SEVENCHURCH

CONGREGATION

Newsletter 4. Friday 13th November 1992

Good Mourning Congregation,

Blessings and Welcome, it's a pleasure to speak to you again and to all our new members, plenty of news to tell you so take a pew and read on.

If some of you have been worried that we have forgotten you, fear not. These newsletters are not rigidly scheduled, they will be sent every time there is enough news to warrant one so they won't necessarily be at regular intervals.

We have played some great gigs recently which have really begun to refine our live performances. The most recent gig (only our 9th!) at the Mean Fiddler being (in my opinion) by far our best yet Our next gig will be on December 5th, a return to the Jericho Tavern, (56 Walton St, Oxford. Tel: 0865 54502). A three band bill is planned with support from 'Scumpups' and 'Bugshifter'. Remember to bring your raincoats as Martin will yet again attempt to open the heavens with his patented raindance!!

On the writing front we have been working hard and there are now two new Sevenchurch epics completed — The 15 minutes plus of 'Inavoid' with Martin Spear's first lyrics for the band and the 12 minutes plus of 'Perceptions' the band's seventh song. Work has already begun on the eighth song which is definitely going to raise the odd eyebrow. More news on that in the next newsletter!

On Sunday 11th October we got the chance to enter the studio again with sound engineer Jon Burton who amongst other things is the regular live engineer for local Oxford indie stars 'Ride'. As we only had the day we decided to record 'Old Truths, Ancient Magick' which is our shortest song. The day went well and we are very pleased with the end result. This was a purely experimental recording as far as we were concerned to try out both working with Jon and using Courtyard studios. It was almost pre-production really so the end result is especially pleasing. Of course we are sure that many of you will want to hear this recording (and far be it for us to stop you), so what we have done is coupled it with Autobituary (which was recorded live off the desk from the Mean Fiddler Gig) and photocopied up some cheap 'no frills' covers. All you have to do to get a copy is send in a blank cassette (preferably C50) plus one 28p stamp (or an IRC overseas) and we will make you a copy and send your tape back together with a cover. Now is that a good deal or what? Remember this is not an official demo but we hope it will satisfy those of you who are dying to hear more Sevenchurch music. Please also bear in mind that as we are copying these tapes ourselves you may have to be a little patient.

As far as record deal news is concerned I can tell you all that we have not yet signed any deal. During early October we repeatedly heard rumours saying we had signed to Noise Records, well we haven't! There is still plenty of Record Company interest in Sevenchurch and negotiations are apace, (with Noise included), but that is as far as we've got Be assured we will let you know if, when and with whom we sign.

Again we have included photocopied sheets of all our recent press. This includes the Curfew Interview for those who missed it and the Kerrang! live review by Robin Poultney (Who?) that completely slagged us off. We also enclose a signed photo as a few of you have asked for one.

Well, that's about all the chattering around the gravestones we have time for before dawn approaches and so until next time, I wish you well,

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Ollie, for and on behalf of SEVENCHURCH.

P.S. Send all your comments, questions and suggestions to: 'The Sevenchurch Congregation', 83 Hurst Rise Road, Botley, Oxford, OX2 9HF. We all enjoy digesting your letters!!

www.sevenchurch.co.uk • info@sevenchurch.co.uk

Date: 17/792. Venue: Jericho Tavern. Support: Walk On Water.

This was an interesting gig as it provoked some extreme responses. Walk On Water began the evening well. The female vocalist was reminiscent of Siouxie Sioux in sound if not look. Unfortunately the evening was running late as we took to the stage and we were slightly unsettled as the intro began. As it turned out we gave a good performance, although the pace was fast for us, one for the history books!

As I said extreme reactions were generated. This was the gig that Robin Poultney reviewed (and slagged) in Kerrang! It was also the gig that was watched by Mike Exley from Noise Records who thought we were great and has led to Noise offering us a record deal!

Date 8/9/92. Venue: The Pennyfarthing.

