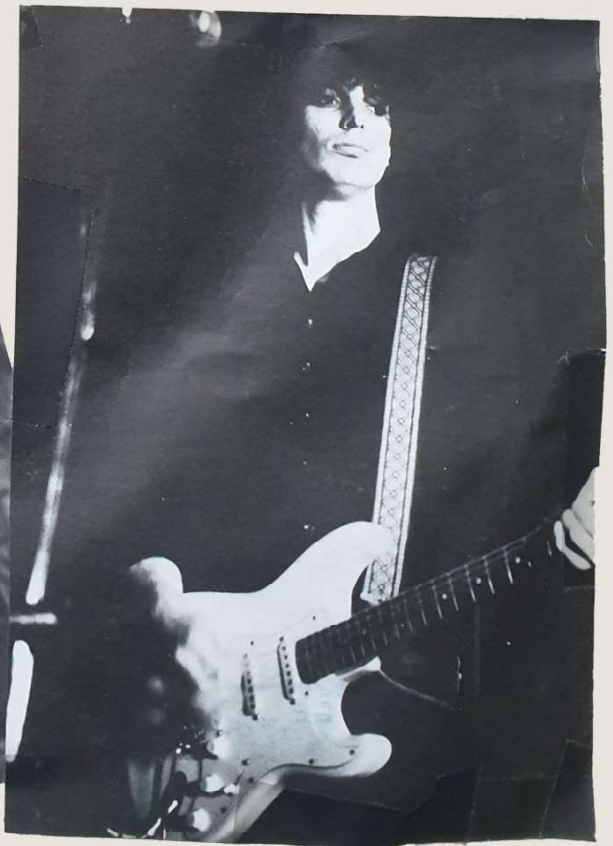


# The Church

DAVID  
MARTY  
PETER  
STEVE





# RATTLING ON HEAVEN'S DOOR

Father Confessor: Michael Smith

In a little less than a year, what started out as a faltering studio exercise has seen the development and remarkable success of a curious assortment of young characters known as the Church... much as a result of their own tenacity and emphatic stance against compromise as any help from media, record company or anyone else.

Except perhaps for the initial faith of ATV Northern Songs executive Chris Gilbey, who gave their band their break.

For all their newly acquired (and, beyond the current chart success, still fairly limited) status as EMI's "next big thing", the band is under no illusion, showing no false pretensions nor wearing their success on their sleeves.

It's very much business as usual, which means the music first and foremost, recording and performing to the best of their abilities and not compromising in the quality stakes. The quality has been there from the beginning, with their debut single, "She Never Said" (unnecessarily swamped in the pre-Christmas rush) to the current "The Unguarded Moment" and brilliant debut LP *Of Skins And Heart*.

The remarkable thing is that, in the mixture of dedication and laziness in all they do, this band of four very different and strong personalities can present such a strong, united front.

It began early last year when lead guitarist Peter Koppes decided to have a crack at managing after a disillusioning stint with another Sydney band, *Limazine*. With them, he'd compromised his tastes for the small success *Limazine* did have; it probably galvanised his present attitude towards any kind of compromise with the Church.

"It's almost impossible to perform or create consistently if you're presenting something that really isn't honest. Sooner or later, you'll start having contradictory attitudes and the stress that must come with having to be something you're not must be incredible. With the Church, we are all as we are, each with personalities, a band of characters, and you take it or leave it.

"If we don't want to do something, we won't; and that goes for performance too. If we feel the quality will suffer and the kids won't get what they are due, we'd rather refuse to play until things are fixed, than play in a situation that detracts from the show."

After a stint as sound engineer for Matt Finish, Peter reaffirmed his close friendship with Steve Kilbey, with whom he'd once played. Steve was going through an intense period of experimentation with sound ideas and song-writing which manifested itself in a most incredible collection of original songs recorded at his home on a four-track. Peter saw the potential and, deciding to get his friend some attention, he began his stint as "manager".

The reaction was predictable — "get a band". No one seems capable of understanding the potential of a studio band outside Flash & the Pan and the Monitors. So they roped in *Limazine's* drummer, Nick Ward and went on the road, playing dives like the Metropole and Brownies. A young Scouse named Marty Willson-Piper, fresh from the Old Country, convinced them of his worth and joined as rhythm guitarist, and was soon to prove invaluable in creating that characteristic "jingle-jangle" 12-string guitar that Church is noted for on record.

Getting together another set of demos, the band secured a publishing deal with Parlophone to EMI, so now they have complete control over their material, an enviable position for such a young band.

They do take advice however: they have a lot of respect for Gilbey, even if their demands for honesty and hard work have seen them go through three managers already.

Even when they chose Bob Clearmountain, the American producer, to work on their LP after he showed interest in their demos, it was after they checked out what he'd done on Roxy Music's *Flash And Blood* and *Tom Verlaine* that they agreed.

Koppes: "When we got it (the tape) back, we were really pleasantly surprised, because he added another dimension to the song that had been there originally, which was good."

Willson-Piper: "It was because he was relevant, relevant to what we are doing. That showed in those albums, especially what he did with 'Over You' for Roxy Music."



**"We don't want to be the Next Big Thing," say The Church**

Willson-Piper shows all the musical alertness and awareness of having grown up in an intensely-music conscious environment like England, quick-witted, and with a healthy respect for the Oz-grown industry. Koppes is more deliberate and serious in his attitudes. Willson-Piper is the avid record collector. Koppes has outgrown his adolescent obsession with music, and these days avidly searches his Sunday papers for human interests that give him an insight into the lives of people not within the music scene.

They say they're contributing most to the arrangements, although Kilbey still writes the bulk of the lyrics. They think that there was a greater degree of experimentation in his original songs because he spent time in his studio, but he couldn't once the Church went on the road. Still, his time with his tape recorder gave him a lot of ideas about sounds, and the Church obviously aren't a band afraid of trying new sounds and accepting mistakes.

"He's creating his own fantasies through those songs", they say about Steve's lyrics. "He's creating his own entertainment and I think that's the only objective he has in writing. He writes not to convey messages but to read back to himself. Playing gigs every night just singing 'baby I love you' gets pretty monotonous. He doesn't necessarily write to mean anything, rather an expression or string of words that sound good together, work well together or give a bit of a twist. Then he'll sing them and he'll sing them in different ways each night and it's just like painting visuals."

Kilbey seems to provoke all kinds of comments about his clever use of lyrics and provocative titles like "Fighter Pilot — Korean War" though he spends just as much time denying that the songs mean anything.

"Korean War — Fighter Pilot" is definitely about something. It came out of a conversation he had with someone. Naturally, you don't just come out with things 'bang! there it is, you write it down'. You can write something yourself and three months later learn what it meant exactly because it was a subconscious event anyway."

"Steve is very aware — he absorbs things all the time. It's like he's a sponge!"

Marty: "But he does it with a sense of humour. He's got a very tight sense of humour. He doesn't just accept things, they go through his incredible sense of screening that puts things into a funny focus."

The arrival of new drummer Richard Ploog has added to the onstage communication and studio creativity, they say. It showed when they were in the studio to record their forthcoming 5-track EP.

"We went into the rehearsal studio before going in to record this last EP, and we had to keep stopping other ideas coming through and get on with the tracks in hand. In the end we wrote a song in there that added to what was originally a 4-track EP. The whole band got caught up in this epic-intro sort of thing."

"We wrote almost half of the repertoire in two days of rehearsal during blackouts, and it was all just in there, and it's obvious that the band is going to write more like that in the future."

Because of the time lapse in the different states picking up "Unguarded Moment", the EP has been delayed until August, initially as a two-record set in its first 5,000 print, and then split as a pair of singles. All in a \$1.99 package.

They refuse to pull any more singles from the album.

Meantime, there are constant rumblings from overseas labels, including a Canadian distribution deal. The day before, Peter and Marty had been hauled to local record shop Palings for a photo session to be used for U.S. trade publications *Billboard* and *Cashbox*. They see Europe as the natural market for them (all having some experience of England and Europe by birth and travel) and look forward to working there, though not necessarily moving there.

Australia, they feel, is a good place to live and work, but a musician has to realistically look for overseas potential and marketability. Marty was most recently in England. When he came over in April 1980, he'd only heard of Sports, Angels and Chisel and thought that was all there was.

"When I got here and saw the Models, and INXS, and bands like that, I thought, 'wow there are some good bands out here!' I think that the scene here is as good as the scene in England. It's a lot more sincere."

In England after a stint busking in Europe, he played in a Holly & the Italians-type power pop band that never made it in the highly competitive London scene where one has to pay to play. Peter had a few in the past darkly vinyl outings before this, including a couple of his songs to be released in the States with a girl singer who proceeded to fall pregnant ("not mine, either") and consequently never appeared. A long time ago, Peter and Steve, just

out of school in their first band together, did some demos for Leeds Publishing but those fell on deaf ears.

With the Church, they've all made their recorded vinyl debut. New boy Ploog makes his vinyl debut with the forthcoming EP, although at 18, he developed quite a name for himself in Adelaide, drumming with Loose Kicks, the Name Droppers and the Dagoes.

He's had write-ups in the papers and everything — before we did even! He's one of those guys that gets written up like 'the band was blah blah but THE DRUMMER!!!', that's the sort of image he's developed. He's a great drummer, a little dynamo kid. He's more prepared to try going with a certain style because he's young and fresh, instead of being a little cautious and pulling out. This EP is his first recorded vinyl and we were all surprised. Some energetic drummers sound too busy in the studio but he pulled himself up very well. For 18, he's amazing... this'll turn his head no end!

"We put an ad in the paper when Nick parted, and Richard was one of the guys who answered it. He came to the rehearsals three hours late when he was meant to be first, he didn't have a snare, no sticks, no symbols. He came in, sat through the last applicant's audition making ridiculous comments, then went on the drums and just blew us away. He did everything wrong, but he's just a character and his drumming just pulled him through."

One thing that irritates the band is the over-cautious attitude in the Australian music scene. It permeates from the media to record companies to the record buying public, and is some sort of apathy towards anything new, untried, innovative or different. It's an attitude that promotes a safe Dr. Hook LP over a struggling young act, whether Australian or overseas.

As Marty points out, "if the Beatles came out right now, the music press would slam them because they look stupid, and they wouldn't get a bloody chance. That's the stage things have reached — you can't get away with just being what you are. People are scared to make a mistake, to appear uncool. You have to be careful who you say you like, which is ridiculous."

"Moving Pictures did that by word of mouth — everyone say 'Moving Pictures are great' and they'd go to the gigs and say 'yeah, they are great', so it would become an event everytime they did a gig. It's going to be interesting to hear them on vinyl, 'cos that's when people will be able to listen objectively without the pressure of The Event, when they'll suddenly realise that the basis of it all is the music. Vinyl's a real breaker for a lot of bands."

The Church are justifiably proud of their vinyl, but feel they don't have to reproduce it onstage. There are kept two separate entities. Peter says the next album could have a whole side of songs not for live performing at all. Yet even their ever-growing strong attitudes and personalities, things don't always roll smoothly.

Peter: You still feel you're banging low brick walls occasionally, though. Like, we were playing the Seals club here in Sydney the other night, and Steve walked backstage and muttered 'now there's three hundred good reasons for clubbing seals!'"

## WIN NEW ALBUM BY THE CHURCH

Sydney based band, The Church are off to a flying start with their debut album *Of Skins and Heart* with the news that Carrere Records in London has signed the band.

At the same time, their latest single, "Unguarded Moment" is receiving a lot of attention around the country.

The album was recorded in Sydney and mixed in New York and features nine original numbers, including their first single, "She Never Said", "Memories In Future Tense", "Bel-Air",

"Chrome Injury" and "Is This Where You Live".

This week, with the compliments of EMI Records, Juke has 25 copies of *Of Skin And Heart* to give away.

To win one, we'd like you to write and tell us the names of the four members of The Church.

Write your answers on the back of an envelope, along with your name and address and send to:

Church Competition,  
Juke Magazine,  
Box 628E,  
MELBOURNE Vic. 3000







# THE CHURCH TAKE A PEW ...

... And talk frankly about how they have gone from being a band with a one-person audience to the increasingly successful group they are today ... And it has all happened in little more than a year! By Alison Gardner



Moment' should and would do well and it did and I will be really disappointed if 'Tear It All Away' isn't a hit, too."

"Tear It All Away" is the "A" side of one of the singles The Church has released in a double single package. The other 'A' side is "Too Fast For You" and both are excellent.

"We released a five-track package — the other tracks are 'Sisters', 'Frauline' and 'You've Got To Go' — because we wanted to try and get two singles in the charts at the same time, just for the sake of it!" Steve told me.

"Also, it's too soon to release another album but this way we can let our fans have five songs and only for \$2.25."

Fans of The Church are growing steadily in numbers and that is a relief for them.

"I remember two weeks after 'An Unguarded Moment' was released," Steve said. "We played a gig at The Governor's Pleasure, in Sydney and there was only one guy there!"

Did he like them? I wondered.

"Yes, he did and I still see him at all our gigs!" Steve said. "We seem to get all sorts of people in our audience, including lots of girls — that's great! The more people that like us the better. I want everyone to like us."

The band was pleased with the success of their album but Steve is the first to admit that he thinks it could have been better.

"It was the first album any of us had ever made.

"We didn't really know what we were doing and I think it takes one album to sort yourself out before you put out a really good album."

"Also, we had a drummer that didn't get along with the rest of us. That caused a lot of friction and I think it shows."

With new drummer Richard Ploog, though, the band is getting on better.

At 18, Richard is the youngest member of the band, the others are in their 20s. But the age difference is no problem.

"I fitted in easily with the band," Richard told me, happily. "I like their music and they like my drum work!"

"Over in Adelaide, where I'm from, I was playing in two-bit garage bands and not really getting anywhere. I've been playing music from an early age but the rest of my family never took it seriously ... Their attitude just made me try all the harder to get somewhere in this business. It's something I've always wanted to do."

"Now, my parents are glad I'm doing better than a garage band — at least I'm not unemployed!"

"I was working with computers to earn the money to pay off my equipment before I got together with Peter to form a band," Steve told me.

Steve and Marty are British-born. Steve has been here since he was four and Marty has been here almost two years, now.

"I spent three months in England three years ago," Steve said. "The music scene there is totally

different from here. It's more advanced, more competitive. It's slower here — you can make mistakes and still keep going. I probably would have tried my luck over there if The Church hadn't worked out. I've always wanted to get a band together and make records."

Recording is what Steve likes to do best.

"When you're playing live, you've got more pressure on you to be entertaining. I'm more of a musician than an entertainer, that's my problem."

"I'm more of an entertainer than a musician," Richard told me. "Peter's like Steve, he doesn't like going on the road much but Marty is a happy-go-lucky character ... Put a guitar in his hands and he's happy, doesn't matter where he is. He likes it all."

Growing up, Steve liked the Beatles, The Byrds, The Rolling Stones and David Bowie. Richard was different, though.

"I didn't listen to much pop music when I was younger," Richard told me. "I grew up in a different era and, if you want the truth, the music that influenced my playing was actually pipes and drums music — Scottish bagpipes."

"I wanted to play the bagpipes when I was six. I went to a lesson but my fingers were too short. So I thought 'Gee, the drums sound good' and that was it."

"I was brought out of my shell by the 1976 Punk thing. That's when I really became enthusiastic about music and started collecting lots of records. That's really how I broke the surface."

When I spoke to Steve and Richard, they were in the middle of recording their second album, which is due for release early next year.

"The recording is going unbelievably well," Steve said, enthusiastically. "I'm ecstatic about it. Bob Clearmount is producing it and we have a great relationship with him."

Working with Bob has given us more direction and confidence."

Steve writes all of the

lyrics and most of The Church's music but the song he considers to be the band's best — "Sisters" — was written by all of them.

"I was playing a tune on my guitar and the rest of the band picked it up," Steve explained. "I wrote the words but the music came from all of us. I hope this will happen a lot in the future. We've got two tracks on our next album which more or less happened the same way. I think the best songs are the ones where everyone has contributed."

"I can't really foresee anyone in the band writing lyrics except for me, though. I don't think anyone else wants to."

"I don't think anything we could do would be as good as what Steve does," Richard said. "I think Steve's lyrics are an important part of The Church."

Steve has other ideas, though.

"I think the truth of the matter is that the rest of them don't know the lyrics until the record comes out. With 'Frauline', Marty had been playing the song for a year and never known the words!" Steve said.

"But I don't think the lyrics are the most important part, anyway," he continued, "so I wasn't upset. The music is more important to me. My songs don't have any messages. I write the lyrics simply because songs have got to have words. I've got to sing something!"

But why not just be instrumental? I asked.

"Well, it's funny you should say that," Steve answered. "On our second album there are no instrumentals as such but there are songs with extended instrumental passages."

So, what about the future? What are their plans?

"We want to be the biggest and the best — the same as any other band. We just want to ride the roller coaster as far as we can," said Steve.

Let's hope everyone — the band and their fans — enjoys the ride. ★



Sydney-based band **The Church** caught everyone by surprise, emerging mid-year to score heavily with their debut single, *The Unguarded Moment*, and charting strongly with the *Of Skins And Hearts* album. **Steven Kilbey** (bass, vocals), **Peter Koppes** and **Marty Willson-Piper** (guitars, vocals) and **Richard Ploog** (drums, vocals) now have joined that throng of successful young groups who have given so many so much confidence in the future of Australian music and its ability to do big things on the overseas markets.

*Too Fast For You*, the second single by The Church, only went to justify that confidence.



Sydney-based The Church . . . one of the finds of 1981 and one of the big hopes of the future



# Church will lay 'em in the aisles



By MARK TREVORROW

SYDNEY band The Church will ring out across Europe and Britain after signing a deal with London-based Carrere records.

Now breaking on the national scene with an excellent Top 40 hit called "The Unguarded Moment," the band's album will be released in that lucrative market in October.

"Of Skins and Heart," the debut Church LP, is full of hard-edged but melodic and '60s-influenced rock pop that could well click on the Continent.

But even so, talented singer-songwriter Steve Kilbey and his crew won't be rushing off overseas just yet.

The group has wisely decided to stay at home to be seen and heard during the next few crucial months of their short but fast-moving career.

A special-priced, four-track single is being prepared as an interesting follow-up to "Moment" — and in the meantime you can "go to Church" live for a week from Friday where the lads will kick off their Melbourne visit with a gig at the Sandringham Commodore.

On Saturday they'll be at the Prospect Hill early and the Electric Ballroom late, at Macy's for a Sunday session, at Chasers on July 16, Billboard on July 17 and on Saturday, July 18, at the Caraby Inn (early) and the Jump Club (late).



The Church "Almost With You" (Parlophone): in typically cruisey fashion this new Church track breezes along comfortably backed by their now distinct Byrds-style guitar feels. Kilbey is in good (deep) voice, and the package comes in a quaint and very image-conscious sleeve.

Above: The Church, whose Of Skins And Heart album appeared on most Favorite Albums selected, scored three votes from the Juke critics as the Brightest Hopes for 1982. Their effort was squallied by The Divinyls and Hunters And Collectors, and single votes went to Men At Work, Icehouse and Dilly Field.

Sydney based band The Church are snapped up by Carrere Records in France. Their Of Skins And Heart album and "Unguarded Moment" single is to be issued in England and Europe in October.

## THREE GROUPS TO WATCH

I'm still surprised that the INXS album, Underneath The Colors, didn't take off as it should have last year and now they have cut another single — a track titled Night Of The Rebellion — from it, so perhaps that will be the song to give the album a real push.

The Church has just released a second album. The Blurred Crusade, and the first single from it is Almost With You.

It's had mixed reaction so far but...

after a few listens, I've really got to like it. And, as each week goes by, The Church is building on its group of fanatical followers. Divinyls had great success last year with their debut single, Boys In Town, and now some new material is on the way. Again, it's going to be interesting to see whether they can come up with something just as good, if not better, and whether the public will go for it.

The Church's second album, The Blurred Crusade, is due for release on February 22nd next year. What we wanna know is when is their version of I Am A Rock is going to be released as a single and when will they turn the volume down during their live shows?????

The Church are producing and acting in a short movie featuring tracks off the new Blurred Crusade which will be shown as a short in the cinemas.

The Church have just completed a four week summer tour which saw packed houses in Sydney, Melbourne and Brisbane. The band has gone off the road to pursue various projects including a film for cinema release as a short, which will feature two songs from their new album The Blurred Crusade. They will be back on the road in March to promote the album. Meanwhile their debut album Of Skins And Hearts is receiving airplay in England, Canada and north eastern regions of the US.

THE CHURCH Nov  
With worldwide release of 'SKINS & HEART' confirmed for January 4, THE CHURCH are turning on some of the best performances of their careers on their current 'TEAR IT ALL AWAY TOUR'. Currently playing to full houses in Melbourne the band were presented the 3XY Golden Chart award for 'THE MOST PROMISING NEW BAND' at the annual Rocktober Awards, with 'TOO FAST FOR YOU' in the National 40 and 'TEAR IT ALL AWAY' receiving maximum FM airplay, forthcoming dates in New South Wales and Queensland should maintain increased audience involvement in the bands music.

PAUL CASHMERE with KILBEY & KOPPE



# THE CHURCH



THEIR NEW ALBUM  
THE BURRED CRUSADE



THE BLURRED CRUSADE

THE AUSTRALIAN  
AUTUMN TOUR  
1982

MARCH 8-14 BRISBANE  
15-21 SYDNEY  
N.S.W. EAST COAST  
22-28 SYDNEY  
29-31 MELBOURNE  
APRIL 1-8 MELBOURNE  
9-11 ADELAIDE  
12-18 PERTH  
22-28 MELBOURNE  
VICTORIA COUNTRY  
29-2 (MAY) N.S.W. COUNTRY  
SYDNEY

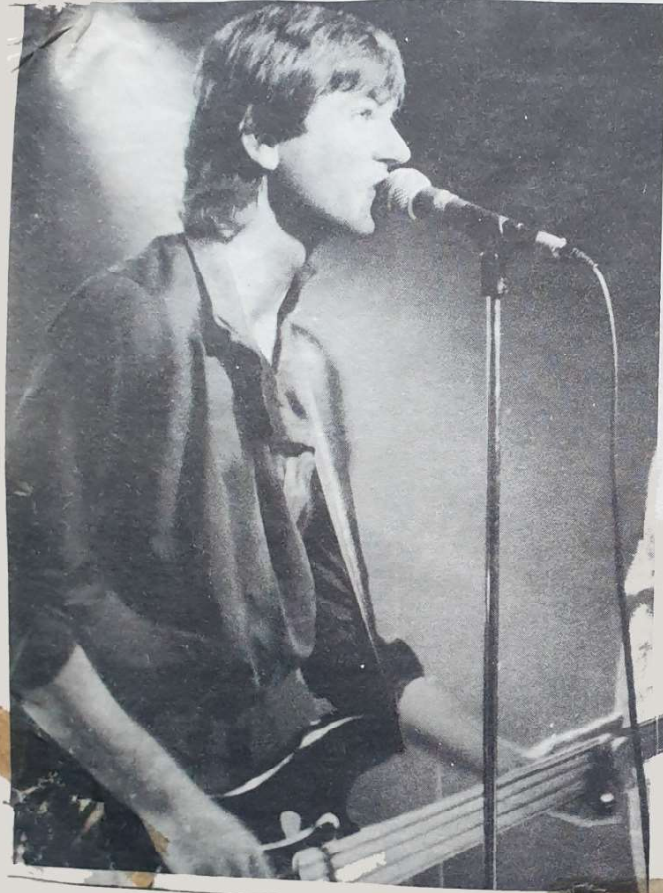


Give the gift  
of music.





# THE CHURCH AND THEIR



A sunny afternoon in downtown St Kilda at the Diplomat motel: A function is in progress downstairs and the lobby is crowded with suited gents and middle aged women in long gowns and crocheted shawls. Into this picture of middle-class decorum ambles Steve Kilbey, lashings of mascara and eyeliner accentuating his dark eyes, wearing faded black jeans and a red polka-dot shirt rolled up to the elbows.

Curtly polite, he whisks us briskly up to his third floor room, losing his way through the maze of corridors and staircases. Clearly he isn't in much of a mood for interviews. He explains his officiousness by the fact that he's been dragged away from an important band meeting which is discussing the format for a movie which the band is about to make.

The film will feature the band performing two of the songs from their new *Blurred Crusade* album and will be distributed as a short "instead of documentaries on Tasmania" to cinemas around Australia and hopefully, overseas.

Wonderful exposure, Kilbey agrees. But then, attracting exposure and media attention is something The Church seem to have a knack for. It's partly explained by the band's music, but even more by their pretty image, something they seem to have worked hard to cultivate.

Ironically, the band's media coverage is a false representation of the band's real success. Their debut album *Oj Skins and Hearts* went gold with sales of 50,000. But by contrast, Australia's big-league acts like Australian Crawl and Cold Chisel reach platinum with sales of more than 200,000. And while their first

single "The Unguarded Moment" rocketed them to national attention, their follow-up, "Too Fast For You" faltered on the bottom rungs of the charts.

Their recognition is in no small part due to the wirey figure leading us up the stairs. As the focal point of The Church, Steve Kilbey has become a pin-up pop star. And he's achieved a

## Andrea Jones Catches Steve Kilbey In An Unguarded Moment

certain notoreity with his honesty and absence of humilie.

He ushers us into his room, turns the TV on and plops on the couch before offering us a seat on the crumpled, unmade bed. As he talks, he stares steadily at the flickering screen, rarely moving his gaze.

He seems genuinely baffled as to why his frankness and extreme self-confidence should offend people.

"I seem to get a lot of people's backs up just by being honest. I think I'm quite a clever chap and I know you're supposed to be modest, but

How far would he attribute the band's success to their pretty image?

"Some people like the music and some people like us because we're good looking and I've sort of given up thinking about why people like us. Well God! I think we're a lot better looking than Australian Crawl, but on the other hand we get a lot of 33 year-old hippies coming to our gigs that are completely oblivious to that side of things and they get into it as well."

I suggest that he appears to be relishing in his role as a "pop star", a term which he has used himself to describe his position.

"I would like to clarify, that was said totally tongue-in-cheek. But unfortunately humor doesn't seem to come over in black and white. I am a pop star and I'm not a pop star. I don't like the silly aspects of it but I guess Australia hasn't got much else at the moment has it?"

