

"An adventure... a sturdy guide into one of the most brilliant, contradictory, acidic, psychic and dangerous minds of the last few decades." - John Robb

"And very good it is too." - Luke Haines

The Fall were a phenomenon in the history of popular music. From 1977 until the untimely death of mercurial frontman Mark E Smith in 2018, they produced a vast catalogue of work (500+ tracks) and were, in John Peel's estimation, the band against whom all others must be judged.

40 Odd Years Of The Fall is a song-by-song account of their musical output based on the author's hugely popular fan site, The Story Of The Fall. Its reach is extensive, including many rare gems and tracks which were only ever aired in a live setting.

With a foreword by Arab Strap's Aidan Moffat and illustrations by cartoonist Greg Moodie, both Fall devotees, it is truly a book by fans for the fans.

A valuable resource for old hands and new converts alike, 40 Odd Years Of The Fall explores the group's wide-ranging and occasionally maddening back catalogue in a way that is at once accessible, informative, compelling and consistently entertaining.



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40 ODD YEARS OF THE FALL

Tommy Mackay

"An adventure." - John Robb
**40 ODD YEARS OF
THE FALL**

TOMMY MACKAY

Foreword by Aidan Moffat

Illustrations by Greg Moodie

ABOUT THE AUTHOR

Tommy Mackay played in punk bands in the 1970s and 80s but subsequently made a name for himself as a popular entertainer on the Scottish comedy circuit. He has been described as Edinburgh's very own Half Man Half Biscuit and praised for his pop sensibility and witty lyrics. He won Fife Comedian Of The Year 2011.

His other guises include The Plagiarist, The Fall tribute band The Foul, They Might Be Gannets, Throbbing Thistle and Half Bam Half Whisky.

He is editor of The Daily Reckless - the paper that sings the news, which is constantly updated with a song of the day and a free weekly newsletter.

A lifelong fan of The Fall, in 2006 he began cataloguing the group's output one song per day, creating the popular fan site The Story Of The Fall. That became the starting point for this book.

ABOUT THE ILLUSTRATOR

Greg Moodie is the cartoonist at The National, Scotland's newest daily newspaper, and the author of several peculiar books. Cool Scots is a psychedelic reimagining of Scotland's rich and varied past; Borrowing Burns is a semi-fictional or 'factually dubious' account of the making of his series of Tam O' Shanter murals in Torphichen, West Lothian. He has also published three collections of cartoons, Greg Moodie Versus The Union, Election Dissection and Striptease.

He has written two novels, The Unbearable Stupidity Of Being and Six Degrees Of Stupidity, which he would dearly like to see in print before he dies, as he's unlikely to try anything so foolhardy again.

Technically Dundonian, he graduated in Fine Art from the city's Duncan of Jordanstone College of Art sometime before the invention of fire, but believes that, like Vegas, what happened there stayed there.

**For Carolyn Walker, without whom
none of this would be possible.**

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40 ODD YEARS OF THE FALL

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FOREWORD

The only time I ever met Mark E Smith, I told him his band were shite. I knew he was notoriously dismissive of flattery, and had read in magazines how foolish it was to offer him anything approaching praise, but what I said was true. I'd just been to The Fall's first gig with a brand new line-up, cobbled together in the space of a week or two to replace the band that had just abandoned him after a particularly nasty onstage breakdown in New York that ended in some jail time. The new show was, understandably, a mess, but he ploughed on through the set and seemed to revel in its chaos. My mates and I left Camden Dingwalls disappointed but not entirely surprised – we'd seen The Fall enough times to know not to expect greatness at every gig, and Smith's recent trials had been well publicised – so we found our way back to our London lodgings at the legendary Columbia Hotel on Bayswater Road, at that time renowned for its permissive attitude towards musicians and their riotous behaviour. Earlier that day upon check-in I'd discovered that there was only one musician whose conduct had proved too much for the hotel, and Mark E Smith and The Fall had received a lifetime ban. Yet there he was, later that evening after the city pubs had called last orders, strolling straight past us through the Columbia's lounge toward the perpetually open bar, as we sat drowning our sorrows. One of us shouted over: "Mark, are you not barred from here?!" He asked us to shush, clearly wary of being seen by the hotel's management, then we told him we'd been at the show. His eyes glinted as

he scented the blood of prey, but before he could begin to tear us apart for the crime of enjoying his music, we quickly and shrewdly added: “You were shite!” So he pulled up a chair and bought us a round.

We sat drinking for an hour or two, and the drunker Mark got, the more argumentative he became – particularly when discussing how much time a band should spend on making a record – so I decided it was best to quit while I was ahead and awake with happy memories. We had talked about a lot of things, but I don’t remember much of it being about The Fall – it just didn’t seem to interest him, and we all knew the dangers of asking too much. But here’s what I would have said had I not been so scared: that he and his band are a bottomless well of inspiration – not quite musically, of course, for only a fool would try to emulate such a singular sound, but in attitude, ambition, and artfulness, in his fearless invention and disregard for convention, his uncompromising confidence and ceaseless creativity. And then, of course, his unique use of language, elevating the lowly song lyric to literature – sometimes acerbic and simple, sometimes equivocal and baffling, but always delivered in his unparalleled, idiosyncratic style. The Fall made music like no other, music that still reveals more with every listen, and resonates as acutely as it did the first time I heard it. In short, they’re one of the most inspiring, intelligent, and purely thrilling bands in history. But I’m glad I kept my mouth shut.

Aidan Moffat, July 2018

INTRODUCTION

This book is based on the website *The Story Of The Fall* and was in the process of being published when Mark E Smith died. I decided not to change things to the past tense but to keep it as is. Here’s to you MES – up the stairs mister.

Some are frightened of the Fall. No wonder. This song by song journey through their forty odd years might be my own, but the experiences and emotions it evokes should trigger something in the psyche of music enthusiasts who love to jolt their imaginations and confound their expectations. If you love The Fall, you already know how fascinating and exciting they are.

If you’re merely investigating the possibilities, stick in there. Throw off your preconceptions and submit to the precognitions and proclamations of Mark E Smith. At least give it a try. You might be confused, annoyed or fascinated. You will never be bored. Unless you’re accustomed to, and happy with, conventional singing, melodies, tunings and rhythms.

If you want facts, facts, facts, then you can google them and live in a dry world. This book sets out to explore, not explain. Extricate!

Nobody articulates like Mark E Smith. His speech and rhythm patterns deliberately disregard all known tropes of communication. Some have attempted to pin down his meandering style as Joycean, but I think even the author of *Finnegans Wake* would struggle to empathise with the irreverent sentence structure of Mr Smith’s outpourings. As Agitator General for over 40 years, this most unreliable of unreliable narrators has been saying exactly what he thinks, happily oblivious that often most of us don’t have a clue what he’s talking about. His valiant struggle against mediocrity is as stubbornly outrageous and antagonistic as it is oblique.

The Fall aren’t just a band (or ‘gruppe’, as Smith is wont to call them), they’re a slap in the face of the mainstream marketing media that passes for much of modern music. Listening to them can be a scary thing. You can’t come out of it and hear music the same way again. This is a good thing. Of course, if you’d already heard the gruppe up to this point you would expect nothing less. But imagine the bewilderment of a fresh pair of ears struggling to interpret these noises for the first time. It’s more than the shock of the new. It’s the shock of the unhinged.