There were a few ghosts stirred up for me tonight. This was a weird place to be playing as I'd seen so many great bands playing here in the early eighties. Now it was open again and Sevenchurch were playing here. It was a good gig in all. The stage was tiny and the lights few but the PA had a good sound. At least it did until it went down halfway through the gig! There was a good turnout, in fact its rarely (if ever) been beaten since the Pennyfarthing's reopening. Tonight was the first time we played 'Inavoid' and it went down really well. Meanwhile outside a storm was raging, yet again. Something that seems to happen every time we play?!

Date 21/9/92. Venue: Jericho Tavern. The 'OUR SONGS' Covers Night.

Tonight was different. It was Mac's (the Tavern's promoter) Birthday and to celebrate he had arranged for nine top local bands to each play a fifteen minute set of cover songs with all bands using the same backline. The bands playing were 'Death By Crimpers', 'Squid', 'Arthur Turner's Lovechild' (Mac's band), 'The Jennifers', 'The Daisies', 'The Candyskins', 'The Anyways', 'Saturn V' and ourselves. The running order was pulled out of a hat, and we got the second slot of the evening, rather fortunately as it turned out because there was free beer available for the bands. The place was packed, completely sold out and the atmosphere was phenomenal. What did we play? Well, we began with a totally doomed out version of the 'Funeral March' which metamorphosed into 'The Teddy Bears' Picnic' without changing pace! Next it was time for a couple of old punk tunes completely thrashed out and the sudden change of pace certainly shocked. We played the Sex Pistols 'New York' first with an excellent Johnny Rotten impersonation from Martin (vague memories of Madamadam!) and followed that with Discharge's 'Protest And Survive'. Finally it was back to the Doom as we finished our set with our own special version of 'Happy Birthday' for Mac. This evening was purely for fun, and great fun it was. All the bands were excellent and by the end of the evening I was very drunk.

Date: 1/10/92. Venue: The Mean Fiddler, Harlesden, London.

Oxford Showcase featuring Sevenchurch, Squid, Death by Crimpers and Arthur Turners Lovechild. This was a gig we had all been looking forward to. A showcase gig of Oxford bands billed as the 'Oxfordpolooza', with Sevenchurch headlining. For us it was our first gig outside of Oxford which made it even more fun. The band (minus mad Martin who lives in London) set off for the smoke around 1pm in a hired Ford Transit Van. Dave 'The Ghost' Capel was at the wheel, 'Man Mountain' Smart was navigating and the rhythm section (Basty and myself) were in the back trying to hold everything down! (no change there then!).

We made the venue in plenty of time for our 4pm soundcheck and we were very impressed by the venue - a big stage, lots of lights and a great PA. Martin joins us and the soundcheck was duly completed. Now there is nothing left to do but relax until showtime. At 8pm the doors are opened and people started to arrive. Two full coaches have travelled down from Oxford/Banbury (plus the odd car load) so there were lots of familiar faces around as the place filled up. The other bands all put on good performances and the crowd was well warmed up when we took the stage. The reaction was fantastic, lots of movement going on down the front and we were having a great time on stage. We started with 'Circus Divine', for the first time in a few gigs. Next came 'Autobituary' (which is my own personal favourite) closely followed by 'Inavoid'. Things just couldn't get any better – so instead they got worse! As we finished 'Inavoid' Martin was asked to make an announcement – namely that the Oxford coaches were just leaving prompting a mass exodus as we begin 'Twilight Of Evergreen' It's rather a strange feeling to see 150 odd people all leaving your gig at the same time while you are still playing. Nevermind, we still had a crowd to play to, just a smaller one. Also at about this time the crowd for the post-gig nightclub were beginning to arrive and I don't think they quite knew what to make of us. It was cool, they got up and tried dancing anyway and didn't heckle. In fact, by the time we had finished 'Twilight', I think most of them were quite enjoying our vibe!

