

# the church

AN INTIMATE SPACE  
30th ANNIVERSARY ACOUSTIC



AUSTRALIAN TOUR 2010  
PROGRAM

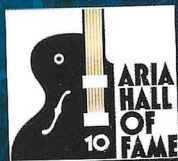




After three decades together, **the church** return to Australia for a special 30th Anniversary Acoustic Tour throughout November and December 2010.

"**An Intimate Space**" includes songs that span the length of **the church's** epic creative trip from their debut in 1980 to their latest critically acclaimed 2009 album, *Untitled #23*.

In a unique execution, **the church** have selected one song from each of their considerable album and EP releases and will perform them in reverse chronological order. This original show will have everyone gliding softly down through the years, opening with a track from *Untitled #23*, before embarking on a fantastic voyage through time and ultimately arriving at their first Australian EP, released in 1981.



The band were recently inducted into the **Australian Rock & Roll Hall Of Fame** and will be crowning their 30th Anniversary celebrations with "**A Psychedelic Symphony**", a one-off performance at the **Sydney Opera House Concert Hall** with "**The George Ellis Orchestra**" on Sunday April 10th 2011.



# the church

## AN INTIMATE SPACE

### 30th Anniversary Acoustic Tour 2010



November 25 **Judith Wright Centre** Brisbane, QLD

November 26 **Joe's Waterhole** Sunshine Coast, QLD

November 27 **Judith Wright Centre** Brisbane, QLD

December 4 **Tilley's** Canberra, ACT

December 5 **Notes** Sydney, NSW

December 8 **Lizotte's** Kincumber, NSW

December 9 **Lizotte's** Newcastle, NSW

December 10 **Lizotte's** Newcastle, NSW

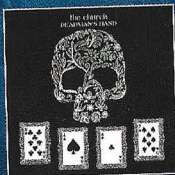
December 11 **Milton Theatre** Milton, NSW

December 16 **The Gov** Adelaide, SA

December 17 **Thornbury Theatre** Melbourne, VIC

December 18 **Geelong Performing Arts Centre** Geelong, VIC

December 19 **Thornbury Theatre** Melbourne, VIC



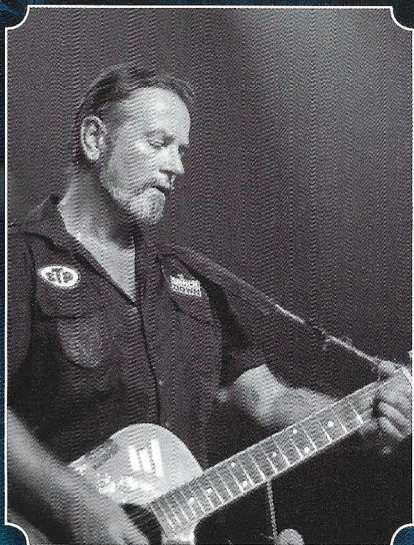
#### FREE CD

Every ticket holder receives a complimentary tour program and a free copy of *Deadman's Hand*, the third EP from the *Unfilled #23* album. This EP includes the title track and unreleased tracks from the band's secret vault.

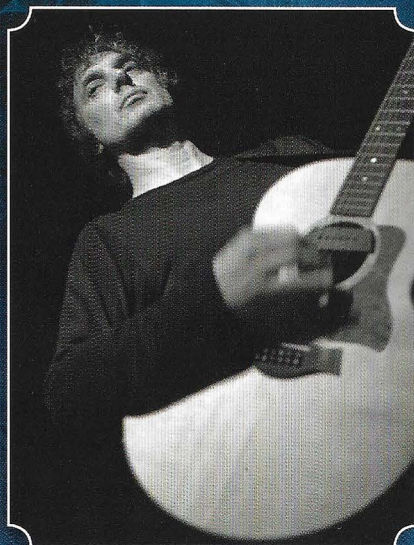




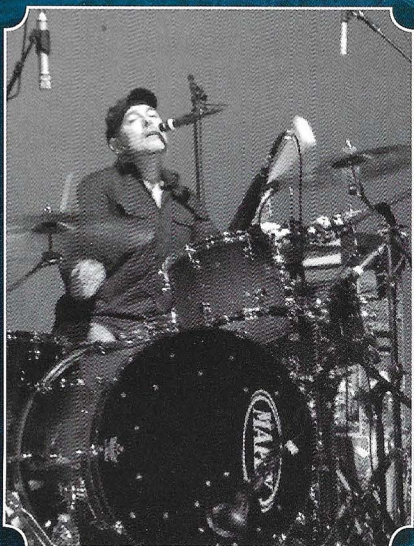
# the players



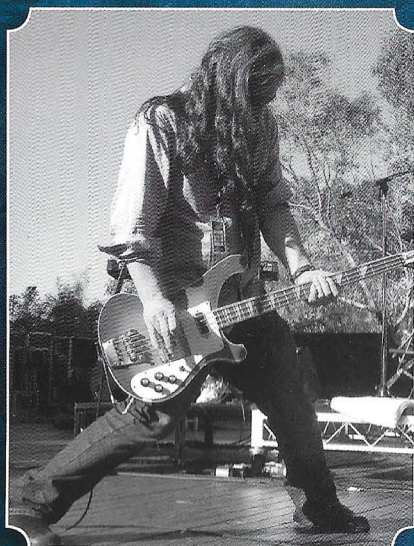
**Steve Kilbey**  
vocals, bass, guitar



**Peter Koppes**  
piano, guitar, mandolin,  
harmonica, vocals



**Tim Powles**  
drums, percussion, piano, vocals



**Marty Willson-Piper**  
guitar, bass, mandolin, vocals,  
the drum





# websites



## **Official:**

[www.thechurchband.com](http://www.thechurchband.com)  
[www.myspace.com/thechurchbandofficial](http://www.myspace.com/thechurchbandofficial)

## **Steve Kilbey:**

[www.thetimebeing.com](http://www.thetimebeing.com)  
[www.myspace.com/stevekilbey](http://www.myspace.com/stevekilbey)

## **Peter Koppes:**

[www.peterkoppes.com](http://www.peterkoppes.com)  
[www.myspace.com/peterkoppes](http://www.myspace.com/peterkoppes)

## **Tim Powles:**

[www.spacejunk.biz](http://www.spacejunk.biz)  
[www.myspace.com/tpspacejunk](http://www.myspace.com/tpspacejunk)

## **Marty Willson-Piper:**

[www.martywillsonpiper.net](http://www.martywillsonpiper.net)  
[www.myspace.com/martywillsonpiper](http://www.myspace.com/martywillsonpiper)  
[www.myspace.com/indeepmusicarchiveuk](http://www.myspace.com/indeepmusicarchiveuk)

## **Associated Labels:**

EMI Records Australia - [www.emimusic.com.au](http://www.emimusic.com.au)  
Liberation Music - [www.liberationmusic.com.au](http://www.liberationmusic.com.au)  
Immersion Music - [www.immersionmusic.com.au](http://www.immersionmusic.com.au)  
Karmic Hit Records - [www.karmichit.com](http://www.karmichit.com)  
Second Motion Entertainment - [www.secondmotionrecords.com](http://www.secondmotionrecords.com)  
Heyday Records - [www.heyday.com](http://www.heyday.com)  
Cooking Vinyl - [www.cookingvinyl.com](http://www.cookingvinyl.com)

## **Management:**

Tiare Helberg & Marty Willson-Piper  
Contact: [management@thechurchband.com](mailto:management@thechurchband.com)