"Looking at it in the cosmic scheme of things, I guess Iva Davies filled that gap as 'the glamorous pop star' before I did. The position has always been there for anyone with enough suss to do it. Australia seems to be sadly lacking. We've got Cold Chisel and Mental As Anything, but not since Skyhooks has there been any glamorous people in there. They're all rugged or humorous, blah, blah, blah..."

Does Kilbey's position as the focal point cause much conflict within the Church?

"Oh yeah, it does, to tell the truth. But I'll probably regret this when I read it back. I suppose that it's inevitable when you're the singer in a group. Everyone's got as much say as everyone else. It's just that I happen to write the songs and sing them and think of the lyrics and things like that."

Looking back on what Kilbey and the Church have said in the past, their attitude suggests a





# BLURRED CRUSADE

...if that all the success that has come their way is theirs by right.

...that isn't true then whose was it? It was by right in the fact that *that* is how good we were and that's how good we are and will continue to be so. We are a really good band and that's why we'll be successful until we get so big-headed that we get totally out of touch. We crack up because we're all too big-headed to get on with each other. It's like if you win a race, what do you say? You've got to say, 'well, I won the race because I was the fastest person.'

...We're not doing extraordinarily well. We're not doing well. We haven't done that well at all. We'd only be in the top 15 bands. We certainly wouldn't be in the top 5. Like, our apparent success far outweighs the actuality of it. We always knew we'd be successful and we'd be a lot more successful than we are now."

Kilbey's giant confidence is reinforced by his satisfaction with the new *Blurred Crusade* album which is due out next week. The album was recorded last September and was co-produced by the band and New Yorker Bob Clearmountain (Roxy Music's *Flesh and Blood* and the *Stones* *Tattoo You*) who also produced their first album. Clearmountain was flown out especially for the project by The Church's record company EMI, a factor which Kilbey eagerly points out.

The title, he explains, has no real meaning. "It was just something that fell out of my head when we were sitting around having a suggestion meeting."

The writing is ten million times better than the first album. But I suppose everyone says that about each record they make. I don't really like the first album all that much, but the second album I'm really happy with. It's a sort of definite progression, blah, blah, blah...

...We did that album with our old drummer who I didn't really get on well with at all. And it was just piece-meal. We recorded it too early and before we'd been playing together all that long. Some of the songs on the album left a lot to be desired. It's just that they were the ones chosen for us to do at the time because we didn't have all that much control over what we were doing because we were new to it and people didn't believe that we knew best.

The new album though, is exactly what we wanted to do. It's a totally different sound altogether. It's slower, it's more luxurious and it's got a really big sound. The first album had some big sounds on it, but I think it was a hollow sound.

"The first album wasn't such an enormous success as everyone seems to think it was. Compared to Australian Crawl or someone like that, we're just a pin in the ocean. It wasn't hard to make a better album than that first one because the first one really wasn't very good — it wasn't good by our standards, — but I think it was good by comparison with what else was coming out at the time. I like four or five songs, but there are some really atrocious ones that I can't bear to listen to and we're sort of frightened of what overseas is going to make of it."

The overseas album, simply titled *The Church* was released last month through Capitol in the U.S. and Carrere records in Europe which also has Australians Rose Tattoo and Kim Durant. It's a compilation of their *O/Skins and Heart* album and their *Too Fast For You* E.P. Recent reports say that the album is receiving airplay in the U.K. Canada and the north eastern part of the U.S.

Kilbey says the band won't consider touring overseas unless the album makes some sort of impact. At present, he says, the band is more concerned with consolidating their popularity in Australia. Meanwhile, the band has taken a month off the road to rest before a major national tour starting in March and their film.

Although Kilbey's words are often arrogant, the manner in which he says them is not. In his clipped, well-bred cockney accent, he espouses his confidence so matter-of-factly that it is hard to really take offence to him. It's that fine difference between over-blown ego and supreme self-confidence.

"It's quite obvious to see why we're successful," he continues. "I just thought we were playing good songs and we're not fat and bald. We've got a good record company and a good manager, so there's no reason why we shouldn't be successful."

"It's just like any other game where you can sit down and see that if you do certain things, then you'll be successful. Not that it's been that calculated. But looking back on it, you can see why we were."

You appear to take the business fairly lightly? "Well, in one sense yes, in another sense no. When I'm on stage I get sent, to use a word my father probably would have used. I get involved and I get taken away. I mean, an orchestrated piece of music doesn't mean anything but the people who are playing it are quite serious about it. Let's talk about the music."

"Oh good, that's a change!"  
What are the influences you draw on?



"No-one. I'm not influenced by anyone anymore. This is going to sound really big-headed and a lot of people are going to laugh at it. But I like what I do better than anyone else in the world. And just because I don't come from New York or somewhere... But I do really like The Church better than anyone else, so we influence ourselves. Maybe that's a bad thing and eventually we'll disappear up ourselves. So many bands that achieve success become self-parodies."

"I'm really aware of that self-parody thing. But self-parody can be a good thing. I think 'Too Fast For You' was a bit of a self-parody of 'The Unguarded Moment'. It was like a quick re-write and it obviously wasn't successful as that, and deservedly so. But I'm aware of the pitfalls and I've seen it happen to a number of my idols."

Who are they? "Well, not any more. But people like Steve Harley, Marc Bolan and Lou Reed. People like that I went through stages of idolising, blindly rushing out and buying every album they put out and then suddenly realising 'This is f---ing terrible! There's nothing in it whatsoever. What happened to their old magic?' What sort of musical avenues are you exploring?"

"Well, I feel I'm going in for a — for want of a better term 'Bob Dylanish' direction, as opposed to the glam rockier side which I suppose The Church was. It was at a stage where it could have gone almost any way at all, but I feel I'm going in a ballady direction."

When you hear the new album, there's lots

of ballady songs, proper songs. I want to write the kind of songs that Frank Sinatra would do a cover of — good melody lines and good lyrics. That's not to say I want to write a song like 'Physical' or something stupid."

"I want to write high quality songs that move people and mean something to them. Well, I've got Ignatius Jones putting out a song of mine called 'Like A Ghost', but that's not sort of..."

"I think there are a few songs on the new album that are getting towards that. That's why I am going to do a solo thing, because there are some songs that the band don't want to or can't perform. I've got a couple of songs that I'm really pleased with. I've got one called 'Electric' which is a Spectorish ballad, maybe I'll do that one myself. I'll probably do it in February."

"I don't know what will become of it because whatever I record I can't release because it's going to clash with what The Church is doing. But I've been promised (studio) time so I may as well make use of it and do it."

How does the rest of the band feel about this? "Well, I don't think they really know what's happening. I don't think they're all that worried, but I don't think they're all that happy either. I think they probably think I should be channeling all my energies into the band and yet, on the other hand there's a certain unwillingness to rehearse and everyone's fairly lazy. I'm probably the most... I'm the person who wants to keep on doing it more than they do. So I guess if they don't want to do it, I'm going to have to do it by myself."





# THE CHURCH

THE CHURCH May  
 WED 27 • CRANBY / VAN  
 THUR 28 • LARRY PONS  
 FRI 29 • TONY  
 SAT 30 • MIKE WILSON  
 SUN 31 • PUNK CLUB  
 JUNE 1 • LARRY

LICENSED 8 P.M. - 3 A.M.  
 LOWER ESPLANADE STANBOL  
**THE ELECTRICAL TALKING**  
 BY THE BAR  
**FREE PASS**  
**1/2 PRICE DRINKS**  
 (8 PM - 10:30 PM)  
**Friday 30 Oct**  
**CHURCH**  
 ADMIT ONE - ADMIT TWO  
 WITH BEERS WEDNESDAY 7 INSECTERS

March 28 81  
 Benavise  
**MODELS**  
 Checks The Church

WED 27 • INTERNATIONAL DRILLS  
 THUR 28 • NEVER NEVER BRAND  
 FRI 29 • THE IDEALS  
 SAT 30 • THE CHURCH  
 SUNDAY • SUNDAY NIGHTS  
 MON 1 • AUSTRALIAN CHURCH  
 TUES 2 • NEXZ (AUS)  
 WED 3 • SHYBOYS  
 THUR 4 • STOKINGS  
 FRI 5 • COPANNA BRAND  
 SAT 6 • NICEST PEOPLE  
 SUN 7 • MEN AT WORK  
 SUN 8 • THE BEELS  
 134 TOORAK RD. 5TH FLOOR.

the church  
 THE DEBUT ALBUM  
 OF SKINS AND HEART  
 IN FEBRUARY  
 THE BURIED CRUSADE

DEC SAT 26 NEWCASTLE  
 NIGHT'S DREAM  
 MIDSUMMER A  
 JAN SAT 27 FALCON  
 WED 28 FALCON  
 THU 29 NEWCASTLE  
 SAT 30 FALCON  
 SUN 31 FALCON  
 MON 1 SYDNEY  
 TUE 2 SYDNEY  
 WED 3 SYDNEY  
 THU 4 SYDNEY  
 FRI 5 SYDNEY  
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 TUE 30 SYDNEY  
 WED 31 SYDNEY



THE CHURCH  
 12 Lorne Pacific Hotel, 13 Lady Bay Hotel, Warrnambool, 14 Council Club, 15 Jump Club (late), 16 Seaview Ballroom, 17 Pier Hotel.


THE CHURCH THE CHURCH THE CHURCH THE CHURCH THE CHURCH THE CHURCH THE CHURCH THE CHURCH THE CHURCH THE CHURCH

"A MIDSUMMER NIGHT'S DREAM"  
 Tue 12th - LORNE PACIFIC (Warrnambool)  
 Wed 13th - LADY BAY HOTEL (Warrnambool)  
 Thur 14th - SANDRINGHAM COMMODORE  
 Fri 15th - COUNCIL CLUB HOTEL (late) JUMP CLUB  
 Sat 16th - SEAVIEW BALLROOM  
 Sun 17th - PROSECT HILL HOTEL

THE NEW SINGLE  
 THE CHURCH  
 ALMOST WITH YOU  
 OUT JANUARY 27

THE NEW ALBUM  
 "THE BLURRED CRUSADE"  
 OUT IN FEBRUARY

**The Church**



WED. 27th • Canabyn Inn  
 THURS. 28th • Warrnambool  
 FRID. 29th • Preston Town Hall  
 Macy's (late)

SAT. 30th • Jump Club  
 SUN. 31st • Macy's

**JULY**  
**THE CHURCH**  
**SAT 18th**

CT 81  
 SAT. 10th.  
 The Church  
 Los Rios Rink  
 Jordan Gray  
 The Divin's  
 Jump Club  
 Los Rios Rink  
 Jordan Gray



# THE CHURCH

*Unguarded Kilbey.*





# THE CHURCH



THEIR NEW ALBUM

## THE BLURRED CRUSADE

FEATURING  
ALMOST  
WITH  
YOU

### THE AUSTRALIAN AUTUMN TOUR 1982

MARCH 8-14 BRISBANE  
15-21 SYDNEY  
N.S.W. EAST COAST  
22-28 SYDNEY  
29-31 MELBOURNE  
APRIL 1-8 MELBOURNE  
9-11 ADELAIDE  
12-18 PERTH  
22-28 MELBOURNE  
VICTORIA COUNTRY  
29-2 (MAY) N.S.W. COUNTRY  
SYDNEY



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# THE CHURCH

*Unguarded Kilbey*

by  
**STUART COUPE**

**I**t's like a bunch of housewives and there's only 10 packets of Omo going cheap and they all want to get a bit," says Steve Kilbey, lead singer, bass player, songwriter and chief egomaniac with The Church.

Kilbey is describing what it's like being mobbed by hordes of young girls after an under 18 concert in Melbourne last year.

"The girls spur themselves on. I don't think that would have happened if I was just walking down the street, but they were so excited, you could have thrown a gorilla in there and the reaction would have been the same.

"It's like sharks feeding, they spur each other on. The rest might not be hungry but they smell blood and go in for the kill.

"The few times that's happened they really go for you. They grab your hair and your ears, stick their fingers in your nose. One girl had her arms around my neck and was sobbing and saying, 'I love you, I love you, I love you.'

"I think it's just something they've seen in films."

Kilbey, as he is frequently only too aware, has along with his three good looking, pale complexioned mates become something of a pop star. The editor of *Dolly* magazine reckons they get more letters asking for stories about The Church than any other Australian rock'n'roll band. They hold house records in Melbourne and in terms of overseas they're definitely one of the bands-most-likely-to.

It's happened fast. *The Blurred Crusade*, their second album is out, a slightly altered version of their *Of Skins And Heart* debut is released OS and managers mutter about mid-year tours in other countries.

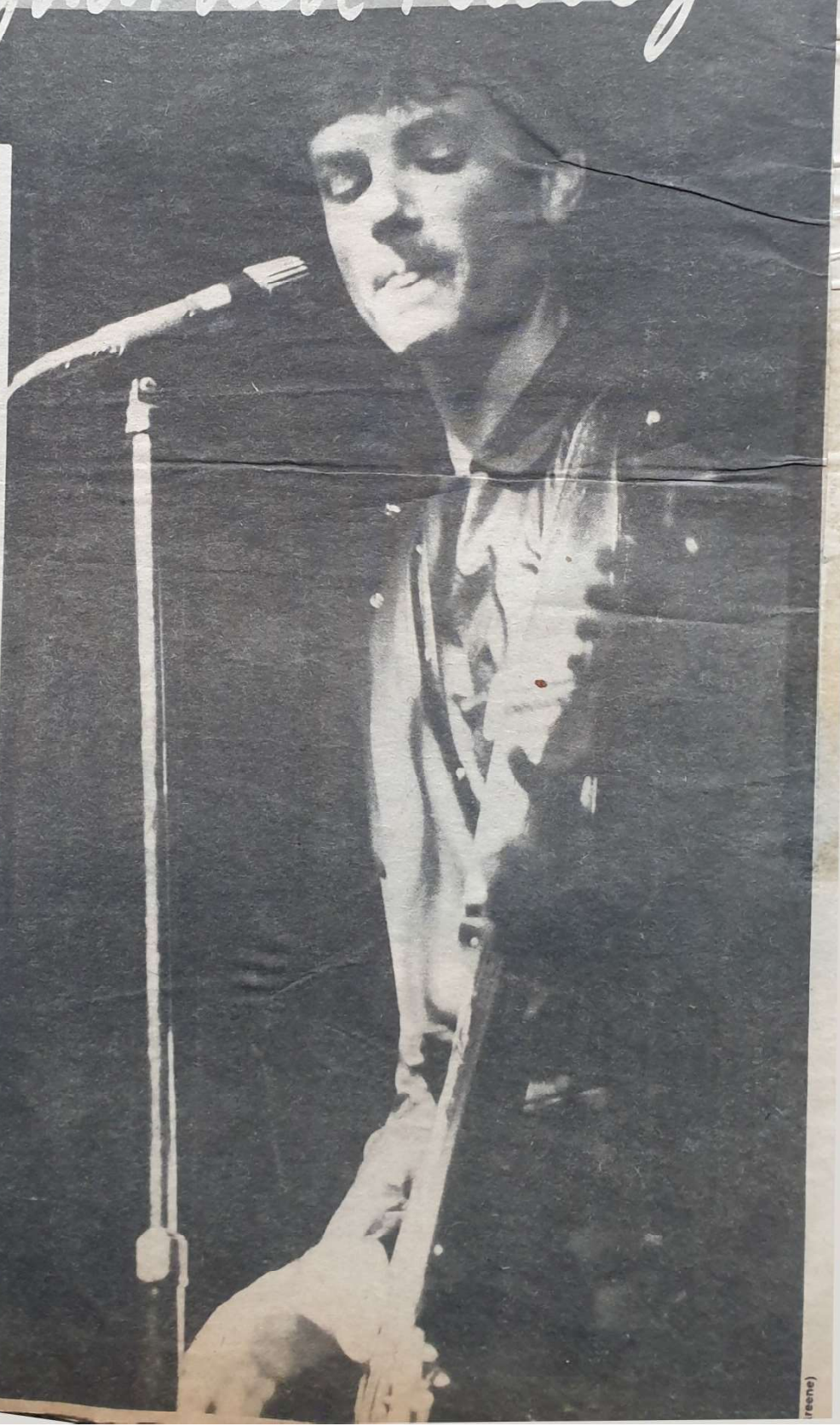
Good players they are, too. Flanking Kilbey are guitarists Peter Koppes and Marty Willson-Piper, whose interplay is never less than superb. Behind them drummer Richard Ploog hammers a drum kit like he's trying to drive it below floor level in the space of one song.

Whilst *Blurred Crusade* moves towards a more melodic rock'n'roll sound, The Church's live shows have become harder, faster and tougher. They've got rid of last year's sound guy whose idea of power was turning everything up full tilt, but live the band seem to be going in a totally different direction from the records.

The first time I interviewed Kilbey he said *Fighter Pilot* — the hardest rocking song on *Of Skins And Heart* — was about to be dropped from the repertoire 'cause it represented a rock'n'roll style he wanted to leave behind.

It's still there 18 months later.

"I think we just can't play what we're playing on



(reene)



# 92.3 EON-FM

## Album Chart

### AIRBORNE

		Last Week	Weeks On
1. DAYS OF INNOCENCE	MOVING PICTURES	12	3
2. BUSINESS AS USUAL	MEN AT WORK	1	12
3. JACKSONS LIVE	THE JACKSONS	6	4
4. DARE	HUMAN LEAGUE	2	6
5. FOUR	FOREIGNER	4	9
6. LAW AND ORDER	LINDSAY BUCKINGHAM	5	6
7. A COLLECTION OF GREAT DANCE SONGS	PINK FLOYD	3	8
8. GEORGE BENSON COLLECTION	GEORGE BENSON	7	2
9. BELIEVERS	DON MCLEAN	9	5
10. WIRED FOR SOUND	CLIFF RICHARD	8	12
11. TONIGHT I'M YOURS	ROD STEWART	15	14
12. DURAN DURAN	DURAN DURAN	13	7
13. SWEET NOTHING	MARK GILLESPIE	25	4
14. TATTOO YOU	ROLLING STONES	10	23
15. SHAKE IT UP	THE CARS	14	3
16. QUEENS GREATEST HITS	QUEEN	11	15
17. THE BLURRED CRUSADE	THE CHURCH	28	1
18. CATS AND DOGS	MENTAL AS ANYTHING	18	23
19. FREEZE FRAME	J. GEILS BAND	30	1
20. SONS AND FASCINATION	SIMPLE MINDS	20	3
21. ON THE WAY TO THE SKY	NEIL DIAMOND	21	8
22. FEAR OF THUNDER	PETER CUPPLES	19	3
23. SIROCCO	AUSTRALIAN CRAWL	23	32
24. BEAUTY AND THE BEAT	THE GO GO'S	16	6
25. SIMON AND GARFUNKEL COLLECTION	SIMON AND GARFUNKEL	17	11
26. FOR THOSE ABOUT TO ROCK	AC/DC	26	11
27. CHARIOTS OF FIRE	SOUNDTRACK	27	17
28. THE GREAT ESCAPE	RICHARD CLAPTON	-	-
29. ALMOST BLUE	ELVIS COSTELLO	-	-
30. DANGEROUS ACQUAINTANCES	MARIANNE FAITHFULL	24	13



With 'Of Skins & Hearts' taking off overseas, the band's second album is receiving similar acclaim. 'Almost With You' the single from the album is also heading for major success. The band will be in Melbourne at the beginning of April.



# THE

PAUL CASHMERE talks with Steve Kilbey and Peter Koppes

# CHURCH

**PAUL CASHMERE:** The new Church album 'The Blurred Crusade' is out now, but firstly let's talk about the first album (Of Skins and Hearts) that has just been released overseas and already is getting a pretty positive vibe back.

**STEVE KILBEY:** Everything I hear is what I'm told by other people, so I don't know how much of it is really happening because all the reports you hear are a week out of date. The last thing I heard was that in the States, this massive list of FM-AM stations across America have added an album track or the single (The Unguarded Moment) to their playlists and there's been reviews in Cashbox, Billboard and those kind of magazines which are more concerned with the sales potential of records, rather than analysing the music. They've been good reactions though. They compared us to the Kinks and called us a sort of power-pop band and things like that, that I'm not terribly mad on.

*Billboard has compared the band to Irish band U-2 and the Psychedelic Furs and Cashbox says you're like a very early Who. What do you think when you hear those comparisons?*

**PETER KOPPES:** It's nice that they think we can be that successful.

*Have any of those bands influenced your music?*

**STEVE:** The Who? I'd say everyone's been influenced by the Who a bit, only to a small extent. Certainly not U-2 or Psychedelic Furs although I like both bands.

*The new album (The Blurred Crusade) is a lot more mellow, a lot more acoustic than the first. Is this something you were aiming for?*

**STEVE:** No, it just sort of turned out that way.

**PETER:** The songs pre-determine themselves like that.

*You've worked again with Bob Cleamountain, a guy who worked on the Stones 'Tattoo You', Roxy Music's 'Flesh & Blood' and Bruce Springsteen's 'The River'. He's produced all your records so far!*

**STEVE:** As far as The Church are concerned, he's the best person for us, to get us sounding the way we want to sound.

*Dylan said recently that these days, the producer is getting to be the most important member of the band. Do you agree?*

**STEVE:** I think the producer in the last five years has started to become a very over-rated function. We still would have made this album without Bob Cleamountain, the actual sounds just wouldn't have been as good. The drums wouldn't have sort of gone 'thump' with as much clarity, and the guitars wouldn't have gone 'jingle jingle' with as much clarity and the snare drum wouldn't have 'sizzled' as well, but as far as actual music input, it was the band, not Bob.

**Richard Ploog**

**Peter Koppes**

From left to right, Peter Koppes, Steve Kilbey, Marty Willson-Piper and Richard Ploog



*Lyricaly, the songs on the album have a very similar feel. It's like a collection of pages out of your life.*

**STEVE:** I wish I could answer questions like that, I don't know why I write those lyrics. Certainly there are one or two songs on the album that are personal to me, but the other lyrics are sort of like when you have a dream, you sit down and think why did I dream that, how did that person get in the dream. That's how I feel with my lyrics. They're just dreams that I write down on paper. I was reading through the lyrics the other night and there is some kind of similarity - there is some kind of thread.

*One track in particular 'You took' gives a hint to what the title 'The Blurred Crusade' is all about. Is it you summing up your life?*

**STEVE:** It's my life, it's the band's life. It's the life of any band going on the road. It's also a sort of metaphysical Blurred Crusade. The Blurred Crusade just has so many meanings, and yet it doesn't have any meaning at all. I'm sort of reluctant to give emphasis to any one at all.

*Your making a short film for cinema release at the moment! What's it all about?*

**STEVE:** It's not just for cinemas. The last part of the film itself which will be 'Almost With You' detaches from the other part of the film and becomes our film clip, which will be shown on T.V. We just thought it would be a good idea and was something that had never been done before and I'm sure that the average person who goes in to see 'Raiders of the Lost

Ark' or 'Puberty Blues' or whatever, would probably rather see something like we're going to make, than an old Pink Panther cartoon, or a film on grape growing in Northern France, because some of the featurettes seem to be pretty sort of senseless, and don't really fit the mood of the film they're supporting. So I think people will enjoy this. Perhaps if more people started doing this, there would be some more interesting featurettes.

*Peter, on one track off the album you play tubular bells. What made you use that instrument?*

**PETER:** Well, that's the beauty with working with EMI, because it is a large studio that is on a par with the rest of the world. Tubular bells are just in the other room and they bring it in and you do it.

*Seeing the first album has just come out overseas, when will you be releasing 'The Blurred Crusade' there?*

**STEVE:** Someone's talking about June or July, but who knows. I think that will be the earliest.

*When will you start recording again?*

We recorded some new tracks the other night, but who knows when they'll come out. You've got to be prepared to have a long wait before things come out because you just can't keep releasing things all the time.

*All the best with the album. Steve and Peter, thanks for coming in.* □





• More on gold . . . and Church pick up their first award for sales of their debut offering, *Of Skins And Heart*, shortly before the commencement of their current *Blurred Crusade* tour of Australia.

**THE CHURCH** Dec 81  
 This issue was a great one for me because not only did I talk to Mark Lee, I also interviewed The Church. (The whole story on this volume isn't in this issue.) The whole story on this band has done quite a bit in a short time and have impressed a lot of people with their music. The main reason they get their Yogie, though, is because they agreed to talk to Dolly. What's so special about that? Well, if you read the Boo-Hoo Awards, you will discover that not all bands do want to talk to Dolly. The Church were very happy to do the interview because they like to relate to their fans through magazines like this one. Thanks for your time, boys. We at Dolly appreciate it and I'm sure your fans do, too.

**Juke** Apr 83  
 • The Church guest for world domination continues. While the first LP shoots into the Canadian Top 10, (Steve Kilbey and Peter Knoppe are flying there shortly for an eight-day promo visit) and makes in-roads in Sweden, they spread in *Sounds* magazine, after the paper's Dave Lewis flew over to spend a few days with them in Sydney.

**Sun, Sydney**  
 The Church continues their *Blurred Crusade* tour tonight with a performance at Avalon Beach RSL. Support band is NZ Pop and admission is \$4.

**THE CHURCH** Mar 83  
 Dear Alison,  
 Just a brief line to say thank you for the Yogie Award. The fan mail (congratulating about — the fans!) warmest regards,  
 Steve, Richard, Marty, Peter (The Church)

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**The Church, P.O. Box 80, Nth. Sydney 2060.**

**THE CHURCH — Almost With You/Life Speeds Up (EMI)** Mar 83  
 Steve Kilbey is dangerously inclined towards flatness, but the song itself has a light, free-wheeling feel which carries him safely through to the flip. Here, the pace is similar but the tone more tense. The softness in The Church's sound — soft and *curvaceous*, with no metallic snags — makes them always easy on the ear.

• The Church had to blow out thousands of dollars of work when Peter Knoppes became very ill during a Melbourne visit.

**THE CHURCH**  
*Blurred Crusade*  
 (EMI)

Like the Byrds, the Church inspire a peculiarly adamant sense of both loyalty and respect, forging a powerful bond with the people who like them. Like the Byrds again, the appeal of the Church is based on a building recognition of personal alignment, a fundamental unity/empathy in slow spirit that has to be experienced to be truly understood. You either relate or you don't; the music and the words become much clearer when you do.

This is not meant to sound elitist or madly polarise people, catalysing a fierce belief and dedication in their followers remarkable for its vigour and tenacity. In this, their ability to communicate is a rare and quite magical power to make people listen, think, pay attention, react in a way that is seldom encountered within the realms of pop/rock. A music full of irony and inventive, the band's politics are the politics of the heart.