Date: 11/10/92. Event: Recording of 'Old Truths, Ancient Magick' at Courtyard Studio, Sutton Courtenay.

This was another event we were all looking forward to, roughly a year since the recording of the 'Nefarious' demo we were back in the studio. This time it was Courtyard Studio and what a superb studio it was. Upstairs were living quarters fully equipped with about 8 bedrooms plus dining room, lounge, bathroom and kitchen. The studio itself was downstairs – 3 recording rooms and the control room.

In an effort to capture that 'live' sound that is so hard to get in a studio we decided to set up the equipment so we could play together in one room. We put the guitar cabinets in another room and my bass cabinet in the third room to achieve the separation. Martin sang a guide vocal from the control room and all the separate instruments came together via our headphones. Also we spent a lot more time miking up the instruments this time which gave better sounds. Final vocals were added separately, (the same as when we had recorded the demo). John and Man Mountain then shared the duties of mixing and producing. This left Dave C, Basty and me free to play Sonic The Hedgehog on the Sega Mega Drive supplied by the studio! It goes without saying that during the day huge amounts of Junk Food were consumed by the band including Pizzas, Ginsters Pasties, and the odd beer or three! As with our last studio visit it was far more tiring than I would expect. We had begun at 10am and finally left the studio 16 hours later at 2am Monday morning. Really we would have liked just a few more hours... Certainly we hope to be going back there soon.

PRESS CUTTINGS, ETC – SHEET 3

VENCHUI

Metal Hammer reckoned their tape was the best demo by a British band they'd heard in ages, The editor of Metal Forces positively sativated over the prospect of hearing a full album by them, they are currently receiving upwards of Forces postavely servated over the prospect of iterange a material of units, they are outward in the servate and the prospect of iterange and another of units, they are outward of the servate and the servat sensations from South Wales or the North East, breeding grounds for so many of this Isle's hard rockin' guitar combos? Oh no. We're actually talking about Sevenchurch. Sevenchurch - the slowest, heaviest, doomiest bunch of long-haired guitar grinders you ever did hear this side of the Atlantic who have the blatant audacity to come from

Oxford: home of a million and one jangly teenage indie hopefuls zurely? Oxford; which is fast becoming a melting pot for any kind of music you care to mention and a veritable hotbed of multifarious creativity. Sevenchurch (Dave Smart - lead guitar; Dave Capel - rhythm guitar; Paul - bass/backing vocals; Martin - lead vocals and Grahaeme - drums) formed from the ashes of local thresh outfits Mordor and Dying Breed in early 1990 with Martin joining late last year after the demise of Madamadam. Paul was originally the lead vocalist but felt uncomfortable in this task and this left the way open for Martin's inclusion (coincidentally Sevenchurch's first ever outing was as the support to Madamadam at their last ever Oxford gig - Curfew: always first with the really boring bits of trivia).

Since this time Sevenchurch have been punishing audiences with sigs that manage to cram a staggering five songs Since this time Sevenchurch have been punsing autoences win ggs that manage to crim a staggering live songs into an hour long set. Sevenchurch are not easy listening, even for those who like their music a little on the extreme side. Somebody commented that they were unlistenable to. Said person probably reckons EMF are punk rock. Me, being the only person I know who can happily listen to Swan's first album all the way through without feeling the need to either throw up or dig holes in the wall with bare hands, I find their brand of metal (of which there now seem to be 57 Heinz varieties) far more uplifting than so many of the sad cases who seem content to relive the early '80s sounds

of Iron Maiden et al. So, where does this Sevenchurch sound originate from? Dave: 'I just wanted to take the music to as great an extreme as possible. My favourite bands don't reflect what this band is like. I like '70s bands like Black Sabbath and Lynyrd Skynyrd and newer bands like Soundgarden and The Black Crowes but the main influence on my music is films."

