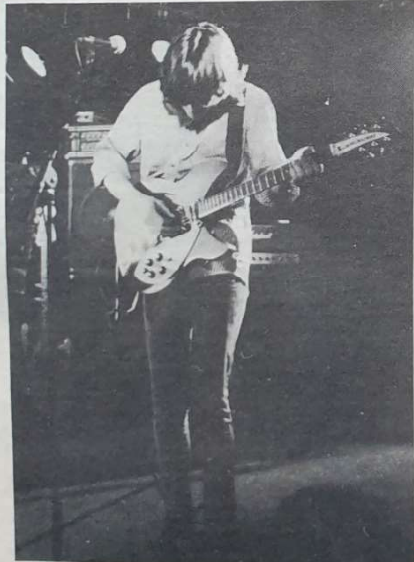
Venue: Her Majesty's Theatre, Brisbane

Tonight's Church service is in a dated but deluxe location, the ornate, the historically important but the destined-for-demolition Her Majesty's. The rococo plasterwork and the turn-of-the-century charm suited the band's intentions perfectly. They wanted a thoughtful, sit-down affair so that they could project their ideas to a more receptive audience, whereas a rowdy pub or an echoing barn of a hall would rob the performance of its impact.

Opens, *Real Life*, riding on the crest of the hit singles, "Send Me An Angel", experienced very little difficulty warming up what should have been a partisan crowd, and there was a keen response to almost everything they did. With a bassist who doubles on keyboards, a keyboardist who doubles on electric violin, a drummer whose kit is almost completely electronic, and a guitarist/singer who seems to possess a passable amount of stage presence, *Real Life* reek of potential.

There were problems, though. Plugging into the currently fashionable British-style hi-tech pop, they leave themselves open for comparison, and often their material is too samey or at least lacking depth. With that typical slap-slap electro-beat and vocalists David Sterry's sharp but cool manner, it's like *The Human League* meets Icehouse.

For the time being, however, they perform their chores with a flourish, spurred on by a genuinely supportive crowd. And, yes, *Real Life* are clearly on the upward trail.



They depart for another gig across town and The Church arrive. As if to emphasise their apparent public insecurity and their distrust of the media glare, the lights are set up to cast intriguing shadows rather than to illuminate. I can remember no stage when a band member stood exposed and totally visible in a bright white light. As it was, the most used colours were a soft pink and blue, which created some interesting contrasts. Intermittent slides of the Bomb and other images provided another visual focus.

In that setting, the first song,

"Electric" builds almost imperceptibly, the players completely engrossed and oblivious of our presence — perhaps we're intruding? Then, as the climax is reached, it just shuts down and they're back on the ground.

"You Took" ("Another torch song", announces Kilbey) has a disconcerting, dreamy quality, evolving into "In This Room". "Electric Lash", the new single, is already well-known to this crowd, and received with cheers of recognition.

Audience reaction keeps building, but up to this point, I'm still the disinterested observer, taking it in but not convinced. Then I too get the bug. The song that does it is "Just For You", sung by Kilbey in a higher key, adding to its vibrancy with his right hand, a nervous flicker across his bass strings. It's also at this point that I see the importance of drummer, Richard Ploog, igniting the pace of the songs with impulse power.

I'm not really sucked into the flow again until "When You Were Mine", where the band sounds at its warmest emotionally. Musically, too, there is a renewed and enriching tension, geared by an interlocking weave of moods from the guitars of Wilson-Piper and Peter Koppes and Dean Wallace's keyboards, which keeps the suspense up. It's Moments like that which send shivers down your spine.

By the time two encores go by, people are dancing in the aisles of this staid, doomed place, instilling it with a sense of elation that all good concerts should generate. It was not a perfect show over the full distance, but the ultimate effect was to uplift and to energize. That may have run counter to the band's intention of having some decorum, but I'm sure they aren't going to complain too loudly.

— BILL HOLDSWORTH

The Church/Moving Pictures

Venue: Earl's Court, St. Kilda, V.

Just across the road, but a head band's flick away, English nouveaux romantics Duran Duran were oozing and pouting their stylish synthesised pop to the frilly shirt brigade.

But in the big beer barn now known as the Earl's Court Venue, Australia was flexing a bit of its own musical muscle with *Moving Pictures* and the Church in the EON-FM Ingenious concert.

Long, anxious queues waited outside. Inside, the punters were packed in. A cattle yard of wall to wall bodies, 2000 or so of 'em, crammed to overflowing like the tinies they clutched so fondly.

It was a testimony to the popularity of these two most popular bands, who could hardly be at more opposite ends of the musical poles.

The Church have won an ardently dedicated following with their heady, intensely powerful melodic rock. *Moving Pictures*, on the other hand, are ready and eager to please, much more accessible with their up front good-time rock 'n' roll.

Firstly the Church. They basked in a stunning lighting intro, a weblike myriad rainbow of colors across the stage, phasing into four laser like white beams against a smoky dark stage. It was eerie and unsettling and set the mood for the Church in their paisley shirts, pale complexions and intense expressions.

Pity then they got off to such a patchy start.

The key to the Church is the preciseness of their individual playing, and then the overall interlocking. For a while it was all a bit lost in the huge rowdy hall, a bit of a blurred crusade. But gradually the flying fingers and concentration gelled, until they were forging a stunningly powerful and textured set.