## **Selected fansites:**

Hotel Womb - [www.hotelwomb.yuku.com/](http://www.hotelwomb.yuku.com/)  
Shadow Cabinet - [www.shadowcabinet.net/mambo](http://www.shadowcabinet.net/mambo)  
The Blurred Crusade - [theblurredcrusade.8m.com/](http://theblurredcrusade.8m.com/)  
Complete historical discography homepage: [mac.com/fipster/church/](http://mac.com/fipster/church/)  
The Maven fanzine - [www.themavenfanzine.com](http://www.themavenfanzine.com)  
the church fanzine NSEW  
[members.tripod.com/trevboyd/nsewhome.html](http://members.tripod.com/trevboyd/nsewhome.html)  
DRUMS & BELLS - [drumsandbells.blogspot.com](http://drumsandbells.blogspot.com)

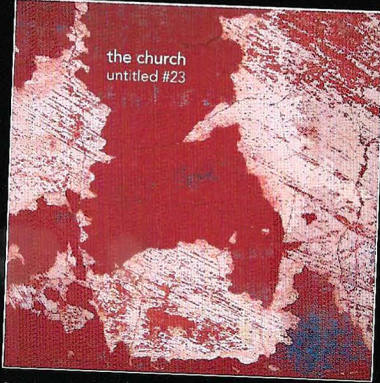
**Music by the church available to purchase on iTunes**





# Untitled #23

(2009)



Design by *Tiare Helberg & Rachel Gutek*  
Photos by *Marty Willson-Piper Oaxaca, Mexico*

This spellbinding record figures as one of the great church albums of the last 30 years. *Untitled #23* is an album both intimate and vast, orbiting and spinning into an aural adventure, a mammoth soundscape and thought-provoking journey into reality and mystery. Crafted out of otherworldly chord sequences and distinct moods from Peter and Marty, creative rhythms from Tim and stunning vocal performances from Steve, this has become a crucial album for the critics and the fans alike.

It's a fine tasty stew of innumerable sonic flavours concocted in the studio by Tim, Jorden Brebach, and David Trump. *Untitled #23* was also the album where Tim discovered the magic sound of the mellotron complementing the rich atmosphere intrinsic to the band.

"It's almost like the church simply plug in at will and stream this sparkling electric poetry from some guitar-shaped hole in the universe ... Cobalt Blue begins the trip with disorientation ... only to be sewn together near the end with an exquisite guitar dialogue. Pangaea, Happenstance and Operetta fall into the more pleasing structures of yore: a 12-stringed flurry here, an airborne choral hook there, an elegant afterthought of wind, brass or keys ... and tunes lovely enough to hum. On *Angel Street* and *Sunken Sun* are gossamer weaves of dream narrative and telepathic restraint that scale the peaks of their most elegant work..."

*Michael Dyer, The Age, Melbourne, April 2009*

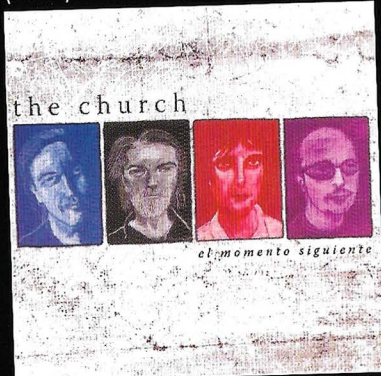
"the church exists in another universe... as seamless and beguiling as you'd expect; the songs mesh and blend and for the most sound utterly enchanting. Steve Kilbey's bass throbs like a gentle pulse, his vocals are forever organic and warm, the twin guitar approach from Marty Willson-Piper and Peter Koppes merge layer upon layer of interweaving chord progressions and seductive lead breaks, and drummer/producer Tim Powles adds considered percussive and tempo touches. It is so intoxicating and straight away satisfying that the listener is struck by its apparent ease.....there is still so much spirit and creative hunger in the church for plenty more material like this to emerge."

*EJ Cartledge, Inpress magazine, Melbourne*



# El Momento Siguiente

(2007)



Portraits painted by Steve Kilbey

Portrait photos by Petra Bright, Peter Koppes & Rodney Navarre

Studio photos & layout by Tiare Helberg

Design Samantha McFadden at Amorphous?

The band returned to the warmth, the wood and the vintage gear of Rancom Street Studios for the recording of the second acoustic album. With equally inspired new versions and new songs, the album, less naked than its predecessor, continued with the concept of acoustic versions of old songs and reinventing distant classics. This album prompted more instrument swapping and included three completely new compositions as well as an inspired cover version.

The cover art released with two different coloured backgrounds in the USA and Australia continued with Steve's portrait theme. Along with the Spanish title, this was an engaging, multi-layered and unexpected record in the wake of the more expeditious *El Momento Descuidado*.

"church albums tend to be sleepers that take time to reach you but when they arrive they stick forever. *El Momento Siguiente*, like its predecessor *El Momento Descuidado*, revisits old hits and reinvents them. But this one sticks from the first spin. Littered with strings, subtle harmonies, diverse guitar tapestries and keyboards, this generous 14 song feast starts with gentle opener and a cover of The Triffids' *Wide Open Road* and is followed by strings that ache in *It's No Reason*, mesmerising bass work and haunting allure (*Reptile*), Floyd-meets-Stones epic balladry (*Two Places at Once*), brooding depth (*Pure Chance*) and passionate bite (*Grind*)"

Scott Podmore

"...*Wide Open Road* starts this one off, a laid back tune that you just want to crank up on a Sunday drive. *It's No Reason* glides right along with some great cello... *Electric Lash*, with the slide guitar really shines. After *Everything Now* This seems even sadder than it did on *AENT*, think it was the cello that brought it home. *Two Places at once*, pretty much the same just much cleaner sounding than the original.

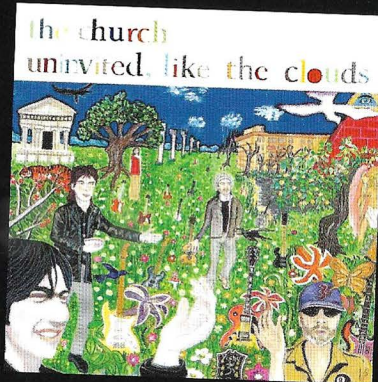
A stripped back Appalata compliments this record quite well... *Pure Chance*, sung as a duet, is wonderful. *Grind*, *NSEW*, and *Comeuppance* are for me the triple play that makes this album so great..."

Jim Wood



# Uninvited Like The Clouds

(2006)



Cover painting by Steve Kilbey  
Design and layout Karl Logge

The cover features another painting from Steve: a surreal garden of flowers and guitars sprout from the earth as the band members beckon invisible onlookers to come and join them. *Uninvited Like the Clouds* concentrated more on real songs and crisp production than 2003's *Forget Yourself*, introducing some extremes of delicacy and rampage. Released by Liberation records, this was an album of songs for the radio that would never play them, with tunes for an imaginary audience that only existed in the fantasyland of the album sleeve that the band inhabited.

Incorporating the song *Easy*, filmmaker Pablo Vazquez put together live footage to create the first video of the band for three years. This was the last album for *Cooking Vinyl* before the band formed their own label, *Unorthodox Records* and signed to *Second Motion* in the US.

"the church's infinite spectrum of colours spans here from the sinister shards and magma of "Space Needle" to the opiated drift of "Pure Chance", a cool surrender to a mermaid's song.

Throughout the grim, beautiful, disorienting journey, the four cornerstones of the church continue to greet and defy expectations. Kilbey the receiver of an endless stream of outlandish images, the guitars of Koppes and Willson-Piper spiralling, aquaplaning, morphing and diverging. Powles shares production duties this time to concentrate on drums and percussion.

Like all truths, these basic rules are naturally in permanent flux. In "Song To Go", a guitar is abandoned for a hand-operated pump organ and

cellist Sophie Glasson adds a classical counterpoint. David Lane's piano bridges "Overview"; a mercurial, mandolin-like motif binds Koppes' "Never Before"; Powles' additional production continues a sonic thread through the band's last extraordinary decade.