Paul: 'We've always liked the idea of film soundtracks: the way the music gives the film its atmosphere. That's what we're trying to do with our music, to create an atmosphere. Sevenchurch would make a good soundtrack to a really dark horror film.'

I'd personally like to see Michael J. Fox try to act his way through a Sevench

Michael J. Fox act full stop. Dave: 'As I say, my favourite bands don't make this sort of music but films really inspire me to write songs.

What about not-so-metal bands like Swans and Godflesh? They're more in a similar vein aren't they? 'Yeah, those are the sort of bands we'd like to go on tour with so we could really crossover rather than just play with metal bands all the time. Especially since Martin joined we've got a bot of appeal to anybody. For weirdos anyway,' Is there a much broader appeal for heavy rock and metal now than there was in the '70s and early '80s when those type of bands were much more easily classified? I mean, like Nirvana are sort of metal for people who don't like metal

at all Martin: 'People have always liked heavy guitar sounds but they've been put off by that typical heavy metal image. Also the lyrics and vocal style put some people off - that high-pitched Ronnie-James Dio thing.

Dave "The bands that are still doing that sort of thing are doing it well, like Def Leppard, but there are a lot of different bands around now.'

What about extreme death metal bands like Dei cide?

Martin: 'Gimmicky. They're good at presenting themselves and causing a bit of controversy but the records are very badly made and mixed."

Your sound is pretty extreme, dark and sinister, how seriously do you take yourselves?

Dave: 'We're not taking the piss but ...

Paul who up 'til now has written the band's lyrics interrupts: 'The lyrics are quite emotional, maybe even spiritual in a way. People have asked us if We're a Christian band. We're not but we're not anti-Christian."

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So there'll be no burning inverted crosses into your foreheads then?

'No, none of that I'm afraid.'

No sacrificing goats or biting the heads of bats? 'No.

Sad to report Sevenchurch limit their mutilation of animals to ordering a round of sausages and chips from the bar of the pub where we are enjoying a few 'beverages' amid clusters of small, screaming kids and people wearing very short shorts even though it doesn't suit their figures. I spot a few prime candidates for ritual slaughter but remain silent. People can read into our music what they like - just as long as they're entertained.'

One of the very strangest things about Sevenchurch is the way that Martin has so radically changed his vocal style from when he sang with Madamadam. Gone is the Lydon-saque whine of yore to be replaced by a deep-throated gutteral growl. Was it a difficult change-over?

Quite difficult because we had to record the demo two weeks after I joined but I enjoy singing in a lower regis termuch more than a high one. You don't come off the stage completely hearse for one thing. This style is much more relaxed. Also the slower pace of the music gives me more chance to act up on stage, to move around more. With Madamadam it was all at breakneck speed with no time to do anything. With Sevenchurch there's also a lot more potential for the lyrics which tended to get lost in Madamada

Martin, unlike the rest of the band, has short hair and looks like the last person you'd expect to find fronting a doom metal band. Is he really a closet metal head?

"Not at all. I'm not into very much metal really. The vocalists I'm most influenced by are people like Ian Curtis, Morrissey, Howard Devoto and Scott Walker. Anybody who has a morose delivery. Also American High Energy Morrissey, Howard Devoto and Scott Walker. Anybody who has a morose denvery. Also American High Energy singers, people like Madonna and Martika. Lyrically I'm investigating people like Diana Ross, even Abba, People think I'm sending that stuff up but I'm not at all. Diana Ross' lyrics are very much about the negative side of romance and I can see Sevenchurch, going back to the film thing, being the soundtrack to some 'love lost' story.' All this is very much removed from the stereotypical idea of British metal bands with closed minds listening only to

metal, merely trying to emulate Led Zep or Def Leppard. 'That's one of the biggest problems with a lot of new British metal bands - they only listen to one type of music and

what they produce is very depressing.'

'So many British metal bands just don't compare to American ones. If you go to a gig and there are two British bands and one American band then it's always the American one that stands out - but when British bands do get it right they're the best in the world.'