Peppered by mainman Steve Kilbey's engaging eclectic blend of romance, mystery, wonder, exotica and wide-eyed mysticism, their songs brim with colour and personality. To boot, the Church reap the benefits of Kilbey's astutely imaginative mainstream pop sensibility and melodic commercial appeal in which most of their *Blurred Crusade*, the much anticipated second album from the Church, consolidates and expands the ground-breaking success of the debut *Of Skins And Heart*. Far more consistent, equally as precocious, the new set is a joyful celebratory mix of thrusting hard-rock, moody as pre-emptive rock balladry, heartfelt rhythms and dramatic instrumentation and evocative vocals (the quirky, charismatic 'sing speak' of Kilbey).

A varied and articulate statement, generously melodic, carefully produced (kudos again to Bob Clearmountain, this time co-credited with the band themselves) and executed with admirable amounts of taste, discretion and bravura, *Blurred Crusade* is simultaneously earthy and ethereal, adventurous yet accessible, and uncompromisingly cohesive.

No disappointments here, the Church prove beyond any doubt that, in the studio at least, they're one of the classiest, most sophisticated new bands to break over the last several years.

They're fresh, vital, vibrant and inventive. They've got dash, panache and an ability to craft some of the most invigorating pop/rock currently on vinyl. Buy this album.

— MICHAEL DELANEY





# Chartz

**OZLPs**

TW	LW	HP	TI	Artist
1	1	1	12	BUSINESS AS USUAL Men At Work
2	2	2	23	TATTOO YOU Rolling Stones
3	4	2	11	BEST OF BLONDIE Blondie
4	5	4	5	DARE Human League
5	6	5	5	MARCIA HINES GREATEST HITS Marcia Hines
6	3	2	15	QUEEN'S GREATEST HITS Queen
7	12	7	23	*4 8 25 8 3 *JACKSONS LIVE Foreigner
9	11	6	7	LAW & ORDER Lindsay Buckingham
10	7	7	10	MANILOW MAGIC Barry Manilow
11	7	7	13	TONIGHT I'M YOURS Rod Stewart
12	9	1	31	SIROCCO Australian Crawl
13	24	13	17	*DAYS OF INNOCENCE Moving Pictures
14	18	14	6	A COLLECTION OF GREAT DANCE SONGS Pink Floyd
15	15	9	9	DURAN DURAN Duran Duran
16	13	8	11	MEMORIES Barbra Streisand
17	23	17	7	*THE GEORGE BENSON COLLECTION George Benson
18	15	10	15	WIRED FOR SOUND Cliff Richard
19	17	17	8	SHAKE IT UP The Cars
20	33	20	2	*LOVE SONGS Cliff Richard
21	20	20	5	BELIEVERS Don McLean
22	10	4	12	FOR THOSE ABOUT TO ROCK AC/DC
23	22	21	6	BEAUTY AND THE BEAT The Go-Go's
24	8	6	13	THE SIMON & GARFUNKEL COLLECTION Simon & Garfunkel
25	21	1	17	GHOST IN THE MACHINE Police
26	26	7	21	CHARIOTS OF FIRE Vangelis
27	19	13	11	ON THE WAY TO THE SKY Neil Diamond
28	27	11	12	NIGHT ATTACK Angels
29	36	3	23	*CATS & DOGS Mental As Anything
30	32	29	6	SONS & FASCINATION Simple Minds
31	29	3	3	NON-STOP EROTIC CABARET Soft Cell
32	31	3	21	NEW TRADITIONALISTS Devo
33	34	33	3	7 34 30 27 6 439 GOLDEN GREATS HeeBeeGeeBeeS
35	28	3	15	PHYSICAL Olivia Newton-John
36	36	23	15	DAANGEROUS ACQUAINTANCES Marianne Faithfull
37	37	1	1	THE BLURRED CRUSADE The Church
38	38	1	1	RAISE Earth Wind & Fire
39	39	1	1	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer
40	25	8	15	BEACH BOYS GREATEST HITS Beach Boys

**OZLPs**

Ram Apr 82

TW	LW	HP	WI	Artist	
1	1	1	14	BUSINESS AS USUAL Men At Work	
2	2	2	25	4 3 5 3 19	DAYS OF INNOCENCE Moving Pictures
4	2	2	7	4 5 8 5 4	DARE Human League
5	8	5	4	5 6 4 4 5	LOVE SONGS Cliff Richard
6	4	4	5	5 7 7 2 13	LIVE The Best of Blondie
8	10	2	17	9 9 15 9 9	GREATEST HITS THE GEORGE BENSON COLLECTION George Benson
10	6	1	25	8 10 6 1 25	TATTOO YOU Rolling Stones
11	14	11	15	8 11 14 11 15	TONIGHT I'M YOURS Rod Stewart
12	9	9	9	9 12 9 9 9	LAW AND ORDER Lindsay Buckingham
13	11	8	12	8 13 11 8 12	MANILOW MAGIC Barry Manilow
14	16	14	8	8 14 16 14 8	A COLLECTION OF GREAT DANCE SONGS Marcia Hines Don McLean Crawf Cars
16	18	16	7	7 16 18 16 7	BELIEVERS SIROCCO Australian Crawl
17	12	1	33	3 17 12 1 33	SHAKE IT UP The Cars
18	17	17	10	3 18 17 17 10	THE BLURRED CRUSADE THE CHURCH
19	37	19	3	3 19 37 19 3	DURAN DURAN Duran Duran
21	20	15	11	8 21 20 15 11	MEMORIES Barbra Streisand
22	25	8	13	8 22 25 8 13	BEAUTY AND THE BEAT The Go-Go's
23	24	21	8	8 23 24 21 8	FOR THOSE ABOUT TO ROCK AC/DC
24	22	3	14	8 24 22 3 14	"CHARIOTS OF FIRE" SOUNDTRACK Vangelis
25	23	7	23	8 25 23 7 23	THE SIMON & GARFUNKEL COLLECTION Simon & Garfunkel
26	21	6	15	8 26 21 6 15	SONS AND FASCINATION Simple Minds
27	26	26	8	8 27 26 26 8	PHYSICAL Newton-John
28	34	3	17	8 28 34 3 17	NON-STOP EROTIC CABARET Soft Cell
29	30	29	5	8 29 30 29 5	FREEZE FRAME J Gells Band
30	30	30	2	8 30 30 30 2	THE GREAT ESCAPE Richard Clapton
31	38	31	2	8 31 38 31 2	CATS & DOGS Mental As Anything
32	31	3	25	8 32 31 3 25	SWEET NOTHING Mark Gillespie
33	-	33	1	8 33 - 33 1	ON THE WAY TO THE SKY Neil Diamond
34	28	13	13	8 34 28 13 13	NEW TRADITIONALISTS Devo
35	33	3	23	8 35 33 3 23	439 GOLDEN GREATS HeeBeeGeeBeeS
36	35	27	8	8 36 35 27 8	GHOST IN THE MACHINE Police
37	29	1	19	8 37 29 1 19	RAISE Earth Wind & Fire
38	-	38	1	8 38 - 38 1	NIGHT ATTACK ANGEROUS ACQUAINTANCES Marianne Faithfull
39	32	11	14	8 39 32 11 14	DANGEROUS ACQUAINTANCES Marianne Faithfull
40	36	23	17	8 40 36 23 17	

**OZ45s**

Ram Apr 82

TW	LW	HP	TI	Artist
1	1	1	14	TAINTED LOVE Soft Cell
2	2	1	13	TROUBLE Lindsay Buckingham
3	3	3	7	CENTREFOLD J Gells Band
4	4	3	9	WAITING FOR A GIRL LIKE YOU Foreigner
5	7	5	4	YOUNG TURKS Foreigner
6	13	6	3	WHAT ABOUT ME Rod Stewart
7	7	7	5	HOMOSAPIEN Moving Pictures
8	5	2	13	OUR LIPS ARE SEALED Pete Shelley
9	6	4	13	LET'S HANG ON The Go-Go's
10	9	6	9	CAMBODIA Barry Manilow
11	14	11	9	LAND OF MAKE BELIEVE Kim Wilde
12	11	9	9	SHAKE IT UP Bucks Fizz
13	24	13	2	HARDEN MY HEART Cars
14	16	14	5	LOVE ACTION Quarterflash
15	10	7	15	FOR YOUR EYES ONLY Human League
16	12	1	15	DOWN UNDER Sheena Easton
17	17	16	5	CASTLE IN THE AIR Men At Work
18	26	18	5	OH JULIE Don McLean
19	19	19	5	LET'S GROOVE Shakin' Stevens
20	23	20	5	TURN YOUR LOVE AROUND Earth Wind & Fire
21	15	5	13	IT'S MY PARTY George Benson
22	21	21	7	WORKING IN A COAL MINE Dave Stewart & Barbara Gaskin
23	39	23	2	MAKE A MOVE ON ME Devo
24	22	4	15	TONIGHT I'M YOURS Olivia Newton-John
25	18	11	13	GIRLS ON FILM Rod Stewart
26	35	26	3	I CAN'T GO FOR THAT (NO CAN DO) Duran Duran
27	30	27	3	ONE DAY IN YOUR LIFE Daryl Hall & John Oates
28	28	28	4	WORKING FOR THE WEEKEND Michael Jackson
29	20	2	19	WIRED FOR SOUND Loverboy
30	29	25	7	GIGOLO Cliff Richard
31	37	30	8	O SUPERMAN Colleen Hewitt
32	27	14	9	YOU'VE GOT NOTHING I WAN' Laurie Anderson
33	25	17	8	LOVE SONG Cold Chisel
34	34	1	1	THEME FROM "THE HERO" Simple Minds
35	36	35	2	RADIO CLASH Joey Scarbury
36	33	33	2	PERHAPS LOVE Plasido Domingo and John Denver
37	37	37	1	ALMOST WITH YOU The Church
38	-	38	1	DADDY'S HOME Cliff Richard
39	-	39	1	URGENT Foreigner
40	31	20	13	WHY DO FOOLS FALL IN LOVE? Dianna Ross

1	1	DAYS OF INNOCENCE, Moving Pictures	EMI
2	2	BUSINESS AS USUAL, Men At Work	CBS
3	3	JACKSONS LIVE, The Jacksons	CBS
4	8	GEORGE BENSON COLLECTION, George Benson	WEA
5	4	Foreigner	WEA
6	4	DARE, Human League	EMI
7	10	WIRED FOR SOUND, Cliff Richard	EMI
8	13	SWEET NOTHING, Mark Gillespie	WEA
9	11	TONIGHT I'M YOURS, Rod Stewart	EMI
10	6	LAW AND ORDER, Lindsay Buckingham	Polygram
11	7	THE BLURRED CRUSADE, The Church	EMI
12	7	A COLLECTION OF GREAT DANCE SONGS, Pink Floyd	CBS
13	28	THE GREAT ESCAPE, Richard Clapton	WEA
14	19	FREEZE-FRAME, The J. Gells Band	EMI
15	9	BELIEVERS, Don McLean	Festival
16	15	SHAKE IT UP, The Cars	WEA
17	14	TATTOO YOU, Rolling Stones	EMI
18	12	DURAN DURAN, Duran Duran	EMI
19	20	SONS AND FASCINATION, Simple Minds	WEA
20	16	QUEEN'S GREATEST HITS, Queen	Festival
21	18	CATS AND DOGS, Mental As Anything	WEA
22	29	ALMOST BLUE, Elvis Costello	Astor
23	22	FEAR OF THUNDER, Peter Cupples	EMI
24	23	SIROCCO, Australian Crawl	CBS
25	-	QUARTERFLASH, Quarterflash	CBS
26	26	FOR THOSE ABOUT TO ROCK, WE SALUTE YOU, AC/DC	Alberts
27	24	BEAUTY AND THE BEAT, The Go-Go's	CBS
28	25	COLLECTION, Simon & Garfunkel	CBS
29	21	ON THE WAY TO THE SKY, Neil Diamond	CBS
30	30	DANGEROUS ACQUAINTANCES, Marianne Faithfull	Festival





# Music Survey

12TH MARCH, 1982

## ALBUMS

1. DAYS OF INNOCENCE Moving Pictures, EMI WBEK 1005
2. BUSINESS AS USUAL Men At Work, CBS SB77700
3. GEORGE BENSON COLLECTION Merle H. Wood, CBS SB77700
4. FOREIGNER 4 Foreigner, Atlantic SD18899
5. JACKSONS LIVE The Jacksons, Epic ELP5 0036
6. DARE Human League, CBS V2192
7. WIRED FOR SOUND Cliff Richard, EMI EMC3377
8. SWEET NOTHINGS Sweet Collective, WEA SB77585
9. THE GILDED CRUSADE Mark Clifton, CBS SB77585
10. TONIGHT I'M YOURS Rod Stewart, War. Bros. WBX1007
11. LAW AND ORDER Lindsey Buckingham, Mercury 6302 167
12. A COLLECTION OF GREAT DANCE SONGS Pinoy Floyd, CBS SB77129
13. FREEZE FRAME The Cars, EMI EMAM20
14. BELIEVERS Don McLean, Interscan L37705
15. SHAKE IT UP Carl Elefante, Epic ELP5 5567
16. ALMOST BLUE Eric Clapton, F. Banx, XXL13
17. DURAN DURAN Peter Dinklage, EMI EMC3372
18. DURAN DURAN Duran Duran, Warner Bros. BSK3587
19. THE GREAT ESCAPE Rodney Crowell, War. Bros. 800106
20. TATTOO YOU Richard Clapton, EMI CUN3914
21. THE GREAT ESCAPE Rodney Crowell, War. Bros. 800106
22. QUEEN'S GREATEST HITS Queen, EMI APLP51069
23. SONS AND FASCINATION Queensrÿche, CBS V2207
24. SINGCO Simple Minds, EMI EMX108
25. QUARTERFLASH Australian Crawl, GMS2003
26. DANGEROUS ACQUAINTANCES Quarterflash, Island 37895
27. DANGEROUS ACQUAINTANCES Marianne Faithfull, CBS SB7723
28. SIMON AND GARFUNKEL COLLECTION Simon & Garfunkel, CBS SB7723
29. FOR THOSE ABOUT TO ROCK SINC, Atlantic APL 053
30. CATS AND DOGS Diana Ross, Capitol CP607
31. MEMORIES Meco, Asylum Regula, L53006
32. MEMORIES Meco, Asylum Regula, L53006
33. MEMORIES Meco, Asylum Regula, L53006
34. MEMORIES Meco, Asylum Regula, L53006
35. MEMORIES Meco, Asylum Regula, L53006
36. MEMORIES Meco, Asylum Regula, L53006
37. MEMORIES Meco, Asylum Regula, L53006
38. MEMORIES Meco, Asylum Regula, L53006
39. MEMORIES Meco, Asylum Regula, L53006
40. MEMORIES Meco, Asylum Regula, L53006

## SINGLES

1. WHAT ABOUT ME Moving Pictures, WBE 648
2. CENTREFOLD J. Geils Band, EMI B30
3. YOUNG TURKS Rod Stewart, War. Bros. WBA 2411
4. TROUBLE Lindsey Buckingham, Mercury 6000 732
5. HARDEN MY HEART Quiverfish, Gated, GEI 49824
6. BELIEVE IT OR NOT Joe Scarybun, EMI B 847147
7. HOMESPIEN Peas Sherry Island K8479
8. CHINA BLUE Rodney Crowell, WBS 49810
9. FOR YOUR EYES ONLY Julie Anthony, EMI 658
10. WAITING FOR A GIRL LIKE YOU Swans, Epic SB77588
11. WAITING FOR A GIRL LIKE YOU Swans, Epic SB77588
12. LAND OF MAKE BELIEVE Olivia Newton-John, Interscan K8561
13. MAKE A MOVE ON ME Soft Cell, Mercury 6055 448
14. LOVE ACTION Lovebirds, CBS 22904
15. GOOD YEAR FOR THE ROSES Human League, Virgin VF435
16. TURN YOUR LOVE AROUND Ernie Cordell, First X-7
17. DID YOU FEEL MY LOVE George Benson, War. Bros. WBS 49846
18. CASTLES IN THE AIR Eddie Grant, Ice M 4480
19. SHAKE IT UP Don McLean, Interscan K8522
20. ALMOST WITH YOU Cliff Richard, EMI 554
21. OR SUPERMAN Laurie Anderson, RCA 10691 B
22. WIRED FOR SOUND Simple Minds, Virgin BS434
23. LAND OF MAKE BELIEVE Cliff Richard, EMI 554
24. LOVE SONGS Simple Minds, Virgin BS434
25. DADDY'S HOME Cliff Richard, EMI 554
26. HUNTERS & COLLECTORS (EP) Hunters & Collectors, White K13018
27. BERSERK WARRIORS Hunters & Collectors, White K13018
28. BEACH BOYS MEDLEY Beach Boys, Capitol CP556
29. GIGOLO Beach Boys, Capitol CP556
30. LET'S HANG ON Collen Hewitt, Avenue K8541
31. TONIGHT I'M YOURS Barbra Streisand, Avista K8512
32. ONLY CRYING Rod Stewart, War. Bros. WBA4110
33. YOU SURE FOOLED ME Keith Marshall, White K13018
34. OUR LIPS ARE SEALED John Hall, EMI 115
35. WHY DO FOOLS FALL IN LOVE Go Go's, Epic E5880
36. HOLY MESS Be A Robertson & Magpie, Bell, War. Bros. 100192
37. YOU SAVED MY SOUL Burton Cummings, White K13018
38. I AM AN ISLAND Richard Clapton, War. Bros. 100200
39. WHY DO FOOLS FALL IN LOVE John Hall, EMI 115
40. MY OWN WAY M. J. Cole, Capitol CP607

LAST WEEKS	IN	LAST WEEKS	IN
1	4	1	4
2	5	2	5
3	9	3	9
4	3	4	3
5	20	5	20
6	7	6	7
7	6	7	6
8	10	8	10
9	11	9	11
10	11	10	11
11	13	11	13
12	2	12	2
13	6	13	6
14	32	14	32
15	16	15	16
16	6	16	6
17	14	17	14
18	3	18	3
19	18	19	18
20	17	20	17
21	13	21	13
22	7	22	7
23	12	23	12
24	9	24	9
25	15	25	15
26	4	26	4
27	18	27	18
28	26	28	26
29	17	29	17
30	2	30	2
31	24	31	24
32	5	32	5
33	6	33	6
34	25	34	25
35	8	35	8
36	27	36	27
37	10	37	10
38	33	38	33
39	18	39	18
40	29	40	29



15/3/82  
LAST WEEKS IN

## SINGLES

1. WHAT ABOUT ME Moving Pictures, WBE 648
2. YOUNG TURKS Rod Stewart, War. Bros. WBA 2411
3. CENTREFOLD J. Geils Band, EMI B30
4. TROUBLE Lindsey Buckingham, Mercury 6000 732
5. STARS ON THE WATER Quiverfish, Gated, GEI 49824
6. CASTLES IN THE AIR Eddie Grant, Ice M 4480
7. FOR YOUR EYES ONLY Julie Anthony, EMI 658
8. HONDAPHEN Swans, Epic SB77588
9. WAITING FOR A GIRL LIKE YOU Swans, Epic SB77588
10. CHINA BLUE Rodney Crowell, WBS 49810
11. TAINTED LOVE Rodney Crowell, WBS 49810
12. DO YOU FEEL MY LOVE George Benson, War. Bros. WBS 49846
13. SHAKE IT UP Carl Elefante, Epic ELP5 5567
14. LOVE ACTION Lovebirds, CBS 22904
15. WORKING FOR THE WEEKEND Olivia Newton-John, Interscan K8561
16. LET'S HANG ON Collen Hewitt, Avenue K8541
17. TURN YOUR LOVE AROUND Ernie Cordell, First X-7
18. HARDEN MY HEART Joe Scarybun, EMI B 847147
19. BEACH BOYS MEDLEY Beach Boys, Capitol CP556
20. GOOD YEAR FOR THE ROSES Human League, Virgin VF435
21. ONLY CRYING Rod Stewart, War. Bros. WBA4110
22. MAKE A MOVE ON ME Olivia Newton-John, Interscan K8561
23. BELIEVE IT OR NOT Joe Scarybun, EMI B 847147
24. OR SUPERMAN Laurie Anderson, RCA 10691 B
25. WIRED FOR SOUND Simple Minds, Virgin BS434
26. GIGOLO Beach Boys, Capitol CP556
27. ALMOST WITH YOU Cliff Richard, EMI 554
28. THE CHURCH The Church, Geffen GMS2003
29. DADDY'S HOME Cliff Richard, EMI 554
30. BERSERK WARRIORS Hunters & Collectors, White K13018
31. LOVE SONGS Simple Minds, Virgin BS434
32. LAND OF MAKE BELIEVE Cliff Richard, EMI 554
33. TONIGHT I'M YOURS Barbra Streisand, Avista K8512
34. OUR LIPS ARE SEALED John Hall, EMI 115
35. YOU SAVED MY SOUL Burton Cummings, White K13018
36. WHY DO FOOLS FALL IN LOVE Go Go's, Epic E5880
37. HOLD ME Be A Robertson & Magpie, Bell, War. Bros. 100192
38. I AM AN ISLAND Richard Clapton, War. Bros. 100200
39. WHY DO FOOLS FALL IN LOVE John Hall, EMI 115
40. MY OWN WAY M. J. Cole, Capitol CP607

## ALBUMS

1. DAYS OF INNOCENCE Moving Pictures, EMI WBEK 1005
2. BUSINESS AS USUAL Men At Work, CBS SB77700
3. GEORGE BENSON COLLECTION Merle H. Wood, CBS SB77700
4. FOREIGNER 4 Foreigner, Atlantic SD18899
5. JACKSONS LIVE The Jacksons, Epic ELP5 0036
6. DARE Human League, CBS V2192
7. WIRED FOR SOUND Cliff Richard, EMI EMC3377
8. LAW AND ORDER Cliff Richard, EMI EMC3377
9. BELIEVERS Don McLean, Interscan L37705
10. SWEET NOTHINGS Sweet Collective, WEA SB77585
11. A COLLECTION OF GREAT DANCE SONGS Pinoy Floyd, CBS SB77129
12. THE BLURRED CRUSADE Mark Clifton, CBS SB77585
13. TONIGHT I'M YOURS Rod Stewart, War. Bros. WBA 2411
14. SHAKE IT UP Carl Elefante, Epic ELP5 5567
15. FREEZE FRAME The Cars, EMI EMAM20
16. TATTOO YOU Rodney Crowell, War. Bros. 800106
17. DURAN DURAN Duran Duran, Warner Bros. BSK3587
18. SONS AND FASCINATIONS Queensrÿche, CBS V2207
19. ON THE WAY TO THE SKY Neil Diamond, CBS SB7723
20. ALMOST BLUE Neil Diamond, CBS SB7723
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23. FEAR OF THUNDER Richard Clapton, EMI CUN3914
24. FOR THOSE ABOUT TO ROCK SINC, Atlantic APL 053
25. ROONEY CROWELL Rodney Crowell, War. Bros. 800106
26. SINGCO Simple Minds, EMI EMX108
27. QUARTERFLASH Australian Crawl, GMS2003
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30. QUARTERFLASH Quarterflash, Island 37895

LAST WEEKS	IN	LAST WEEKS	IN
1	3	1	3
2	4	2	4
3	26	3	26
4	3	4	3
5	3	5	3
6	11	6	11
7	9	7	9
8	11	8	11
9	11	9	11
10	13	10	13
11	2	11	2
12	6	12	6
13	32	13	32
14	16	14	16
15	6	15	6
16	14	16	14
17	3	17	3
18	18	18	18
19	26	19	26
20	17	20	17
21	2	21	2
22	13	22	13
23	7	23	7
24	12	24	12
25	9	25	9
26	15	26	15
27	4	27	4
28	18	28	18
29	26	29	26
30	17	30	17
31	2	31	2



# Duel of the Century

## KILBEY 1

Steve Kilbey has his second album out and is already a jaded star? This came out of the blue for me. I love the first album, and awaited eagerly to hear what the man was like. I expected a sensitive, poetic, mystical type person. Boy, was I disappointed to read your article. What a bore he is! He's just full of crap, shallow.

meaningless. Where's the poet? Have we been conned again? I don't think I'll bother buying the second album. Life is too short to listen to short-term power junkies.

Does Kilbey want to last or die away like the fad he appears to be? Descriptive words of him would be egotistical and paranoid. What wasted energy! If he doesn't allow his band some freedom they will become creatively frustrated or leave, and I just can't see him as a solo performer.

I overheard a girl saying the other day: "The Church are okay musically, but that's all." Kilbey could find himself dropped like last year's boy, if he doesn't take some responsibility for the position of influence he is so rapidly being put into.

If those same words had been spoken to some English paper, like the NME, they would have stoned him.

Yours truly,  
A Church Fan.  
P.S. Does anyone know where I can sell an old copy of *Of Skins And Heart*.

## KILBEY 2

Well, I was really rapt because I'd never seen The Church live on *Countdown* and had liked them since their *Unguarded Moment*. I made my way up to the front and then they arrive. Steve only signed one autograph and while I was right in front of the bastard calling out "Steve!" (which soon changed to "snob!") he wouldn't even look down.

Instead he stood with his back to us autograph hunters playing his little bass and then retreated right to the back of the stage and sat down, ignoring the audience as though they weren't even there. Then he signed another autograph, amazingly enough.

Marty was pretty much a snob too. Richard said he'd sign them after (bullshit!) and Peter was signing away, which was very nice of him.

OK Steve, I can understand the fact that you hate little teenyboppers but can't you realise that those little teenyboppers aren't just little teenyboppers, they're also record buyers and yes, you are today believe it or not. You certainly seem to hate signing autographs, and I always thought that'd be one of the rewards from doing what you do.

Signed,  
Steve Kilbey's psychedelic shirt.

## CHURCH — BACKLASH ON THE BACKLASH

We've read a lot about The Church and especially Steve Kilbey in this column lately. I refer in particular to Issue 181. Two fans immediately pointed out that they loved The Church's music yet seemed to discount this when they discovered Steve's personality. How hypocritical. Isn't it possible to separate good music from the people that make it? The characters of the performers shouldn't make any difference to whether you enjoy the noise they make. When will you allow Steve and the band to stop being 'stars' and be ordinary people with as many (or more) faults as the rest of us?