Divine intervention may well have played a part too, but it's refreshingly clear that the prevailing Hot Sound, the convenient market niche and the media-sponsored zeitgeist did not. These flecks of pestilence are too weak and transient to affect the cosmic seeds that the church sow.

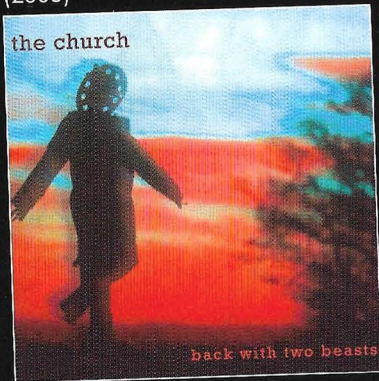
Possibility remains a more alluring mistress than expectation. To some parties, it's best to remain uninvited. Not unlike, say, the clouds."

Michael Dwyer, 2006



# Back With Two Beasts

(2005)



Scarecrow photo by Colin Garratt  
Design by Rachel Gutek with Tiare  
Helberg 2009 rerelease

Sometimes referred to as *Jammed 2*, this album has become a cult favourite. Conceived with no agenda, prearrangement or deliberation it turned from meandering jams into a compelling album in its own right. With this open musical tapestry before them, Steve and Jordan returned to the studio to add vocals and immersed themselves in the creative atmosphere of Jordan's Orange Room studio.

*Back With Two Beasts* grew from the dust of the cutting room floor into a worthy addition to the church catalogue, capturing long moody journeys alongside concise crafted songs and dreamy excursions, drifting freely in a spacey haze. The title is a play on words from Shakespeare's *Othello*.

*Back With Two Beasts* was recently reissued on the band's own Unorthodox Records.

"...quickly establishes itself as a church tour de force full of gorgeous piano parts, the usual guitar brilliance, and quiet and loud moments of sonic beauty that continually reveal more to the listener after repeated listening."

*Kevin Nejedly, Budapest, Hungary*

"Imagine if Pink Floyd had released *Meddle* as a fan club only album and you are getting close to the stature of this record in church lore."

*Frank Donnelly, Belmont, MA, USA*

"...is possibly my favourite album of all time! What band, other than the church, would never release it?"

*Simon Lawlor, Melbourne, Australia*

"It's like staring through a kaleidoscope into a winterland and the words seem to be etched into forever."

*Brian Hutton, Dundee, Bonnie Scotland*

"...it's a heady brew of shimmering, jangly guitar play, ethereal melodies and Steve Kilbey's unique vocals."

*Glyn James, Toddington, Bedfordshire, England*

"A strange album full of flowing ebbs and tides of sonic beauty."

*Paul Vazquez, LA California USA*

"Chord progressions dreamed up in a universe only the church could inhabit."

*Warren Evans, Branxton, Hunter Valley, NSW, Australia*

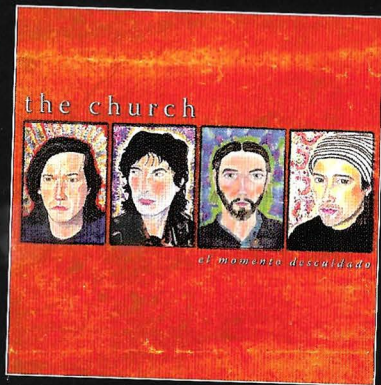
"Compared to the subsequent *Uninvited*, *Like The Clouds...* comes across as its doppelganger. A shadowy, slightly sinister companion piece of almost-anthems, nebular space rock and reflective, looking-glass pop."

*Jason Stebner, Minneapolis, USA*



# El Momento Descuidado

(2004)



Portraits Painted by Steve Kilbey

Photography by Tony Mott

Design by Sam Hickey at Amorphous9

This album was originally recorded as a part of the Acoustic Blue Series by Ted Howard at the legendary Rancom Street Studios (owned by Garth Porter from Sherbet), where bands revisited their past with acoustic renditions of some of their more popular songs.

It was Liberation Records, a Mushroom Records affiliate who instigated this project by asking the bands to re-record acoustic versions of their hits and then do what ever they liked for the rest of the album. This artistic freedom motivated the band to write some inspired new kinds of songs in this format as well as completely reinterpreting the hits. This led to the acoustic format shows that the band often performs as a different flavour between electric tours.

"the church have remained one of the world's most innovative and enigmatic groups justifying praises from the press including "Best guitar band on earth", "Sonic perfection", "Sounds that caress the senses". Fantastic and unique artists ...experience and enjoy ...

And now comes 'El Momento Descuidado', sure to be quickly snapped up by the church's legion of devoted followers."

Source Unknown, December 2004

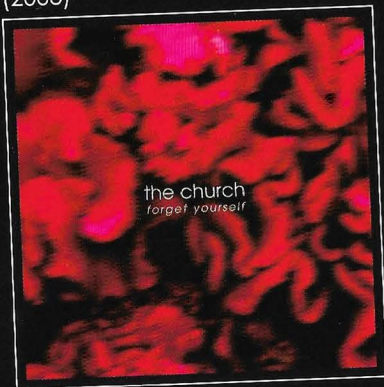
"...Beginning with "The Unguarded Moment" they gently burn through classics like "Metropolis" and "Under the Milky Way" with an intimacy and intensity that feel more natural than any studio album that they've released in the last ten years... Steve Kilbey's long cadences, Tim Powles' spooky percussion and vibes, Peter Koppes' mandolin and harmonica and Marty Willson-Piper's intricate guitar work have never sounded better... El Momento Descuidado is both intimate and far-reaching. the church have made a career out of dreamy, reverb-drenched landscapes of murkiness and beauty. Here they've reduced their songs to the point of clarity, which is both triumphant and long overdue."

Amazon.com product description



# Forget Yourself

(2003)



Cover photo by Carol Sheridan  
Design by Rachel Gutek

Forget Yourself is the sound of an abandoned city, its songs half buried melodic dreams lost in the ruins. It is an album awash with commotion and contradictions; an intrigue of disparate forces at work. Forget Yourself is the most metallic album the band has ever made.

It was also the precursor to the voracious instrument swapping that continues in the band to this day, opening new creative paths, with fresh approaches to unfamiliar instruments and sounds.

In America the album was released on the short lived spinART label from coolest Brooklyn. They filed for bankruptcy in 1997. The album was released through Shock in Australia who also recently folded with large debts.

"Jangly 80's Aussie rockers push back the years. True, there's little new stylistically in these ethereal, dreamy guitar songs its the church's 17th album, after all but the results are remarkably strong. Seductive melodies, spacey atmospheres and spangling guitars are propelled by solid but sympathetic drumming, while typically oblique lyrics, peppered with elusive romantic images ("empty houses full of scents") and mysterious movie-like scenes, benefit hugely from the urgency of live energy and less studio trickery. Their best album in years, showing there's magic in guitars and tunes yet..."

Ian Cranna, UK's Q MAGAZINE

"...producer Tim Powles keeping it raw, in places it can feel quite dense, simply because there is so much going on. It's the effects heavy guitar playing of Marty Willson-Piper and Peter Koppes that gives the songs much of their character. The euphoric soaring 'Telepath' showcases their virtuosity, the gentle, philosophical 'Maya' and the haunting 'I Kept Everything' play on more traditional territory, while 'The Theatre And Its Double' is a glorious swoon with keyboard washes and some monumental string picking.

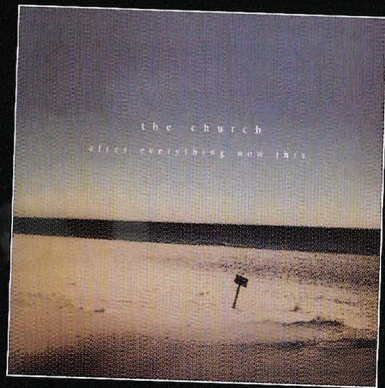
...the church may have spent the majority of their existence out of step with fashion, but with Forget Yourself they have created that most elusive of entities; an album that challenges its audience and keeps getting better on repeated listens. Excellent."