They've got such a wealth of good material to draw on, from the tearaway "Too Fast For You", the swirling "Interlude", the intensely rich "You Took". It's moody, melodic, romantic, and live, the Church are harder, faster tougher than on vinyl.

This blend of the earthy and the ethereal is elevated by Kilbey's abstract 'deep without a meaning' lyrics and evocative sing speak vocals. He really is an unsettling sort of bloke. Egomaniac or little boy lost?

The band can stretch out, because the anchor of drummer Richard Ploog is so solid and the interplay between guitarists Marty Willson-Piper (a real talent) and Peter Koppes so precise.

Personally, they've received flak because they don't go out of their way to win friends. Not more than a handful of words are spoken on stage. It's a strange and unsettling blend of arrogance and genuine insecurity that demands an audience stand off, pay attention and appreciate.

Occasionally the sheer emotion breaks through, as in the brilliant "Unguarded Moment", which won them the crowd's complete support. It rocked and seared and soared and swirled round and round the hall, as precise and controlled as it was frantically furious, until everyone was captivated.

Even Kilbey let loose with a few dance steps. It easily won a riotous ovation, which carried through "Almost With You" and the riveting encore "Is This Where You Live."

At the best, the Church are frighteningly powerful, but not of the one dimensional type. Theirs is a rich, intense and textured sound, as masterfully executed as it is hellishly frantic. Forget Kilbey's egomania or over-intellectual tendencies, understand the rare blend of arrogance and insecurity that will always make them somewhat offensive and unsettling, and then appreciate one of the classic and most talented bands around.

To these ears, the Church were well and above the more musically capable and creative, I'm a firm favorite. The point is we were happier to sing a long with them, the much loved little boy in — CHRISTINE CAMP

ON STAGE



The Church/Altar Ego/Crystal Set

Venue: Chevron, Sydney

In essence, Church music is about the return of mystery to music, or at least of efforts at the cultivation of mystery. Some beautiful mysterious music has appeared in the past few years, but one gets the sinking feeling that there's an awful lot of rubbish on the way.

On this occasion, the lush, sophisticated guitar orchestrations that have come to trademark the Church were aided by the keyboard colouring of Craig Hooper, in a soaring set that generally worked majestically, although there were moments of such clumsiness one had to look away.

This has always been a dilemma — one that The Church

have yet to solve — am I the only one in this room who spends the entire set oscillating from enjoyment to mistrust and back again? — although they've usually managed to get away with it through the sheer warmth the music conveys.

From virtually their first gig, The Church anaesthetised their audience with an ethereal renaissance of spine tingling Brydsian '60s neo-psychedelic sensibilities that career with sweeping pop arrangements laced with whimsical lyrics. It's been a long and winding road for them but the band has managed to retain its popularity: the large audience tonight hungrily lapped up the selection of material which spanned early singles like "Tear It All Away" to *Skins And Hearts* and the recently released *Persia*.

Few stones were left unturned (or is that left unturned?) un-

• THE CHURCH. Pic: Bob King

turned! unturned!) — "Almost With You", "One Day", "Electric Lash" and an uplifting slightly remodelled "Just For You", which has surrendered its sleepy demeanor to a more uptempo lift.

Tonight, the majority of the selections from *Remote Luxury* and *Persia* seemed strangely lacking, even if right from the start they were committed to a seemingly dark and enigmatic mood (spiced with black humour) the early numbers had a sparkle that grabbed the listener instantly. The recent works seemed slow in casting their spell.

The sound quality was impeccable; as usual Steve Kilbey was gracious and genuinely appreciative of the audience response. Two incidents marred an otherwise fine performance. The excellent "When You Were Mine" raced out of control and bolted to a messy and disappointing conclusion. "Travel By Thought", an almost free-form dirge, continued for uncomfortable eternity which had the crowd shuffling bored and

staring glazed eyed at the welcoming *Exit* signs.

A band of this calibre can only welcome the highest of expectations. The Church's sense of belief in themselves, their sound and their songs, and their determination to carve out something uncompromising, has made them a band of integrity. A friend recently commented that the Church cruising on all six cylinders could easily give the much (and rightly) celebrated R.E.M. a considerable run for their money.

The evidence presented here this night showed the argument to be both futile and supercilious: the disturbing thing, though, is these blemishes could have been gracefully side-stepped.

And onto Altar ...for some perverted reason, they're currently a mildly hot property and I'm damned if I can see why.

Fronted by a lady singer, Altar Ego are bland and uninspiring, meshing into a cloying noise that showed little imagination or wit. The one spark they have going for them is their single "War" but they failed to drag themselves from the mire or raise the audience to its feet. Altar Ego looked bored too — the feeling was mutual.

Crystal Set were a different kettle of fish: a delicious pop quartet keen to transcend the woes of the world rather than condone them, the jangling guitar and keyboardwork meshed to create a gentle atmospheric feel and a fine grasp of dynamics.

The fact that the Crystals' bassist is Steve Kilbey's brother is only mentioned because there could be a musical link in the family tree. Even if at moments, Crystal Set proved incapable of carrying off the heavy job of atmospheric and mystery, what carries them through is their vision and sense of determination to win out.

At the moment, their neat demo "Drop In The Ocean" is receiving regular, if selective, airplay in Sydney, the title track was probably the set's highlight. You've got to tune in before you tune out.

— MURRAY ENGELHEART

IN ASSOCIATION WITH MICHAEL CHUGG MANAGEMENT

25M

PROUDLY PRESENTS

Rock of the 80's



EUREKA ROCK

AT THE ...IVAL

songs and we try and play like humans," But he reckons they dance like cut snakes. uplifted.