I met some of the guys after a gig and had a lengthy conversation with Richard. I must say he was one of the nicest people I've met. (He even gave some girls those sought-after autographs.) Maybe I got this impression because, although I'm a teenager, I didn't approach him like a hysterical teenybopper. What I'm trying to say to you autograph-hunters is that these guys are individuals first and foremost not public property. Their obligation is to produce music not to fulfil a position of public influence or bend to the whim and fancy of their fans. Try approaching them with a little

consideration for how they feel, not just to grab your pound of flesh.

So Steve's got an ego? Where do you draw the line between being egotistic and being honest? You'd probably find that most artists enjoy their work more than other people's — it's an extension of themselves — but they're not frank enough (or too tactful) to admit it. Anyway, there is the possibility that Steve possesses some redeeming features. Underneath the bravado he may be sensitive, poetic and mystical.

As for democracy in the band, please note that Marty and Richard appeared on *Sounds* without their infamous dictator. Let's hope their independence continues. Meanwhile enjoy the music for what it is: amazingly talented stuff. Thank you Church. A loyal and respectful convert, Eastwood.

P.S. Keep that copy of *Of Skins And Heart*, dear contributor. And get a hold of *The Blurred Crusade*, you may rediscover that deeply hidden (hopefully still existent) sensitivity. *The write-in supporting The Church and attacking its attackers has been large. Most followed the same line, except for this little backhander below.*

## Re Steve Kilbey's psychedelic shirt.

Point of fact: after witnessing The Church live and on video, it would seem that The Church have only one original psychedelic shirt that each member takes turns in wearing.

The shirts that Kilbey wears appear to be from the 1969-1974 era, particularly that tacky one he wore on *Countdown*, and certainly don't belong to the original '60s psychedelic heyday.

Sky Saxon and Roky Erikson would not have been seen dead in Kilbey's shirts. Signed,  
The Strawberry Alarm Clock and Chocolate Watchband's Wardrobe Manager.

SIR: I've noticed in other magazines of Church bickering and Dave Studdart commented they'd got where they were because they sucked up their record companies' arseholes. Steve Kilbey's mature and educated response was to talk about how the Tactics' album wasn't selling, snigger snigger. What the bell has that got to do with what Studdart said, mate? For's sake! Are Church so manipulated in this industry what they don't even know what factors go into making them a success?  
I had to laugh when I read Michael Deiney's review of *The Blurred Crusade*. My girlfriend has a copy of the LP and after she listened to it, I think they should have titled the LP *The Blurred Crusade*. Pretty funky and far-out, huh?  
The Unfashionable Under-grounds, NSW  
Balmalm, NSW

## SIR:

My anger boiled when I read that trash about the Church. I don't know who the Unfashionable Underground Mole is. But why don't you do what your namesake does and go bury yourself?

And as for Dave Studdart, who does he think he is? As far as I can see, he is just a jealous self-centred egotistical person (if he could call himself that) who can't take it when other bands do well in such a short time.

The Church are very talented musicians. And they didn't get to the top by crawling, but by hard work. Sure, they may sound a bit like the Byrds (I personally don't think so). But it's about time the melody and soft-edged came back. And as for the Tactics, I've never heard of them (I'm not the only one). The Church have every right to say what they said. Don't forget, it's the band and the people who make them popular, not the record companies. So next time, UUM, get your facts straight. And if people like Studdart kept their big mouths shut, there wouldn't be any problems. Lynette French  
For the Blurred Crusade  
Oak Park, Vic.



the dance set

Voted Aust No 1 and No 2 Club  
by Roadrunner and Ram

Wed 31st — From the U.K.  
**THE TROGGS**  
plus: A.E.I.O.U.

Thur 1st — **DYNAMIC HEPNOTICS**  
SLIM WHITTLE

Fri 2nd — **DIVINYLS**

Sat 3rd — **THE CHURCH**  
GOVERNMENT DRUMS  
TEENBEAT

**THE CHURCH**

THE BLURRED CRUSADE

**MARCH**  
Tues 30th — EUREKA HOTEL (Geelong)  
Wed 31st — WALTZING MATILDA

**APRIL**  
Thur 1st — SANDRINGHAM COMMODORE  
Sat 3rd — SENTIMENTAL BLOKE  
JUMP CLUB (late)  
Sun 4th — PROSPECT HILL HOTEL

**COMING SOON**  
7th April — JON ENGLISH

**COMING SOON**  
10th April — WENDY &  
THE ROCKETTS

"The Hotel everyone sings about!"

**CNR SPRINGVALE & HEATHERTON  
RDS, SPRINGVALE 546 1333**

Tues 30th — 101 RADIO CLUB  
with SHIRLEY STRACHAN

Wed 31st — **THE CHURCH**  
BEAT DETECTIVES

Thurs 1st — FANCY DRESS  
'56 ROCK 'N' ROLL NIGHT

Frid 2nd — DISCO FUN NIGHT

Sat 3rd — RENEE GEYER

**THE CHURCH**  
30 Waurn Funds Hotel, 31 Waltzing Matilda, 2 Sandringham Commodore, 3 Sentimental Bloke (early), 3 Jump Club (late), 4 Prospect Hill

Mon 29th — DEAR ENEMY (FREE GIG)

Tues 30th — THE TROGGS  
TORPEDOES

Wed 31st — DYNAMIC HEPNOTICS

Thur 1st — LAUGHING CLOWNS  
THE CHEMICALS

Frid 2nd — JO JO ZEP and THE  
FALCONS  
THE MOTIVATORS

Sat 3rd — (arvo) THE NAME (FREE GIG)  
(night) TINSLEY WATERHOUSE

Sun 4th — THE CHURCH  
BEAT DETECTIVES

Mon 5th — UNCANNY X-MEN (FREE GIG)

Tues 6th — ROCK DOCTORS

Wed 7th — PHIL MANNING BAND

Wed 31st — **THE ORPHANS**

Thurs 1st — **THE CHURCH**  
**BEAT DETECTIVES**

Fri 2nd — **THE TROGGS**  
**TORPEDOES**

Sat 3rd — **JO JO ZEP &  
THE FALCONS**

**118 BEACH ROAD,  
SANDRINGHAM. PH 598 7255**



THE CHURCH



THE BLURRED CRUSADE

TUES MARCH 30<sup>TH</sup> EUREKA HTL. GLONG  
 WED MARCH 31<sup>ST</sup> WALTZING MATILDA  
 THUR APRIL 1<sup>ST</sup> SANDY COMMODORE  
 SAT APRIL 3<sup>RD</sup> SENTIMENTAL BLOKE  
 JUMP CLUB (late)  
 SUN APRIL 4<sup>TH</sup> PROSPECT HILL HTL.

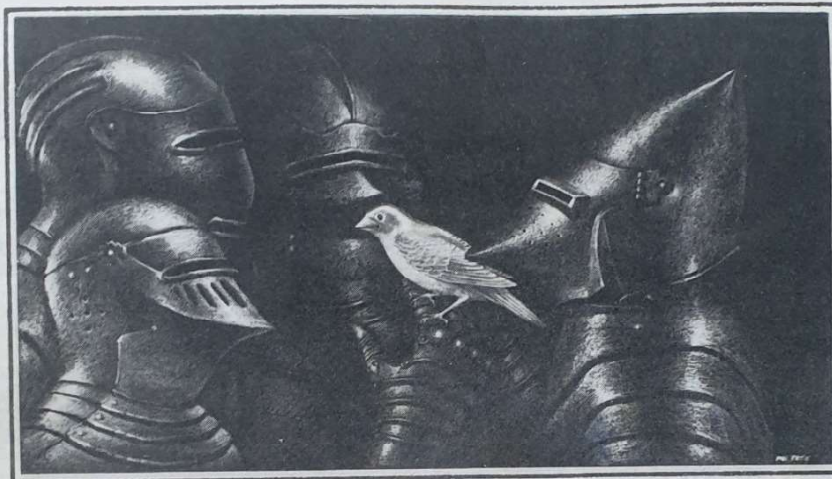
CHURCH

TUE 30<sup>TH</sup> EUREKA HTL. GEELONG  
 WED 31<sup>ST</sup> WALTZING MATILDA  
 THUR 1<sup>ST</sup> SANDRINGHAM COMMODORE  
 SAT 3<sup>RD</sup> SENTIMENTAL BLOKE  
 JUMP CLUB  
 SUN 4<sup>TH</sup> PROSPECT HILL



EMI

## THE CHURCH



"THE BLURRED CRUSADE"

### THE CHURCH.

*The Church, a four piece contemporary band who've been in existence for just over eighteen months have unleashed their music on overseas audiences.*

*The band's self-titled debut album was released worldwide on January 15th, 1982 through Carrere Records in England and Europe, and Capitol Records in America and Canada.*

*The single "The Unguarded Moment" was released in January and is receiving airplay in all territories, in Canada it is already Top Forty. The self titled album "The Church" has also been released.*

*For a band who were about to give up live performances after five gigs, The Church have come a long way - and fast. They're looked upon by many of Australia's top rock critics as the band with the most potential in the country, and that enthusiasm is shared by Australian Rock 'N' Roll audiences who've been packing venues throughout the country. In December 1981 the band received 3XV's Golden Chart Award for the Most Promising Band of the Year. In the rock magazines end of year critics awards, the band were highly praised in the areas of best album, best single, best songwriter and best new band.*

*The Church's following encompasses many age groups, from the young, screaming teens who've dragged lead singer Steve Kilbey off stage at Under 18's Concerts through to those who loved The Beatles and The Byrds in the early sixties and have finally found a vital, melodic band who take influence from that classic period of Rock 'N' Roll and punch it out eighties style.*



# T H E C H U R C H



## T H E B L U R R E D C R U S A D E

*Free with all new subscriptions this issue will come with a copy of the Church's brilliant new album, 'The Blurred Crusade'. Just cut out the form below or send your name and address to 'ROADRUNNER SUBSCRIPTIONS, P.O. BOX 90, EASTWOOD, S.A. 5063 with a cheque/money order for \$15.00 and you will receive the next twelve issues delivered to your home. And a Church album. Go on. Have a little faith.*



DEAR SIR

Please don't throw this away because this is a genuine letter and I am one of the Church's biggest fans and have been since they started one year ago. I would like to know why they don't get the recognition that the other band's get and not as much air play on radio. They have had a new single out for almost four weeks called "Too Fast For You". I have only heard it once on the radio where other bands too numerous to mention may sing schmaltzy "I Love You" type songs, which don't give the record buying public something refreshing. The Church's music is another dimension and their songs are like short stories. Why is it that this band have to be compared to those of the likes of the Flowers, Tinx etc. when it should be obvious that the Church on stage don't pretend to be anyone else? What I really like about this band is that they don't need the big glamorous promotion that most other bands get, but they have made it big anyway, because they've allowed their audiences to make up their own minds. Which has proven to be a more consistent way of gaining a loyal following.

Also, they don't need two inch thick make up to hide their faces like Kiss, Adam & The Ants, Duran Duran etc, because they are the best looking band I've seen.

"Come on Australia!" We're now getting the praise we deserve from overseas why don't radio stations forget the politics and get in with the business of playing the hits? Why do we have to be told by people over-seas that we've got the most talented bands in the world "Down-under"?

The Church's music is for the people radio stations formats are supposed to be for the people not for pseudo stars calling themselves DJ's. These unfortunate creatures don't seem to get out and meet the record buying public too often. All these poor DJ creatures get off on is what's happening to their growing egos, which sits beneath their belts!

- Dedicated Fan  
Seaforth, NSW

TEAR  
TOO FAST  
BEL-AIR  
LIFE  
ELECT LASH  
SECRET  
WHEN  
FIELD  
YOU TOOK  
AL MOST  
UNGUARDED  
IS THIS  
JUST FOR YOU

And The Church have also received their share of flack from British rock journalists. A review of their *Unguarded Moment* single in the latest *New Musical Express* comments "a paisley pout pretending to be in need of a flagon of your finest orange juice, landlord, and a good talking down. The new psychedelia — doesn't it make you sick?"



THE CHURCH: At Perth's Entertainment Centre on Sunday night (18th).

The Church "Too Fast For You/Too In All Away" (double stage pack) (Parlophone). It's hard to understand why this format was chosen in the face of growing acceptance for mini-albums. Anyway, you get five songs here, which is good value because it's all for the price of one single. The numbers are in the now famous Church style — ringing Rickenbacker guitars and Steve Kilbey's slightly detached vocals delivering tormented lyrics.





# HIGH SPARKS FROM LOW-HEELED BOYS

Christie Eliezer goes to Church and invites confession

**A coffee bar in a shady sidestreet in Carlton, that scene beloved as the counter-culture of Melbourne and popularised to the nation on the Skyhooks' first *elpee*.**

The Church's Steve Kilbey and his girlfriend swish in for a quick cappuccino, and are instantly recognised. Although Church are based in Sydney, they've found that audience reaction tends to be more intense down south, and "Unguarded Moment" sold heaps more in Melbourne.

Although this is the area where you can frequently see Martin Armiger window shopping unmolested or Russell Morris heading for his favourite seafood restaurant or even the legendary Red Symons holding court at one of the better known coffee bars, Kilbey's appeal is slightly different. People start to shove and giggle. "Unguarded Moment" suddenly blares out of the jukebox. The object of all this attention visibly reddens, stays on for another five minutes and then finally leaves, embarrassed.

False modesty? From a member of the Church? Forget it!

Earlier this year, I thumbed through a

Church interview where, having virtually just released their first record, they were bleating about playing Madison Square Gardens already. "Cheeky sods", thought I, flicking the page over.

The Church, as such, has only been around since May 1980 — and last week they signed an overseas deal with Capitol for America, Canada and South Africa, and with Carrere for England and Europe. The album will be out there January — and after that, who knows? Madison Square Gardens seems closer than you can imagine. Still, will Church ever get over the disability of being a band that makes great/good records without necessarily being a good live act?

"I really don't know why Capitol signed us, they didn't say," explains Kilbey, "but he (Bruce Ravid, from the LA branch) came out to hear us record the second album, caught a couple of our shows and said we were the first ones they'd signed for two years."

"Some people have said to us that we'd go down better in England, but I think we'd go down just as well in the States. 'Unguarded Moment' is being released in England in January but they might pull out 'Sisters' as the first US release."

**So when you put the band together last year, did you think it'd be that quick before the door to Overseas opened? Some bands can take years to get to that point.**

"Yeah, I always knew it'd be quick. There's no reason why it shouldn't happen so quick if you've got the goods. I mean, it could take just a week if you got yourselves together and wanted it to happen that way, it doesn't necessarily have to work out that you've got to trudge around this country for ten years and make five albums before they start looking at you from overseas."

"I think the Church thing has moved very quickly here, we only got to do our first interview when the single was released, so obviously the media didn't think we'd happen so quick either."

**But Church's advantage is that it's a universal music, in that it gives no clue as to where it's coming from.**

"I'd agree with that, that's how the best pop music should be. That's why it's taken so quick. I mean, this could be the sort of music you were listening to in America ten years ago, or in Britain five years ago. You go back to that mid-60s British pop period of the Beatles and Stones, they had that universality too, and it's something that Church have always aimed for."

**So what do the Church have to offer the world?**

"I'd hesitate to say, because it'd be extremely immodest of me to say."

**So be immodest.**

"Okay, we're good looking boys, we play well and I write excellent songs. I'll read this back and I'll come across as a real big-head. But I do believe that. I don't think we're terribly Australian, which I think can help us in Britain because they have such a backlash against anything Australian there. In America you don't have that credibility problem."

**Do you think it's healthy for a band to shoot up that quick?**

"Course it is. Why shouldn't it be?"

**Don't you know that the faster you go up, the faster you come down?**

"I don't believe that. If you know exactly what you're doing, you can stay up there forever... well, for a long time, anyway. Besides, I don't see it as being quick. I mean, we've been around playing dives and all that sort of thing, and as far as I'm concerned, we have paid our dues."

**In a year you've come up with two albums, and a double single. It'd be an understatement to say that you're somewhat prolific.**

"Actually, I haven't written a song for some time. There are three new ones I've written for the new album. Partly because I want the others to work on their songs and partly there's no reason to write anything now because it'll be ages before we start recording anything."

"And we just haven't had time to rehearse

any new material. People want to hear the old stuff, and we want to play stuff from the new album. There just isn't any room to put new songs in, so I'll just keep ideas stored up."

"Just lately, Sydney's been going crazy for us too. I don't know why, because Melbourne's always been more responsive towards us. Maybe it's because we started out doing the traps in Sydney and we became over-exposed early in the piece. But these days we're playing Sydney about six times a week."

**You don't seem the sort of person who actually enjoys gigging.**

"Ummm, yes and no. It's great to play to an audience that is interested in what you're doing. But when you go to an outer suburban beer barn and you see a bunch of guys standing there at the back drinking beer and you just can't reach them, and you leave feeling really funny — sorta frustrated and empty."

"These days, we don't do good or bad gigs. We do gigs where the audience gets all responsive, and we do gigs where they don't. When that happens, we get morose and upset, and that's when you hear all these 'I'm going to leave this band' stuff backstage! We're a bit highstrung and we do take things very personally."

"And these days, you get the crowds that come only for 'The Unguarded Moment' and you really can't blame them. All we can ask and hope is that they have the tolerance to get into the other songs. After all, I'm sure they started getting into 'Unguarded Moment' only after they heard it on the radio about five thousand times."

**The last time I saw you on Countdown I thought you looked great — I like a flash band, and I thought all those ear-rings, scarves and mascara were a clever use of a visual medium like TV.**

"That whole image thing is just there to amuse us, because basically we're there for the music. I know that sounds a bit pretentious, but the four of us enjoy playing music so much. So when we did *Countdown*, we thought it'd be amusing to go on in makeup, it was a joke, and I just hope it doesn't get in the way of the music."

**Whether it was a piss-take or not, I think a lot of Australian bands let themselves down because they've got no idea of presentation or even looking a bit flash.**

"That's very true. Australian bands, generally speaking, don't know what they're doing in or jump on bandwagons or look so out of date. I don't think Church really has much to do with quite honest. They let themselves down with presentation or it's the same standard guy with three guitars, and four female vocalists or whatever, and the same old faces that have





been around for ten years. It's all wearing a bit thin.

"At the same time, Church aren't exactly darlings of the Sydney and Melbourne underground either. We're somewhere in between, we don't follow anyone's rules or become products of what someone thinks we should be.

**So whose rules do you follow? Your own?**

"Well that's it, we don't follow any rules! We don't really know what we're doing, we just take things as they come and suss things out. I mean, if someone comes up and says, 'I want to try bagpipes and grow a beard for this next track' and we think it'll work, then we'll do it, I'm not trying to be funny, we would do it."

**I hear some odd stories circulating about the band, they're so bizarre.**

"Oh, they surprise us! I mean, there's been this letter to *Ram* about how Mark and me supposedly stopped and helped these girls from being beaten up by rockers at a party, and then a week later there was a letter from us commenting on it, and we don't know a thing about this! Not a thing. I think people have a tendency to project their own fantasies onto the Church. Judging by some of the stories there is a lot of jealousy about this band.

"I'll tell you one thing, every time we work for someone from the 'Australian music industry', whether we're doing a photo session or whatever, we end up upsetting people. We've got strong views on how we want to project ourselves, and when we want it done our way — and we have every right to — then people go around calling us bigheads. That's another thing wrong with this industry — there are too many people doing the same thing for too long, so everything they do has the same style to it. When someone comes along and wants something different, they get upset."

**So maybe you're an obnoxious person!**

"Obnoxious? I don't know if I am. I don't know how I'd react to someone calling me that. If he meant that on a personal thing, I guess I'd be very upset.

"But when I'm onstage and I'm doing my songs then a few times I have to be cruel to the fans. I mean, sometimes they want to come backstage for an autograph and a chat, and sometimes it's just not possible to do it.

"We're not a band that remains aloof from our fans, believe me. If someone wants to come up and talk about the music, they can have the whole day to have a rave. But sometimes... look, just the other day we did a show at Festival Hall, and we came out and there were about 500 kids all wanting our autographs. I mean, we just couldn't do that many, and it wouldn't be fair to do a couple and leave the others out, so we didn't sign any.

"No doubt any kid who was waiting there would have walked away thinking 'what a bunch of f-ing assholes, the bigheaded shits,

putting down the people that put them up there in the first place'. Sometimes circumstances arise when you have to act, I dunno, obnoxious.

"Some of the people who do come and talk to us are a bit weird, a bit obsessed. I've been reading about the way people would come up to John Lennon and the Moody Blues expecting them to provide answers for life's problems and say something enlightening. And I haven't got a single f-ing thing to say, I can't shed light on anything!"

**In years to come, depending on how long the Church does last, I can envisage you ending up as a producer, working in the backscenes somewhere.**

"I used to think a lot about that, but I've changed my mind somewhat. I'm only interested in working on Church's music. The other day I was at ATV (studios) and someone asked me if I wanted to produce a band they'd just signed up. I said no because I really didn't think I'd have anything to offer them.

"I'd rather work on soundtracks, I'd love to go into the studios and do it all. Whereas at the moment, I'm a pop star and I..."

**I take it you're using the term 'pop star' in a cynical manner?**

"No, I am a pop star, technically. I play in a pop band and people recognise me in the street and want my autograph and talk to me so I guess that qualifies me to call myself one. I enjoy being one; I enjoy waking up and thinking to myself 'I am a pop star!', except it can cause problems when you want to have a quiet dinner somewhere and people recognise you.

**Let's go back to talking about your interest in soundtracks.**

"The Church is just a part of what I have to offer, and I'm sure it applies just as much to the other guys. I can't speak for them but I'd like to work with music that's more atmospheric and ambivalent and where there's no pressure to keep up the dance beat. I'd like to play slow sombre music, which I try to bring into Church's music, but you can't do that when you're gonna play at Vicas Knees pub in Essendon, or whatever, where people wanna get up and dance or drink to the music. There's some talk we'll be doing solo things shortly, so maybe I can start work on the soundtrack idea soon.

"I dream about it a lot, actually. When I watch TV, I always listen to the incidental music, the way it builds up and down to the plot, and the way the musicians use the instruments so well. I don't know if you watch these re-runs of Australian shows like *Homicide* and *Division 4*, but the music's great, especially the bass player who's just brilliant in the way he brings in different tones during the chase sequences. It's great!"

**Those guys are real pros when it comes to tech-**

**nically knowing their music. Can you read music yourself?**

"No, I can't. But if I do soundtracks, it'll be entirely on my own because they'll be my ideas and you don't need to have to convince anyone else that they're good and will work. That's another thing with Australian bands. They don't realise you don't have to play brilliant guitar to make good music. All you need are the new ideas, the feel for it and the passion, and it car work.

"I'd love to do some music for a smart arty French musical, can you imagine a scene with two lovers lying on a b-d in the afternoon with the shadows falling through the window."

**Speaking of striking music, did you ever hear Brian Jones. *Pipes Of Pan* album, where he took traditional Mideastern music and fused it with Western studio techniques. It's great 'mood' music, especially if you've had a smoke or two before it. Adam Ant would give up if he heard what Jones could do more than ten years ago.**

"I haven't heard it, but I wouldn't mind checking it out."

**Is there a lot of friction when the Church record? I get the impression there'd be a lot of egos tearing at each other.**

"Not at all. There's never any friction be-

cause everyone's got their parts clearly delineated. I do the bass and keyboards, Peter handles all the guitar bits and so on. There's a strong understanding between us."

**I'd like to know a little bit about your personal life.**

"(Pause) Err, okay. (longer pause) if you have to."

**You share your house in Sydney with your chick?**

"No, with someone else."

**Is he in the band?**

"No."

**Do you go out much when the band's not playing.**

"Hardly ever. I just sit at home."

**And what? Watch TV? Read books? Talk to Martians?**

"No, I do absolutely nothing! It's true. I just sit in this chair and I do absolutely nothing. I don't even relish it. I sit there for hours and not do anything.

**I'm inclined to be sceptical about bands like Church that travel too fast because they invariably burn themselves out. Eric Clapton once said that a rock band should last for a few years and then disappear. What do you think of a theory like that?**

"I don't know. A lot of people start to believe in their own myth and think 'now I'm a star. I can start putting out shit and people will still buy it,' and they start coming up with some second-hand cliched music. I think the Rolling Stones are a prime case, they've been that way for six or seven years. Everyone says that *Tattoo You* is the best thing they've done for years, but I heard it the other day and it's just terrible. If Church had put that album out, they've have been slammed something terrible.

"Rod Stewart's another case. I liked his first solo LPs and I even liked the Faces, but once he started playing the big star in Los Angeles with Elke Sommer (it was *Britt Eckland* actually - ed) that was the end. I mean when you're sitting in the sun by your pool, why the need to go and write another song? Stewart's the classic case of a rock star who's got bloated and rich. Interestingly, I think only David Bowie's managed to keep that quality — each album is just as good as the one before."

**Don't be surprised if it happens to Church.**

"Oh, look, it's started already. You try very hard to resist it, keep coming up with new ideas all the time, keep trying something different. But it helps because if a song I offer the band and they don't like it, they won't do it. We won't do another song like 'Unguarded Moment' because we've already done it once. Yet another Australian band would probably sit down and say 'right, that was a hit, let's write another one like it and have another hit'. If it happened to Church, I'd bail out instantly."

**But what happens in a year's time when Church are a big money-making concern? You think they're gonna let you leave just like that?**

"How're they gonna keep me, use an army? If it became stagnant I'd just quit. In the past, various members have quit and then rejoined if they thought that a certain thing in the band was lacking. I'd have no hesitation about leaving this band if we started to rehash ideas. Shit, the last thing I want to do is to end up like the Rolling Stones!"