This journey contains many unexpected twits and tonnes of nazis, rabbit killers, lung-wurm back-rays, a decadent sandwich quaff and even ‘fucking Jimmy Saville’. It’s not what you think. It’s not even what you want to think. It’s what Mr Mark E Smith thinks. A mind so protean that

any kraken, pop star or razor unit can drop right in and transform any semblance of what is supposed to constitute a 'pop' lyric into an onslaught of twisted cultural signposts. Kazoos included.

Whilst most writings on The Fall inevitably focus on their deliberate discord, belligerent repetition and alienating trips into the unconventional, rarely is the humour highlighted. And there is plenty of it. You don't have to look too far - it's there right from the start. In this book I intend to point out the sheer joyousness of The Fall experience above all else. It's time the myth of dourness was expunged from the archetypal Fall by numbers school of journalism. Once and for all let's avoid the clichés. Like the Van Plague (another Fall song - look it up).

There is no definitive Fall sound. Even the song called 'Fall Sound' on the Reformation Post TLC album messes with this preconceived notion, playing with the absurdity that such a thing should exist. It is ludicrous, aye, ludicrous laddie, that such a notion should ever be. Many have tried to describe them and all eventually succumb to a vague idea of contradiction and studied relentlessness.

I've got this far without one mention of a certain DJ whose pronouncements on the gruppe have passed into general parlance as the ultimate definitions of what The Fall means. The Peel sessions are, of course, an invaluable/integral part of the story of The Fall and should be ingested wherever possible in conjunction with the finished studio output. Any appreciation of The Fall must be at least a three pronged attack on your senses - the albums, the Peel sessions and the live experience. Above all, the live experience. Luckily there are more than enough live recordings of The Fall kicking about to be able to savour multiple and varied versions of the same song. Interestingly, there are also cover versions of Fall albums made by the diverse creatures who inhabit the Fall online forum. In this book I will drag all these disparate elements into my journey to the centre of the Fall.

I'm not going to dance about architecture here, I'm all out for fun and visceral thrills. They multiply throughout Fall Land where anything but a unified vision or party line is conveyed. Where extremes meet and fight over the gnawed bones of pop culture, that's where you'll find The Fall. If you want to look. Many don't and more fool them. This book that you hold in your hand probably won't help you convert or convince non-believers, as many of us have forlornly tried and failed to do over the years - the long, long, years - but it will hopefully add yet another layer to the seemingly never-ending enigma of the mighty Fall.

I might wax satirical at times during the journey. I might verge from the sounds, to the ideas, to the images, to the imagined. Swerving will most definitely happen. But it is this very swerving which creates the only valid pathway through the noise and ideas contained herein. The journey to the centre of the Fall contains many perils and many surprises and there will

be horror, there will be laughs. There will be wordplay. When you commit yourself to the Fall, you are saying 'have a bleedin guess'. You know it makes no sense. You should love that it makes no sense. You should love. The Fall.

I genuinely love almost every song of theirs. Many Fall fans are tarred with the brush of obsessive compulsion and I am no different from that stereotype. But it's an obsession and infatuation based on intrigue and joy as well as fear and confusion. If you're quite happy to join me on the journey then let's have a bloody good time along the way.

It is probably the secret fervent wish of every Fall fan that one day the blinkers and ear muffs will fall from the eyes and ears of the rest of the uncivilised world and we can all recognise the genius of what is on show here. No longer will we have to wallow in the shadows, bemoaning our lot and pretending our outsidersness is justified by a romantically skewed notion of anti-music. But it's never going to happen. General popular acclaim and The Fall don't mix. Although, by a freak of very cheap pricing, the Peel Sessions box set actually got to No.1 in Amazon's download charts for a few days in 2013, as a rule, Fall albums barely sniff the surface of populism.

Whilst obscurantism is not in The Fall's manifesto (not that there is such a beast. The closest there is to a Fall gruppe mission statement would be that on Live At The Witch Trial's 'Crap Rap' - 'Northern white crap that talks back'), the journey to the centre of the Fall has to tackle all these issues, fighting off misconceptions, laughing at overwrought interpretations and scoffing at nailed down definitions. It might all be pointless, but the sheer excitement of participating in the post-Spector/spectre Fall Of Sound is, if not life changing, certainly ear changing.

There is always at least one moment, one note, one noise, one word in every song when you're caught. The fact that it isn't always the same moment/note/noise/word makes it even more captivating. Your imagination will impulsively seek out more 'moments' and will find them. If at any point you find yourself being irritated by the Fall of Sound, then at least it has jabbed at you, irked you and forced a reaction which the vast majority of current wallpaper music singularly fails to do.

All this articulation is making me itch. I have to hear them again. You have to hear them again. That old saw about finding something new with every new listen is never more true than when listening to The Fall. Whether you're a hardened diehard or a novice (and if you are a newcomer, I utterly utterly envy you. Imagine discovering the world of The Fall for the first time!) then play them again and again until you're so sickened by them that you'll have to go away and listen to something else. Another Fall album. There's plenty of them.

Just step sideways indeed.

Tommy Mackay, July 2018

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The Fall Online website, edited by Stefan Cooke and Conway Paton, for invaluable background info and discussions. I am indebted to all the forum members. (thefall.org)

The excellent The Annotated Fall lyrics website run by bzfgt, which in turn is based on the texts at the wonderful and venerable The Fall Lyrics Parade, originally compiled by Jonathan Kandell and Jeff Curtis, and now edited by Conway Paton. Especially the hugely detailed contributions from dannyno. (annotatedfall.doomby.com)

The Fall Tracks A-Z and The Fall Live, part of the Reformation! Fall-fan site, lists all the tracks associated with the group based on the great work Clayton Hayward did a few years ago. An exhaustive and thoroughly researched resource. (sites.google.com/site/reformationposttpm/Home)

A User's Guide To The Fall by Dave Thompson (Helter Skelter Publishing)

Hip Priestess (hippriestess.tumblr.com)

FallNet (dcs.ed.ac.uk/home/cxl/fall/fallnet)

The Pseud Mag (sites.google.com/site/reformationposttpm/the-pseud-mag-archives)

Thanks to Chris Hurst for ongoing technical brilliance. Also thanks to Craig Sheridan for the Cas Rock story, Sean Allan for that CD and Kevin Williamson for restoring my faith during Ersatz GB.

I know I've probably missed out loads of folk, but my memory's not what it was.

A note on the sequential order

Songs are listed in the order they were either composed or first unleashed on the public. Most songs were performed live before being officially released on record, hence many appearing here before their appearance on an album/single/EP. You've gotta have a system and this is mine.



Year zero for Fall fans and my first experience of the gruppe. I saw them live in September at Barbarella's in Birmingham with a line-up of Mark E. Smith (vocals), Martin Bramah (guitar), Una Baines (keyboards), Tony Friel (bass) and Karl Burns (drums). A hazy recollection at best - I wish I could recall more detail but all I vaguely remember is a glorious racket and burning holes in the knees of my jeans with a cigarette because, well, I'd just bought the first Ramones album and my denims were too pristine. At that time, The Fall were just another band among the scores I'd been to see in the early flowering of punk.

These then are the songs to emerge from that explosive year.

...

Dresden Dolls

And so it begins. The very first stirrings of The Fall gruppe - from a summer 1977 rehearsal tape unearthed years later on the Backdrop album. An urban myth about this song is that it was recorded in Mark E. Smith's livingroom, along with disgruntled neighbours banging on the wall. However, it has subsequently emerged that it was more likely to have been recorded in a rehearsal room and the neighbours' knocking is just footsteps. There's not much hint at this stage of the marvels to come, although I have grown to love the stabbing punk assault. "This is for all you guys who work on industrial estates." That would be me, then. A Banshees parody or just itchy beginnings?