S A
NEL

"The best thing about the Allnitters is that we're unpredictable," boasts Ted. "At one moment we'll put out a single like *Screaming Dreaming*, and the next single will come out and sound a particular way, but different. The album which will be out after Christmas will sound completely different again. Most bands sound like they sound for an hour on record — they have one idea they stretch over side one, and then they stretch it over side two. On our albums, there's tracks that sound like they were done at one stage with one group of musicians, and other tracks that sound like a completely different group of musicians. Well,

determination — one might say — runs right through the way we work almost as an obsession. With bassplayer Perry [name obscured] finance and touring, while Ted and [name obscured] work, fan club,

thirteen to the [name obscured] up. It's just [name obscured] shir one

THE

Constancy's Reward

CHURCH

ducer Martin Armiger, who did the *D-D-D* album. Armiger was apparently critical of the band's weaknesses — giving a lot of electro-pop sheen to a raw and reckless band.

"We learnt a lot from him," continues Travis. "When Martin Armiger did the record more for himself than for the Allnitters. He didn't think it'd ever be as big as it was, and this is the story for us: 'I know they pull a big record when bigger bands do only half as well, can they sell records? Course not.' So one ever really had any faith in us in respect, and he thought he'd make the man and do what he wanted with the best. When it suddenly came into the charts nationally at No. 19, it meant that all the people'd seen us live went out and bought it without ever having heard it — they would've heard us singing nursery rhymes and it didn't matter. So when he said he put us in the charts, we told him 'No, Martin, we put us in the charts.' That we had to do was find someone who'd do a record the way we really are. I'd rather work on a team level, and Tony is like that. He's quite happy to use all the real things, I think there's enough robot around already."

THE Allnitters have found in producer Tony Cohen someone who likes the raw and the natural sounds that are part of the Allnitters — the foot-stomping mania of ten people making noise together, the party atmosphere and the sound of real hands clapping. *Screaming Dreaming* (the new single) is a simple song of simple intent, hung on a loping melody and a spirited performance. If it lacks the subtle grace of *Love And Affection*, it compensates with a real sense of excitement. It also seems to have given the band some identity problems with the electronic media. Ted explains:

"People like DJs — who haven't seen the band either at all or only once or twice — have said this is a very strange single for the Allnitters, it doesn't sound like us at all. *Screaming Dreaming* though is more like the Allnitters than most of the album. They're obviously basing everything on that album, but Martin Armiger has his way of producing and Tony Cohen has his. Instead of comparing the record to the band, they're comparing it to the

record before. If they bothered to go out and have a listen to us, they'd understand that this single is a much better representation of the band. If our popularity has stemmed from what we're like live, then surely *Screaming Dreaming* should be a big hit."

The Allnitters' drawing capacity has always — as with the Oils — been their trump card. *Hold On*, their first single distributed by a major, was a gamble for their label (Powderworks) and the band itself. Recorded by the group, the track was leased to Powderworks as a test, along with a cheapo film clip and a massive tour. No-one in the industry expected too much, but the single entered the Sydney Top 40 within days of release and pushed its way up the national charts. Not only did the band land themselves a record company, but they went in with the power to bargain for a great deal of control over their music, and peripheral things like artwork and videos. Which is a good thing when you've got a bunch with as strong a will as the Allnitters'.

"Too many people take themselves too seriously at too young an age," adds Ted. "If you're twenty-two and you're hung up on your girlfriend leaving you... what's life got left?"

"I think it should be more escapist, more of a fun thing. Like it was last night — the band was half-pissed and the audience was half-pissed and we had a party!"

The Allnitters are certainly destined to continue as they started out — as a roving party, a public joke set to good music, a dance spectacular. They certainly provide that for thousands of Australian kids (and possibly Americans as well, if anything comes of their relationship with Big Time over there). I saw them the night before this interview took place and it looked just like a massive party: there were people drinking up the back and people dancing down the front, while the dark corners were filled with couples in passionate embrace. The songs were delivered at fever pitch, some straightforward and some beguilingly subtle in their arrangements. But the bottom line for both band and fans was that the music lifted them up and held them there.

So long as they can maintain that sense of elevation, they will survive — despite the loss of Martin Fabok and their continuing search for the perfect Allnitters record. Despite all adversity, the conga line will snake on.



The Church... "we're a pretty subtle band, you know, and always have been" says singer and songwriter Steve Kilbey.

By PAUL STAFFORD

Church finding its place

SUCCESS isn't a thing Steve Kilbey is going to change his direction to achieve.

Kilbey, singer and songwriter for Sydney-based band the Church, claims that the band has achieved what success it has since the release of their first hit, "Unsung Moment", without actually striving for it.

"We're a pretty subtle band, you know, and always have been," Kilbey explained with a modesty that has made him infamous throughout the music world.

"MAYBE there is a space for us now. We're just in the process of signing a deal with Warner Brothers, which means releasing an album with 'Remote Luxury' (the group's new EP) and five new tracks."

"We've already released three albums and three EPs. There's no reason why we won't succeed with this one."

"But the mountain has to come to Mohammed."

That the band has attained some amount of success both locally and abroad is unquestionable.

After the obligatory promotional tour for "Remote Luxury", the Church is heading back to England where they have already left their mark.

Their visit will probably coincide with the English release of their last album, "Seance".