Nick Peters, XFM ONLINE



# After Everything Now This

(2002)



Design by *Psychodelic Art & Design*

After Everything Now This was recorded in Sweden, Australia, England and the USA, and inspired the birth of its first cousin, the remix album *Parallel Universe*. It was released through *Thirsty Ear* in the US, a small arty label out of New York City. In Australia the album was released through a tiny label called *CMEB* and made little impression with sales but did achieve reasonable airplay on *JJJ*.

*A Box Of Birds*, an album of cover versions was also recorded during this same period. Through all this activity and journeying the band managed to conjure an album equally introspective and uplifting. A desolate beach, features on the cover; shades of sea and sky become a backdrop for alluring hypnotic rhythms and enchanting songs of bewitching beauty.

This album's humble collection of songs asks you to lie back, close your eyes and breathe in the essence of the church at their beguiling best.

"The record closes with "Invisible", possibly one of the most beautiful, haunting pieces in a catalogue positively rife with beautiful, haunting pieces. Hovering in the air for nearly seven minutes before expiring in a gauzy whoosh of sound, and the words "All I ever wanted to see / Was just invisible to me." It provides a fitting closure to a record that, with any luck, will usher in a new era of productivity for this long-neglected, but often near-brilliant band."

Author Unknown

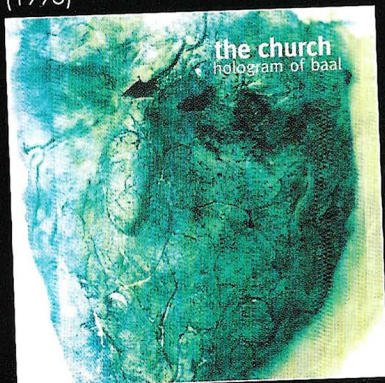
"Few rock bands have adored and explored the orchestral vocabulary and singing ring of the electric guitar with the commitment and distinguished touch of the church... The seamless-dream quality of *After Everything* is no small accomplishment; the church, with drummer-producer *Tim Powles*, made the record in studios on three continents... *After Everything* is virtually free of classic-rock riff ego; the electricity in the church's wraparound shimmer is in the accumulation of sculpted detail, like the trebly shiver and spritz of backward guitar framing the bullish distorted lead in "Reprieve." It is a sound, and grace, that the church have pursued for more than two decades, and maybe you've heard it before. But you've rarely heard it better"

David Fricke, *Rolling Stone Magazine*



# Hologram Of Baal

(1998)



**Photography** Peter Holmqvist, Julien Kleffenberg, Anastasiia Filter

**Graphic Design** Graffoto

**Layout US version** Cynthia Fetty

This album, the first for Cooking Vinyl, a hip English indie label was licensed to and released by Festival records in Australia. It's a dense, intense excursion into a fascinating new era of dark shadows and light, all at once unnerving echoed song-speak and epic swimming canyons; pulsating urgent beats make way for sublime beauty. Chiming guitars ring in your ears appearing out of a fog.

This was an album brooding with unknown secrets and whispered tales, tripping across the heavens to imagined locations and settling into the comfort of one's own curious visions.

Tim taking charge as the Producer directed the band into an uncharted aural guitar sculptured organic adventure, simultaneously at one with William Bowden's armoury of ancient electronics. The band found themselves nervously relaxed in a zone they had never ventured into before.

"'Hologram of Baal' the latest release for the church and their first on Festival records, is an album that combines the best of the past with a new found energy. It ventures into a sonic playground of melodic guitarscapes and ambience, wrapped around infectious beats and bass, splashed with radiotronics and static. All of this is the perfect mask behind which lurks the golden tone of Steve Kilbey, with vocals that dissolve, reappear, weave, dive, resolve and disappear till once more the mask remains. the church have made a definitive new album that sparkles and infects...acidic pop... colours and depth...Hologram of Baal...their best yet."

*Festival Records press release*

"Great lost Sydney rockers return after a three-year absence..."

Hologram Of Baal sees the church reunite for what must be their finest album. While their contemporaries spawned numerous imitators, nobody has ever really sounded like the church. Nobody could.

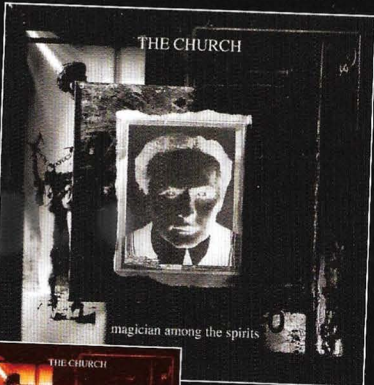
This is still the most hazy guitar beauty imaginable. Peter Koppes' and Marty Willson-Piper's trusty axes shimmer like gaseous heat clouds over a barren desert, Steve Kilbey's gloriously disaffected voice sounds even more like sand permeating honey than ever, and the album has the hushed, magical atmosphere of Brian Eno's 'Another Green World', only with guitars."

*Dave Simpson, Uncut 1998*  
5 Stars



# Magician Among The Spirits

(1996)



**Design:** Prilla Jones  
mushroomArt

**Photography:**  
Maikka Trupp



This unpredictable album is an accumulation of multifarious escapades. On the cover, Houdini peers out from the afterlife. Intriguing characters drift spontaneously into frame and fade to black. Including three instrumentals to contrast exotic and evocative miscreants, the album was released twice with EP tracks added to the second edition.

Simon Polinski features in the Producer's chair, engaged to help rebuild the uncertainty of this part of the band's history with his deft technique and dark humour. This was the album that hailed Peter's return to the fold as a guest who was there to stay.

Released through an affiliate of Mushroom Records in the US who subsequently went bust soon after release.

"Arista dropped them but the church soldiered on - Tim Powles fully joined in the songwriting process a number of times, while Peter Koppes guested on various cuts after his absence from Sometime Anywhere. Violinist Linda Neil also appeared along with other guests from that record, with *Magician Among the Spirits* being the attractive end result. If the band was still a touch fragmented, *Magician* shows them well on the road to becoming a tight unit once again, with a number of interesting diversions along the way...

*Magician* hits some great high points. "Comedown" was unsurprisingly selected to be a single, its orchestrated surge recalling prime T-Rex mixed with the typically

dark-but-sweet guitar chime of the band. The well-titled "Grandiose" and beautifully blue "The Further Adventures of the Time Being" are wonderful, while Marty Willson-Piper and Koppes once again do some fine work on guitar, as songs like "Ladyboy" and the quieter title track show. Powles' drumming is revelatory, capable of both straight-ahead rock surge and more complex, subtle work informed by other traditions - consider his work on the lovely "Romany Caravan," which also gives Linda Neil a chance to shine on her instrument. The original version of *Magician* has since been overtaken by *Magician Among the Spirits & Some*, which adds some B-sides from that time as welcome bonuses."

Ned Raggett, *All Music Guide*



# Sometime Anywhere

(1994)



**Art Direction & Design:** Maude Gilman

**Illustration & Design:** Diane Painter

**Photography:** Merlyn Rosenberg

**Computer Imaging:** Spike / Mediplex

Sometime Anywhere was a bold exploration into unknown territory with experimental loops and machines, hand in hand with acoustic 12 strings and sophisticated pop melodies. This album found the church as a duo but introduced the band to Tim who came in for a day and never went home.

Produced by Marty Willson-Piper's long time friend Dare Mason with his technical expertise, this experiment with sound and technology vastly increased the band's musical vocabulary, giving the band a whole new approach for a bright creative future ahead.

"... if "The Maven" is the church's catharsis, Sometime Anywhere is the band's redemption. To make this record, Kilbey and guitarist Marty Willson-Piper stretch the boundaries of their vision during improvisational jam sessions, recording much of the material as they went along...