Written by: Mark E. Smith, Una Baines, Tony Friel, Karl Burns, Martin Bramah

First played live: 8th September 1977, Barbarellas, Birmingham

Initial release: Dresden Dolls / Psycho Mafia / Industrial Estate, Total Eclipse DRD1 7" (bootleg release of rehearsal in 1977), 1987

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Tony Friel - bass; Una Baines - keyboards; Karl Burns - drums

Industrial Estate

From the same rehearsal tape. Saying 'Ind. Est.' as it is written is a classic Smith trope where he often literally speaks in abbreviations. I was impressed when I saw them doing this on telly - merely chanting 'Yeah, yeah, Industrial Estate' in an apparently sardonic riposte to the industrial/grey posing of the identikit punk groups of the time. Or something like that. Mind you, I also remember thinking "but they're just singing 'Yeah, yeah, Industrial Estate' - is that clever?" Anyway, the rehearsal version is available on the reissued Live At The Witch Trials, but I like the 1978 live version at Liverpool best (also on the reissue), where you can thrill to MES's 'ding ding dings'. The John Peel session's worth catching too.

Written by: Mark E. Smith, Martin Bramah, Tony Friel

First played live: 23 December 1977, Stretford Civic Centre, Trafford

Initial release: Live at the Witch Trials, Step Forward Records LP: SFLP1, 16th March 1979

John Peel session: 30 May 1978

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Tony Friel - bass; Una Baines - keyboards; Karl Burns - drums

Psycho Mafia

The last track on the rehearsal tape, later reappearing on the B-side to Bingo Master's Breakout, this condemnation of mental hospital staff appears to follow a more traditional punk by numbers riff, but a bloody good one. Apparently Smith was in a gang called Psycho Mafia as a kid. Great drumming at the beginning of the rehearsal version and oh how polished it seems by the time it surfaces as a B-side. The live track from Liverpool on the Live At The Witch Trials reissue has MES in fine fettle, a broken bass string denoting 'the avant-garde part of the set'.

Written by: Mark E. Smith, Tony Friel

First played live: 3 June 1977 Squat Club, Manchester

Initial release: Bingo-Master's Breakout!, Step Forward Records SF7 7", 11 August, 1978

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Tony Friel - bass; Una Baines - keyboard; Karl Burns - drums

Bingo Master's Breakout

Released as a single/EP one year after being recorded, this is an absolute gem. The very first Fall track I fell in love with. The slightly out of tune guitar really makes it for me. At the time, DIY, rough and scratchy recordings were all the rage, but this one stood out from the rest by a stark mile. Even the sleeve looked menacing, echoing its contents. Over 40 years later, it still sounds stunning to these ears.

Written by: The Fall

First played live: 23 May 1977, North West Arts basement, Manchester

Initial release: Bingo-Master's Break-Out! (7" single)

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Tony Friel - bass; Una Baines - keyboards; Karl Burns - drums

Repetition

From the Bingo EP, another spellbinding chune outlining a key ingredient of The Fall experience, namely, 'The three Rs - repetition, repetition, repetition'. Starting with the emphatic command, 'Right, noise!' the song winds on hypnotically till its snarling conclusion, where the group chant 'Blank generation' in an obvious sneer at the lazy self-regarding teenage clichés of the time. Class.

Written by: Mark E. Smith, Martin Bramah, Tony Friel, Una Baines, Karl Burns
First played live: 23 May 1977, North West Arts Basement, Manchester
Initial release: Bingo-Master's Break-Out! (7" single)
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Tony Friel - bass; Una Baines - keyboards; Karl Burns - drums

Hey! Fascist

Later to re-emerge on 1994's Middle Class Revolt album, reworked/reworded as 'Hey! Student', the extremely rough live recording from Stretford in 1977 sounds like the daleks. Granted, the tape had apparently been lying discarded in MES's bedroom for 20 years.

Written by: Mark E. Smith, Tony Friel, Una Baines, Martin Bramah (credit on the Live 1977 album says, "The Fall")
First played live: 23 May 1977, North West Arts basement, King Street, Manchester
Original release/Officially released live recording: Live 1977 - Cog Sinister/Voiceprint COGVP114CD (recorded at the Stretford Civic Centre; 23 December 1977), March 2000
Group on first performance: Mark E. Smith - vocals; Martin Bramah - guitar; Tony Friel - bass; Una Baines - keyboards; Karl Burns - drums

Stepping Out

I was at the Electric Circus in 1977. Not to see The Fall unfortunately, but The Damned. I remember the local residents across the road throwing stones at us as we queued to get in. I suppose we were a peculiar sight for the time. I particularly remember one chap whose trousers appeared to be made from brown sticky tape. He also later appeared weeks later on a Brass Tacks TV programme about the phenomenon of punk in Manchester. I wonder what happened to him? Anyway, the Short Circuit compilation LP was recorded there and this track (apparently the legendary John the Postman's favourite) is fairly pedestrian by Fall standards, with a riff on loan from Iggy Pop's 'I Feel Alright'. Of the live recordings available, the Manchester version is best.

Written by: Mark E. Smith, Tony Friel
First played live: 2 October 1977, Electric Circus, Manchester
Initial release: Short Circuit - Live At The Electric Circus, 1978
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Tony Friel - bass; Una Baines - keyboards; Karl Burns - drums

Last Orders

The other track on the Electric Circus compilation. After listening to this again, it's not as throwaway as I remember. It's a pretty tight performance and that combination of rough guitar and tinny organ was uniquely The

Fall's at the time. There's a live Stretford version of this that's a bit more manic with the drummer giving it big pelters. Plus, top marks for rhyming 'army' with 'phoney'.

Written by: Mark E. Smith, Tony Friel
First played live: 2 October 1977, Electric Circus, Manchester
Initial release: Short Circuit - Live At The Electric Circus
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Tony Friel - bass; Una Baines - keyboards; Karl Burns - drums

Frightened

Described by Don Watson in the NME as 'possibly the greatest speed song ever written', if ever a song reflected its paranoiac message in the music this is it. The simplistic riff, a mutated rundown cousin of The Monkees' 'Stepping Stone', drags you through this eerie landscape where 'I'm better than them, and I think I'm the best'. It's an absolute belter. Originally recorded during the Bingo session, but never released, its first recorded appearance is on Live 77 and it polished up nicely as the opening track on Live At The Witch Trials. The Liverpool version has MES typically taunting the crowd, more used to 100mph buzzsaw thrashes, with 'A slow one, ha ha, again, oooh...'

Written by: Mark E. Smith, Tony Friel
First played live: 23 December 1977, Stretford Civic Centre
Initial release: Live at the Witch Trials
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Oh! Brother

Who would have thought, listening to the raw chug of 'Oh! Brother' live back in 1977, that it would show up seven years later all brushed up as a catchy pop song? Well no-one, obviously. Such is the joy and unexpectedness of this gruppe. The revamped version has a classy pop swagger accompanied by some marvellous pidgin German, which, according to Dave Thompson's Users Guide to The Fall translates thus: "I hate the crowd, the impotent crowd, the pliable crowd...who, tomorrow, will rip my heart out." The mostly instrumental b-side version shows off the Gary Glitter influence more.