The general subject of metal is discu sed, particularly the lack of real stars in the recent scene. All the stars there are now are the old ones like Ozzy Osbourne and Alice Cooper. The new bands prefer to be more like the guy in the street. more like their fans.'

out Axl Rose?

What a

Martin: 'It's all attitude with him. I don't like him at all - his voice or attitude, he's not a star in the same league as David Bowie was. Maybe he's a star to some people." Did metal reach a crisis point in the late '80s with bands playing so fast that the only direction left for them was to

slow it right down like yourselves?

Dave: 'When bands were playing so fast things got to saturation point with everyone doing it and a lot of crap bands

appearing.' Paul: 'It lost everything except the speed.'

Do you think you can be that much more intense by playing slower. Certainly it takes much more concentration to listen to.

Dave: 'And it's more emotional.

Dave: 'I left a thrash band because it wasn't what I wanted to do. At first the idea of combining punk energy with metal appeal ed to me; again that all came from America."

Were you surprised at the reviews you got in Metal Forces and Metal Hammer?

d at the extent to which they praised us. I've always written music to please myself and if anyone else liked Surprise it then all the better. it was great to see those reviews, especially since it was the editor of Metal Forces who reviewed the tape.

"We've always wanted to get everything dead right before we did the tape or played live. We spent ages rehearsing. Oh if only a few other bands would follow this maxim. It might just spare everybody concerned a lot of torture.

As well as causing Sevenchurch to be deluged with mail from around the globe their rave reviews have caught the attention of a number of record companies and put them in a stronger position when trying to get a deal - something which is now more a case of 'when' rather than 'if'.

What of the rest of the Oxford rock scene? What do Sevenchurch think of more traditional rock bands like 2 Die 4 and Graffiti?

2 Die 4 are great. Maybe a bit manufactured but exciting. They've got a very modern sound, using samplers for instance. Graffiti have got great songs and a brilliant singer but they might have left it a bit late now.' Strangely Sevenchurch have a lot of enthusiasm for other local bands that I wouldn't have expected them to like

particularly. I guess this shows their true eclecticism: 'Comflower Concept - a great band, perhaps not six months ago but now they've really got it. The Daisies, Death by Crimpers. Flash Harry - they're absolutely storming but people won't go and see them because they think it'll be just old pub rock.'

Sevenchurch talk about obscure Scandinavian bands who I've never ever heard of and whose names seem ripped wholesale from various satanic verses so I grin my simpleton grin and let them get on with it. They are five extremely picasant blokes playing extremely unpleasant music and playing it extremely well. There is absolutely no room for compromise in the Church of the Number Seven and, for all their doom and darkness, the future looks surprisingly bright. Will you be worshipping at their altar?

Sevenchurch photos by Dean

Tavern, /ENCHURCh

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PRESS CUTTINGS, ETC – SHEET 4

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made their debut in fine style supporting deathgrind "Gods" CARCASS in a gig on the 6th of December 1991. The new year saw things start to happen for the band with thr release of the "Nefarious" demo to broad critical acclaim in both underground and main-stream press. METAL FORCES' Malcolm Dome had this to say in the March '92 issue; "...the best demo I've heard in ages...a true discovery. Someone should sign them up right away and get them working on a full album. I cannot recommend this tape highly enough". Never has a magazine writer spoken truer words! Any self-respecting fan of bands like SAINT VITUS and COVEN should seek out "Nefarious" without delay. Even the BBC were impressed with it, playing all 9 minutes 22 seconds of "Circus Divine" on their "Friday Rock Show"! So now you're wondering how to obtain this minor masterpiece, right? Well, just send a money order or bank draft for 55.00 (made payable to Paul Oliver) to the address shown below. It has a highly professional sound and packaging complete with colour cover and lyrics. One of the English labels like RISE ABOVE or EARACHE are bound to snatch SEVEN CHURCH up soon so grab a copy before they become rich and famous...well, at least famous.