"Loveblind" features Eastern rhythms bobbing gently behind wind-swept guitars and envelops a self-examining parable played out as a detective story. "Angelica" jets to the stars with shuddering riffs, fiery violins and defiant sing speak from Willson-Piper...

...the church's spontaneity lends a vibrant lining to the dark beauty of the melodies on Sometime Anywhere, but getting ultimate gratification and catching the record's nuances will require a few

listens. As classic church components, the gorgeousness of Willson-Piper's chords and the seductive drone of Kilbey's voice are easy to grasp, but the songs on Sometime Anywhere are epics, many lasting more than five minutes...

...when the record's expansiveness unfolds as lush panoramas, it gently bares the souls of its songwriters."

*Kim Ahearn Rolling Stone 1994*

"...the church may be courting career suicide by downplaying its more accessible instincts in favor of mystery and insinuation. But Sometime Anywhere is dense and impressive, it resonates with repeat plays."

*Pulse Magazine 1994*



# Priest = Aura

(1992)

the church



priest=aura

**Art Direction:** Maude Gilman

**Photograph:** David Katzenstein

**Lettering:** John Wujcik

Arguably the best album art of all the church's records, *Priest = Aura* inhabits a fond place in the hearts of long-term fans. This was the last album before Peter's short break.

Produced by the wry Scot, Gavin Mackillop and featuring Jay Dee Daugherty from The Patti Smith Group on drums, this cinemascopic album thundered along with its driving songs, crashing through a rich exquisite mix of orchestral studio wizardry and lyrical imagery.

"Fittingly enough, the lush music of the Australian band, the church would sound great booming around in the airy upper reaches of a large cathedral... the church can make some of the most beautiful noise in rock. There is a clarity and power to singer-lyricist Steven Kilbey's deep voice that undercuts the impression made by his song subjects: His evocative use of language, combined with the thick swirl of co-guitarists Marty Willson-Piper and Peter Koppes, creates a satisfying sound that could easily suspend any listener's initial disbelief... the church is a constant reminder of what magnificent aural sculptures a mere four-piece rock band can shape out of nothing more than electricity and atmosphere."

*Gina Arnold, Entertainment Weekly  
March 20, 1992, A-*

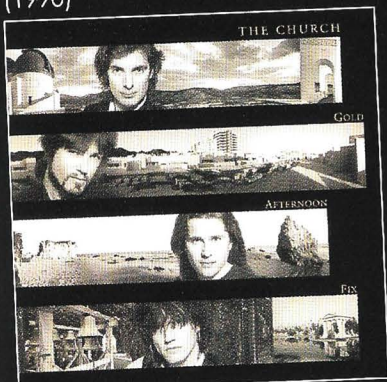
"In the wide open spaces of *Priest=Aura* (with its appropriate cover of a desertscape and a lonely sentinel dog), Kilbey and guitarists Marty Willson-Piper and Peter Koppes began the shift away. This is a twilight album, of long shadows and a slight chill, and in many ways it is the most timeless of their career. Here the band expanded on ideas that had always been part of church albums: gracefulness balanced by moodiness; drive channelled through ambience."

*Bernard Zuel*



# Gold Afternoon Fix

(1990)



Photography: John Halpern

Art Direction & Design: Maude Gilman

Gold Afternoon Fix was the follow up to Starfish, that saw the church implode, Richard leave the band and the three remaining members swerve off the road into an uncontrollable haze of expectations and unkept promises.

Losing their direction in the studio with Producer Waddy Wachtel the band found themselves at the mercy of a small drum machine dictating stiff rigid rhythms to a soliloquy of disillusionment. The gargantuan task of bettering a successful album had not come to fruition.

Despite these setbacks the song craft remained intact, coming to the fore in the live environment with a collection of songs that heralded a vibrant pop verve, triumphant motifs and rousing epics.

"Gold Afternoon Fix opens with "Pharaoh," and the haunting sound of crashing waves entices the listener into an album filled with tales of time travel and heavenly other worlds. The quivering, wavering guitar work of Marty Willson-Piper and Peter Koppes links the tales. Adding to the instrumental texture, singer Steve Kilbey methodically delivers resonant vocals that float across the church's expansive universe.

The album, at its strongest, captivates with the understated elegance of its intricate guitars and soothing harmonies. Both "Monday Morning" and "Laughing," are lilting ballads that showcase the group's strengths and the punch of "Russian Autumn Heart" and "Transient," on

which Koppes takes the vocals, add a needed element of urgency.

Gold Afternoon Fix is the church's invitation to visit its murky, ethereal world. It's an invitation that should not be refused."

Chris Mundy, *Rolling Stone*  
May 17, 1990, 4/5 stars

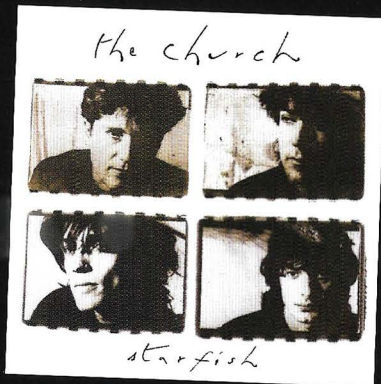
"... dealing primarily in fluid, impressionistic guitar figures, the songs are more direct, and a rockier edge has crept in... 'Terra Nova Cain' is sexily sinister, 'Metropolis' is addictively poppy and the searing burst of 'Essence' is pushy enough to give Guy Chadwick a few extra worry lines... "

Roger Morton



# Starfish

(1988)



Cover Photography: **Caroline Greyshock**

Inner Sleeve Photography: **Michael Englert**

Hand-Lettering: **Bernard Maisner**

Art Direction: **Maude Gilman**

Placing the church firmly on the map, this was the commercial peak of the band's career. The first of four albums for Arista records, *Starfish* implanted the church in the forefront of the creative mainstream. An antidote to the clichés that had generally invaded commercial radio, the band succeeded in garnering a popular audience; this was the underground crossing over.

With *Under The Milky Way* a top 30 hit in the US and a song selection of simple unfussy arrangements, the band toured America playing to sell out crowds. The recording sessions with Producer Greg Ladanyi (RIP) had been fraught with tension but this had inadvertently brought opposites together. Despite the differences in approach the band went on to receive an American gold album clocking up sales of over 750,000 in the USA. With *Starfish* also going gold in Australia, *Under The Milky Way* won the song of the year ARIA of 1989. A perennial cover version, it was most recently reinterpreted by Adelaide born, Zero 7 and solo singer/songwriter Sia for the successful Lincoln car advertising campaign in the USA

"What sets *Starfish* a notch above other distinguished church hymnals, like 1986's *Heyday* and the 1982 import beauty *The Blurred Crusade*, is its remarkable musical unity and refined dramatic poise. "*Under the Milky Way*" is the closest the band has come to adapting its expansive guitar chorales to potential-hit-single form since "*The Unguarded Moment*," in 1981. The fun, though, is getting lost in those blurs. *Starfish* is an album that will disorient and fascinate; shaking its spell will not be easy".

David Fricke,  
*Rolling Stone Issue 524*

"...Steve Kilbey's poetic lyrics and sleepy voice propping up the pretty dreamscape - '*Starfish*' sees them bringing together their stylistic strands,

resulting in a record with potential mass appeal...

...ghostly choruses reach out through the layers of guitar and the energy of the songs seems to reverse its flow, moving across your attention like a slow-motion wave... smoother music than this is hard to imagine.