Written by: Mark E. Smith, Karl Burns, Steve Hanley, Craig Scanlon
First played live: 23 December 1977, Stretford Civic Centre
Initial release: Oh! Brother; Beggars Banquet Beg110 7"; Beg110T 12" (extended version - "O! Brother"), 8 June 1984
Group on first recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - keyboards; Karl Burns - drums

Copped It

A recognition of the selective nicking of lyrics and ideas, this is another song that re-emerged seven years after its '77 origins on *The Wonderful and Frightening World Of...* severely done over. In the live Munich version, MES sings of memorising 'the works of David Bowie' - an allusion nicely returned to on the album version where Gavin Friday of *The Virgin Prunes*, as well as mutating 'Sing, Sing a Song', joins in on an ending parodying Bowie's *Absolute Beginners*. Note, too, the play on the word 'attractions', i.e. 'Costello, ideas trenchant borrows'. And look out for some sound health advice - 'you don't last long on a diet of tea and toast'.

Written by: Mark E. Smith, Karl Burns

First played live: 23 December 1977, Stretford Civic Centre

Initial release: *Escape Route From The Wonderful and Frightening World of The Fall*, *Beggars Banquet*, BEGC58 Cassette, 8 October 1984

Group on first recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums (also featured Gavin Friday - vocals)

Futures and Pasts

One of the first three songs MES remembers writing (along with *Oh! Brother and Repetition*). Explores the cyclical nature of time and history as espoused by the likes of Vico and William Blake, if you want to get all academic about it. The punky riff jars nicely with the slowed down chorus bit, while the lyrics reflect personal and vague images of alienation and disillusion - "Will you cry for our lost childhoods? But remember how you hated it." The best version is the Peel session, where Yvonne Pawlett's keyboards are given greater prominence and Karl Burns' drumming is masterful.

Written by: Mark E. Smith, Martin Bramah

First played live: 23 December 1977, Stretford Civic Centre

Initial release: *Live at the Witch Trials*

Peel session: 30 May 1978

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Louie Louie

The first recorded instance of a Fall cover version. And what an incredibly bizarre choice. It was also Tony Friel's last gig with them. With John the Postman, a stalwart of the Manchester scene at the time, on vocals, this one-off shouterama of one of the most covered tunes ever also takes liberties, as is the norm, with the hotly disputed lyrics - now a matter of pop folklore and FBI investigations. Altogether now, "We came here to enjoy The Fall/If you don't like it, you can spit in your (fur arse?!)." Maybe Iggy Pop covered it better, but maybe not.

Written by: Richard Berry

First played live: 23 December 1977, Stretford Civic Centre

Initial release: *Live 1977; Cog Sinister/Voiceprint COGVP114 CD (recorded at Stretford Civic Centre; 23 December 1977), March 2000*

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Tony Friel - bass; Karl Burns - drums; Una Baines - keyboards (and John The Postman on this track)

40 ODD YEARS OF THE FALL

1978



My fondest and clearest memory of The Fall this year was hearing their first EP, *Bingo Master's Breakout*, at my mate's house and thrilling to the out of tune guitar. That's when I knew there was something different going on here. I also remember seeing The Fall on Tony Wilson's *So It Goes* programme in 1978, when I stayed in Manchester, and was struck by their apparent disdain for the already clichéd punk pose.

...

Rebellious Jukebox

Fantastically simple melody and guitar lines make this almost a singalongaFall track. The rebellious jukebox in question appears to be rebelling by playing whatever it wants, whilst a "taxi for Mr Nelson" is ordered. I also love the "Noise resounds aloud/Noise resounds the lounge" wordplay. Brix Smith would later cover and rename it *Searching for the Now*, as a B-side to the *Adult Net* single, *Incense and Peppermints* in 1985.

Written by: Mark E. Smith, Martin Bramah

First played live: 3 March 1978, Rafters, Manchester

Initial release: *Live at the Witch Trials*

Peel session: 15 June 1978

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Like To Blow

"Sucker, sucker, sucker, sucker, sucker, sucker, sucker, sucker, sucker!" Marvellous opening to a song about a sucker who likes to blow. Obviously. The couch potato mentality exposed long before the phrase became common currency: "I live on snacks, potatoes in packs." Made funnier by the fact that this particular stoner/no hoper is a Spurs fan. (Non-British readers note: Spurs = Tottenham Hotspur - a soft, southern soccer squad, m'lud). On the *Witch Trials* album, *Crap Rap 2* precedes/segues into this, so we'll leave that for its own entry later. The drums on the live in Liverpool version appear to have gone missing and, once again, the Peel version is the best.

Written by: Mark E. Smith, Martin Bramah

First played live: 7 May 1978 Foxes at the Greyhound, Park Lane, Croydon

Initial release: *Live at the Witch Trials*

Peel session: 6 December 1978

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Music Scene

Utilising the bass line of *Fodderstompf* by P.I.L. - a group admired by MES, this epic tirade and abuse fest, seems aimless and random, circulating loosely

around the scummy irritating nature of the ‘choosy scene’ music ‘skin’ biz. The live in Liverpool version offers up extras to attack, such as Bryan Ferry, a revenge on reviewers rant, twists the cliché ‘take it down’, and clocks in at a massive 9 minutes. ‘Your fears, your arrears, they’re all here.’ The Witch Trial version lasts just over 7 minutes and here’s an interesting snippet, fact fans, the voice calling out the time – “six minutes!” “six forty!” was the band’s driver – the son of the actor who played Len Fairclough in Coronation Street. Rock ‘n’ Roll. Phew.

Written by: Mark E. Smith, Martin Bramah, Yvonne Pawlett, Marc Riley
First played live: 7 May 1978 Foxes at the Greyhound, Park Lane, Croydon
Initial release: Live at the Witch Trials
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Mother - Sister!

Pylon, creaking floorboard, see-saw and diminished returns? The beginning of the album version says it all – ‘Uh, what’s this song about?’ ‘Uh, nothing.’ You could analyse it to death while flicking through your Rough Guide to Freud, so I won’t. Good to hear the art of the rolling ‘R’ on this and there’s some top screaming at the end of the Peel and Liverpool versions. Fantastic riff too. So, tell me about your childhood, Mr Smith, and ‘Why did you put your head in?’

Written by: Mark E. Smith, Una Baines
First played live: 7 May 1978 Foxes at the Greyhound, Park Lane, Croydon
Initial release: Live at the Witch Trials
Peel session: 15 June 1978
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Crap Rap 2

Quite simply, the gruppe mission statement, wherein is set out how they are ‘Northern white crap that talks back’. I used to be flummoxed by the last line ‘as in from heaven’ until it was pointed out to me that this meant the fall from heaven. Sheesh.

Written by: Mark E. Smith, Martin Bramah
First played live: 7 May 1978 Foxes at the Greyhound, Park Lane, Croydon
Initial release: Live at the Witch Trials
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Mess Of My

This is a wee gem of a song, supposedly written in part by Eric Ferret,

the long-lost bassist for the group. The live version has significant lyrical differences, notably ‘Swedish singers with DLT’ instead of ‘Inadequate writers, methadone stubbies’ (non-Britishers note: DLT – a particularly obnoxious radio DJ given to spouting ego inflating nonsense about his ‘farm’ and ‘wacky’ lifestyle) – shame MES never used the DLT line in the BBC session. Other notable differences on the live version include the middle ‘dream’ sequence: “I dream about taking some terrorists out for a quiet drink/You know, and getting them to stick a bomb up the TV man’s arse/The hedonist slide show bullshit arse.” Fun stuff.