The fact that the band attracts an international following should be no surprise at all, considering the roots of Kilbey's lyrics.

"I actually wrote poetry in Swedish, and that was translated to English," he explained.

However, I found the Church's new EP a disappointing successor to such records as "The Blurred Crusade" and to a certain degree "Of Skins And Heart".

It seemed to lack the freshness of the older material, but still had the recognisable Church touch.

So there's no doubt that it will be readily accepted by Church fans and newcomers alike, even if only out of curiosity to see how this "subtle" group has progressed.

CALL TO THE FAITHFUL

By ANDREW McRAE

The Church's "Contact the Living" tour brings the band back to Melbourne tomorrow night for their last Melbourne performance until at least March.

And judging by their gig at the Venue two weeks ago, the show at Bombay Rock will be a must for the band's fans.

The 2000 people who packed the Venue were treated to a solid two-hour set from the Church — equalling the house record for an Australian band. Four encores later they finally left the stage.

It was a highlight in what has so far been a most successful tour for the Church. Along the way they have sold out Brisbane's Her Majesty's Theatre and the Tivoli in Sydney, twice.

Richard Ploog, the Church's drummer, said this week the tour had been "great."

"It's been two encores a night usually," he said.

The audiences, Richard said, have been quick to pick up the songs from the album "Seance" released before the tour. "Surprisingly so, yes. They always want to hear 'Unsung Moment,' but they're listening to the new songs."

The "Contact the Living" tour has been just that. The schedule has taken the Church through every state except Western Australia and has included gigs at many country centres where the Church has never played before.

Richard admitted a preference for the cities but accepts that playing country shows gives the band increased exposure.

"If we have a good crowd, I'll play anywhere."

"When you're in debt, you can't be too choosy."

And he wasn't joking — in fact the money problem is the reason why Western Australia had to be cut from the tour — though there is now a possibility they will get there.

The Church, it seems, ran

themselves into debt playing in Europe, where, even though they drew good crowds, the financial strains of overseas touring hit them.

Nevertheless, Richard said, the touring could still be considered successful.

"We've done only about 30 gigs in Europe but we covered a lot of ground," he said.

"Wherever we went, the crowds were great. They've got a great attitude like that — waiting to pick up new sounds."

"Seance" will be released in Europe in October or November, Richard said. Good sales would naturally open the way for more live work overseas.

In Australia the album has gone gold but is not yet shooting up the charts. It is an interesting collection of songs, all with a strong emphasis on Steve Kilbey's thoughtful lyrics.

Unfortunately "Seance" does not appear to offer a single good enough to replace the dated "Unsung Moment", the song people associate with the band.

"Electric Lash," the second single from the album, charted at 31 in Brisbane and is likely to make the charts in other states but it lacks the energy and impact of the 1981 hit.

The failure to produce a successful single does not concern the band, Richard said.

They are happy with the different, "cleaner" sound of the album, which they say is their best product yet.

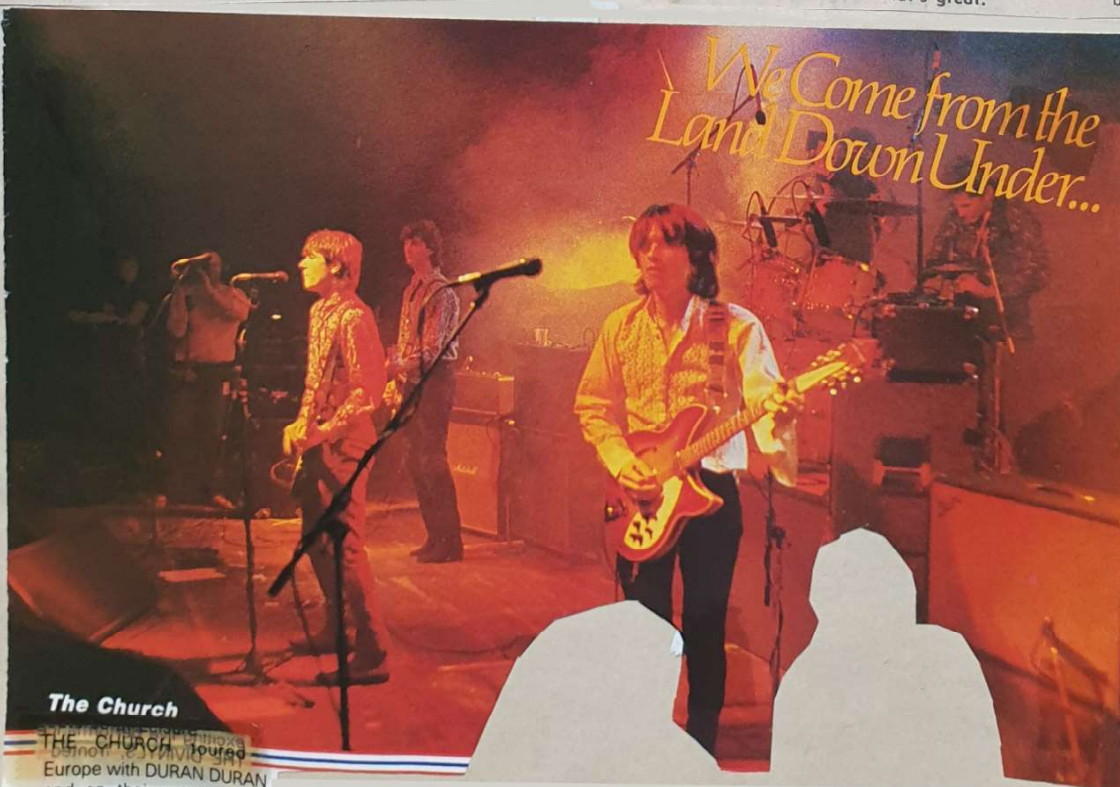
"It's fate," Richard said. "People like to hear catchy three minute rock songs."