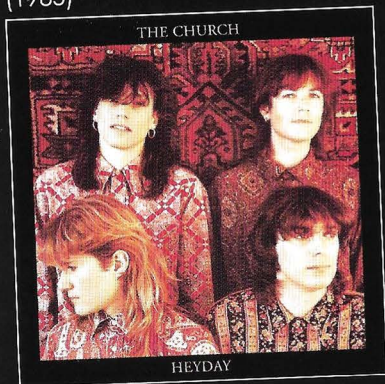
the church have decided to withhold their teeth until you've been lulled and when they do clamp down the effect is all the more unexpected... '*Starfish*' is sure to provide Kilbey and co with substantial acclaim, to which they are wholly entitled for persevering with their ideas to create a really unique sound."

Ralph Traitor, *Sounds UK 1988, 4 stars*



# Heyday

(1985)



Photograph by Wendy McDougall  
Cover concept by Tony Forbes (A.D.)

This lush record brought a new musical togetherness to the church, perhaps as a result of the verisimilitude of its predecessor in the USA and the release of only two EP's in Australia since 1983's *Seance*. This album features some of the best songs the band ever wrote together.

Produced by Englishman Peter Walsh, softly spoken and with an immediate grasp of the church's vision of the moment, the man was not afraid of an overdub and consequently the band found themselves in a strong creative partnership that resulted in some luxurious and timeless songs.

The ironic title and the paisley shirts were a nod to the burgeoning psychedelic scene of the day.

"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."

Steven Phillips,  
*Juke magazine, April 1984*

"... the church is a rock & roll sect of rare distinction... at times, *Heyday*, the church's third U.S. release, indeed reverberates with familiar echoes of acid pop past and present, particularly in the latticework guitars of Peter Koppes and Marty Willson-Piper and the shy, prayerful tone of singer and bassist Steven Kilbey's throaty vocals. The instrumental "Happy Hunting Ground" floats over a bed of pillow acoustic guitars and benign bongos, its plucked strings and swelling

tremolo guitar capturing both the meditative sincerity... more arresting, though, is the deployment of strings and horns to accent the band's high-amp thrust on "Tantalized" and "Night of Light."

Kilbey's voice drips with casual sarcasm in "Disenchanted," while the urgent chatter of Koppes and Willson-Piper's guitars in "Myrrh," is underscored by Richard Ploog's torpedo drumming. There is no mistaking the troubled elegance of the guitars in "Columbus" or Kilbey's broad pop hints in "Already Yesterday".

As its title implies, *Heyday* is prime church. Go forth and dig it."

David Fricke  
*Rolling Stone Issue 468*



# Remote Luxury

(1984)



Cover and Artwork - Kim Sandeman



Originally released as two EP's in Australia, Warner Brothers decided to put them together as a first album in America. This was somewhat strange for the band, never quite able to accept this cohabitation of the amalgamated Persia and Remote Luxury EP's under one banner.

It is an odd mixture of frantic, electronic and breezy, lyrically romantic songs with strumming and picking 12 string guitars like pealing bells. Some of the tracks seemed incongruous in the sequencing as these two different releases held up the façade of cohesion, masquerading as an album to an unsuspecting American public.

In Australia, the EP's bridged the gap between Seance and Heyday and seemed more cohesive as two separate 5 trackers. Maybe These Boys notwithstanding.

"Maddeningly memorable..." "bright pop..." "cryptic lyrics and sleek vocals..." "quite simply timeless..." "gorgeous guitar soundscapes..." "enigmatic psychedelia to sentimental country..." ..

From WB Unknown press quotes from WB Press Release

"Maybe it's the Anglo origins of Churchmen Steve Kilbey and Marty Willson-Piper, but the path this Australian quartet beat to the door of American rock 'n' roll is neither as straight nor as narrow as popularly plotted in the past.

Of course, the touchstones are present and correct; the plangent melody of a song like 'No

Explanation', the Byrdian click of 'Into My Hands' or the more current if less alluring moodiness of 'Constant In Opal'. But Kilbey's lightly drawn, brightly figured songs don't thrive on a checklist of stock-in-trade r'n'r imagery. Thus 'Remote Luxury' conjures up, variously, a host of Sixties mind-expanders...

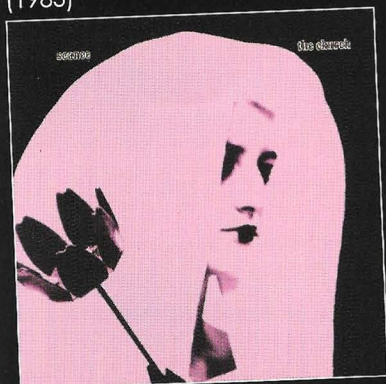
...To first time church-goers, it might seem an unholy mess, but shorn of the brutal beat that kept 1983's 'Seance' from taking off, 'Remote Luxury' navigates between its stylistic stools with a confidence borne of experience."

Bill Black, Sounds UK, 1984, 3 1/2 stars



## Seance

(1983)



Photograph - Kim Sandeman

Seance was a dark, almost gothic departure after the warm thrill of *The Blurred Crusade*. Recorded with John Bee at EMI studios in Sydney, little did we know what was about to happen to our dark masterpiece?

Thrust into the hands of English maverick mixer Nick Launay, the album was returned to us as a beast we hardly recognized with triggered drums, a Germanic mood, and a man gone crazy with reverse gates and a reverb unit.

Against all the odds the album became a fan favourite with its superb evocative cover art and almost industrial sounding pretext.

"Overall, "Seance" is the band's first "progressive" album, in as much as they were clearly applying their growing progressive sensibilities in a conscious manner. And given the "basic rock" approach of the majority of their prior material, "Seance" is a truly unexpected and wonderful offering. As importantly, it was the beginning of the first of three short "periods" that the band would go through, all of which were initiated by breakthrough albums. "Seance" was to The Church's "growth" as "Foxtrot" was to Genesis, "Time and A Word" was to Yes, and "Atom Heart Mother" was to Pink Floyd - all of those albums were great, but presaged even greater things to come."

Meanwhile, the interplay between Willson-Piper, Koppes and Kilbey on

their respective instruments remains strong, with many noted strong points: the dramatic, tense build of "Travel By Thought," the low-key combination on "Electric" bursting into keyboard-touched life on its choruses, and the quick, punchy "Dropping Names."

*Ian Alterman, Prog Archives*

"...The first side sees five bright bursts of bravado opening with the short, succinct 'Fly' and taking in such intriguing delights as 'Electric' and 'It's No Reason' before closing with the astral pulse+beat of 'Travel By Thought'.

With 'Seance', the Church have proffered a tasty gift."

*Spike Sommer, Sounds UK, 1983*  
4 ½ stars



# The Blurred Crusade

(1982)

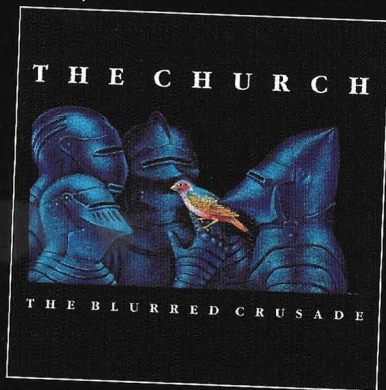


Illustration by Paul Pattie

Design by Ian McPherson

The Blurred Crusade is in some ways the most accomplished of all the church's releases with its easy tone and masterful recording. This is an elegant album, organic and exquisitely recorded, smartly penetrating, the listener willingly acquiescing to its charms.

Introducing some of Steve's most touching songs that seem to mean something to everybody, the album also spawned some memorable band compositions. Produced by the low-key genius Bob Clearmountain, the album came together effortlessly, like it fell out of the air.

The album also marked the "thirty three and a third" premiere of the inimitable Richard Ploog with a tour de force of natural drumming. The album spawned the band's second hit, the effortless Almost With You, on Parlophone records through EMI in Australia. Unfortunately through the infinite wisdom of sister company Capitol records in the USA, the album wasn't to be released for another 7 years in what was to become the band's biggest market.

"Perhaps even better than their first, Blurred Crusade captures what for many remains the classic early church sound, blending both the various strains of '60s inspiration and post-punk drive detected from the start with an even more elegant melancholy.