# MOVING PICTURES

# THE CHURCH

## LIVE IN CONCERT

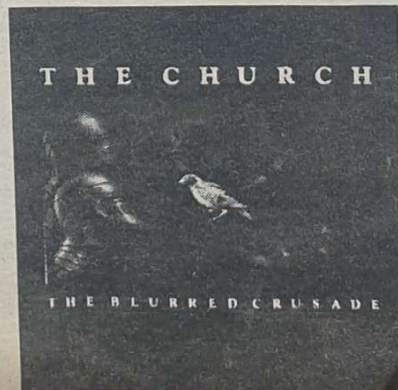
Wed 14 April  
Fri 16  
Sat 17  
Sun 18  
Sun 25  
Sun 9 May

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EON FM The Venue, Melbourne  
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MOVING PICTURES



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**CHURCH**



# MOVING PICTURES

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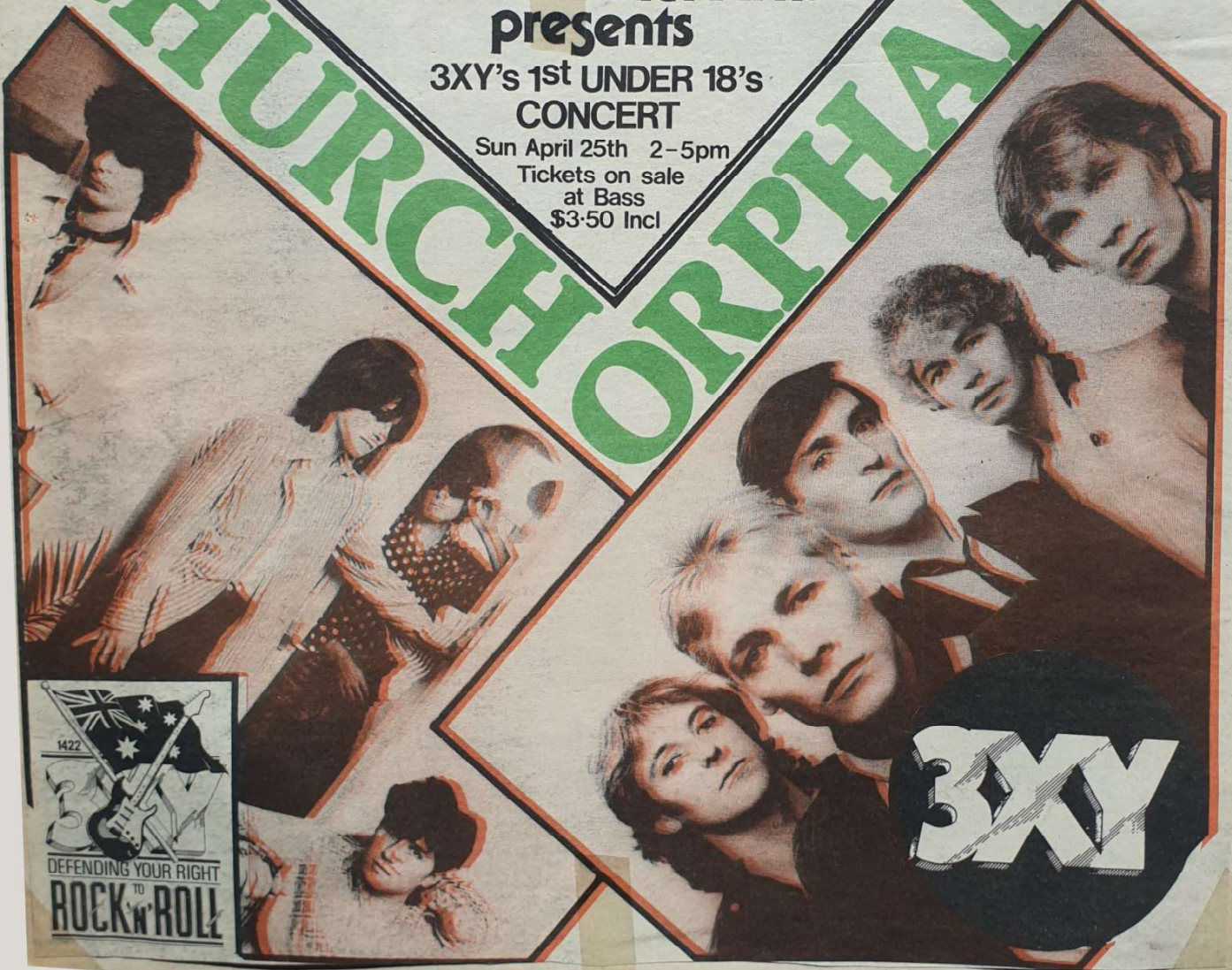


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# On Stage

## 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 catteryard of wait to wall bodies, 2000 or so of 'em, crammed to overflowing like the tinnies 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. For 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 classiest and most talented bands around.

The musical aims and accomplishments of Moving Pictures, the punters favorite are totally different. Within seconds of taking the stage, it's obvious that Alex Smith is the proverbial pop star. It was the first time I'd seen the band, and frankly, I was disappointed.

They're undeniably a well-above average solid, rock 'n' roll band highlighted by saxophonist Andrew Thompson and the physical and vocal acrobatics of the ever energetic frontman Smith. The success of their debut album is proof of a good blend of catchy songs, and these benefit from the tougher live treatments.

But having seen one Bruce Springsteen in concert, I can assure you that this is a very pale imitation. As with Clarence Clemons, Smith and Thompson duelled vocals and sax, played to each other in movements, and generally re-worked the antics that, to me, Springsteen and Clemons have made totally their own.

Smith is right up on the art of showmanship, and worked amazingly hard to win the crowd, constantly encouraging sing-alongs, hand claps and general excitement.

It might be their lack of ex-

perience (staggering success has come quickly), nervousness or simply because they're still striving to find their own identity, that gives rise to a performance that is just a little overplayed, over-stated, over-activity.

They can afford to ease off and probe something more individual. Their songs, particularly "Round Again", "Solitary Thing To Do" and "So Tired" are easily appreciated.

Finally they got to That Song, and a shivers inducing mass sing-a-long it was too. It's overwhelmingly captured the imagination of the masses and is probably destined to be the single of the year.

From there it was down the home straight with "Bustin' Loose", "Joannie and the Romeo" and an encore of "River Deep Mountain High."

Moving Pictures are exciting and capable, but I'd question they're individuality. At the moment, they're so totally up front, that although they're entertaining, they're not forging any new ground. I look forward to seeing them when they're they're own band.

To these ears, the Church were well and above the more musically capable and creative, but I'm a firm favorite. The punters were happier to sing a long with Alex, the much loved little boy in the corner shop.

— CHRISTINE CAMP



THE CHURCH playing at C.I.T. Melb April 29, Pier Hotel 30th and Club Chevron on the 2nd of May.

**THE CHURCH**

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Fri 30 — PIER HOTEL, FRANKSTON

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Sun 2 — MELBOURNE UNIVERSITY

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**KEVIN BORICH EXPRESS**  
**AIRPORT**

Fri 30th — **BRODERICK SMITH'S**  
**BIG COMBO**  
**ROSS HANNAFORD'S**  
**LUCKY DOG**  
**VITAMIN Z**

Sat 1st — **THE CHURCH**  
**THE YOUNG LIONS**  
**THE NAME**





# THE PAGAN CHURCH

The Church are:

STEVE KILBEY  
MARTY WILLSON-PIPER  
PETER KOPPES  
RICHARD PLOOG

They have just released their second

album 'The Blurred Crusade'. They are involved in a live tour to promote the album, and play their music.

The interview was held in the EMI Melbourne office. All in the band were present except Richard Ploog.



NEIL: How did your champagne breakfast go the other morning?

STEVE: Ah, not very well really, I mean it was early in the morning and not many people turned up. Who wants to go to those sorts of things anyway? We just had to make the obligatory appearance really.

Do you enjoy doing those sorts of things?

PETER: Ahh, sometimes.

STEVE: We enjoy doing interviews with reputable magazines like Vox (laughs).

PETER: We do!

The thing that shits me about rock papers is that every time a band brings out a record there is a big media hype with interviews that are usually the same and very boring.

STEVE: Well we know you're going to come up with some very interesting questions, so that's why we're looking forward to it.

NEIL: Dave Studdard, who has really strong opinions on everything, says that "You really suck up to the record companies," he feels a lot of your success is due to this.

STEVE: Oh, is that what he feels?

MARTY: Who says that? Christie?

No, no, Dave Studdard (Tactics).

PETER: Ahhh, that's it, that's the reason.

STEVE: His music is far better than ours. You can print this, I was just looking at a thing, umm an EMI umm computer read out, it says how many albums have been sold in the last two weeks TACTICS have... 'Glebe' has sold the phenomenal amount of sixteen, which obviously goes to show that if you don't suck up to record companies... PETER: If he's got so much confidence why doesn't he spend his own money to promote himself?

STEVE: What can I say? Seriously, what can I say? Is that...that's the reason why people go out and buy our records, because I suck up to record companies and people don't buy his records because he's maintained his firm stand, he won't sell out!

the time with our old drummer and when we first started out there were some really horrible posters printed, but these things...it all just happens and you turn around and say, "What's happened, how did this happen?" It's just too late there's nothing you can do about it. I guess I should suck up to record companies more and things like that.

It's not just that. I mean our paper gets it too. Being accused of selling out.

STEVE: You know it's the people who say 'sell out, sell out,' they're the people who have never had any success. How can we be a sell out, we never got a double platinum like Australian Crawl, so how can we be a sell out? Where's the point you cross? As soon as you get a gold album? As soon as you cover your costs? We just cover our costs, as far as selling in Australia, and people just don't realise, you don't make money in Australia. I don't know, in the olden days when you were successful, well that's what was supposed to happen.

MARTIN: If you want to make expensive records then you have to be equally successful. Frank Sinatra sold out cause he made a couple of million.

I guess it depends on your interpretation of success.

Anyone got a cigarette?

STEVE: Sure a CHURCH BLURRED CRU—SADE FILTER. I'm not saying we've sold out but we just bought a cigarette company.

MARTIN: Don't smoke the last half, it's got acid in it.

I suppose it explodes after that

MARTIN: No, the cigarette doesn't, you do.

The lyrics, what are your lyrics aiming at now. The lyrics on your last album seemed very reflective. Abstract observations.

STEVE: Just read some.

(Very long pause)

Yeah, well I'd have to look at it for ages before I'd attempt any analysis on them.

you put the record on.

STEVE: Yeah, I always like to buy albums with lyrics on them and that's why it's always been our policy to do it. But they're not put there as poetry in their own right. It's just a lot of people like to know what the words are. I do think they are pronounced clearly on the record, a lot of people come up to me and say, what was that lyric, what was that lyric? so that's just a guide to that really.

NEIL: I was reading an interview with you in Juke.

STEVE: That was a very amusing interview. It was opening up how you stood out from a crowd, with the well groomed appearance with mascara etc, a lot of people would call that vanity.

STEVE: I mean, well what is it?

PETER: It's New Romantic (Sarcastically).

STEVE: I mean everything is vanity, isn't it? She wrote that, I didn't, am I any more vain than...a girl wears mascara and that isn't vain and I do and...actually I have to point out that I never wear mascara, I only wear eye liner, mascara's that sticky stuff you put on your eyelashes.

What brand do you use?

STEVE: Max Factor, what happened was that some of the stuff was very hard to wash out, and I'd got up the next day and it was kind of smeared all over my eyes and I couldn't be bothered washing it off, so that's why I had lashings of mascara and eyeliner on.

Do you use nail polish at all?

STEVE: No, never, we only use eyeliner because if you're playing to a lot of people, it just helps the people at the back to define your features a bit more, not for any real vanity or anything like that and it makes you look better, everyone is trying to present some kind of look, so that's just part of ours, to wear a bit of eyeliner because it defines your eyes and makes your face more interesting to look at.

We talk about Devo, technology and marketing.

Do you like the marketing aspect of it?

STEVE: What do you mean the business?

The packaging. Like Dave Mason (Reels) would probably derive a lot of pleasure out of making a K-Tel advertisement.

(Very long pause)

Does that make sense?

STEVE: Honestly, we are one hundred percent concerned with the music. So obviously the marketing thing sort of tends to get beyond your control and there's a lot of hassle in that, just so long as it is reasonably sane that's the main thing.

PETER: It's something that we want to be in control and aware of but let someone else execute.

MARTIN: Well, I never thought it really affects us, but if you think we're selling out...

No, no, a lot of people in bands really do like that side of things, that's all part of the enjoyment.

MARTIN: We like to put our taste into covers and things and advertising and stuff, posters.

Do you like The Reels?

STEVE: I really liked 'Shout and Deliver' but I must confess I don't like much else of what they've done at all.

I think they're one of the best bands in Australia. Talking to Dave Mason, you ask him, 'Why are you doing it?' and he'd say, 'Cause there's nothing better to do'.

PETER: He must do it because he loves music.

Well yes.

STEVE: I'd much rather be doing this than working on a bus.

What are you interested in talking about?

STEVE: I don't know. I don't think people are interested in all that stuff about how we wear make-up.

## "I'm not saying we've sold out, but we just bought a cigarette company."

Not only him, but a lot of other bands have firm ideas and that usually means keeping yourself in an impoverished state for the rest of your life.

STEVE: Fine, fine. Everyone should do what they feel like.

Have yours asked TACTICS where they got their name from? (Voice unsure).

NEIL: Tell me.

STEVE: Let him tell you, he's an honest person. Well, put it this way, we don't want to give space talking about those guys cause they're just...what's the point?

They're not going to climb onto our fucking success cheaply. Let them suck too. 'Person's voice uncertain, I can't tell who it is. Not Kilbey).

Stuart (Coupe) seems to think that you're the great Australian hope overseas.

STEVE: Yeah, I agree with that.

Don't tell me, you've got something in the pipeline.

STEVE: It depends on the success of the album. If it keeps on doing as well as it has we'll certainly be going over, but if it stops being successful then we don't it's just all demand really. I mean we're not going to pay our own money to go over there a'd do it, mainly because we're not financial anyway. We've got to wait for one of the record companies overseas to say, 'Well, you're doing so well we're going to pay for you to come out and promote the record.' And that is basically it.

Do you have much control over the promotion of your product?

STEVE: Yeah, we've got pretty much control. Things get out all the time that you just haven't got your control over, and then that's so infuriating, like photos get put out all

PETER: Why do you analyse everything you do?

I'm a critic, I criticise...It's a weird position.

MARTIN: What do you look for in a lyric, do you look for a message?

Well, sometimes I look if the words are not necessarily there for a reason, but there as an instrument, like words to make sounds.

PETER: Words to make sounds?

Yeah.

PETER: What, sort of like jagged and not much meaning in the message?

Yeah, well sometimes. It depends on the type of band and their music.

STEVE: No, well basically, the lyrics on this album are just vague abstractions and thoughts, same as the last album really, just very...

MARTIN: Steve's lyrics are very open really.

Do you enjoy seeing people read into your lyrics?

STEVE: I don't know if I enjoy it.

Find it interesting?

STEVE: Yeah, it's really interesting.

PETER: People's imaginations are interesting.

STEVE: It's all so flattering when you find that people want to read something into it, although I've gone on record time and time again saying that the lyrics don't really mean much, people continue to interpret them and derive pleasure from them, whatever, even though I've been honest and said I don't know what they mean either.

I mean just the fact that the lyrics are on the back of the cover does make them a pretty important aspect.

PETER: I think they're good enough to read on the way home from the record shop before

PETER: It's amazing what things people think.

Do you think you have any strong morals about what you're doing and how you're doing it?

STEVE: Not really, we're just a group that's all there is to it, I just write a song and we just play it.

But in order to get there are you happy to use as many people as necessary?

STEVE: Use is a very loaded word, I don't think we use people. We've always had fantastic relations with our road crew and I'm always very concerned about them. I'm concerned about anyone who works for us, I would never use anyone. I would never use anyone in the sense that I would step on someone's head and push them down so I can get a little higher up on the ladder, but we make use of any facility to get where we want to go.

Where do you want to go?

STEVE: Well, we want to be more and more successful — sell more records, play to more people and be able to do more things. And that's not because we're capitalist bastards, it's just that we're on this level and we want to get to the next.

Vox has just been 'absorbed'.

STEVE: Does that mean you have to interview boring mainstream bands like the Church instead of all the fascinating underground bands.

No, we go on interviewing underground bands and they won't mind, it's just maintaining your old readership and gaining a new one. I guess with music it's the same.

Several paragraphs of my boring dribble edited.

From then on we talked about their music, drum machines, studios. It was talk that supported the importance they place on their music. It is their prime motivation. Kilbey feels their music is heavily reliant on their drummer, Richard.

There is nothing better or more interesting than a guy going off his nanna on a drum kit.

When you get so good at an instrument instincts take over. You forget about what you are doing, it's all feelings and your fingers play by themselves.

I like human elements because I like random, irrational silly things. The lyrics in my songs are very emotional and introverted, there are no flying saucers, etc. In keeping with that the music is the same way. — Kilbey

The tape stopped. I was asked not to print the part about Tactics. Kilbey thinks it's gone on long enough. Several of his other reasons which I have excluded were based on gut emotion and opinions based on past experiences.

Everyone has got a skeleton in the closet. People are going to try and rattle its bones. If you are happy with your own actions, ignore it and don't let it get to you.

Too many of my interviews cover 'selling out'. It gives the wrong impression of my views but always hits a sensitive nerve.

Sometimes I like to discuss or read about the actual music, but it depends on what sort. You shouldn't have to make too many precious dissections about rock 'n roll. Mostly it speaks for itself.

I do like finding out why someone wears mascara, or if they occasionally enjoy watching the Price is Right or a really bad late night movie. Anything that lets you know a bit more about them other than their music.

NEIL BRADBURY



MUSIC



# Church's Steve Kilbey gives notice to the media

By Bruce Elder

S Y D N E Y

**I**'VE JUST HAD ENOUGH," says Steve Kilbey, giving notice that this is his last interview ever with the Australian media. "I see myself turning into this ridiculous persona that's been created for me by people in the press. They've totally and deliberately misrepresented things that I've said. I've said things to people with a ridiculous grin on my face, sending myself up silly, thinking those people were human beings and would understand. I don't take myself seriously. I don't think I'm the best songwriter in the world. Everyone says things they don't mean. I find myself in the position of having these things written down. So what you think one week, you have to live with for the rest of your life. So basically I don't want to see this character perpetuated, because it isn't me."

If Kilbey — songwriter, vocalist and the force behind the Church — is serious about never talking to the press again (and at this stage he seems deadly serious) he's just one more musician in a long line stretching from Cat Stevens through Van Morrison, Johnny Rotten, Steve Harley, Bryan Ferry, Roger Waters and Jimmy Page to Howard Devoto. Most of them finally succumb to the pressures of publicity and retire from interviews in a rage. Kilbey is no exception. He's cursed with a delicate sensitivity in an industry where a rhino hide is more appropriate. It's just a fact of life that people who become "personalities" are exposed to near-constant abuse.

So if, as he claims, he's been misrepresented then who is the real Steve Kilbey? If he's not an arrogant, self-opinionated ego-

maniac as much of the popular and music press would have us believe then how does he perceive himself?

"I'm terribly average. Ordinary. Middle class. A person whose function in society is as a musician and songwriter. But instead I've seen a Muhammad Ali figure being created, saying 'I'm the greatest.' I've got the biggest ego. I'm really insecure."

It's this admission of insecurity that's really the key to Kilbey and the explanation for both his supposed egomania and his determination to bow out from the publicity merry-go-round. He is sensitive and, like so many musicians before him, he has a naive and easily exploited and easily misinterpreted. In twelve months he's been shot from anonymity to stardom and he's still trying to come to grips with the shock involved in such changed circumstances.

"A year ago I was a guy sitting in a bedroom with a tape recorder. Nobody wanted to know about me," he says. "Now I've got all this focus on me not only from Australia but people around the world are starting to become aware of us. It just makes you incredibly confused and you say things you don't mean. Really I can't come to grips with the fact that I'm an adult. I still feel like a child. I still feel really confused and I need to be protected."

Mercifully (for the rest of the band and their management) Kilbey's refusal to do any more Australian interviews is unlikely to have an adverse effect on the Church's success or career. Their latest album, *The Blurred Crusade*, is Top Ten nationally, the single, "Almost With You," is selling strongly, they're playing to packed houses and they're starting to take off overseas.

It looks now as though the Church are spilling well beyond

these shores. Carrere, their English record company, recently sent Dave Lewis from *Sounds* magazine out to interview the group while they were in Brisbane. Not long after I spoke to them, Capitol, their North American label, flew Kilbey and Peter Hebbes to Canada for a promotional tour to compound the 30,000 sales which have already occurred there with the group's debut album. They're currently Top Ten in Sweden and the album is selling steadily throughout Europe — especially in Germany, Holland, France and England.

Ask Kilbey about his aspirations in America and he'll give you the kind of elitist answer Englishmen have been offering since 1776: "I'd be happy if our albums never sold in the States. I want success in civilized places. Obviously I want to be a success in England and Europe and Canada."

Once back from Canada, Kilbey and the Church will be doing a big venue double-headline bill with Moving Pictures and then it's back into the studio with plans for a new album before Christmas.

So with this level of success, is Kilbey happy with the rapid rise of his band?

"I can't define my own happiness anymore. I know all of this bad press has made me fairly unhappy. It distresses me to get letters from people saying I've bought all your records and now I don't like you anymore because I've read all these nasty things you've been saying. If what I'm saying in the press is preventing people enjoying the music — which is why we're here — then I don't want to be a multi-media personality. I don't want to host *Countdown*. I don't want to go on TV shows. I don't want to be in the newspapers. I don't want to be *Mirror Man* of the Week. I just want to be a guy who plays bass guitar, writes songs and that kind of thing."

And yes, before he bows out, he does have a few words for those people who have supported the Church and produced the strange agony and ecstasy of Steve Kilbey. "I'm constantly blown out to stand on stage and look out over this sea of faces and think all these people have come to hear us. I'm always very thankful to people who like us. They come along and they pay their money. They drive their car and have to find a parking place. They get hassled by the bouncer and get pushed around and beer spilt on them and cigarette smoke in their eyes — all to hear us for an hour. I think that's fantastic

and seeing this is the last interview, I'd like to thank genuinely and sincerely all those people

who've come and all those people who continue to come."

30  
 THE CHURCH  
 WEDNESDAY, APRIL 28  
 Ukrainian Hall - 57 Pakington Street  
 8.30pm - 12.30am  
 B.Y.O. - no glass permitted

## CHURCH CORRECTION

In error last issue we called Chris Gilbey The Church's manager, when of course he runs the company that handles their publishing and recording. The real manager, Mr Michael Chugg, corrected this gently and added that the band and he were not "not unhappy" with the article in *Sounds* that Mr Gilbey had taken exception to.

## The Church

- MARCH
- 9 Old University
  - 10 National Hotel
  - 11 Grand Hotel (gold coast)
  - 12 OIT
  - 13 Thompson's Hotel
  - 14 Jet Club
  - 18 Newcastle
  - 19 San Minguet
  - 20 Family Hotel
  - 22 Sydney University
  - 24 Gabto Leagues Club
  - 26 Comb and Cutter
  - 27 Sylvania Hotel
  - 28 Avalon Beach RSL
- Victoria
- 31 Waltzing Matilda Hotel
- APRIL
- 1 RMIT
  - 2 Sandringham Commodore
  - 3 Sentimental Bloke (early)
  - Jump Club (late)
  - 4 Prospect Club (late)
  - 6 Toorak State College

Church manager Chris Gilbey is most incensed at a recent article in English rock mag *Sounds*. Apparently an article on the band-cast aspersions on the band-management setup; legal action may be undertaken.

The Church spotted driving around Melbourne in a mushroom coloured vintage Bentley. Steve Kilbey made a flying visit to Canada immediately afterwards to do some PR on 'O! Skins And Heart'.



# MACY'S

Mon 17 - SCREEN IDOLS  
 Tues 18 - PRIVATE LIFE  
 Wed 19 - WHO KNOWS  
 Thurs 20 - REGGAE  
 Fri 21 - LAUGHING CLOWNS  
 Sat 22 - THE RUNNERS EXPOSE  
 Sun 23 - THE CHURCH  
 BEAT DETECTIVES

134 Toorak Road, South Yarra 26 4845 OPEN TIL 1 AM

# Billboard

Mon 17th - "PARTY NIGHT"  
 ROCK STEADY (\$3)  
 (Guest DJ John Grey)  
 Weds 19th - THE CHURCH  
 STRANGE IDOLS (\$6)  
 Thurs 20th - UGLY'S "Good Ol' Days"  
 with a tribute to The Beatles by  
 PASSPORT (\$5)  
 Fri 21st - THE DUGITES  
 PREFECTS (\$8)  
 Sat 22nd - STORMY MONDAY  
 BACK STREET BOYS (\$8)

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## in Concert

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 NUMBERS / THE SHEPDS  
 Tues 18th - REDGUM  
 Wed 19th - DUGITES  
 Thurs 20th - PHIL MANNING BAND - erve (190 \$8)  
 Fri 21st - ORDINARY MEN - nights  
 Sat 22nd - GOANNA BAND  
 Sun 23rd - MODELS  
 Mon 24th - UNCANNY X-MEN  
 LIQUID ENGINEERS  
 Tues 25th - THE CHURCH

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 Tues 18th ARM WRESTLING COMPETITION  
 Wed 19th SINGLES NIGHT with BLUE ECHOES  
 Thurs 20th JENNIFER LEE BAND  
 Fri 21st MODELS  
 Sat 22nd FUGITIVE FLIGHT  
 COMING SOON  
 Thurs 27th WENDY & THE ROCKETTS  
 Fri 28th THE CHURCH



...AR IS ALL AWAY

TOO FAST

LIFE SPEEDS UP.

ELECTRIC LASH

SECRET CORNERS

WHEN YOU

FIELD OF MARS

YOU TOOK

UNGUARDED.

ALMOST WITH YOU

IS THIS

JUST  
FIRE BURNS

FIGHTER



# THE CHURCH

XTC — *Modern Folk*  
Orchestra *Manoeuvres In The Dark*  
Lindsay Kemp  
Gillian Armstrong *On Starstruck*  
The Go-Betweens  
Molly Meldrum  
Soul People *Special*  
Chic  
B-52's



## Is This The Taste of Victory?



"Take the ideas of the masses, then go to the masses, persevere in the ideas and carry them through, so as to form the correct ideas of leadership."  
Mao Tse-Tung, June 1, 1943.

"If it was up to me Donald, I wouldn't release another single from the album. We've already got new material in the can which is fantastic. But which can't come out, cause we have to, its in some rulebook somewhere, that when you release an album, you have to release two singles off it, in Australia. So if I could get out of that I would."  
Steve Kilbey, March 1982.

"Pop is the perfect religious vehicle. It's as if God had come down to Earth and seen all the ugliness that was being created and chosen pop to be the great force for Love and Beauty."  
Donovan, 'Queen' magazine (1966).

"Like we recorded the album and then we were thinking God, what are we gonna release as a single. And Chris Gilbey called us in one day and said, 'We've gotta get a single, boys,' and we went aaagrrrgghh. He said, 'Well the most representative track is 'Almost With You', although its obviously not going to be a hit.' We agreed."  
Steve Kilbey.