Written by: Mark E. Smith, Martin Bramah, Rick Goldstraw (aka Eric McGann, “Eric the Ferret”)
First played live: 26 May 1978 The Squat, Manchester
Initial release: Liverpool 78 - Cog Sinister/Voiceprint COGVP118CD, (live version, recorded at Mr. Pickwick’s, Liverpool; 22 August 1978), 4 June 2001
Peel session: 6 December 1978
Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar, keyboards; Steve Hanley - bass; Mike Leigh - drums

It’s The New Thing

A Smithsonian swipe at the predictable hyperbole surrounding the search for the next big thing. Check out the Travolta-esque pic sleeve poses. Nice. Not a particularly fantastic tune, but you have to love the crashing keyboards at the ‘Crash, smash, crash, ring’ bit and, of course, the lyrics contain several splendid MESSes, eg. ‘The Worst died because of you’, ‘Houdini believed his tricks/That is why he died’ and the splendid, ‘We are men, we have big toes!’ Poetry. Aidan Smith of Scotland on Sunday once described MES as the Philip Larkin of punk. Surely an underestimation.

Written by: Mark E. Smith, Martin Bramah
First played live: 14 July 1978 UMIST Manchester
Initial release: It’s The New Thing, Step Forward Records SF9 7”, November 1978
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar (and some vocals on this track); Marc Riley - bass; Karl Burns - drums; Yvonne Pawlett - keyboards

Brand New Cadillac

Another live rarity predating The Clash’s more familiar version of this old Vince Taylor rocker. Fairly unremarkable cover with lo-fi tinny sound on the only version I’ve heard from a Band On The Wall gig in Manchester in 1978. The repeated shouted ending of ‘Cada!...Lac!’ is entertaining nevertheless.

Written by: Vince Taylor

First played live: 22 July 1978 Deeply Vale People's Free Festival
Initial Release: The Fall Box Set 1976-2007 - Castle, a label of Sanctuary Records Group - 5 CD box set: CMXBX1558 (recorded 1 August 1978 Band on the Wall, Manchester)
Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar; Marc Riley - bass; Yvonne Pawlett - keyboards; Karl Burns - drums

Two Steps Back

Bit of an early epic this one, with shades of the Velvet Underground lurking in the keyboard swirls and guitar fiddlings. Again some prosaic wisdom: "A cigarette goes out when you put it down" and inventive similes, free festivals being, "like cinemas with no films." The Julian who asks, "How was the gear?" apparently refers to their roadie at the time, Julian Cope, later of Teardrop Explodes, who was allegedly thrilled by the namecheck.

Written by: Mark E. Smith, Martin Bramah
First played live: 19 August 1978 Apollo, Manchester
Initial release: Live at the Witch Trials
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Various Times

History lesson. Wherein the evils of racism in 40s Germany is compared to the evils of racism in 70s Britain and the future. A touch heavy handed perhaps, but the high pitched squeals of the chorus, 'human race', are another endearing MES vocalism to be added to the mumbles and ahs. In an old Sounds interview, MES explains, "We wanted the chorus to be a vocal noise, it wasn't intended to be understood." Another northern colloquialism I like in this song is, 'I'm the sort that gets out of the bath with a dirty face.'

Written by: Mark E. Smith, Martin Bramah, Karl Burns, Yvonne Pawlett, Marc Riley
First played live: 20 August 1978 Lyceum, The Strand, London
Initial release: It's The New Thing, Step Forward Records SF9 7", November 1978
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Marc Riley - bass; Karl Burns - drums; Yvonne Pawlett - keyboards

My Condition

Short lived live rarity with the guitar line being a bit of a precursor to 'A Figure Walks.' Typically trundles along in early jaggy, slightly out of tune Fall stylee. Classic MES band instructions at start - 'Take it easy - make it... sssnappy!'

Written by: Mark E. Smith

First played live: 25 November 1978 Prestwich Hospital Social Club
Initial release: The Fall Box Set 1976 - 2007, Castle/Sanctuary CMXBX1558 CD (live performance at The Marquee, London; 17 December 1978), 10 September 2007
Group on initial performance: Mark E. Smith - vocals; Martin Bramah - guitar; Marc Riley - bass; Yvonne Pawlett - keyboards; Karl Burns - drums

Put Away

From the late 20th century - a fight! A lovely warped rockabilly vibe and a bunch of ba-ba-bas that remind me of the Oop-ip-ip oop-ip-ip, yeah! from Love's 7 And 7 Is, kick off a great wee song. There's some added kazoo goodness on the Dagnet version and excellent bass line meanderings near the end. I love the Dagnet album too much and this is a great end track to it. Although the Peel version is more polished, it's not as lovely for me - its added lyricalness, though, includes the line, 'I used to drink a bottle of vodka a day.' Although not autobiographical I'm sure, I can relate to that. Don't mistake that for sarcasm or belligerence.

Written by: Mark E. Smith
First played live: 25 November 1978 Prestwich Hospital Social Club
Initial release: Dagnet, Step Forward Records SFLP4, 26 October 1979
Peel session: 6 December 1978
Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar, keyboards; Steve Hanley - bass; Mike Leigh - drums

Underground Medecin

Who knows what the fuck this is all about? The beginning's quite melodic: the chant, 'Your nervous system, your nervous system' and the rumbling bass lull you into a false sense of security before it breaks off into a jagged tangent, turning into a jazzy guitar tinged punky runthrough. And then we arrive at: 'On my pants I spilled expectorant/And the colonel shot better with 30 pints.' Don't ask me.

Written by: Mark E. Smith, Martin Bramah
First played live: 25 November 1978 Prestwich Hospital Social Club
Initial release: Live at the Witch Trials
Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

No Xmas For John Quays

Poor old junkie. Can't even get any decent fags at Christmas. It's a miserable life: '20 No.6 for a headache' on the Totales version. So many highlights in this classic. The ah ah ahs and the shrieks at the 'Tell me why' bit; the 'silly bugger' Good King Wenceslas falling out the window; on the In A Hole

version, 'Quasimodo was there. And his friend, Bugs The Bear.' And, of course, the bits where MES loses the rag on the Totales version: 'Come on, get the fucking guts in it.' 'Fucking put the monitors up fChrissake.' 'Will you fucking get it together instead of just showing off?' I could go on. And on. So I'll shut up now.

Written by: Mark E. Smith

First played live: 9 May 1979 Music Hall, Aberdeen

Initial release: Live at the Witch Trials

Peel session: 6 December 1978

Group on first recording: Mark E. Smith - vocals; Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums



Punk was dying along with Sid Vicious. The Sahara Desert experienced snow for 30 minutes. The Iranian revolution was in full swing. Scottish devolution was thwarted. The CD was invented. President Jimmy Carter was attacked by a swamp rabbit. Blair Peach was killed by the SPG. Thatcher began. McDonald's introduced the Happy Meal. The Sony Walkman went on sale. Lord Mountbatten was assassinated. Pete Doherty was born. John Wayne died. And Live At The Witch Trials and Dagnet were released. Some year.

...

A Figure Walks

Spooky, creepy, strange and rumbling. Is he talking about death stalking you, putting the past behind you or not being afraid of the past? If it tugs at you, just hit it. Is thinking bad for you? Does it really matter? There is also an element of Siouxsie & The Banshees' Mirage haunting this track. MES piss taking? Wordplay is also prominent, as in, 'Thoughts brought the drought about.' An eloquent dismissal of over-analysis? And what about those 'Hands of black carpet'? That's a fabulously dark image. Right, that's enough eloquent analysis.