For more information contact: 83 Hurst Rise Road - Botley - Oxford OX2 9HF Telephone David Smart on 0865-725221



costs of printing Oxford, 83 Sevenchurch at: Sevenchurch, tapes stuff, the and there. of the death metal vocals here mean one or two) short bursts bands with one or two (and are Well in this case, the vocals or like vocals like My Dying Bride's can't describe them. Are they cal doom "Yeah, they've got your typiand the better of the two being quickly get the message! The or to tell you that the demo is 19 outfit. our inlay this is mainly due to cover the vocals go, you can't just say tic piece in it. As far as doom which has an eerie little acous-".Twilight Of tracks Yes, just the two but if I were out!) whom am glad I didn't check them allegedly farious" You get two donna influence (Phew! Sure "Only two?" I hear you cry long ago for this classic doom Hurst SO mellower etc. are "Circus Divine" minutes long, OX2 9HF Solitude demo Rise of an cards This is really vocals" because their debut You track he than Rd, costs can Evergreen" Anthrax/Maand glossy, colquit not so Actumus'? England, 2 on "Ne Botley, printed contact ly good £3 but lot of demo. you

PARASITE 969 High Road, Chadwell Heath Romford, Essex RM6 4HB

SEVENCHURCH

Nefarious

Are these guys, serious? This two track demo, is one of the funniest things I've heard in years.

The vocal performance, on the track 'Circus Divine', is hysterically bad. The 'deep and meaningful' lyrics, being chanted nursery rhyme style.

The second track 'Twilight Of Evergreen' is no better, with it's pompous, overblown lyrics, which have been done a million times before. The vocal performance, owes a lot to SPINAL TAP, and both tracks has music that plods along very, very slowly and aimlessly.

I can't believe, that I just. wasted eighteen minutes, of my life, listening to this crapso you have been warned. BAD NEWS were never this

comical. CONTACT 83 Hurst Rise Read, Botley, Oxford, OX2 9HF.

JOHN ALEY

CRAWLING CHAOS Mass-Y-Cood Road, Mass-Y-Cood Pontyprid, S. Wales CF37 1HZ

There is nothing particularly unusual about the SEVENCHURCH song writing process. The music always comes first-taking however long it takes. No song is ever planned to last longer than a multes, it's just the way it happens. The struct response on "The Friday Rock Shu" BEC ADIO (0014, coupled with the glowing dren review in METAL PORSE, the record companies are beginning to take notice. Future recording the same same of this record company interest. In glowing the is an extremely enjoyable experience, that's an ETTERD ID (010, coupled with the glowing D 00000 NOV PER RALEX A LIVE AND OR ARE VOU PORE SHUTED TO A STUDIO ENVIRONMENT Playing live is an extremely enjoyable experience. Jesing in the studio is an extremely of 00000 NOV PER RALEX T AUROWING TAKEN TO PRAMAS AUGMENT TOR SOUDD TAKEN TO PRAMAS AUGMENT OR SOUDD TAKEN TO PRAMAS AUGMENT TOR SOUDD.



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This is another great demo tape, this time at the other end

ROAD. REVIEW OF SEVENCHURCH NEFARIOUS DEFO 1 '91 SEVENCHURCH are a truly excellent doom band from the fetid depths of Oxford, and with this incredible offering have earned thmseleves a will deserved place up there with their meloarchait contemports GATHEDRAL and WINTER. Although the tape contains only two tracks, the total running time almost reaches then that the tape contains only two tracks, the total running time almost reaches then that sets them apart from the aforementioned hands, but also draves on them for musical inspiration, sepectally in the case of CATHEDRAL. The voice of Marcin Spent is the partest congineent to SPENGHURCH's indiverse style doom metal leaving a lasting impression with each twist and turn of hi individual vocals. If you enjoy music with style and personality then I unreservedly BOTLEY, OXTORD, DOX 3PHLUE.