"We just do what we want to do and if people like it — that's great."

Tickets for tomorrow's gig at Bombay Rock, Brunswick, will be available at the door for \$6.



The Church... "We just do what we want to do and if people like it — that's great."



The Church

THE CHURCH toured Europe with DURAN DURAN and on their return home released their third album, 'Seance'. HUNTERS and COLLECTORS recorded their second album in Germany and, after some superb live performances back in Australia, are set to release their eighth album.



THE CHURCH

RE-FOCUS ON THE CRUSADE

By Stephen Phillips in Sydney

Richard Ploog lives in a marvellous two-storey house in Potts Point.

It's full of creative people; all manner of artists, painters and musicians run up and down the stairs. His is an upstairs room where huge Marc Bolan posters stare down at the pile of records he played after he awoke after midday; a balcony overlooks restful oak trees.

One of the Johns from Deckchairs Overboard lives there. Greg Perano, late of Hunters and Collectors, is visiting from Melbourne. He and Ploog plan to do some recording together.

Ploog likes to extend himself out of normal boundaries. When The Church took one of their extended stays off the road, he joined up in Salamander Jim with the Scientists' Kim Salmon and Tex Deadley (see 'Barbed Wires' for update — ed).

"It's not so much that I hate to be off the road or anything like that," Ploog laughed off any stereotype of the dedicated workaholic musician. "It's nice to play with other people for some time and then come back to The Church — the inspiration seems to flow better and the songs sound sharper."

The drummer was talking last Monday afternoon, a day before The Church journeyed to Armidale (NSW) to kick off an East Coast tour to coincide with their new five-track mini LP *Remote Luxury*, and which would keep them occupied until April.

This time they're accompanied by Reels keyboardplayer/guitarist Craig Hooper who's been a friend of the band for ages, and who scored the gig after he ran into Steve Kilbey one night and told him that the Reels would be off the road for a while.

"He was the obvious choice because he's such an inventive player, and he fitted so well in at rehearsals."

Remote Luxury is an indication of Church's growing strengths and their ability to gloss over their weaknesses. The songs (all by Kilbey except for Marty Willson-Piper's "10,000 Miles" which was intended for *Seance* but rejected by the record company and re-worked), are superbly atmospheric, swirling the listeners' feet Piper-like into a world of promise and child-like honesty. If Kilbey's past works have tended to waver between romantic and twee, the new songs have a definite edge and sophistication.

The Church have had a rough trot. Victims of a maze of unsympathetic marketing, press backlash, superficial fads and narrow minded punters, they have nevertheless come through with ideals and humour intact. Possibly that strong sense of elusiveness in the music and makeup has given them room to manoeuvre.

Their unstated sense of mission is still there, of ushering in a new form of beauty — a defiant and sensual challenge to all that's wasted and ugly. Increasingly moving away from clichés, they reek of optimism and class. The Church's problem has always simultaneously been its strength: its pop internationalism sound seemed a no-no when it was deemed proper for Oz musicians to be parochially Australianised, politically stringent and faddy.

Their debt to the '60s has always been up-front but misjudged: they've never been nostalgists but attempted to be contemporary. If the music is full of light and space, it is a reflection of them as people, as pop enthusiasts and cultists, rather than slavish imitators.

"That was the great thing about going to Europe — aside from being able to play to new audiences and being appreciated to such an extent we could say to each other 'they are good, aren't we'. And that was, the more intelligent critics there really sussed out what we were trying to do."

"There was never any talk of this psychedelic revival shit, which we've now left behind here in any case. We never attested to

being part of that. We were never one of these bands who did Seeds songs, tried to sound like the Seeds and even look like the Seeds. Those bands are defunct now anyway, which must say something for The Church we're still around."

Enthusiastic, cheeky and amiable, Ploog is nothing like The Church's angst-ridden and wimpy image — which he says has been exaggerated out of all proportion.

"I still remember that famous *Juke* quote — 'po faced Steve Kilbey and his band of wimps'. We're all quite fun loving, we all love a giggle. I mean, for a start, none of us are even alike as people — so much so it could be a recipe for disaster! — so you could hardly even have a collective image. The way I see it, the people who were marketing us took one person and his moods and exaggerated them."

Did they ever get into hot water for being so forthright in their interviews?

"Oh yeah! A lot of that comes from the fact there is a strong streak of humour in the band, and a lot of people who don't expect it from The Church take it the wrong way when we kid around."

"I mean, there have been times when we've been misquoted and there have been times we've said silly things. The thing is, we just hate bands who are so deadly solemn and cautious about what they say and do — it's so stupid to take everything so seriously."

Was Kilbey really depressed about the press making him out to be a prize prat?

"Once again, I think people misunderstood his humour when he said he thought he was the best songwriter in Australia, because it's obvious you can't have a 'best' in anything in music because there are too many things happening at once. And as for his statement that he thought Molly fancied him, I don't think he meant it as a physical or sexual way, but the fact Molly liked him. You know, it's the way you'd innocently talk among a group of friends without any further connotations."