Written by: Mark E. Smith

First played live: 14 February 1979 Bowden Vale Social Club, Altrincham

Initial Release: Dagnet

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums

Pop Stickers (aka Let's)

Live version of a song by Staff 9 - the group Craig Scanlon and Steve Hanley were in prior to The Fall. Some of the lyrics later resurfaced in 'Choc-Stock'. As the man himself says at the beginning, 'This one's good for a laugh.' The out of tune guitar's all over the place but eventually settles on an enchanting little trebly riff.

Written by: Mark E. Smith, Martin Bramah

First played live: 14 February 1979 Bowden Vale Social Club, Altrincham (under 18s gig)

Initial release: The Fall Box Set 1976 - 2007, Castle/Sanctuary CMXBX1558 (live version recorded at The Nashville Room, London; 1 March 1979), 10 September 2007

Group on initial performance: Mark E. Smith - vocals; Martin Bramah - guitar; Marc Riley - bass; Yvonne Pawlett - keyboards; Mike Leigh - drums

Printhead

'With print you substitute an ear for an extra useless eye.' Indeed. MES gets

stuck into the music press which left you with dirty fingers for 20p back then and the groups who are affected by such things as a bad review. Via the Iggy Pop Not Right riff, the introductory scream of 'Hey you horror-face!' predates the future, 'Hey there, fuckface' of The Classical. Other highlights on this one for me are the echo on 'How could printed vinyl bring you out to here?' 'W.C.-hero friend - and not water closet!' and the great snarling repeated line, 'We went to pieces, yeah.'

Written by: Mark E. Smith

First played live: 14 February 1979 Bowden Vale Social Club, Altrincham

Initial Release: Dagnet

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums

Live At The Witch Trials

'R and R as primal scream.' A determined defence of pure brutal music unfettered by the posturing punk groups and audiences of the time. MES holds his own in the court of the modern day Salem judges of the music scene (mostly the South of England led media whores). 'We were early and we were late' possibly indicating the gruppe being ahead of its time and late in their concerns for making sure their first album was released in the white hot moment of punk's initial flaming. I remember at the time how The Fall were always portrayed as never 'fitting in'. Cliques never die. A pox on those naysayers, say I.

Written by: Mark E. Smith

Initial release: Live at the Witch Trials

Group on first recording: Mark E. Smith - vocals (and guitar on this track);

Martin Bramah - guitar; Yvonne Pawlett - keyboards; Marc Riley - guitar; Karl Burns - drums

Before The Moon Falls

Obviously a big William Blake fan (see later Jerusalem adventure on Kurious Oranj), here MES draws on the mystic bard's lines, 'I must create a system or be enslav'd by another man's', re-inventing it here as 'I must create a new regime/Or live by another man's.' Great guitar line in this one, much imitated at the time by post-punk stripping the music bare types. Much of Dagnet is awash with bile directed at the music industry and here, the frustration and anger abounds - 'I could use some pure criminals/to get my hands on some royalties.' Another great line still resonates today - 'young married couples discuss the poverties/Of their self-built traps.'

Written by: Mark E. Smith, Marc Riley, Craig Scanlon, Steve Hanley, Mike Leigh

First played live: 25 March 1979 Lyceum, London

Initial release: *Dragnet*

Group on first recording: *Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Mike Leigh - drums*

Rowche Rumble

Oh how I remember hearing this single on the John Peel show and thinking, 'Blimey, that's a bit good. Love the way he goes kssh kssh for the cymbal sound.' It's yet another classic early Fall song, which blows away anything else around at the time. Essentially a poke at pharmaceutical company Roche, as explained in the hilarious press release which accompanied it: 'This is a great dance number and combines a cheek-in-tongue putdown of a popular sweetie with the Fall's tribute to Racey. Dig it.' Listen to the live version on *Totales Turns* for added 'The promoter is a jerk' goodness.

Written by: *Mark E. Smith, Marc Riley, Craig Scanlon*

First played live: *14 June 1979 Ajanta Cinema, Derby*

Initial release: *Rowche Rumble, Step Forward SF11 7", 30 July 1979*

Group on first recording: *Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Mike Leigh - drums; Yvonne Pawlett - keyboards*

Choc-Stock

Mocking the whole lock, stock, crackle and pop of the music scene is a running theme throughout *Dragnet*, and this track is chock-a-block with mocking. With a single repeated melody line running through it, I like how it disintegrates about half way through as MES mock lectures the 'kids'. On one live version, this comes out as, 'Now come on kids you don't need '77, you don't need Lee Cooper, you don't need pre-polished big boots...' Back in the studio, it sounds like someone's guitar actually breaks at the point where MES states, 'He's bust his guitar'. It's all very jolly. 'Why are you laughing at or with this song?'

Written by: *Mark E. Smith, Craig Scanlon*

First played live: *20 July 1979 The Factory, Manchester*

Initial release: *Dragnet*

Group on initial recording: *Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Mike Leigh - drums*

In My Area

B side of *Rowche Rumble*. Actually sounds very smooth at first, with quite a catchy simple guitar boogie going on until the keyboards come along to add some discordant relief. Some intriguing lyrical nuggets here, such as the prophetic, 'Can't remember who I've sacked' and what sounds like 'acid tension stomach flash.' Take 2 has a fab extended instrumental finish

followed by the suggestion, 'Do it again while we're in a good mood.' MES's 'refusal to look back' philosophy is reflected on the 1980 live version on *Totales Turns* in his response to a punter requesting (presumably and neatly) 'Repetition'. 'Are you doing what you did two years ago? Yeah? Well, don't make a career out of it.'

Written by: *Mark E. Smith, Marc Riley, Craig Scanlon*

First played live: *29 July 1979 Marquee, London*

Initial release: *Rowche Rumble 7"*

Group on first recording: *Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Mike Leigh - drums; Yvonne Pawlett - keyboards*

Psykick Dancehall

Opener to *Dragnet* and B side of *Fiery Jack*. The opening 'Is there anybody there?', whilst a great way to start an album, echoes the cry of the medium, one of which, Helen Duncan, is referred to in *Psykick Dancehall 2*. Duncan was the last person to be imprisoned under the old Witchcraft Act in 1944. Fascinating stuff. As is the music, complete with bastardised Monkees' *Last Train to Clarksville* riff. Interesting claim for immortality, too: 'When I'm dead and gone/My vibrations will live on/In vibes on vinyl through the years/People will dance to my waves.' The track also appeared years later on the *Oxymoron* compilation with the title *ESP Disco* - same song, just slightly altered words.

Written by: *Mark E. Smith, Marc Riley, Craig Scanlon*

First played live: *29 July 1979 Marquee, London*

Initial release: *Dragnet*

Group on initial performance: *Mark E. Smith - vocals, keyboards; Marc Riley - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass, vocals; Mike Leigh - drums (+ Kay Carroll - backing vocals)*

Dice Man

MES has always been keen for the gruppe not to be categorised as just another 'branch on the tree of showbusiness,' and this song exemplifies that stance. Based around the novel, *Dice Man*, by Luke Rhinehart, where the hero rolls the dice every morning to decide what to do that day. Taking chances, avoiding the obvious etc. etc. - you get the picture. 'No time for small moralists.' As for the music - you cannae beat a good old Bo Diddley riff. But before you get carried away with that good time feelgood factor, just remember - 'They say music should be fun/Like reading a story of love/ but I wanna read a horror story.'