Musically, both Willson-Piper and Koppes are just fantastic, their combination of guitar playing running the range from sparkling post-Byrds chime to sharp power."

## Itunes

"It's only the church's second album and yet already they're starting to deliver the promise. The Blurred Crusade is an opulent album, as rich in aural dimensions as it is in the

sparkling psychedelic imagery of Steve Kilbey's lyrics... Confirming their reputation as a strong-willed, assertive group, the church have marked one side of the album "Their Side" and the other "Our Side." "Our Side" contains the single "Almost With You" and four other immediately accessible tracks. "Their Side" - is ironically more self-indulgent but equally rewarding.

Kilbey's lyrics are still as tantalising as they are mystifying, heavily steeped in the tunnel-vision clarity of the original psychedelics. Having never been a great church fan, this album has demanded that I change my attitude. It's a fascinating and refreshing record which I wholeheartedly recommend."

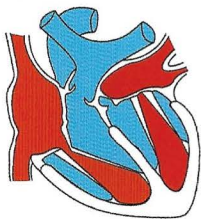
Andrea Jones, *The Record (Australia)*,  
March 1982



# Of Skins and Heart

(1981)

## the church



## of skins and heart

Cover concept and design by Steve Kilbey/Michele Parker

Photography by Gary Ede

The very first album was released in three different versions, the European version taking a track from the Australian Too Fast For You/Tear It All Away double single and the American version taking three tracks.

The Australian version was the only complete album to feature original drummer Nick Ward who most famously sang the catchy high vocal part on the band's first hit single The Unguarded Moment in 1981.

Already evident are the cascading arpeggios and the unabating rhythms, a broad range of ideas and creative musicianship that was to be the signal for a visionary journey spanning the decades.

Artwork:  
Paul Pattie



"Steve Kilbey's cool, detached vocals and slightly surrealistic lyrics combined with some outstanding pop hooks, nice harmonies, and layers of ringing guitar. The classic "Unguarded Moment" (arguably one of the greatest singles of the '80s) overshadows much of the material on the album, but there is really no shortage of great songs here."

Chris Woodstra, *All Music*

"From the release of the "She Never Said" single in November 1980, this unique Sydney-originated entity has purveyed a distinctive, ethereal, psychedelic-tinged sound which has alternatively found favour and disfavour in Australia.

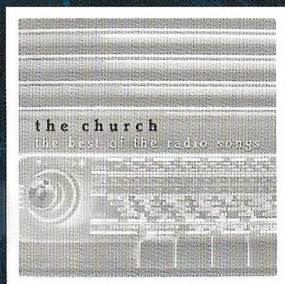
An initial rush of success saw the church burst onto the charts in 1981 with *The Unguarded Moment* and return in 1982 with another of lead singer Steve Kilbey's charismatic outpourings, "Almost With You". The formation by this stage was Steve Kilbey (vocals, bass, keyboards), Peter Koppes (lead/slide guitar), Marty Willson-Piper (various guitars, vocals) and Richard Ploog (drums), who replaced Nick Ward in mid-1981.

Co-produced by the legendary Bob Clearmountain (and mixed by him at the Power Station in New York), the "Of Skins And Hearts" debut album was an accomplished and intriguing work which gave the band a base to journey to the U.K. and Europe in 1982."

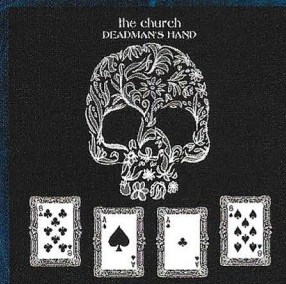
Glenn A. Baker



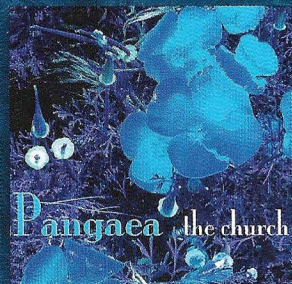
# other album & EP releases



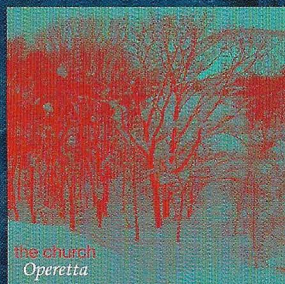
Radio Songs (2010)



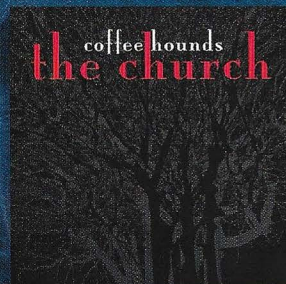
Deadman's Hand EP (2010)



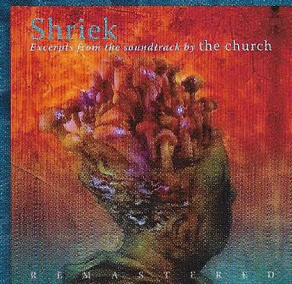
Pangaea (2009)



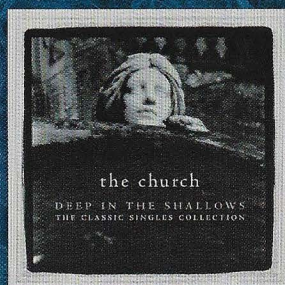
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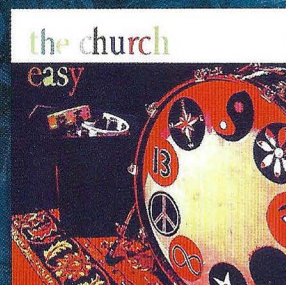
Coffee Hounds (2009)



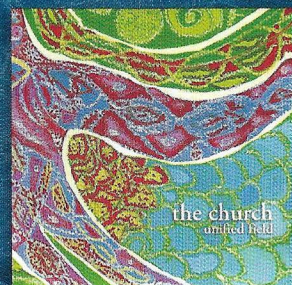
Shriek Remastered (2009)



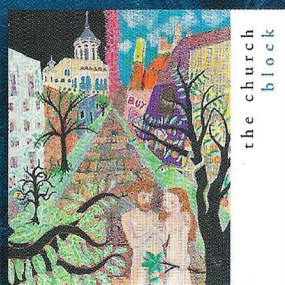
Deep In the Shallows (2007)



Easy (2006)



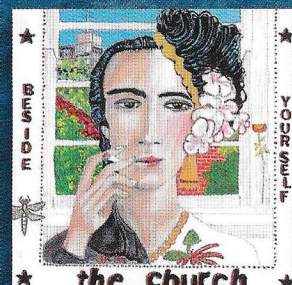
Unified Field (2006)



Block EP (2006)



Tin Mine (2006)

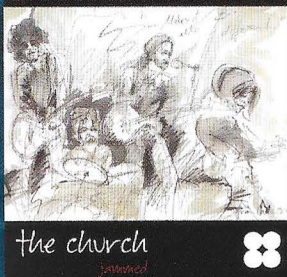


Beside Yourself (2004)



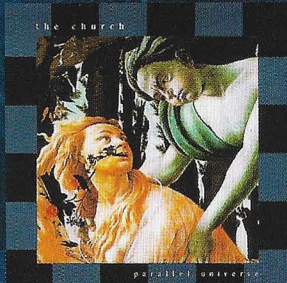


# other album & EP releases



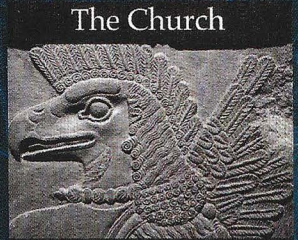
the church  
Jammed

Jammed (2004)



the church

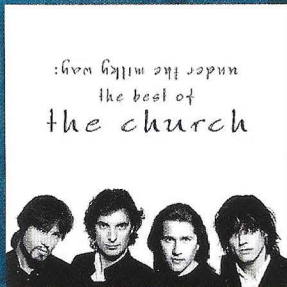
Parallel Universe (2002)