Art Versus Commerce — it's the dilemma for any creative band in Australia. The Church at least have been honest enough to say that they hate playing to those suburban beer barns where they're just a soundtrack to drinking and chatting up. Who else would reveal to the public they were doing a series of dates to pay off debts accumulated from their European tour? Who put their art where their mouth is when they say they prefer playing small intimate places by playing a huge club like The Venue in Melbourne and then go for a tiny Venetian Room the next night?

Just a band who has realised that to indulge its art, it has to make certain commercial compromises — and hopes that its public is on the same wavelength and sympathies.

Right now, the overseas horizon is looking healthy for them. *Seance* is issued in the UK and Germany next month, and U.S. record releases and concerts are also on the cards. "I can't say anything more until everything is finalised."

Who were his teen idols?

"I'm 21 now, so it wasn't that far away. Aside from Marc Bolan, I loved Syd Barrett, and I think John Cale and Lou Reed are great because they create intelligent music which is so elusive. But I like to listen to music that came even before 1954, like *Porgy and Bess* and *Ella Fitzgerald*. It's timeless music that sounds as if it was recorded yesterday."

Can he remember The Church's first ever gig?

"Vaguely... it was either at the Manzil or the Astra... I can't remember if it was with Paul Kelly and the Dots or with some Sydney band no one remembers now. The crowd was completely different, you know, a new band with new songs. We probably played then, ha ha ha... I didn't think it'd last this long, but on the other hand, I didn't think it would either, do you know what I mean? It's just kind of pleasing to be still around."



Church set for August album

The Church, who've been on holidays since their American tour finished some months ago, will get back together in Sydney over the next few weeks to rehearse and record their next LP, with an overseas producer.

Guitarist Marty Willson-Piper, who now resides in Stockholm, is set to fly back to Australia shortly, as is drummer Richard Ploog, who was last sighted playing tourist in Thailand.

Speaking to *Juke*, Steve Kilbey said that the band would be in the studios over June/July, with the LP to be hopefully released here by early spring.

However, there are no definite plans to play any gigs in this country.

"If we do any gigs, before we start recording, it'll definitely be in Sydney for a show or two just to work in the new songs," says Kilbey, who's got about 30 songs stockpiled.

Although The Church have been quiet in this country, their popularity and reputation is jumping ahead in leaps and bounds in America and Europe. They're spoken of in the same

breath as fine new US bands like REM, Rain Parade, Dream Syndicate and Green On Red, although of course, The Church were together long before these bands started.

In America, the band played gigs with such acts as Rain Parade and Hoodoo Gurus. Somewhere in Ohio, they supported the Violent Femmes — and almost upstaged the headliners.

The audience was still going bananas for The Church when the Femmes went onstage, causing Gordon Gano to say, "OK, OK, we've been to Australia. We know the Church are supposed to be hip..."

Sales

In America, *Creem* magazine told its readership, "they may be the best rock'n'roll band you've heard in many years" before further hailing them as "best looking band of the '80s."

England's *Melody Maker* also got excited about them in a full-page story, suggesting readers check out *Remote Luxury*.

So far, though, this adulation hasn't quite transferred to record sales. One of the problems is the one that most Australian bands trying their luck o/s fall into — record company stupidity.

In America, The Church were signed in 1982 to Capitol, who thought that "Unguarded Moment" could be a smash. For some odd reason they cut a minute out of the single without the band's permission, and released it without any promotion. They got sloppy when the single bombed; when the LP failed to make a dent, they dropped The Church.

Therefore, while the band was touring through the US, the next two LPs, *Blurred Crusade* and *Seance* were not released in America, except on import from their European label, Carrere.

The Church have now inked to Warner Bros who've released a LP there called *Remote Luxury*, which is a compilation of the Australian release of the same name with some tracks from the *Persia* EP.

Remote Luxury has sold enough for Warner Brothers to start getting excited about the soon-to-be-recorded LP.

Would there be a tour after the LP's release?

"I'd like to play Melbourne and Sydney but I'm really not sure what will happen. We're not some corporate body that makes plans six months in advance, we'll take things as they come." — CHRISTIE ELIEZER.

THE CHURCH Sing Songs — Mini Album (EMI)

Kilbey certainly loves his poetry; the three songs that involve other people are not very happy, and the other one, *A Different Man*, presents an endless cycle of introspection. The newer material is slower-paced, less buoyant than hits like *Almost With You* and *When You Were Mine*; the preference for doleful minor key melodies is even more pronounced, and the instruments do less and are less prominently mixed, while the vocal choruses and counterparts have increased. Personally, I much preferred the bigger guitars and punchier rhythm section of *Blurred Crusade*, but don't let this influence your evaluation. ... (GREG TAYLOR)

THE CHURCH Seance (EMI)

Partly self-produced, *Seance* aims at being "haunting" or "atmospheric", like the visionary Bowie of *Hunky Dory* days, but rarely succeeds. The thickness of the sound, the repetition, the general inaudibility of the words and the expressionless delivery add up to one long dirge. Lyrically, it's schoolboy surrealism, dealing with spiritual and psychic impotence and loss of innocence — the desire to regain the Golden Age in a city of darkness where life stagnates and everyone is a victim. ... (NORM D. PLUME)

Regrets, I've had a few

OH sure, I've regretted a lot of things I've said and done over the years, mostly because they've affected the band in an adverse manner."