Written by: *Mark E. Smith, Craig Scanlon, Marc Riley*

First played live: *29 July 1979 Marquee, London*

Initial release: *Dragnet*

Group on first recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums*

Your Heart Out

I absolutely adore this song. For The Fall, and especially for Dragnet, it's very poppy. The guitar line is sublime and the vocal delivery delicious. Am I slaving too much here? Probably. But listen to that guitar! 'Don't cry for me, Mexico/Or Savage Pencil/I'm nearly healthy' - I've no idea what this means, but I know Savage Pencil drew for Sounds, illustrated for The Fall and played in the band Art Attacks. Anyway, that's by the by. This is simply a great song. Did I say that already? 'Sing, sing, sing, sing.'

Written by: *Mark E. Smith, Marc Riley, Craig Scanlon*

First played live: *29 July 1979 Marquee, London*

Initial release: *Dragnet*

Group on first recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums*

Muzorewi's Daughter

Abel Tendekayi Muzorewa, a Methodist bishop and nationalist leader, was Prime Minister of the short-lived coalition government in what was called Zimbabwe Rhodesia; he held office for only a few months in 1979. What his daughter did, I have no idea. Back at the music, MES, in an interview with the fanzine Cool in 1980, admitted, 'I can't pronounce it'. And, indeed, throughout the song he says 'Muzoweri' - a Mancunian interpretation, if you will. There is a definite tribal feel to it and, again, some splendid guitaring and pounding. The drawn out 'meeeeeeeee' on the live Totales Turns version impresses too. File under intriguing.

Written by: *Mark E. Smith, Kay Carroll*

First played live: *29 July 1979 Marquee, London*

Initial release: *Dragnet*

Group on first recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums*

Flat of Angles

The story of a murderer trapped in his flat of angles. Great imagery that. It gives the impression of an uncomfortable, jagged existence, frayed nerves and 'veins...full of evil serum'. Accompanied by a slouching, sleazy riff ripped from Elvis's His Latest Flame, the distinctive story-telling technique twists words into surprising phrasing, such as 'And sometimes bell bust under/The rings from many callers.' Bizarre and compelling. The Fall spreading

out their dragnet like the police in this story. Another angle explored in the narrative is the newspaper angle.

Written by: *The Fall*

First played live: *1 September 1979 JB's, Dudley*

Initial release: *Dragnet*

Group on first recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums*

Fiery Jack

The sound of frenzied rockabilly is never far from The Fall's armoury, and here is an excellent example of how they play around with it. The song itself sees MES attempting to 'get back at the ageist thing... the people in the pubs where I go are 48 or 50, but they've more guts than all these other preeners' (from Dave Thompson's Users Guide to The Fall). He's also quoted as saying, 'Fiery Jack is the sort of guy I can see myself as in 20 years.' There's an obvious Johnny Cash 'Ring of Fire' reference at work here too and another one of those 'ahead of its time' lyrical digs at nutrition and free trade.

Written by: *Mark E. Smith, Marc Riley, Craig Scanlon*

First played live: *1 September 1979 JB's, Dudley*

Initial release: *Fiery Jack, Step Forward Records, SF13 7", 1980*

Group on first recording: *Mark E. Smith - vocals; Marc Riley - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass, vocals; Mike Leigh - drums*

2nd Dark Age

Fiery Jack B-Side. Curious indeed. I see it as having something to do with the darker medieval mindset of the modern age. We are also introduced to Roman Totale XVII, 'the bastard offspring of Charles I and the Great God Pan', who appeared on the sleeve credits on Dragnet, saying, "This master-tape is the result of experiments which took place in the remote Welsh hills one autumn... I have not long left now but I urge the finder of this 'master-tape' never to unleash it on humanity!" This was a reaction to the reluctance of The Fall's record label to release Dragnet due to its poor sound quality. The obscure Abba reference is fun, too: 'Miss Fjord and Benny'. I do like the T.Rexish Baby Strange riffage and that, but much of the lyrical twistiness leaves me floundering: 'The scooter cabbages', anyone?

Written by: *The Fall*

First played live: *1 September 1979, Dudley*

Initial release: *Fiery Jack*

Group on initial recording: *Mark E. Smith - vocals; Marc Riley - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass, vocals; Mike Leigh - drums*

Spectre Vs Rector

Simply stunning post-Exorcist exploration of the kind of unsettling narratives haunting the feverish minds of writers such as M.R. James, H.P. Lovecraft and Van Greenway (writer of The Judas Gospel, where Peter, not Judas, betrays Christ). Described elsewhere as ‘verbal ectoplasm’ – a perfect interpretation. On the Dagnet sleeve notes, we have, ‘maybe industrial ghosts are making Spectres redundant.’ The screams of ‘unclean!’ scattered around each version are truly blood-curdling. Also, a nice bit of patter on the live London track – ‘thank you to all the people who helped me in my vendetta tonight,’ and then after a 10 minute workthrough, the taunting ‘And now Spectre Vs Rector Part 2, ha ha ha.’

Written by: The Fall

First played live: 15 September 1979 Prince of Wales Conference Centre, London

Initial release: Dagnet

Group on first recording: Mark E. Smith - vocals, cymbal; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums

That Man

The clichéd chord sequence fools you into thinking this must be a cover version. But it ain’t. The tune defiantly sticks in your head all day. Gawd, I even ended up whistling it just now. Sounds to me like a sarcastic, jokey swipe at easy to write pop songs. Great fun, though. And today’s lyric snatch of the day – ‘sticky pants are ostracised.’ Plus, it’s not every day Accrington gets a namecheck in pop songs. The Totale’s version definitely sounds like a studio recording, rather than live, but who cares? The actual live version from the Legendary Chaos Tape (recorded in London, December 1980) sounds almost identical, with extra sermonising about sermonisers.

Written by: Mark E. Smith, Craig Scanlon, Marc Riley

First played live: 4 November 1979 Rock Garden, Middlesborough

Initial release: Totale’s Turns (It’s Now Or Never), Rough Trade ROUGH10 (recorded live at Palm Grove, Bradford, 29 February 1980), 5 May 1980

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass, vocals; Mike Leigh - drums

Cary Grant’s Wedding

Interesting choice of Hollywood superstar, as Timothy Leary always insisted that the archetypal clean cut Cary was the one who introduced him to LSD. So, yet another fascinating entry to add to your ‘obscure drug references in Fall songs’ file. The tune itself is an enjoyable hotchpotch of dirge and rockabilly. The London version notably substitutes Mark E. Smith for Stiff Little Fingers frontman, Jake Burns, in the lyrics. Also, as the gig was the day after John Lennon’s murder, the following snippet is introduced: ‘Yoko Ono

stumbles out of the ruins/Save your anger for the publishing wolverines/Keep it for the K-Tel marines.’ (Non Britishers note: K-Tel were cut-price novelty manufacturers who branched into the lucrative compilation LP market). In other news, ‘Buster Keaton wasn’t a woman.’

Written by: The Fall

First played live: 12 November 1979 Preston

Initial release: Totale’s Turns (It’s Now Or Never)

Group on initial performance: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums

ed. ~~in~~ wired (totally wired)

(Can't you see)

stomach ground ground
of coffee/Took some of these
ly wired!

d/Slaps you in the eyes
rich man'd bail me
e morning light
other row right right

I'm very late
bed state

40 ~~000~~ YEARS OF THE FALL

1980

mark B. Smith 1980.

I was in a band called The Pedestrians at the end of the 70s and at one gig, we played in a tiny community hall in Glenrothes where we were on the same bill as The Fire Engines and the band formed by our ex bass player, Paul Reekie - The Thursdays. These two bands then went on to support The Fall at the Astoria in Edinburgh in June 1980. Alas, The Pedestrians fell by the wayside. Thus ends my two degrees of separation from The Fall.