Sevenchurch "Nefarious"

95 Merthyr Mawr Road Bridgend, S. Wales CF31 3NS ROTTING WAYS

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YOUR SONG' (MAC'S BIRTHDAY BASH) Jericho Tavern

It's nigh on impossible to review this evening and manage to convey what it all meant. This wasn't a gig. This was an event. A celebration. And no, not just of Tavern promoter Mac's birthday but of the whole Oxford music scene. Yeah it sounds contrived and yeah it sounds so darm diquey but there's no getting away from the fact that Oxford has something really special. Something most city's would dearly love to have. Tonight saw nine of Oxford's finest performing a selection of cover versions, the like of which has never been beard before. From the sublime to the ridiculous, from the inspired to the wholly inappropriate and back again. Oh, and did I mention that this was the best night out I've ever had?

Fun. Yesh, that's what we had tonight and no. I'm not glowing over those of you who couldn't make it - I wish you could have been there to see for yourselves. I wish you could have experienced the atmosphere and the sounds, the drunkenness and the downright, utter hilarity of it all. Nine bands and assorted pop guests and not an ego in sight.

Hence we had one of this fair city's most successful products, THE JENNIFERS, opening the proceedings. Drummer Dan swapped places with singer Gareth to belt out an old Walt Disney classic and, frail and wasted, he looked every inch the tortured poet-star. Another reversal of roles and Gareth became Kenny Rogers for three marvelous minutes. See what I mean about inappropriate?

Far closer to their roots were SEVENCHURCH with a grinding funeral march intro that mutated into Teddy Bear's picnic at some juncture. Playing rather more uptempo than is normal for them Sevenchurch pinned us back with the Pistol's 'New York' and Discharge's 'Protest and survive' one of the slowest bands in the world playing one of the fastest: strange but true.

THE ANYWAYS take us on 'a trip through '80s female groups' with the helpful harmonies of Heavenly's Amelia. Admittedly I didn't recognise the Bangles' 'Going down to Liverpool' 'til the last verse but I did recognise the GoGos and Bananarama and even Holly and the Italians' 'Tell that Girl' - this time warp thing was starting to do my head in and I was desperately trying to remember where exactly in Oxford Memory Lane was

Back to reality and bang up to date are ARTHUR TURNER'S LOVECHILD. After mercilessly slaughtering that dear old Julie Andrews' singalong 'My favourite things' they bathe in the fuzz ocean of Buffalo Tom's 'Bus Song' and then, bugger me, if it isn't Tavern landlord Bob onstage with them, revealing an extraordinarily powerful country rock voice as he serenaded us with 'Help



me make it through the night'. Not a dry eye in the house. 'I want to break Free' finishes it off and given the situation we were in anyone could have mistakenly felt they'd been transported to Wembley for dear old Freddy's funeral party.

Things were also starting to get very hazy indeed as the mighty SQUID pop machine piled into 'Make Love like a Man' and Matt's eyeballs did their very best to pop out of his skull. With genuine stadium rock pomposity they attempted to get the crowd singing along but the drunken bordes were having none of it. Bah humbug - we're all just too cool aren't we? God knows what happened during the band's attempt at Bryan Adam's 'Everything I Obviously I wasn't the only one feeling the effects of the available refreshments ...

SATURN V tried to get all trendy and obscure on us with Superchunk's 'Slack Muthafucker' but redeemed themselves more than admirably with their terminator treatment of The Pet Shop Boys. About time someone kicked a bit of life into the old farts. And just who WAS that mystery bassman?