Steve Kilbey, The Church's 29-year-old singer, songwriter and bass player, is seated at a table in the combined lounge/diningroom of his cosy Balmain cottage. In the background the band's new record, 'Persia', is playing. Like 'Remote Luxury', their previous record, it is a five-track 12 inch EP that sees the band embroidering its strongly melodic, haunting, guitar-based pop songs with subtle synthesizer colorings courtesy of auxiliary member Craig Hooper, formerly of The Reels.

Between sips of herbal tea he's remembering some of the rash things he's said and done over the years.

"I regret insulting a lot of people that I insulted when we first came out. I was arrogant and confident and trod on a lot of toes of people that I should have been nice to. Most of them deserved it; they were mostly disc-jockeys and television producers who were used to grovelling little groups."

"I regret pulling off the Duran Duran tour in England. It was a 30 date tour and I just couldn't hack supporting them. We pulled off after seven dates because I couldn't stand playing to hordes of screaming idiots. I wish we had stayed on it now because maybe some of those screaming idiots would have bought our records."

"I regret that some of the records we've released haven't been good enough. 'Sing Songs', for example, I regret releasing because it just wasn't very good."

"I regret our initial appeal to a Countdown type of crowd because it alienated a lot of people who I think would like The Church but they wouldn't touch us with a ten foot pole because they think we're just a group for teenagers."

"I regret lots of things but you can't live on regrets."

Rather than worry about the past Kilbey is eagerly looking forward to what the future holds for The Church. The group has just signed a contract with the giant recording American conglomerate Warner Brothers, which intends to release a ten-



Steve Kilbey

track compilation album entitled 'Remote Luxury'.

Following the Stateside release of the album, Kilbey is keeping his fingers crossed that the record company will see its way clear to financing an American tour.

In their early days The Church were perceived as a rather esoteric kind of teenybopper band, complete with appearances on Countdown and squealing audiences. This is fading away now and Kilbey doesn't regret the passing of his days as a teenybopper idol.

"I don't think we really appeal to the Countdown audience anymore. If they like us that's great, I want everybody to like us, but I think we've lost most of that audience. A lot of new things have happened in the last couple of years, there's lots of pretty bands around who make records tailored for that market. I think we appeared when there wasn't much else happening and we are sought of adopted as flavor of the week. I don't think that's true anymore."

"In America and Europe we're not regarded like that, we're regarded as this weird, wonderful group who put out cerebral records but here we've still got that Countdown aura although now I think it's pretty dead and I'm glad."

As evidenced by 'Seance', 'Remote Luxury' and now 'Persia', The Church's music is undergoing a metamorphosis. Where once this was a full-on guitar band, albeit far more melodic than that description might suggest, the music has become

colored by electronic keyboards, which Kilbey insists is not part of a master plan to sound more trendy.

"That's something that's been pretty haphazard, it was never planned although it might appear like that. It sounds more 'modern' now, for want of a better term. New gadgets come out and things happen in studios and you start using them. That's the way it goes. It's not conscious decision to start making this kind of music or that kind of music."

"Having Craig in the band has also contributed to that. I hope he stays with us. At the moment he just plays with us from tour to tour and record to record. We have asked him to join but he's got a whole lot of other commitments so it's not that easy for him to say 'yes, I'll join The Church and follow you all around the world'."

One of the things that has contributed to The Church's unique style has been Kilbey's strongly idiosyncratic songwriting. However, where once he was quite a prolific songwriter, he finds that nowadays he writes a good deal less than he used to.

"Before The Church I used to write a lot more songs when no one was interested in what I was writing. But as time goes past I write fewer and fewer songs. I haven't written one for five months. My four-track tape recorder has been getting repaired for ages and I just can't be bothered writing songs without it. You get spoiled. It's not good enough to just sit down and strum a song on an acoustic guitar. You want to do the whole thing properly. But I'm not worried. I know I could go and write one now if I wanted to..."

Although The Church have a fairly well defined style, Kilbey claims to find this liberating rather than restrictive.

"I think it's great. When I was a young lad contemplating being a rock star, the first thing I thought was I had to find a style. And the wonderful thing is that The Church has a fairly unique style. You see a lot of bands who might have great songs and everything but they've got no style. We've always had a style of our own. Anytime we start playing or jamming or whatever, it immediately sounds like us and that makes it easy, not frustrating at all."

"I've always liked guitar groups where guitars play in a certain melodic way and The Church's music reflects that. It's my favorite kind of music."

Although a big fan of pop music Kilbey claims that he doesn't like much of what he hears on the radio these days. In fact The Church is in a way influenced by what the band members don't like as much as by what they do like.

Rhythms

"I turn on 2FM these days and I hear something, like most of the stuff they play on Countdown, and it just tires me out. I feel really good and I gurn on the radio and I hear one of those rap-dancing songs or some electro-pop song, and it makes me feel really bad and irritable and tired. I turn it off and resolve to write a song that doesn't sound anything like that, or write some lyrics that are more than just cheap, sleazy sexual innuendo."

Over the years The Church has had a fairly up and down career. These days, the band seems to have fallen into a rut, commercially if not musically. Kilbey thinks the band's career in Australia has become fairly stale. To what extent then does he believe that the key to The Church's future lies overseas?

"One hundred per cent. I think we're washed-up has-beens in Australia. People overseas are excited about The Church but in Australia no one is. We still get good crowds at gigs but we're just preaching to the converted."