"True poets will agree that poetry is spiritual illumination delivered by a poet to his equals, not an ingenious technique of swaying a popular audience or enlivening a sottish dinner party."  
Robert Graves, 'The White Goddess' (1946)

"Normally I would never write anything like that you see. But I really wanted to write that song ('To Be In Your Eyes'). I really wanted to write a song like that, and I thought, damn it, you know, about the songs I feel that I'm supposed to write, that I'm obligated to write. I wanna write this. It's a very liberating experience. Cos I've gone on and written a few more like that. But for a while, I was a bit shy about showing the song to anyone. I don't know why. It just seemed a bit, kind of... when I was back in high school and first started writing songs, I used to write sort of embarrassing lyrics. Protest lyrics or something, and naturally I was pretty shy about showing them to my friends. Cos they'd go, 'Oh God, listen to his lyrics'. And now I feel more confident cos I've got the lyrics that are masked in a web of I don't know what."  
Steve Kilbey.

"Good rock stars take drugs, put their penises in plaster of paris, collectivize their sex, molest policemen, promote self curiosity, unlock myriad spirits, epitomise fun, freedom and bullshit."  
Richard Neville, 'Playpower' 1970.

"I write mainly about things that happen at night. It's the grand old tradition of being romantic and poetic, isn't it?"  
Steve Kilbey.

"There was the shared enthusiasm for sado-masochistic spy thrillers — 'The Man From U.N.C.L.E.', 'The Avengers', the James Bond series, in all of which affectlessness is cultivated as a means to dignity, to be cool."  
Jeff Nuttall, 'Bomb Culture' (1968)

"This is a really silly thing to say, but I think the faster the song, the less good the band. My favourite bands have always been really slow bands. I'd go to a rock concert to be moved and somebody else goes to a rock concert to move themselves. That doesn't interest me at all. If they're coming along to see the Church and dance to a beat, I think they're missing the whole point. There's a good one. You can put that in big black letters across the whole thing, Donald."  
Steve Kilbey.

"How can a supreme being inhabiting eternity have a purpose? The absolute, the all, cannot change; how then could it wish to change? It is essentially illusion; and the deeper one enters into ones self the less one is influenced by such illusions."  
Aleister Crowley, 'Diary Of A Drug Fiend' (1922)

"The Melody Maker review is really over the top. It said we were — imagine the excitement of Pete Townsend and Keith Moon, plus the excitement of George Harrison playing guitar and Roger McGuinn playing 'Eight Miles High', and he said all of these things are gloriously reactivated on the Church's first album. It was a real rave, but like a funny rave, because it said, you'll love their posey nice way. And it said, but this album will sell, or this group will sell millions of records. I wonder if its gonna come true? Cos the album, I don't think its selling that well in England. It's not selling as well as everyone would have hoped."  
Steve Kilbey.



# THE THO OF CHAI KILBEY

Steve Kilbey's not talking to moment. Donald Robertson this, but one day the following the mail. 'Found on the back coloured Bentley' said a cove





# THOUGHTS JIRMAN

g to the press at the  
son was really cut up at  
lowing document arrived in  
back seat of a mushroom  
covering note.

"Flower Power was crippled from the off, a national joke, but the serious end of pop had learnt cunning. They left the flowers to kiddipop and concentrated on other more provocative Underground facets — on love especially."  
George Melly 'Revolt Into Style' (1970)

"I think there's only one love song on the album. And that's 'To Be In Your Eyes'. That's the only love song really. What other ones are love songs? 'When You Were Mine'? That's more about reincarnation. Most of the album is about reincarnation."  
Steve Kilbey.

"What pop does is make me very rich. As a result I have big dreams... And painters and musicians and everyone can come from all over the world with their dreams. And we will say: 'yes, you can do that dream. Here's so much, do it.'"  
Donovan (1967) In Tony Palmer's 'All You Need Is Love

"About half way through last year it dawned on me, that we've got a good shot overseas. But before that, no. When we started the group, my whole aim was to make a single, and get thrown out of the business after we'd done that. All I want to do is one day I can sit my grandkid down and say, here's a record I made. And when I got the test pressing of that first single, that was as far as I'd looked. And I thought, that first single, that was as far as I'd looked. And I thought, well, I've achieved my ambition. Then it started to dawn on me last year, when we did the double single and when we were making the album, 'Blurred Crusade', I thought, 'Oh music could happen overseas.' I didn't really think 'Oh Skins and Heart' would be successful over there, so I discounted that. And my faith has been growing steadily from that point on. And now I have every confidence we can do it. At least in some countries overseas."  
Steve Kilbey.

"Then its time to go downtown  
Where the agent man won't let you down  
Sell your soul to the company  
Who are there  
To sell plasticware  
And in a week or two  
If you make the charts  
The girls will tear you apart"  
The Byrds, 'So You Wanna Be A Rock'n'Roll Star'.  
(1966)

"The other three members are very image conscious of what the Church should be. And they're, Peter and Martin especially, and Richard now, have formulated how the Church sounds. Probably more than I have. I've written songs and those three guys have made it sound the way it does. So I have to write with them in mind all the time. I mean if you write a song that's in any way corny, then Richard just goes berserk. Richard's very, very, being the youngest member of the band, he's very conscious of what will be hip to play, you know. And so they prevent a lot of things from being played. Which is a good thing, but sometimes I think its a bad thing."  
Steve Kilbey.

"At that point Geoff became aware of the smell of incense, of the slow, soft beat of a tom tom outside... It is time", said the Master. "Acolytes, prepare the visitor"  
Attila Zohar, "Kings Cross Black Magic", (1965).

"When we were doing the animation for 'Tear It All Away', Paul Patty was in on that, and he's sort of like an enigmatic genius. And he said, 'What's the new album called?' and I said, 'The Blurred Crusade'. And he said 'I've got some pictures of some knights holding up a bird.' I could imagine what it was like, so I said, great, we'll use it. As soon as the band saw the actual drawing everyone said, 'That's it. This will have to be the cover.'  
Steve Kilbey.

"'Damosel', said Arthur 'What sword is that, that yonder the arm holdeth above the water? I would that it were mine, for I have no sword.'  
'Sir Arthur, king,' said the damosel, 'that sword is mine, and if ye will give me a gift when I ask it you, ye shall have it.'  
'By my faith,' said Arthur, 'I will give you what gift ye will ask.'  
Sir Thomas Malory, 'Le Morte D'Arthur' (1485)

"I'm very proud of it ('The Blurred Crusade'), I don't think I could have done anything better at the time."  
Steve Kilbey.

"He started a three hour rap about energy, electronics, drugs, politics, the nature of God and man's place in the divine system. Laughing at his own brilliance, turning himself on, turning us on, Einsteinian physics and Buddhist philosophy translated into the fast, tight, straight rhythm of acid-rock hip."  
Timothy Leary, 'The Polittics of Ecstasy' (1966)

"I'm getting a bit tired of the sort of people who talk to you and don't care."  
Steve Kilbey.



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BENGAL TIGERS (Free Gig)


Weds 26 — **UNCANNY XMEN**  
DEALER (Free Gig)

Thurs 27 — **THE CHURCH**  
THE ORPHANS  
THE NAME

Fri 28 — **PETER CUPPLES BAND**  
PHIL MANNING BAND  
THE NEWZ

Sat 29 — **HITMEN**  
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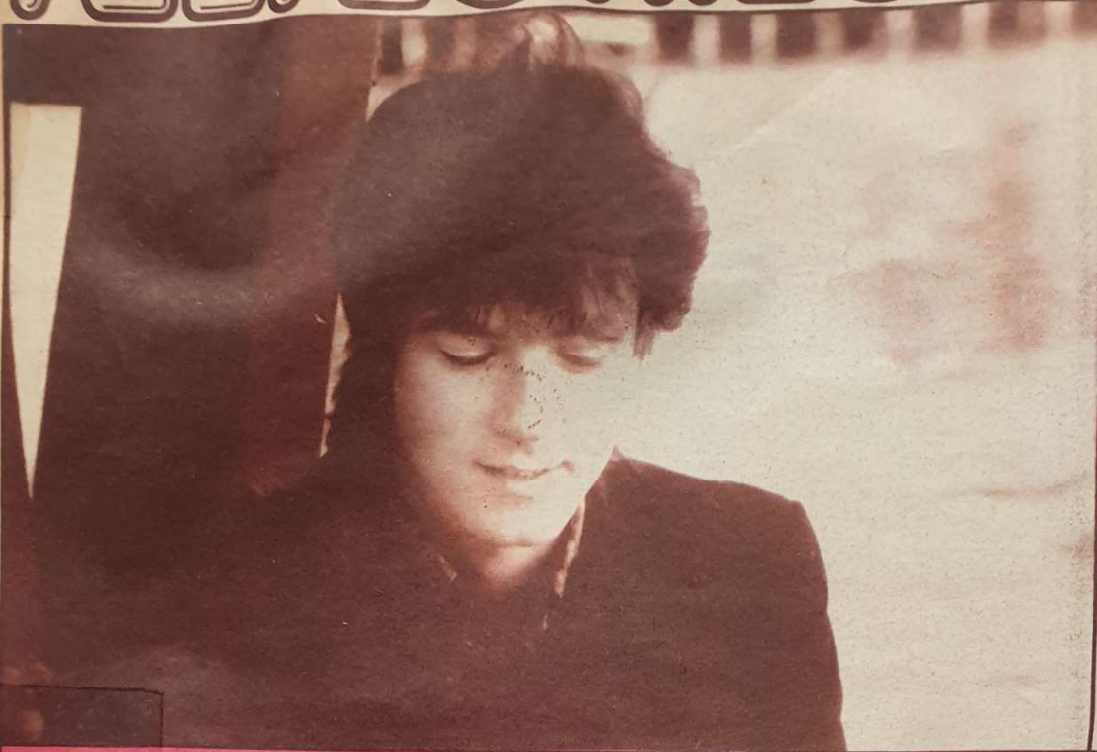
Sat 29th  
BLUE ECHOES  
**COMING SOON**

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COLD CHISEL



# MEMORIEO



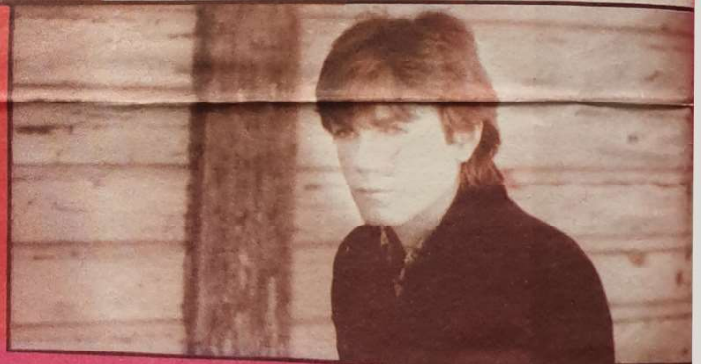
every now and then I'll just sit down and write three or four songs over a period of one or two days.  
 Does your writing come fairly easily?  
 Yeah, no worries!  
 Your songs have received a lot of criticism for what some consider to be their lack of substance: aural broadsides, all form and no content.  
 Well, you know, it's like "Blue Poets". One man sees a thousand things in it, the death 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 those 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 to something. I don't know. See, I always thought those people I could say it, but it really is something that you can't quite...  
 Sure, it's their feelings!  
 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*



## It's just the Blurred Crusade Part One

Michael Delaney in Sydney finds that Steve Kilbey WILL talk to the quality press

Pics by Lloyd James



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?

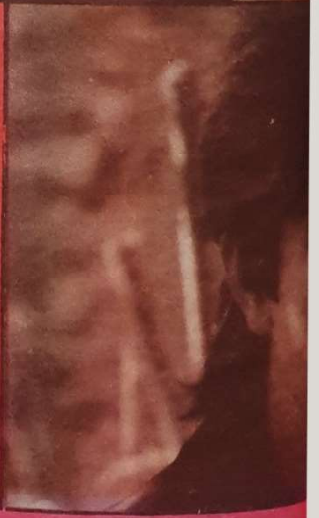
Well, I spoke to Bruce Raywood who's the guy that initially signed us up, and after he'd heard the new album, he said he was a bit worried that there wasn't a hit single on it and some of the tracks were a bit too long. He said it wasn't as punchy or as poppy as the first album. I keep hearing reports through various sources that, despite listening to it over and over again, they still don't think the second album'll go all that well in America.  
 There's nothing on *The Blurred Crusade* quite as hard-hitting as "Memories In Future Tense" or "For A Moment We're Strangers."  
 Oh, I like "For A Moment We're Strangers", but I don't like "Memories".

Why not?  
 That was a song that I think got a bit out of control. It's ended up very different from how it was originally intended. I think there's enough bands around already playing that sort of music without us doing it as well.  
 I didn't think the second side of the first album was as good as it could've been. I found it really patchy.

Really?  
 Yeah, I've never liked "She Never Said", I think it should have been omitted from the LP — I think it really destroys the continuity. It's a really disposable song, certainly in comparison 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 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



*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 version of "One Inch Rock" and "The Wizard".

Oh, yeah! That's fantastic! I've always enjoyed that sort of delicacy that T. Rex has. I mean, it was rock & roll and it made you want to dance, but it wasn't selfish 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 on either the aegis of rock. It's outrageous! The first time I heard it I was completely stunned! I'd never heard anything like it in my life.

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 insensitivity 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 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 nought but their bitter-sweet aftermath 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 serene and sense of grandeur, retains a lively, reflective, almost self-effacing sensibility, intriguing and genuinely insidious. The Church exhilarate a sense of majesty and as it is thoroughly pervasive/persistent, it's 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 values







## MOVING PICTURES CHURCH RUNNERS

Horden Pavlova  
Sydney

We were informed that rock 'n roll history was being made: 12,000 people in one day to see 3 Australian bands, two shows that were both totally sold out.

The Pavlova was the final leg of a mammoth cross-country tour by the two major bands, and it was obvious to all that the risks undertaken by promoters and management had well and truly paid off, thanks to the extremity of commercialism and a calculated shrewdness by all concerned.

The natives were getting restless (past their bedtime), but it wasn't actually the Runners that they wanted to see. They had no choice, though — imprisoned in a sweaty crush of their own making, one could be tempted to say that they got just what they deserved.

Hailed excitedly as one of Australia's most "up and coming" young bands, they delivered a set such as strong, assured, and abysmally dull. For that was strong, the usual rawness and rough edges were replaced by a precision that was almost cold in an absence of challenge. No flaws, nothing to grab hold of.

Remember the rash of Oz Crawlettes at the height of "Boys Light Up" frenzy? The bands that came from nowhere, sounded like half 25M's record collection, and faded (with amazing rapidity) into the oblivion that spawned them? The same phenomenon is now being repeated for all to bop along to, and if the Runners were renamed Moving Slides, then who would I be to disagree? With Alex McKil as lead singer, they can't go wrong, can they??

The previously latent hysteria was gradually rising, along with the temperature. Eager little girls, complete with the mandatory 3 inch makeup, started to visibly swoon at the thought of a real live Steve Kilbey.

Soon enough, the high priest and his equally capable disciples were to be vaguely seen through copious clouds of billowing smoke. The images were as distorted as the sounds. The underlying sneer on Kilbey's face could well have been a figment of the imagination, but as the stare became fixed and the left leg more frantic... the end of the tour, the end of a fragile tether?

They started with a looseness that bordered on indifference. "Tear it all away" was quite awful. Four musicians piping their own tune — an enclosed self awareness that led to an erratic dirge, severely testing the sensitivity of the eardrums.

Although the quality of the sound didn't improve much (the Horden's acoustics are shocking), the holy men managed to get their act together, awaken the congregation (for at least two songs) and show that the chosen order was the right one for them.

The haunting resonance of "Sisters" managed to hold the sound gobins at bay. "You look" would have been quite good if you hadn't heard the magnificent studio version. The best moment, though, was courtesy of Marty Wilson-Piper. "Field of Mars" showcased his vocal talents: those beautifully accentuated tones, supported with a quiet strength. The music, gentle and unobtrusive, meandered quietly around the edges, letting Marty's voice dominate warmly and expansively. More of this, please!

The Church, even on a bad night, will always be more than your average pop band, because their ambitions far outweigh this stage, ambitions that create a presence hard to pin down, let alone

define. They weren't really good on this particular occasion, and yet, to call them ordinary would almost be an insult. It's all part of the enigma that is the Church, that couldn't possibly be any other. Just 18 months ago, Moving Pictures were one of a good band. Audiences were small, but dedicated in the extreme. The material bubbled with a fresh vigor, and Alex Smith used a magnificent voice to tell a thousand stories of a thousand lives that applied to anyone who listened and understood.

And yes, I am using the past tense. Because the latter day Moving Pictures bear no resemblance whatsoever to their distant counterparts now suffering from a bad case of rigor mortis — that is, officially dead. I've often wondered how many original fans are left today, somehow, I don't think I'd run out of fingers whilst counting.

It was a sight that will take a long time to forget: 6000 teenagers silhouetted in the smoke-hazy glow of spotlights. . . . 6000 perfectly executed Alex Smith impersonations of "What about me". The stomach churned as the voices rose in unison. Look Mum, I know all the M.P.'s?

And what about Alex and Gary Frost are still using the same choreographer and pursuing a challenging routine, Paul Freeland is still looking dwarfed by a huge kit (you could swear he still plays the snare and cymbals.), Charlie Cole is still pretending to be Don Walker with two fingered piano playing; and Andy Thompson's saxophone is still managing to sound like a breathless mouse.

But there's a few things missing. . . . Like spontaneity. Sincerity. Credibility. The "backing band", however, are only incidental to the major star of the night: Alex Redford-Smith, dramatist extraordinaire! Every song, every word, was accompanied by a flourish of the hands, a break in the voice, a weakening of the knees. And if I couldn't see any tears, I could have only been 'cause of the distance between myself and golden-boy. . . .

He takes himself so bloody seriously! I cringed with embarrassment, but he held the audience in his clenched fist, and captivation was complete. So complete that it was frightening.

So why this enormous popularity? Well, besides the blonde bombshell that fronts them, don't the M.P.'s play music that's danceable, light and uncomplicated???

If this is the case, then I must be suffering from extreme withdrawal symptoms. My feet could have been lead blocks on the cement; the lightness became transparent, and I wished for a nice, intricate little song that would have taken away the headache and relieved the numbness of the mind.

In fact, I couldn't help but get the impression that the whole 90 minute set was a totally orchestrated affair, this is no small scale amateur production, you know! Optical effects directed by . . . executive producer. . . .

No doubt they did numerous encores, but I left disappointed and disillusioned. And what would they care? Massive adoration in Australia, with the U.S. just around the corner, the world at their feet. They've certainly worked hard to get where they are today, but midway through the trek, they changed direction. And left behind a lot of bewildered people, all wondering where the dreams had gone to.

I think I know now. Platinum records and swelling crowds put in the most attractive, viable bid, and the dream? Well, they got caught up in the rush to conquer the hill . . . and anyway, the synthetic ones are much more durable, and can be moulded to suit any requirement. . . .

Sad, but true.

# 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 psychia to its conclusive paisley splash. They may remind you of the best late 60's pop where experimentation and commerciality enjoyed a brief liaison, but the sound of young

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

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 uses around this time include "spoiled brats" and "gro-

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 of attention and recorded brevity 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



# CHURCH

• Amazing Scenes from The Background (or See What We Have To Put Up With); despite the fact that Juke's given the Church every support it can and is one of the few publications that Steve Kilbey will still talk to, we received a telex from Church's management late last week. It read: "we are very upset with the write up in the (August 14) issue of Juke on quote, 'Peter Knoppes (actually spelt Koppes) and Marty Wilson-Piper spelt Wilson-Piper) travel through Europe hyping the shit out of it after its release'. We do feel that "hying the shit out of it" is a totally unwarranted description of the band's P.R. tour and learns more to color a negative situation to the readers. Our release to Juke didn't quote this and in fact just for the record the entire campaign for overseas promotion has been designed to cultivate the band slowly but surely. We trust you will treat this matter seriously and a retraction is requested."

## SHORTS!

**THE CHURCH** who recently completed their successful "Blurred Crusade Tour" with sales of the album over 30,000 have been busy recording and filming in preparation for a spring release.

This week, guitarist's Peter Koppes and Marty Willson-Piper have left for Europe where they will spend six weeks doing publicity for The Blurred Crusade, which was released in all European territories on July 6th.

Steve Kilbey will spend that time writing songs for the third album.

**THE CHURCH**  
**"The Blurred Crusade"**  
**(Parlophone)**

There is little doubt that The Church are poised on the threshold of global success. Already they are being acclaimed in Canada, England and parts of Europe as an innovative and captivating musical unit.

The cohesive "Blurred Crusade" is a strong follow-up to the patch "Of Skins And Heart" recorded very much in mind. American producer Bob Clearmountain was once more called upon to deliver his crisp, precise sound.

Steve Kilbey, like the Sunny Boys' Jeremy Oxley, is a prolific songwriter with a slightly monotone voice. His eerie, visionary songs are amongst the finest being written in Australia at the moment. However, at times his aspirations exceed his capacity.

Musically, Marty Wilson-Piper excels with his deft electric and acoustic guitar work, again echoing the Byrds with his jingly-jangly electric 12 string sounds. He finds firm support from Richard Ploog, Peter Koppes and Steve, who all turn in playing that is much lighter than on the first LP.

Overall, the album is a fascinating excursion into the eclectic mind of Steve Kilbey full of tasty flourishes and flashes. It suggests a quite extraordinary third album.

VERDICT: \*\*\*\*

• As The Church's *Blurred Crusade* hits the 30,000 mark, and guitarists Peter Koppes and Marty Willson-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.

The Church are about to start their first European tour.

The group will begin in Stockholm on September 28, where they're having top-10 success with the album *The Blurred Crusade*.

Steve Kilby and Richard Ploog will leave Sydney on Tuesday to join the other members of the group who are already overseas and they'll start rehearsing for this European and UK tour on their arrival.

• 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.

"We're almost with you — in an upcoming issue of the Countdown Club magazine."  
 (The Church)



**P**ICTURE THE scene if you can. Having escaped from the seemingly endless ravages of the British winter, you've been catapulted across to the other side of the world to the sea, sun and Castlemain XXX of a charismatically christened resort called Surfers Paradise.

Still wobbling from something like 33 hours of flying, you stroll into the darkened and plush surrounds of the beach-front Grand Hotel, which more closely resembles an up-market version of a Northern working men's club than a git-down rock venue and where a crowd of 'surfers' in shorts and beach shirts are bustling round the bar bellowing for voluminous jugs of foaming lager and occasionally chatting to the sun-beached honies they have in tow.

Every sip of beer you take seems to be topping up the bottle of vodka you wiped out to break the tortuous tedium of the harrowing air-flight and you are starting to become just a little unhinged when suddenly... the deafening disco is abruptly cut off and four shadowy figures troop onto the dimly lit stage and the air is filled with a moody, churning drum and bass beat before being cataclysmically split asunder by a spine-tingling wall of richly jangling guitars.

The surfies carry on downing their schooners like they've just staggered in after a ten-day trek across the Outback and the biceps-bulging bar staff continue to cruise round the room with teetering towers of empty glasses, but there is no way you can drag your attention away from that stage — and that sound.

This, then, was my baptism to The Church and, while not a true religious experience in the sense of any thunderbolts or plagues of frogs, I can think of few, if any, bands who have inspired quite so forcibly that feeling that they are really something very special, something that has only time standing between them and that elusive crock of artistic gold.

Mesmerised by the ethereal cloudburst of notes from the ringing 12-string Rickenbacker, coupled with the dirt-digging drive of the rhythm guitar, the Doc Marten thud of the drums and the eerie talking spell of vocalist, bassist and Church high priest Steve Kilbey, I feel rather like the outgassing bozo on that TV ad who sings the praises of some obscure Australian margarine that he claims is going to take over the world any day now.

He's just hyping, of course, but if The Church don't follow the Antipodean trail to glory blazed by the likes of AC/DC and Rose Tattoo into this nation's rock consciousness then I'll... I'll... well, I'll swear to read *Melody Maker* from cover to cover for the rest of my life. That's how confident I am about the potential for success of this band.



MARTY WILLSON-PIPER

**T**HE ONLY stumbling block I can foresee making The Church falter, in fact, is the band themselves; onstage they are an indivisible unit welded seamlessly together in their own musical vortex, but offstage they are as diverse a collection of individuals as you could imagine.

Hailing from the murky grime of Liverpool and only two years in Australia, the purveyor of that senses-jangling 12-string is Marty Willson-Piper, a cheery, jovial 22-year-old in a pure love of his guitar in the traditional mould.

Fellow guitarist Peter Koppes, on the other hand, is of more intellectual, middle-class stock who, on the few occasions when the band aren't hard at work, lives a sort of bohemian hippy existence in a beat-up flat facing Bondi beach that he shares with two struggling French painters — one his girlfriend and the other her more experienced mentor.

Drummer Richard Ploog is, at 18, both the youngest and most recent recruit to The Church and perhaps the only one of the band who displays that naive teenager's excitement and enthusiasm for the stardust touch of the rock business.

In sharp contrast, driving force Steve Kilbey is something of an enigma. Blessed with the skills to write practically all the band's outstandingly original material in the hideaway of his tiny home studio, he can be both shy and introverted and alarmingly cocksure of himself, displaying the kind of snot-nosed arrogance

than can ruffle and offend others, yet balanced by a degree of self-confidence and shining talent that completely vindicates his apparent conceit.

It's the same streak of insolent brashness that made heroic frontmen out of unloveable egotists like Jagger and Rotten and, while Kilbey's voice may lack true tunefulness and power at times, in the context of the rich pattern of harmonies that pours out of the two guitarists with their sharp musical twists and turns, slow involved build-ups and deliriously explosive climaxes, it works just fine.

**V**ISUALLY THE Church reflect the Sixties influences in their music in both their manner and style. They are thoughtful, often serious individuals, all pudding basin haircuts, bright colours and Cuban heel boots in a *Gunny Takes A Trip At Oxfam* kind of fashion sense. But, perhaps because they have already been the victims of invidious comparisons and jibes of cheap revivalism, they are wise enough to want to steer clear of being lumped in with any vacuous 'new psychedelia' movement and label to their music and singling out past influences.