The Church

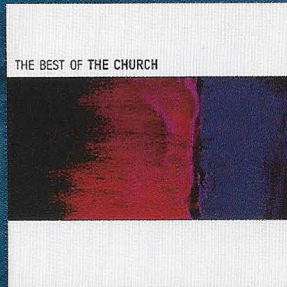
A Box of Birds

A Box of Birds (1999)



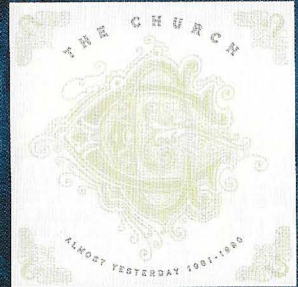
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Under The Milky Way (US) (1999)



THE BEST OF THE CHURCH

Best of the church (1999)



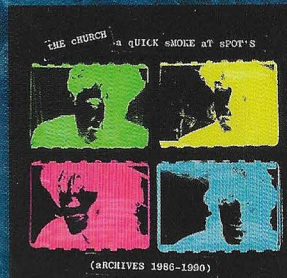
THE CHURCH

ALMOST YESTERDAY 1981-1990

Almost Yesterday 1981-1990 (1994)



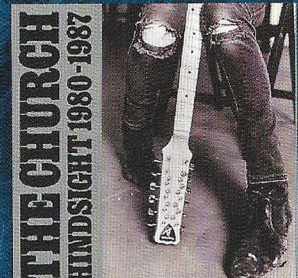
Bastard Universe (1998)



THE CHURCH  
A QUICK SMOKE AT SPOTS

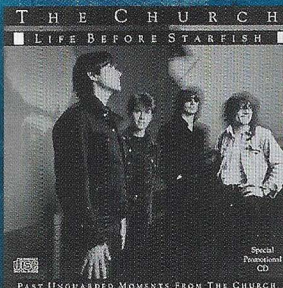
(ARCHIVES 1986-1990)

A Quick Smoke At Spots (1991)



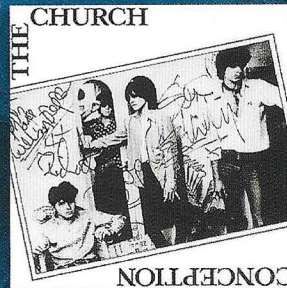
THE CHURCH  
HINDSIGHT 1980-1987

HindSight (1988)



THE CHURCH  
LIFE BEFORE STARFISH

PAST UNGUARDED MOMENTS FROM THE CHURCH  
Life Before Starfish (US) (1988)



THE CHURCH

CONCEPTION

Conception (UK) (1988)



sing-songs

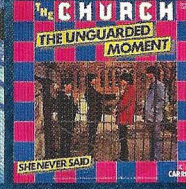
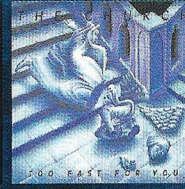
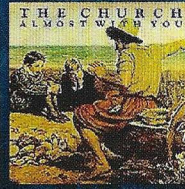
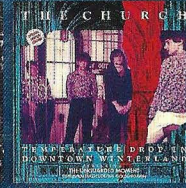
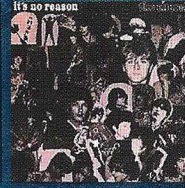
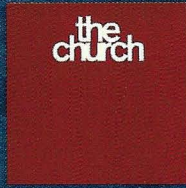
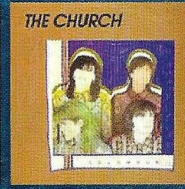
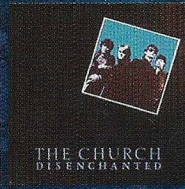
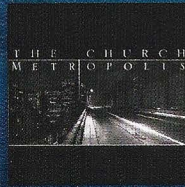
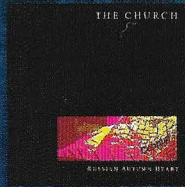
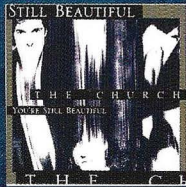
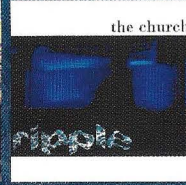
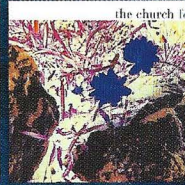
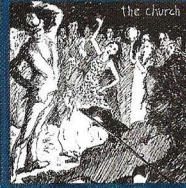
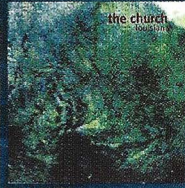
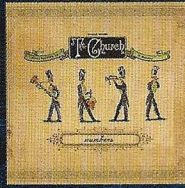
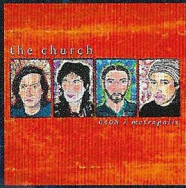
the church

Sing Songs EP (1982)





# 7inch / CD singles & EP's





# credits



## **"An Intimate Space"**

Program and Tour concept

Marty Willson-Piper

## **TOUR BOOKING**

Marty Willson-Piper

## **EVENTS BOOKING**

Joe Segreto at IMC

## **RECORD LABEL**

Unorthodox Records

## **PUBLICITY & PROMOTION**

Brian McDonald at Rish Publicity

Sue Campbell – the church Mailing List &  
Websites

Lloyd Epperly – the church Army

## **TOUR MANAGER**

Tiare Helberg

## **STAGE MANAGER**

Wes Gregorace

## **FRONT OF HOUSE ENGINEER**

Jorden Brebach

## **MERCHANDISE**

Out With The New are your hosts at the  
Merch Stand

Love Police – T-shirts, Bags & Posters

Unorthodox /EMI/ Liberation/Shock/  
Immersion/Karmic Hit – CD's

Holly Jordan – Prints & Cards

Plakkit – Tour Posters

## **DESIGN**

Tiare Helberg – Skull Illustration, album art  
& photos, posters & t-shirts

Damian Sheiles – Program & poster

Rachel Gutek – Album art images

## **TEXT**

Marty Willson-Piper – Individual Album  
Commentary

Des Creagh – Text Editor

Damian Sheiles – Program Print Research

## **INFORMATION RESOURCE**

Shadow Cabinet – Brian Smith

church discography site – Mike Fulmer

NSEW Fanzine – Trevor Boyd

## **PHOTOS**

**BAND** – Drew Reynolds

**Steve Kilbey** – Anthony Collins

**Peter Koppes** – Olivia Collins

**Tim Powles** – Frank Donnelly

**Marty Willson-Piper** – Tiare Helberg

## **THANK YOU**

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Holly & Des for the details

Sue & Lloyd for getting the word out

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Police.

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Bolton, Luke Oom, Kylie Greenlees and  
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Joe Segreto at IMC

Vicky Vogiatzoglou, Chris May and Mark  
Poston at EMI

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Lascaridis at Liberation Music

Anita & Sko at Out With The New

Dan, Austin & Richard Charleston & Jeff  
Bender at Home Base California

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Mapex Drums & Mienl cymbals.

Last but not least thanks to Tiare for  
being everywhere all the time.







# the church

30th ANNIVERSARY  
1980 - 2010



2 million and one albums! 6000 concerts, 4 drummers, 9 nervous breakdowns, 1 plane crash, 2 car crashes, 6 stolen guitars, 10 daughters, 3 sons, 21,003 broken guitar strings, 9,001 blisters, 13,947 arguments, 9 overdoses, 14 managers, 55 record companies and 3,752 moments of ever growing creative magic, the church 30 years of heaven? Can you still dig it!!



[www.thechurchband.com](http://www.thechurchband.com)  
[www.myspace.com/thechurchbandofficial](http://www.myspace.com/thechurchbandofficial)