'This is 'Anarchy in the UK' howled DEATH BY CRIMPER'S singer Karen as the band grinded into 'Are Friends Electric?' and this was suddenly the greatest moment in pop's entire history. I start dribbling and grinning uncontrollably at the same time and eventually wet myself. 'Sound of Silence' is given brutally short shrift as are Napalm Death (don't ask me which song, they all sound the same don't they?). We do finally get 'Anarchy' with a bit of helpful duetting from Seven church's Martin Spear. THE CANDYSKINS' Nick Cope has a pink

rubber glove on his head. God knows why but it makes him look like a cross between Foghorn Leghorn and Dennis Hopper in 'Blue Velvet' - ie: totally fuckin' mad. As the band crunch into Hot Chocolate's 'I believe in Miracles' I can't believe how tight they sound. Like they've actually rehearsed it. Bloody Hell! There's is perhaps the set of the night on a night when everybody is brilliant. In a glorious act of anti-sacreligion they even manage to make the terminally god-awful 'Lady in Red' sound bloody great. Almost finally are the DAISIES and even

their most cynical critics had to gaze on in awe at their blistering guitar thrash through of top synth-pop hit of yore, 'Don't you want me?' and I want hug each one of them individually. Perhaps strangely they are the only band of the night to cover Arthur Turner's Lovechild

one of them individually. Perhaps strangely they are the only band of the night to cover Arthur Turner's Lovechild -maybe everyone thought everyone else was going to do and so deliberately avoided it. Mac comes on to do the vocals for their rendition of 'Lucy House' before we get to the 'grand finale'... Ever wanted to see half of Oxford's musical population make even bigger prats of themselves than they normally do? Then you'd need look no further than tonight's massed rendition of 'Mull of Kintyre' - somewhere between the funniest thing you've ever seen and the most embarrassing, at least until it turns into the even more embarrassing 'Wild Thing' and various people end up prostrate on the stage. No, this sure wasn't yer average gig. This was simply just what you'd like your birthday narty to be. And hey

No, this sure wasn't yer average gig. This was simply just what you'd like your birthday party to be. And bey, two hundred pissed people and not a single punch-up? What is rock'n'roll coming to?

As a footnote to all this: we have the video tapes of the whole thing locked in a secret bank vault. We want 1500 off each band or we take them to the music press. Think about it - it could be YOUR future career on the (photos by Dean) line.....

AND ON A LIGHTER NOTE ...

SPOOKY OR WHAT?

A strange but true story from the weird and frightening world of Oxford music this month. Either by a bizarre quirk of fate or because of powers which none of us fully understand all of local Satanic doom-metal band Sevenchurch's last three gigs in Oxford have been marked by violent thunderstorms, the most recent breaking out halfway through their recent set at the Pennyfarthing. Do they have advance access to meteorological reports or are there terrifying demonic forces at work? More to the point have the band been playing any gigs in Florida recently? The decent, Godfearing people of this town must be told the truth!



Sevenchurch: What dark forces are controlling their stage act?

AS FOR THIS CURFEW ARTICLE DRAW YOUR OWN CONCLUSIONS, IS IT FACT OF FICTION? COULD A MEMBER OF SEVENCHURCH HAVE WRITTEN THIS LETTER !?!





that you are using too much fat in the pastry. Try mixing a little in with the cement and removing the red and green months you should yer which point transfer them to your problem wires from the alternator. After about three months you sho begin to see the seeds germinate, at which point transfer them t window box facing south. Failing that put a paper bag over Ooh I say, you are a bit scary aren't you? I think, After about three Dear Anxious, compound W



Kind and benevolent Aunty Karen is here to offer helpful advice on a range of readers' problems vide

heavy metal band. I should be the happiest man alive but I have one overbearing problem. I am absolutely terrifying to lookat. Small children run screaming at the very sight of me, even the rest of my band look a bit edgy in my company and I find it very hard to get any totty...et.. I mean form a deep and meaningful relationship with a member of the opposite sex since I cannot get through a romantic candlelit dinner without feeling the urge to sacrifice a couple of virgins on the table and shouting stuff about the necromagus and suchlike. Please offer some advice. I enclose a recent portrait photo of myself. Dear Auntie Karen, 1 have a successful and satisfying career and sing in a promising loca¹ unxious of Evergreen



nead