"With reservations", Steve finally agreed that The Church's music has very definite comparisons and reminiscences of mid-Sixties psychedelia in both the whimsical imagery of the vocals and the intricate, rich texture of the music, highlighted by the tingling charge of Marty's Byrds-

esque jangling guitar and the weird and wonderful arrangements and effects.

Steve: "Yes, I would say our music is kind of psychedelia, but there were many forms of psychedelia — from Pink Floyd in their 'Ummagumma' period to the psychedelic pop of the 13th Floor Elevators to other bands like Love and so on. But our music just doesn't sound like anybody else. There are some similarities, yeah, but there's no one particular influence."

But what about the obvious Byrds-like jangle-jangle guitar sound? Marty: "I never even had a Byrds album until about six weeks after I bought my first 12-string guitar — and that was quite recently. Playing 12-string wasn't something that I've been doing for years, it was a sound that was formed out of playing with this band. It's just the sound that a 12-string guitar naturally makes."

Steve: "As honestly as I can say this, we are really not trying to sound like anybody else in the world. We never formed the group with the intention of being a 'psychedelic' band, it's just purely accidental that we sound the way we do. Controversial, aren't



PETER KOPPES

# altared

## DAVE LEWIS travels the congregation

we?" concluded Steve acidly as he lounged back in my Sydney hotel room two days later and following a night of magic mushrooms and deep conversations back in Surfers Paradise.

Seated on the couch, Marty is busy sticking cigarette papers together and, as neutron bomb of a joint was almost the first greeting the band had given me, you didn't need to be head of Operation Julie to suss that these boys had a penchant for the illegal substances — especially since none of them now bother smoking 'straight' tobacco or drinking alcohol very much (though when you consider the 'taste' of Australian lager, who could blame them?).

So, assuming the Forces Of Evil aren't listening in, is smoking dope very much a part of the band's lifestyle — and even a stimulant to their creative processes considering how much they smoke before they set foot

on stage?

Steve: "Yes, unfortunately..."

Why unfortunately?

Marty: "Well, it does help to have dope and it's always a bit of a strain when one thing needs something else to make it work."

Steve: "If this group has one collective weakness or fault, then it's dope. It attracts us like moths to a flame."

**H**AVE YOU already run into trouble with the Powers That Be over this pleasant but potentially hazardous taste?

Marty: "Well, people don't think of The Church as a drug band, if that's what you mean. We are not a drug band, we just can't possibly go on stage straight!"

At this we all broke up into a helpless fit of laughter. In fact, the ensuing hour's conversation was punctuated by bouts of laughter and giggling and it was curious how I found



# Church

From page 45

we've always tried to make it clear that our music is our gimmick."

Would you ever like to try out more obvious 'gimmicks', like a massive light show or whatever?

Steve: "I would like to have a really good light show, sure. But we really get excited simply about the idea of playing music. We're very naive in that way and are only just getting over feeling that we're very lucky just for getting paid for doing this."

In fact, the Church were on the point of breaking up when they were signed out of the blue by ATV Northern Music on the strength of a handful of gigs and a demo tape. And the band were so euphoric at the prospect of actually receiving money for rehearsals and their own studio time that they even signed on the dotted line of their first contract knowing that their percentage figures on any future profits hadn't even been filled in!

Steve: "I'm a rather quiet, mild-mannered middle-class sort of fellow, but we've already been through some terrible experiences to get where we are now, we really have. Very, very distasteful."

And if they continue to put their signatures to such one-sided agreements, I fear they are in for some even more distasteful downfalls...

STEVE HAD earlier described himself as a fairly introspective and withdrawn character, which hardly seemed the necessary credentials for walking out onto the high-wire of leading a successful rock band.

Steve: "No, there's no real conflict because all the frontmen I really admire, like Bill Nelson, Tom Verlaine, Brian Eno, John Cale and so on, they're all fairly introspective too. I would be happy to sit in the studio and churn out music really, it's fun to be a 'pop star' but only in a very ironic kind of way, you know, so you can chuckle at it."

You say your original drummer left the band because he couldn't get on with the rest of you, describing him as a very aggressive and typically Australian sort of character. Do you hang around together much socially?

Marty: "We see each other all the time cos we're always working, but..."

Steve: "We're not the best of friends. We couldn't be really, not and work with each other all the time. There's always little alliances going on and some people ganging up on someone else with arguments and so on. But that happens with all groups, it must do. There's some pretty childish guys in the group, like me, for example." (At which Marty bursts out into affirmative laughter.)

And as you write the songs and play the frontman, do you feel the others should take more notice of what you have to say?

Steve: "Yeah, and that doesn't really go down very well with the others."

Is this true? (To Marty, who is rocking back and forth and clapping his hands with a glair.)

Marty: "Yes!"  
Despite your occasional infighting, you all seem to share a general dislike of the traditional music biz circus tent lifestyle with its obligatory legs and hip places to be seen hanging out at, the business lunches with suited execs with dollar signs for eyes and, indeed, smooth talking journalists with voracious appetites for the sensational.

Steve: "Well, we avoid all that other stuff, it's true, but I have always liked doing interviews. It makes you think about what you're doing yourself, it's good for you. I particularly like people who ask questions that I can't answer."  
OK Steve, what's the square root of 3.4237?

"We never formed the group with the intention of being a 'psychedelic' band..."  
— Steve

equally intense character of the band's spiritual leader, Steve. Despite having been taken to Australia by his parents at the age of four, his accent is still more Pom than Digger and he has none of the brutish 'ocker' loves of typical Australian youth for surfing, sport and boozing, which had earlier provoked him to describe himself as an outsider in both the country he has grown up in and the country he left behind and for which his parents still hanker.

Steve: "There's really a vast difference between the way Australian kids think and act and the way English children do. So I found I was quite alienated from other children out here until I got much much older."

"I found it hard to accept their way of thinking and found it impossible that they didn't have the same standards that I did, so I sort of tended to just stay with my parents and their friends, who were all English of course. So, even though I've been here effectively all my life, I still look on Australia as an outsider and I suppose that's had an effect on my lyrics, because I wonder at things that Australians apparently take for granted."

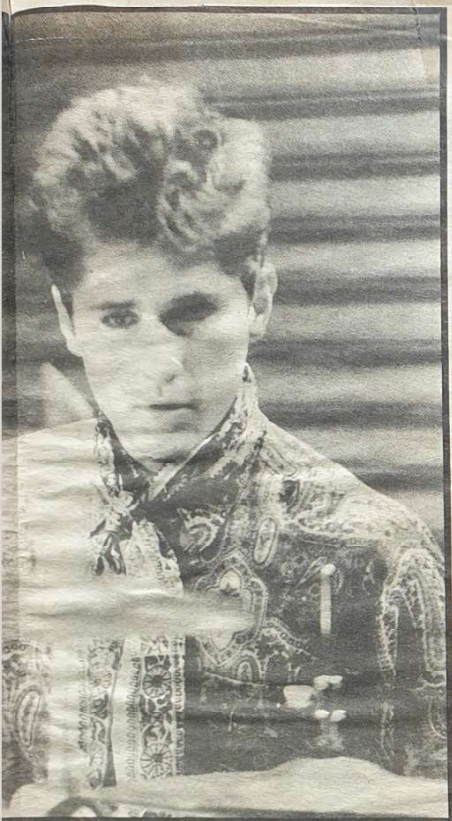
And Marty, even though you've only been Down Under for a couple of years?  
"Oh yeah, I really miss England. I wish I could be doing this there instead of here."

And presumably a British tour is very much a part of their plans, provided the recently released album does fairly well, even though it is nearly two years old and they've already recorded a follow-up?

Steve: "Yeah, sure. But, and I don't know how the others feel about this, I am happy to just be successful out here, because I don't really understand Australians, it's quite a big thing for me to come up with something that they like, I consider that a real achievement."

You don't really like communicating with your audience face to face, though, do you — be they Australian, British or whatever?  
Steve: "It's not that I don't like it, it's just that I can never think of anything to say that's particularly glib or clever. There are traditional ways of communicating with the audience — like some people are funny or sarcastic, some are very sincere, others are insulting or attempt to be rambunctious and so on, but I don't feel that I fall into any of the categories and talking would just interrupt the flow of the music, so

Continues page 47



STEVE KILBEY

# Images

## Australia to join THE CHURCH

covering strange... brighter the carpet had

ould stop talking... didn't look serious... and roll another

hused Marty in explosion of giggles... You see, out here accepted thing that a gig and there's

ouds of smoke from the band room... backstage to see in Australia, then

them a joint... we played a gig the... and Richard was

just leaning out... monitor system and... into the audience... of the drugs?

episodes into... again! It's not a... necessity to him and... the roadies to... as seriously as

anything else." Marty: "Yeah, the drugs are just as important as the microphone stands being on stage and so on."

Why? To loosen you up and kill any stage nerves, or just to get your creative juices flowing?

Steve: "Because that's our ritual." Marty: "It's good to play music when you're absolutely wrecked, you know!"

Doesn't being wrecked restrict your ability to play as well as you might?

Marty: "Not with us it doesn't!"

Steve: "We always have played wrecked so we don't know! Actually, the odd times when we have played straight people have told us 'God, you played terrible tonight', so..."

Marty: "We honestly all play better when we're stoned. A lot of other bands who've played with us have said they couldn't go on stage stoned like us because

of the way it affects them and their playing, but with us it just makes us so much better. It's great cos you can get off on playing the guitar and on just being stoned as well — it's fantastic!"

"Yeah, fantastic," I murmured as I stared through a cloud of gunmetal blue smoke at a fly crawling up the window pane. Errrr, and would people get more out of watching and listening to you play if they were stoned too?

Steve: "Oh yeah, definitely! It's almost a prerequisite. We would like to have given away half an ounce with the next album, but EMI (their record company in Australia — in Britain it's Carrere) wouldn't have it. Nah, not really, but everyone I know who's seen us when they've been tripping has really enjoyed it too."

Yeah, I'm sure. But this was getting out of hand (and so were what remained of my grey cells). How have the great Australian public reacted to The Church so far, considering most Aussie bands seem to fall into either the very butch or oddball humorous mould?

Steve: "Well, not ecstatically — they don't go

beserk over us, but I think a lot of people appreciate us."

Marty: "We've had a Top 25 single and a Top 25 album."

Doing moderately well, but we're not raking it in or anything." Steve had remarked earlier how the band felt a bit daunted by the prospect of having to wade once again through the quicksand of total obscurity and avoid getting sucked under before they could establish a firm footing in markets outside Australia and start moving forward again. Where will they try first, Britain or America?

Steve: "Basically, I think we may be too off-beat for the Americans and perhaps too conventional for the British, but just right for the rest of Europe, especially France and Germany. But it's just really nice for us to be able to get up on stage and play, though it does help if people have heard the songs before and know what to expect. It makes things a lot easier."

YOU HAD also said earlier (perhaps under the influence of those magic mushrooms) that, despite the apparent deeply significant nature of The Church's songs and the seemingly intellectual content that lies just obscured beneath the florid obtuseness of the lyrics, there is in fact nothing about either the band's image or music that has any real significance. Was that just flippancy or a genuine own-up?

Steve: "A bit of both really. There's no real ulterior motive about this

group. There's no message in the songs, no points being put across."

So why do you say it's important for people to listen to the lyrics to fully appreciate the music?

Steve: "Well, it's just like poetry, you know. The words just create stories, images and moods that are not necessarily about great truths — it's unimportant whether they actually mean anything or not."

If you had to explain your music to a total stranger, how would you describe it?

Steve: "Ummmm, luxurious and decorative music, I suppose — escapist and a bit decadent."

"Whenever I sit down to write a song I'm always trying to capture this same feeling, and it's hard to describe. It's kind of a feeling of sad triumph, longing for something. It's a very hard feeling to capture, it's not like going out and trying to excite an audience, cos that's fairly easy to do, or going out to try and depress an audience, or make them laugh and feel happy, that's quite easy too. But to go out and make them feel wistful, especially when they're all boozing at the bar and so on, now that's quite an achievement."

"I treasure that feeling more than being excited or happy, they are quite commonplace feelings. But that other feeling makes you seem superhuman or something. It's quite supernatural."

SO MUCH of the... complex nature of... The Church's music... must be derived from the



**FIRST U.K. APPEARANCE**

**THE CHURCH**

Monday  
18th October 1982

*THE Venue*

## Church in U.K.

By Christie Eliezer

After scoring positive reviews for their *The Blurred Crusade* album in the UK rock press earlier this year, things have gone better and better for the Church in Britain.

They recently played their first headlining show in London, at The Venue, where they not only drew the biggest crowd in the place for eighteen months (900 people) but they got called back for five encores. A few months ago the band did a few incognito shows around that city.

Now bigger things are in store in their attempt to crack that market. Last week they joined Duran Duran on their 31-date, sell-out tour of the UK, where the two bands will play to an estimated audience of 100,000. It is the biggest tour in the economically-drained UK for 1982 after the Rolling Stones trek. The tour started last week.

Originally, Church were only going to support Duran Duran for some German shows but, as reported in *Barbed Wires* last issue, that tour was cancelled when one of the Duran chaps got into a brawl and badly gashed his hand. The Church went on to do some pick-up shows in clubs around Germany. But because the two bands got on so well socially, Church were extended as supports.

To coincide with the tour, the band's Carrere label is releasing a 10" souvenir featuring "Unguarded Moment", "An Interlude", "Golden Dawn" and "Sisters". A 7" single "Sisters" will also be issued.

Meantime, *The Blurred Crusade* seems to have had a new lease of sales following the tour. In Sweden, where the LP sold five thousand copies first week of release (before the Church management offices in Sydney confirmed UK sales were also healthy. Two weeks ago *The Blurred Crusade* went into the New Zealand charts at No. 30 and jumped to No. 17 the week after.

The Church will return to Australia after the UK tour where they will do pub and concert dates in Sydney and Melbourne in December before starting work on their third LP.

• Church's first leg of their European tour has gone well, with sell-outs in Stockholm and Gottenberg, where they received two encores. They had a bit of bad luck in the latter city, firstly when their suitcases were stolen from the bus outside the venue, and the next day when the bus caught fire and blew up, forcing Our Heroes to rough it out that night in a railway waiting room. The Church then went on to Germany where they headlined two shows before last week joining Duran Duran for shows in Bonn, Darmstadt, Holland, Belgium and Paris, before returning to London later this week for a show at The Venue.

• Young Doctors were with up a gig at the Exit, in Sydney, they returned for an encore, their drummer had to dash off to the toilet. A young kid jumped up onstage and substituted, playing well enough to get a special cheer from the crowd, with his new haircut, very few recognised Richard Ploog, who'd been frustrated with not playing while the Church have been off the road for so long.

• Our Boys Overseas Fighting For The Cause Pt 1: The Church have been signed on to support Duran Duran when they play Lopus Werkstat at Darmstadt on October 10, Holland's Music Centre (12), Belgium's Bielpport Deinze (13th), Paris Palais (14) and London's The Venue (18th).

## Church tour U.K.

By Simon Maynard

Following rave interviews in England and Europe for their *Blurred Crusade* album (it's of course extremely rare for a top 40 Oz act to get the seal of approval from the UK rock press) the Church next week start off on their first ever European tour.

On the weekend, Steve Kilbey and Richard Ploog flew out of Sydney to join Marty Willson-Piper and Peter Koppen in London; the two have been doing some pre-publicity work in Europe and the UK.

There the four will rehearse (incidentally, the London flat is right opposite one rented by various ex-Berlin members, so at least they'll have friendly neighbours!) and prepared for the European tour, which starts off in Stockholm on September 28.

*The Blurred Crusade* is Top 10 in Scandinavia, and looks set to enter some of the other European charts.

Already in England, the Church, have had favourable-to-mildly interested features in the major papers there. Their first show in England is on October 18 at the Venue club.

Next month, the band will release a five-track 12" EP entitled *Sing-Songs* in this country.

LONDON, The Venue, Victoria Street, (01-828 9441), The Church



The Church — back in November.

THE CHURCH are at the moment on a Kultural 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.

## Duran in doubt

DURAN DURAN's British tour, which is due to start at the end of this month, was still on at press-time, despite the fact that the band had cancelled a European tour last week after a bout of traditional wreck'n'roll at a Munich hotel.

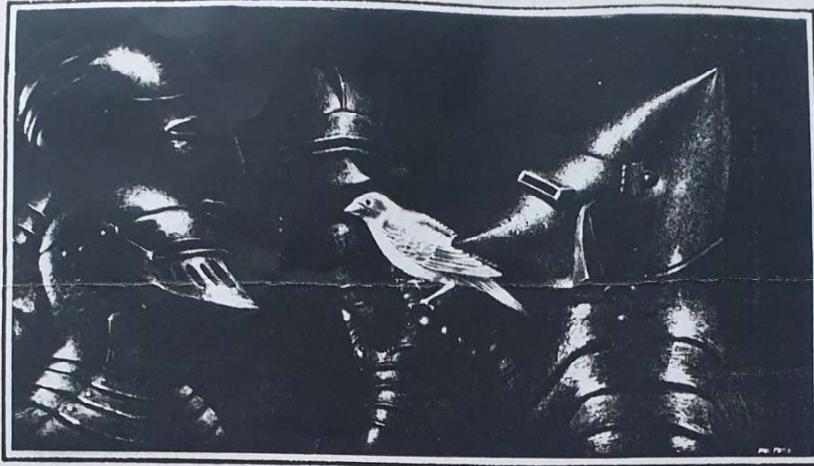
The band were involved in a fracas at a Munich disco last week which left drummer Roger Taylor unconscious after a fist fight and bassist John Taylor virtually down to nine fingers after walking into a plate glass mirror. Doctors

managed to save the torn digit after emergency surgery. The band's management immediately cancelled planned dates in Germany and Holland but the British tour is still on.

Supporting Duran Duran on the tour will be Australian band the Church who've been having their own problems in Europe. Fortunately these only concerned broken down vans and missing suitcases and the band have lined up a gig at London's Venue on October 18 in advance of the tour.



# THE CHURCH



## "THE BLURRED CRUSADE" AUSTRALASIAN AUTUMN TOUR 1982

Well, here it is - the Christmas Newsletter - our first Christmas.

Number 9.

What a year it's been, both albums GOLD in Australia, Top 10 in Sweden, Canada & New Zealand and sell-out shows in England, Scotland, Sweden, Germany, Denmark, France, Spain and of course Australia.

The band arrive back in Australia on December 7th and commence a short tour "SING-SONGS" on December 9th. The dates are: -

### MELBOURNE

9th - Armidale Hotel  
10th - Ritchies  
11th - Manhattan Hotel  
12th - Melbourne

### SYDNEY

14th - Family Inn  
15th - Dapto Leagues Club  
16th - Royal Antler  
17th - Cronulla Workers Club

18th - Hordern Pavilion  
19th - Cardiff Worker Club

After the concerts, the boys will take a break until the new year, when they will commence work on their third album and start touring around January 26th, when they will appear on a giant three-day festival "Narara '83" near Gosford and then Sweetwater in New Zealand.

THE CHURCH have now signed a recording agreement with EMI Australia, and the Sing-Songs EP is out the first week of December on Parlophone.

In the UK, "Carrere" have issued a 4 track EP "Temperature Drop In Downtown Winterland" containing "The Ungarded Moment", "An Interlude", "Sister" and "The Golden Dawn". This is a collectors item, and is available to Australian fans by sending a cheque or money-order to THE CHURCH for \$6.00. When we run out we will send your money back.

Good news for our American friends, "The Blurred Crusade" will be released in Canada and America early January on the OZ Records label through A & M.

Well there goes 1982 - roll on 1983!

Merry Christmas and Happy New Year.

Thanks for your help.....

THE CHURCH.

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# THE CHURCH

## OUT OF THE BLUE



Up on top of Sydney's EMI building at Studio 301, the final mix of The Church's debut album, *Of Skins And Hearts*, is being played. Not all of it, just five songs, one of which is the new single, *Unguarded Moment*.

This teaser is for EMI's key personnel, to inspire them to do their utmost in shifting units of this brand new product. The four members of The Church are already in the console room, anxiously clutching drinks. But there seems to be some difficulty in rounding up the guests from the surrounding hallways and herding them into the room, so engrossed are they in their chats.

Finally it is done. Drinks have been distributed all round. "Right, roll — No, hold it! Did anyone miss out on a crisp? No? OK, play the tape. This is great, you'll love it!" thunders Chris Gilbey of ATV Northern, who has signed the band and have a distribution deal with EMI.

Tall, angular Steve Kilbey (The Church's bass guitarist, singer and composer) stands in a corner respectfully listening to his band. He is decked out in black and nervously rubs his eyes as he oversees the general non-reaction from the guests. He has been worried about his mascara ever since a lady told him earlier in the day that it was smudged.

"It's a really strange album," says Steve, "because it was mixed by Bob Clearmountain, an American engineer who worked on Springsteen's *The River* and Roxy Music's *Flesh And Blood*. It's turned out completely different to what I expected. I never envisaged making an album like this."

"It's a great album considering what he was given," quickly adds Marty Willson-Piper, The Church's second guitarist who left his native England for Australia a year ago. "He'd never heard the band and we sent a rough mix of the album to him in America and he sent back what he thought we should sound like. He did an amazing job. But it's a funny album to listen to because you can see so many different ways it could have been done."

"I find it very frustrating," remarks Steve with a hint of bitterness, "that we recorded the album last September and it won't be out until April. That's incredibly frustrating."

The session ends, drinks are drained, thanks extended; it's late, must be time to go home. Dinner is waiting on the stove. The Church shuffle around wondering what the point of the whole exercise was. Steve Kilbey believes too intently in his creation to easily tolerate this off-handedness. Welcome to the business world. Though in some strange, indeterminate way this lightning party probably will benefit The Church in the future. All-important contacts have been made, however fleeting.

To most people The Church are probably unknown; not surprising considering that they have only been playing regularly around Sydney since December. The news that they have an album coming out shortly and big overseas deals in the pipeline may thus come as a surprise.

The Church themselves are surprised. "Hopefully before July we'll have a deal for an American release of the album," states their manager Kent Gorrell. "There's an agency in America who are very interested in us touring there as well."

"There's a huge credibility gap in this band," interrupts Steve Kilbey. "We do these ridiculous little gigs around Sydney and we've got American attorneys and managers! It doesn't make sense to me. I'll believe it when it happens."

"But the band has only been playing consistently for two months. We have to get a following."

"We're like a football team. All this American stuff doesn't really interest me. I'd be quite happy just to play around Sydney and Melbourne for the next three years."

"Let's face it, that's what happens to most bands anyway."

"I'd like to play Madison Square Garden!" interjects Marty Willson-Piper. "What we need is advisers to sort it all out for us. We're just musicians who plug our guitars in. If you've been playing little gigs and getting \$10 a night and someone comes along with a contract and says, 'I'll do this for you, boys, well... you sign it!'"

"We had nothing when we signed," explains Steve, "and now we have all new equipment and all our rehearsal and recording costs were paid for. Of course, we're enormously in debt."

The mood darkens in the long silence. "I guess I'm sort of happy," murmurs Steve. "I'm disillusioned more. But I knew what was going to happen when I went into it."

"This is Steve's attempt at being enigmatic," jokes Kent Gorrell. Steve Kilbey has over the last ten years "sort of played in lots of bands, but nothing that I want to talk about". Most of his time has been spent with his bass guitar, synthesiser and 4-track tape recorder, writing songs. The total is somewhere near a thousand at last count.

About a year ago Steve and guitarist Peter Koppes made demos of some of them and began taking them around the record companies. The universal reaction was: "Get a band." So Marty and drummer Nick Ward (who has just departed to be replaced by Richard Ploog from Adelaide) were recruited and The Church was formed. More demos were recorded and the first company they approached, ATV Northern, immediately snatched them up. An excellent debut single, *She Never Said/Heartbeat*, was released — unfortunately it got lost in the pre-Christmas rush.

But to those who searched it out, the single announced the arrival of a very interesting new band, seemingly occupying a position between Flowers' *Can't Help Myself* and Gary Myrick & The Figures' *She Talks In Stereo*.

This is a misconception though, as it is not the sound The Church are after at all. The rest of the album is very different, a much mellower and very introspective style, dominated by a wall of guitars that accent the melody more than the beat. The Church are confidently original and musically very polished.

"What we're trying to do is revive this Byrds sound," says Steve. "We really need an electric 12-string guitar on stage for Marty to do it properly. But we can't find one anywhere to give us this electric 'jingle-jangle' sound. I've been writing now totally for this style. I haven't touched my synthesiser since I got into this."

"It's not really like the Byrds, because I can't sing like Roger McGuinn, and none of these guys can do harmonies. So it's not a sweet folkie sound, it's electric."

"But I guess we're not very accessible because most people wouldn't remember what the Byrds were about. I first heard *Mr Tambourine Man* when I was 10 but it was only later that I realised how transforming the music was. And I didn't even know what the lyrics were about. "And that's what I'm trying to do. I want to give people different sensations and they mightn't even know what it is. It's not an immediately catchy thing."

"You don't have to dance when you come to see The Church," adds Marty. "We want a different reaction than people throwing themselves around the bloody room and banging their heads against the PA stacks."

"I'd prefer it if they didn't dance and just sat and listened," states Steve. "The problem is we play a lot of places and people still don't know who we are. They don't give us any encouragement. I think it'll be a whole different ball game once the album comes out."

The Church's major problem is that people are unaccustomed to them. Their faster numbers such as *She Never Said*, *Heartbeat*, *Gotta Go* and *Life Speeds Up*

(which especially highlights Peter Koppes' excellent and unusual guitar style — akin to Robert Fripp's atonal solos with more commitment to rhythm) are well received. But on the slower more ethereal songs — like *Memories In Future Tense* and *Is This Where You Live* — which is more the direction The Church are moving, there is a certain hesitancy from the audience.

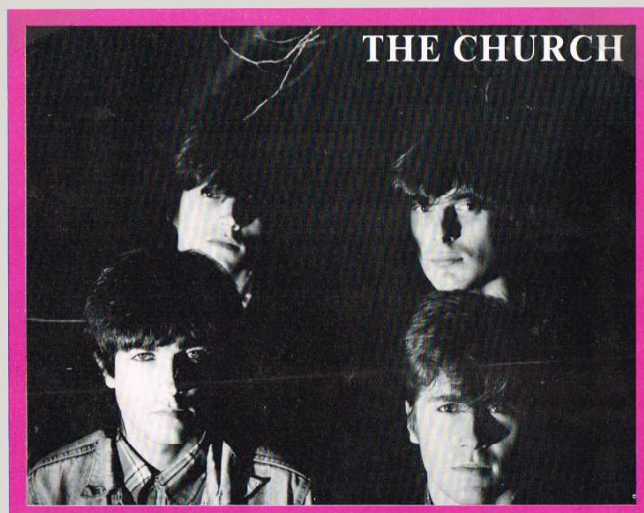
The Church's music is probably better first assimilated in your lounge room in a direct one-on-one relationship with the stereo, than in a crowded, hot and sweaty pub.