"We've got a lot of loyal fans. Everytime we put a record out it jumps straight into the charts and looks like it's going to be a big hit but three weeks later it drops out. That's because it's our following of 15,000 or 20,000 who buy our records as soon as they come out. After that it stops dead."

"Really I think it's amazing — we've been really lucky to even get this far in Australia because Australia has never really liked the kind of thing that we're peddling. So it's been a pleasant surprise to have got as far as we have. Now it's time to look overseas. It's killing us to be here, we're still doing the same gigs to the same people. Four years ago we supported Icehouse at the Port Kembla Leagues Club and in a couple of weeks we're going to be supporting Icehouse at the Port Kembla Leagues Club again."

"If we got overseas and play lots of different places to lots of different people. The Church can constantly rejuvenate itself and re-invent itself and that's what we all really want more than anything."

Frank Brunetti

WHERE AND WHEN

The Church will perform on Thursday at the Seaview Ballroom, St Kilda.

ALBUMS

Aisle drink to that

THE CHURCH: 'The Blurred Crusade' (Carrere CAL 140)

I PUT a spike into my vein and feel a charge so sharp and sure I must be listening to the second Church LP! But who are The Church and why are these relics from the bygone beat age flitting with mid-sixties psychedelia?

Well, for a start they're from Australia and if there's one thing that can burn the best out of a bunch of reprobate surf groupies it's that bronzing Bondi Beach sun. But The Church are no frazzled revivalists. Like The Birthday Party, The Cramps, the very wonderfully psychotic Gun Club and perhaps most pertinently, the sadly defunct Soft Boys, The Church are merely built on the foundations of a golden era.

Their actual structure is inextricably caught up in the humour self-parody, satire and above all, respect, of and for the present. At a time when many leading artists are realising that there are few new musical fields to plough and little left unsaid, The Church too are paying tribute. By opening and poking among rock's rich archives, they are leaving themselves free to explore their own ideas and dreams.

Soulful Steve Kilbey's lyrics are quietly preoccupied with dreams and other related imagery. Steve Kilbey's songs are songs of yearning and celebration, celebrating love lost and hopelessly regained. Love songs like 'Just For You' and 'To Be In Your Eyes', embellished with scintillating guitars (electric, acoustic and 12 string from Peter Koppen and Marty Williams-Piper respectively) and shot through with world-weariest vocals this side of the Only Ones.

If there's to be any criticism of The Church it's that their guitar sound is just a little too derivative of McGuinn and The Byrds. But y'know... Finally 'The Blurred Crusade' is produced by the heavily in-demand Bob Clearmountain who this year alone has performed similar services for Roxy Music and the Rolling Stones. Not that The Church need such a superficial seal of approval.

I put a spike into these grooves and am intoxicated by songs of strength and redemption. Let us pray! + + + + +

Mike Nicholls



THE CHURCH go for the authentic sixties stare

- + + + + + Truly Fab
- + + + + Worth a listen
- + + + Average
- + + Dodgy
- + In the dumper

STEVE KILBEY The Church

You all seem to be such different types of people. Is it difficult maintaining a working balance within The Church?

Oh yeah. Sometimes it's just havoc! I've never met anyone like the other three guys. We're all laws unto ourselves! Peter's incredibly moody, very intense. Watch the television clips and you can see how Peter is such a dark, brooding person. He can sink to the depths of despair and then

suddenly bounce back and be extremely elated. He tends to ping-pong between the two.

Richard is the most blasé nineteen-year-old person I've ever met in my life. We could sell ten million albums and he wouldn't get affected by it.

Marty's generally a sort of very happy, easy-to-get-along-with person. Every so often he'll go through this

thing where he gets very unwilling and stubborn, sort of petulant in a way. And, of course, the bigger the band gets, all of these individual qualities start to become more and more exaggerated.

How does the band go about approaching the arrangements of the songs?

Usually, the general melody line comes from me—the lead motifs. The solos come from Peter and Martin. The way they interact, the jingle-jangle and the rhythms, the counterpoint, comes entirely from them. It's purely their own thing and I couldn't take any credit whatsoever for what they do.

When I take a song along to rehearsal all of that kind of

thing just starts up automatically. The first time the band plays it the guys just start doing it right away. So, even though it sounds incredibly arranged and complex, it isn't at all. It's quite natural. That's the way it just comes out.

You've become the focal point of The Church, as the lead vocalist and chief song-writer. Do you find the attention difficult to deal with?

Yeah. Sometimes I feel bad that the other three have to put up with the things that I say because, when someone asks you a question, everyone assumes that you're automatically the spokesman for the whole band and that's just not the situation at all! I can't speak for anyone else, that's just not the way it is.

With all its obvious meanings, why did you call the band The Church?

Well, there are so many reasons, yet there's no reason whatsoever. I know that this sounds arrogant, but hopefully people come to see us and we can and do put them in some kind of spiritual mood, which is what going to a church will do. It's a good collective noun. It's a bit cheeky. What I've always tried to do with The Church is be able to put people in that 'mood' and then let their own subconscious do the talking. We're sort of aesthetes, I guess. I just hope that we're turning people on to something a little different. I mean, I know when I was fifteen or sixteen listening to Marc Bolan, it turned me on to something that I've never forgotten.

Are you surprised by your overseas success, particularly with the dreaded British rock press critics?

I don't know. Some days I'm full of doubt and some days I think that nothing can really stop us. Really, I try not to think too much about what's happening overseas.