The album should gain them the respect and exposure that the first single *Of Skins And Hearts* is good enough that it may well pull all those vague threads of American deals together and so ease The Church's and Steve Kilbey's credibility gap.

From obscurity to international success in a year? Who knows, but first they have to win over the Sylvania Hotel and the Bombaderry RSL Club.

**Kent Goddard**

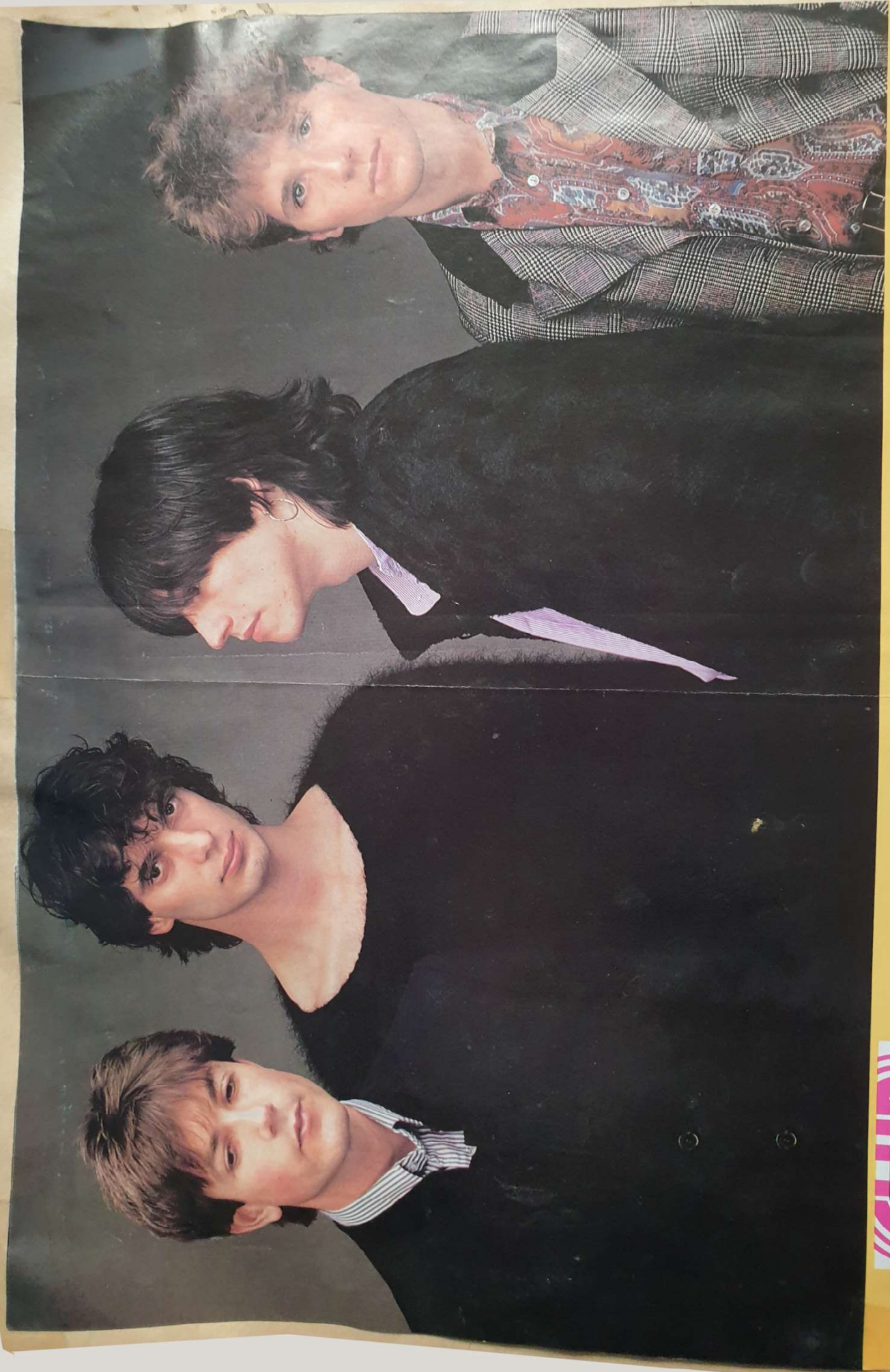




**EXCLUSIVE POSTER OFFER**

THIS POSTER IS EXCLUSIVE TO MEMBERS AND IS A LIMITED EDITION OFFER. THIS POSTER WAS PERSONALLY SELECTED BY STEVE KILBEY AS THE ONE HE FELT CONVEYS THE FEELING OF "THE CHURCH"





# THE CHURCH





Band of the Month

# THE CHURCH



THE CHURCH PHOTOGRAPHY BY LLOYD JAMES

**A**lthough a relatively young band, Sydney's The Church have joined the headlong surge of quality Australian rock that is flowing into the international rock market. Rave reviews in England and Canada have taken even the group by surprise.

Led by vocalist/writer Steve Kilbey, The Church is fundamentally the result of his vision. No one sounds like The Church. No one else has quite the same magic. No one else has joined together such seemingly opposite characteristics.

Steve Kilbey has said, "When we started the group my whole aim was to make a single and get thrown out of

the business after we'd done that. All I wanted was to one day sit down with my grandkid and say, here's a record I once made. Then it started to dawn on me that this music could happen overseas and my faith has been growing steadily from that point on."

The Church, resplendent in paisley psychedelic shirts, have become one of the most enthralling live bands in the country, as many of you would have discovered when they played major dates with Moving Pictures recently.

Although Steve recently complained, "I'm getting a bit tired of the sort of people who talk to you and don't care," he readily agreed to sit down with Countdown Club reporter

Michael Delaney for this frank and revealing exchange of thoughts.

## INTERVIEW:

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

**SK:** 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 just bounce back and be extremely elated. He tends to ping-pong between the two.

Richard is the most blasé 19-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.

**CDC:** Do you think the band has a fairly stable relationship?

**SK:** Yeah, I do. I really hope that we can maintain ourselves, but like, Peter's a very unpredictable guy. Success doesn't mean as much to him as his own personal feelings. Sometimes he feels he's not playing up to his 100% potential — which I think is crazy 'cause, like, I really rate him as one of the best guitarists ever — and it makes him feel like he wants to do other things. So no matter how well or how badly we're doing, he could just leave. I think Marty and Richard are pretty well committed.

Continued ▶



# INTERVIEW:

**CDC:** How does the band go about approaching the arrangements of the songs?

**SK:** 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.

Although it sounds really intensely arranged, a lot of thought has gone into it, 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.

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

**SK:** 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.

**CDC:** In the past, you've created a deal of controversy over some of the things you've been quoted as saying.

**SK:** I'm becoming aware of this. I just want people to get what they want out of what we do: to enjoy our music for whatever reason they want to. The reason I've been very reluctant to say what the lyrics are about is because I haven't wanted to spoil it for people. Anyone who's interested enough can interpret them to suit their own perceptions. I mean, everyone's point of view is different.

**CDC:** You don't want to distract from that sense of mystery?

**SK:** Yeah! But, like, what's happened now is that everyone's saying, 'Oh, the lyrics are meaningless. You've said the lyrics are meaningless, so if you don't see anything in them as the writer, then I'm damned if I'm going to look for anything in them.' That's not what I wanted to happen at all! I really thought that people wouldn't take me so literally. Of course the lyrics mean something to me, but I don't want to spoil it for everyone else.

**CDC:** It's a dangerous thing not to expect people to take what you say literally.

**SK:** Perhaps you're right. I

think that if I had something definite to say about, like, reincarnation or some of the other things that the songs are about, I'd write a book on them. But I don't know what I think about reincarnation, I don't really understand it myself. I write songs to sort of help explain it to myself, to try and discover something and hope that I can trip my subconscious into saying something. And then it's up to other people to interpret. Maybe there might be just a little idea in the song that'll unlock something for them. It's really difficult; I can't say what the songs are about, any of them really.

**CDC:** Not even 'The Unguarded Moment'?

**SK:** Ummm. Well, once and for all, here's the true story. I had the title. I was sitting down with the title and I started to write. I started to feel like I wasn't going to come up with anything so I wrote down: 'It's so hard finding inspiration/I knew you'd find me crying.' 'Ned Kelly', the movie, was on television, and from time to time, when I'd get stuck for something, I'd look up and see what was happening on the show and write down something like 'the horses for hearts' and 'the rifles for minds', 'their hands don't make me hang'. Although the song isn't about Ned Kelly, I was using that as an input into what I was writing.

I was trying to write a song about myself, how people try and hurt you, but they hurt you in a different way to what they imagine. I thought that that was probably what was happening to Ned Kelly to a certain extent because apparently he was just trying to do some good things. That's what it's all about.

Then again, it's not about any of those things at all.

**CDC:** How do you go about writing songs? Do you work them out on bass, piano or guitar?

**SK:** I write on different things. It's impossible to say what I usually write on because I'll just sit down and think 'I'm going to write a song' and put the drum machine on, overlay a bass line and then put some chords over the top. Usually I've got a vague idea as to which parts will be the verse and the chorus and so on. Then I'll put some keyboards on it and start finding out what it is I'm going to sing. A melody comes along and there's some words there. I write like this a lot of the time and often it comes about spontaneously in the studio. I'm a guitarist of sorts I suppose.

I play Hammond organ and piano on 'The Blurred Cru-

sade'. Harpsichord and Celeste too. The vocoder is one of my preoccupations — the heavenly choir thing. I go mad with a vocoder! I put it on everything! I mean, I have to be restrained because I really love it.

I like synthesizers, but I don't like synthesizers in The Church. That's a bit like putting Elizabeth I in a sports car. They're just two things that don't go together. I'm trying to keep synths out of The Church's music. I want to keep the chime. It's such a lyrical sound.

For a long while after I first started writing songs I was projecting all these personalities. I'd read that the New York Dolls'd do this and The Clash'd do that and this group would confront their audience and someone else'd sing

isn't me. When I go to see a rock band I just stand there and listen and shut my eyes if I enjoy it. I don't dance. I've never danced in my whole life! There are no politics because I don't know anything about politics, whether they be personal politics or world-wide politics or politics in Australia or those sort of things. The little I do know, I couldn't really articulate, so none of those sort of things come within The Church's sphere of reference. I know the others feel much the same. We just love music and what music can do to you rather than all the paraphernalia which leads you away from it.

There is one school of thought, because our songs tend to deal with the Soul, the Spirit, the Intangible, which is ultimately more important to

first. That's one of the things that really disappointed me about 'Of Skins & Heart'. I don't like that sort of distance. It wasn't just the overall sound, it's so much more than the actual production and who did what. The whole atmosphere of the first album was very alienated and cold, slightly hollow. I don't think you could say that about 'The Blurred Crusade'.

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

**SK:** 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.

**CDC:** Would you consider Marc a major influence?

**SK:** I was just totally infatuated with Marc Bolan for a period of two or three years. The albums 'A Beard of Stars', 'T. Rex' and 'Electric Warrior' are probably the most played records in my collection. I've always enjoyed that sort of delicacy that T. Rex had. It was rock 'n' 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 and let it take you somewhere else entirely.

Most people talk about 'The Slider' or 'Get It On' and 'Hot Love', but I think Bolan really peaked before all of that, fantastic though it was. I think it was downhill all the way after 'Electric Warrior'. I mean, my mother used to think I was totally mad! I had Bolan posters all over my bedroom walls and I never played anything else for ages. I was a total fanatic! When I saw his white Fender with the tear-drop on it in a teen fan magazine I just had to have one.

**CDC:** You've mentioned The Byrds as being another very important influence.

**SK:** I just think listening to The Byrds is like seeing a really sad film that has this strange type of triumphant ending or something. I don't know, they were very special.

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

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

THE CHURCH PHOTOGRAPHY BY LLOYD JAMES



about madness and some other band'd sing about groupies and drugs, you know? And after a while I came to the conclusion that I'm none of those. I'm a very mild-mannered person and I don't like confronting a child on the street let alone a thousand people in an audience! I don't feel like I'm going mad and I don't feel particularly angry, so I thought I'd be totally honest and write about the things that I'm genuinely interested in and let my real persona come out. That's what I do on stage and that's what I do on record. I think the trouble with a lot of other people is that they're projecting things that just aren't them, and I think an audience sees through it even if they don't consciously know.

I mean, people say why don't I dance around on stage and why isn't there more interesting things said, but that

us than politics anyway. I mean, no matter what is happening in Cambodia or Uganda or whether you think women should be treated like this or like that, regardless of what your political beliefs are, we're all going to die. That's what a lot of the songs on the second album are about: death. Thinking about and confronting death. I'd say that just about every song on 'The Blurred Crusade' in some way concerns itself with some aspect of death and reincarnation.

**CDC:** Do you see your songs becoming more direct and personal?

**SK:** Oh yeah! I think 'The Blurred Crusade' is much warmer than the first album. I was listening to it the other day and I think you really do get the feeling that the voice is in the room with you. 'The Blurred Crusade' isn't a sort of distant metallic sound like the



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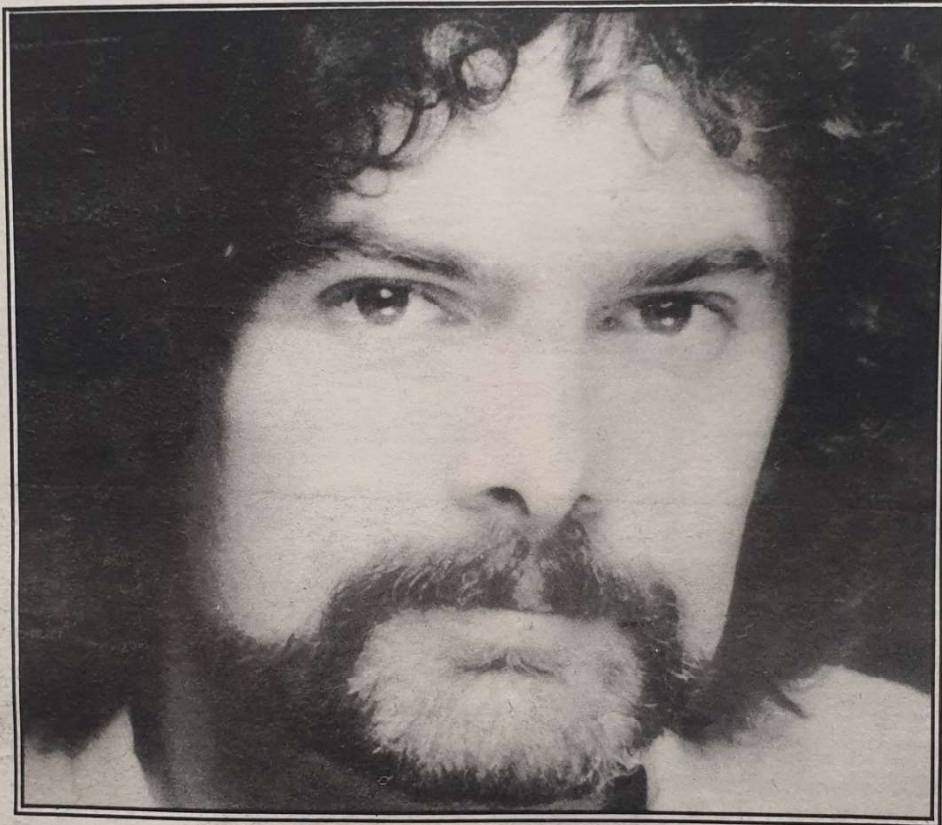
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# RIDING HIS WHITE SWAN



## Vale, Michael Delaney

On Thursday, September 2, Michael Delaney was on his way from Sydney to Queensland where he planned to enjoy a week's break before returning to finalise a series of articles he'd written for Juke.

At 11 am that morning, Michael was involved in a head-on collision on the New South Wales/Queensland border, and was rushed to hospital, where he lapsed into a coma.

At 9 am on Tuesday, September 7, Michael Delaney died in Brisbane's Mater Hospital as a result of injuries sustained in that accident. At his bedside were his family and his closest friend, photographer Lloyd James.

Michael's death has meant that Australia has lost one of its very finest writers and Juke, a dear friend. As a mark of respect, we've asked writer GLENN A. BAKER to write this eulogy to his friend.

\* \* \*

Michael Delaney began expressing his passion for music in words, like myself, during his late teens. We had both sat through so many sessions of *A Hard Day's Night* we could recite the dialogue in our sleep.

We had both gravitated in an orbit outside the reach of those we encountered at school or early employment; transfixed and transform-

ed by a music that educated, illuminated and excited us.

A not uncommon scenario in our profession, certainly. But Michael, more so than myself or anyone I have ever known, clung on to the vision, the ideals, the spirituality and the pure beauty of the music that reached his soul.

He didn't trade it in for security or advancement; he didn't dismiss it as an adolescent phase. He constantly returned to its influences as a form of recharge when the corruption of what he held dearest saddened and sickened him.

"I heard The Byrds in late 1965 walking to school. I was 14. Their music took me through so many changes, the consequences of which are only now starting to settle into some sort of visceral order... in what I feel, in the way I think, in the way I live my life, in the changes I have gone through and in what I hold paramount as values and ideals. The Byrds, Lovin' Spoonful and Doors particularly have had a great influence; no, direct bearing in what they've said and the way they've said it."

I read Michael's outpourings of devotion often throughout the Seventies, sometimes on the same pages that carried my own attempts at defining the grace, elegance and impact of music that moved.

I can recall being amazed by the level of emotion and commitment with which he imbued his writings. Indeed, I am sure he was unable to write any other way.

"I can't be objective about music. If you do not have the capacity to feel, sure, then it would be easy. But such is not the case... to me the whole thing's a celebration. Music, good rock orientated music is what I have built my life on."

Though we were aware of each other for many years, Michael and I did not actually become friends until the early 80s. When we did finally come together professionally, to work on a project centred around Michael's greatest hero, Marc Bolan, I was overwhelmed by his devotion, his vast capacity for expression and his almost childlike enthusiasm.

I was entranced by this peer who could write, perform and understand music with an obsession bordered on mania. He helped me exorcise a few of my own personal demons, to comprehend the nature of the hold that music had on me.

Sometimes we talked, or rather chatted excitedly like teenagers late into the night, cross-evaluation heroes and hits, sounds and seasons.

"I'm somehow inexplicably stunned by the rush of memories and feelings, that strange, painful consequence. And it's not just the fact of coming face to face with one's own complete loss of innocence. It's something else... what cruel, delicious tricks time can play on a person's movements through the space of their own life... the music that so affected me returns sometimes to bewilder and confuse me; mock me and comfort me not at all. Once it nourished me better than food. Now it just stands there, a lost beauty from a far-off place. No, that's all wrong. What am I saying? It's still there, as vibrant and as strong as ever."

I'm attempting to honor Michael Delaney, as a writer and a true follower, though he was very much more. His altruism was known and admired within the music industry. Rarely would he refuse a record company publicist's plea to assist a young or new band. And be it a starry-eyed bunch of promising amateurs or a mega-platinum superstar act, he consistently applied the same standards of research, per-

ception, intelligence and detail to his interviews and features.

Those musicians who subjected themselves to a Michael Delaney interview never refused a second request. Just ask Steve Kilbey.

When writing about Marc Bolan, Michael Delaney was also writing about himself. Bolan's sense of style fascinated Michael because, in many ways, it mirrored his own attitudes. These words, about Bolan, describe the writer just as accurately:

"Marc loved rock and roll, its energy, its attitude, its sense of style. He loved the essential good humour, fantasy, and fantasy-potential of pop... Marc believed in the magic of the rock and roll dream and his great talent was to live it with flair and panache."

I have a thought about Michael's death that I find hard to articulate, for fear of being misunderstood.

I suspect that, had he been able to choose the mode of his death, departing from this life in the same manner as his beloved Marc may well have appealed to him.

All death is a waste, but Michael's death affronts my sensibilities for its horrifying waste of talent, compassion, individuality and intelligence.

Michael loved life and the opportunity it gave him to experience and appreciate.

He was no angel; on more than one occasion I witnessed his capacity to berate without mercy someone he considered a fool of philistine.

But that hardly matters now. I have lost a friend, the world has lost one of its worthier inhabitants.

Vale, Michael Delaney.





**DELANEY, Michael** — On  
September 7 (result of accident)

*"When this you see, remember  
me,  
And bear me in your mind,  
Let all the world say what they  
may,  
Speak of me as you find."*

Deepest sympathy to the Delaney  
family and Lloyd, from Graham,  
Christie, Debbie, Fiona, Linda and  
Alan, and all Michael's friends at  
Juke.

**M I C H A E L D E L A N E Y**

---

DIED TRAGICALLY ON SEPTEMBER 7TH, 1982

*"Lord Have Mercy  
Pity the Fools like me and you  
Just doing their best to see each day through  
We're running round in circles  
Hour by hour  
Searching for a glimpse  
Of the passion flower"*

MICHAEL DELANEY

SADLY MISSED... ROSS BARLOW, TONY HOGARTH, SPENCER LEE, CHRIS VENN, ALLAN WATSON, RICHARD WILDE AND  
ALL HIS FRIENDS IN THE MUSIC INDUSTRY.

POLYGRAM



Sir:

I began enthusiastically to read Michael Delaney's interview with Steve Kilbey in your last issue (June 26), but by the time I was half way through the introduction I almost decided to give up. What a load of tripe! Delaney must win many adjectives for cramming as many unreadable sentences into unreadable words he tried to impress us with! I wonder how many people know what "solipsistic" means? I suppose being metaphysical and esoteric is trendy these days. Why couldn't he just get to the point? If he was trying to make his intro as complex as The Church's music he succeeded. Talk about "deep without a meaning."

Unimpressed,  
Melbourne, Vic.  
P.S. I am glad that I did decide to read the interview, as it was well worth it.

Dear Unimpressed,

Re: Memories In Future Tense? — The Steve Kilbey Interview. I've always found monosyllables to a trifle restricting in their ability to effectively communicate intangibles. I agree that my intro to the interview was somewhat 'metaphysical and esoteric', but then so did the subject and that's what concerned me the most. It's these qualities that I find the most stimulating and attractive in Kilbey the man, the songwriter, and The Church as a group. Kilbey doesn't fall prey to the typical mindless sexism, braggadocio and bravado.

The man's a sensitive and intelligent artist, one of the great romantic poets of our time quite honestly, and I was not prepared to compromise my own perceptions or my own standard of literacy in order to communicate my beliefs.

The fact that due to quite a few errors in typography — key words omitted and separate sentences run together — the introduction was unfortunately turned into its own blurred crusade, but, understand this, these things are *out of my hands*. Put it this way kiddo, the way it turned up in print was *not* the way it had ben written. Dig? It's the most frustrating aspect of writing. Trying to walk the fine line between impressionistic explanation and mere ethereal word-play is difficult at the best of times, but when the gremlins interfere — the ongoing problems of inaccurate type-setting — things get very sticky. This time I lost.

If you're (anyone) is interested in reading the intro as written (as opposed to the printed intro), please send an s.a.e. to Juke and they'll despatch the original copy.

Impressing you with big words? Nah, not really. Got a dictionary kiddo? You might learn a thing or two. Words have meaning. Check 'em out. You might even decide to increase your own vocab. Words have meaning. Lots of adjectives? Sure! Dylan once said: 'Paint pictures, nosey, all talk is lies.' Kilbey's songs are packed with imagery, all of it intangible. Deal with it, find your own level. Big words never stopped me. Use a bit of elbow grease on your own ability to communicate. Words are tools.

I doubt whether your opinion will alter all that dramatically on your reading the original intro, but at least you'll find it far easier to discern the opinions expressed. The printed intro bearing its 'esoteric' nature in the mind and the fine balance that I endeavoured to maintain (shattered by the subsequent inaccuracies) was a great personal disappointment.

— MICHAEL DELANEY



MEMORIES IN FUTURE TENSE It's just the Blurred Crusade....

THE STEVE KILBEY INTERVIEW

*Michael Kilbey*

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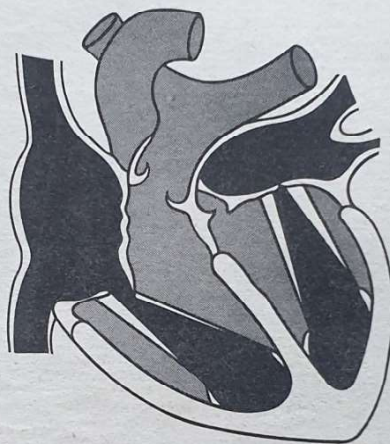
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# the church

JULY DATES



of skins and heart

*NEW ALBUM OUT — THRU EMI*

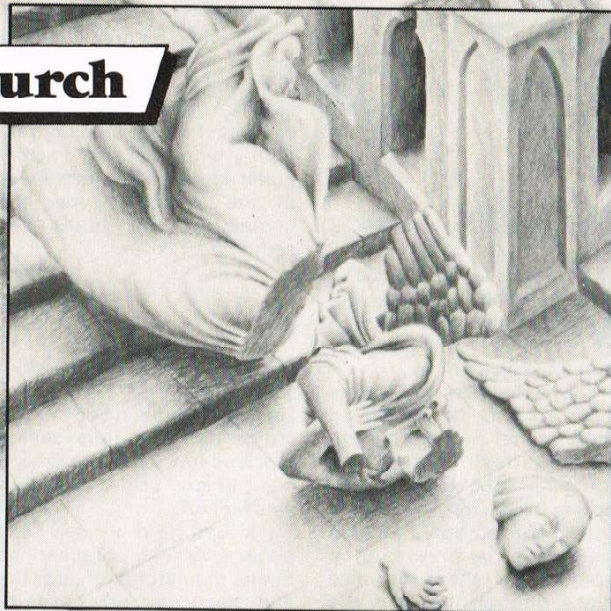
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They've been described by one critic as "a band whose music is vital and melodic. ... and influenced by that classic '60s period of rock 'n' roll but punched out '80s style."

The Church's debut UK album includes their current single "The Unguarded Moment" available in full colour picture bag.

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