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How I Wrote 'Elastic Man'

A song about writing and, in particular, a song about someone writing something called 'Elastic Man' and how irksome it can be to be asked about the creative process. How terribly postmodern. It's all very self-referential, but not at all 'self-satisfied' or 'smug'. Fabulous riff which fairly rumbles along. Should have been a smash hit single, really. The singing of 'Plastic Man' instead of 'Elastic Man' is supposed to be a comment on how fans and critics don't pay attention to words. Or, if you're technical, it could be that, because 'Plastic Man' was an actual ironic comic book character, direct reference to it in the title could have copyright issues. Discuss. Or not. And let's not forget it's very funny, too. The pronunciation of 'shoppes' as 'shoppies' cracks me up.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon, Steve Hanley

First played live: 29 February 1980 Palm Cove, Bradford

Initial release: How I Wrote Elastic Man, Rough Trade RT048 7", 11 July 1980

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

City Hobgoblins

And now a foray into absurdist literature, as MES warbles on about little gremlins - not quite what you'd expect in the post punk era. Possibly about diminutive Manchester football hooligans dubbed the Perry Boys. Along the way, there are namechecks for playwright Alfred Jarry's most famous creation, Ibu Le Roi, from whence fellow pop absurdist, Pere Ubu, got their name. Catchy little guitar/bass line and almost melodic vocal phrasing at the 'Picadilly, Manchester' bit, where resides the most charming imagery of the song - Queen Victoria as a large black slug. Plus, kazoos! Pretentious, eh?

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon, Mark Riley

First played live: 29 February 1980 Palm Cove, Bradford

Initial release: How I Wrote Elastic Man/City Hobgoblins

Group on initial recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Impression of J. Temperance

Horror story time again in this tale of a vet delivering a grotesque birth from a dog. Are we to take the dog breeder's activities literally? It would appear so, as the puppy monster bears the impression of said breeder, Mr Temperance. Bypassing the significance or not of the breeder's name, we can gain some obtuse clue to the horrific goings on from MES on the 'In A Hole' version, where he cites the god Tantalus who 'fed off his children's flesh. This is a bit like this except it has no style!' Make of that what you will, kids. Dig the military beat and 'this hideous replica' replicating it. As the man says on the live London version, 'this... finishes off the applause.'

Written by: Mark E. Smith, Marc Riley, Craig Scanlon

First played live: 29 February 1980 Palm Cove, Bradford

Initial release: *Grotesque (After the Gramme)*, Rough Trade ROUGH18, 17 November 1980

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

English Scheme

And so we come to multicultural Britain, where the proles are dying to say Auf Wiedersehen, Pet. Council schemes are always sneered at, especially by the middle classes, but also of course by the working classes. Nobody escapes. In Embra we call them schemes. What larks, eh? This Falltastic jaunt through the English urban and other landscapes paints a broad picture of 'bad chests', 'bad dope', 'quaint streets' and 'toilet back gardens'. Nice name check for Peter Cook too. The disarmingly jolly musical structure, including ice cream van jingle on the keyboards, ironically compliments the grim subject matter. 'If we was smart we'd emigrate.'

Written by: Mark E. Smith, Marc Riley, Craig Scanlon

First played live: 29 February 1980 Palm Grove, Bradford

Initial release: *Grotesque (After the Gramme)*

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

C 'n' C - S Mithering

Well mental this one. All the versions have something different to offer. All bloody fantastic to boot. The original studio version starts acoustically and leisurely winds its way along, till the Mithering part with some class Lanc ranting, including my all-time favourite sneer, 'They say "See yer mate..Yeh...see yer mate."' The live A Part Of America Therein version merges into a hysterical 'Stars on 45' sequence, while the In A Hole version collapses into 'Black Night' where Ritchie Blackmore has his hair cut and animals box each other. Even more enjoyable is the Peel version which,

after proclaiming that Arhtur Askey's been shot, suddenly launches into a hilariously mutated 'Do the Hucklebuck', complete with 'shimmering buttocks' amongst many treasures. Comedy gold.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon, Steve Hanley

First played live: 18 March 1980 Birmingham University

Initial release: *Grotesque (After the Gramme)*

Peel session: 24 September 1980

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

New Puritan

'What's it mean? What's it mean?' There's some fabulous little pieces of prosaic and acidic commentary going on here, like 'Deep down inside you know everybody wants to like big companies/Bands send tapes to famous apes.' Great British observations too: 'In Britain the scream of electric pumps in a renovated pub... At 10:35 they play "Send in the Clowns" once.' The version from Totale's Turns is a home demo recording and is dramatically fleshed out on the Peel version. The simple little riff and haphazard thumps always threaten to break out into a simple beat but never do. This is a good thing. I love the mocking of pretentious music snob talk, 'Coffee table LPs never breathe.' As the mighty Half Man Half Biscuit once said, Irk The Purists. "It's only music, John." (Peel?)

Written by: Mark E. Smith, Craig Scanlon, Marc Riley, Steve Hanley

First played live: 11 May 1980 Rainbow Theatre, London

Initial release: *Totale's Turns (It's Now or Never)*

Peel session: 24 September 1980

Group on initial release: Mark E. Smith - vocals, keyboards; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass, vocals; Mike Leigh - drums

New Face in Hell

Whenever I'm asked what my favourite Fall song is, I almost always, after some demurring about how impossible it is to choose, come out with this one. I don't know if it's the chilling state-sponsored murder story, the matter-of-fact rendering of the narrative, or just the brilliantly simple rolling riff powering it along. It's all of these and more, of course. The ultra-high pitched shrieking of the title line and the kazoo are added bonuses. In the Peel version, I also love the squeaky falsetto intro, 'This is off our LP,' and, for some reason, 'They had some good chats' is a great line.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon

First played live: 11 May 1980 Rainbow Theatre, London

Initial release: *Grotesque (After the Gramme)*

Peel session: 24 September 1980

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Totally Wired

Again we have the music and vocals reflecting the title in this spiky little classic. The insistence and persistence of the narrator of his jagged state really encapsulates the mindset of a buzzing bore. Excellently offset by the weary backing, 'Can't you see?' You can imagine how this could really irritate non-Fallist types. Well, I don't have to imagine - I've played it to such poor fools before, only to be met with the response, 'That's irritating.' In the A Part Of America Therein version, revel in the adlibbing MES going off on one: 'You don't have to be a dyed hair punk funk shit-hot fucked up tick-tock pad.' Or something.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon

First played live: 11 May 1980 Rainbow Theatre, London

Initial release: *Totally Wired*, *Rough Trade RT056 7*", September 1980

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Putta Block

'What a dynamic entrance!' Mish mash of other live bits, allegedly out takes from Totale's Turns, mixed in with this, including The NWRA, Rowche Rumble and Cary Grant's Wedding, make this B-side of *Totally Wired* sound like a bit of a hastily assembled track flung out there at the last minute. There is nothing wrong with this. The actual song itself is no bad and not a little baffling. It appears to be constructed around overheard snatches of conversation, such as 'We had salmon on a bus.' Fair enough.

Written by: Mark E. Smith

First played live: 28 May 1980 Beach Club, Manchester

Initial release: *Totally Wired*. (The sections of the track which directly include the song "Putta Block" come from the first recorded and only existing live performance of the song in Manchester in 1980 - no recording has come to light yet of its second gig outing in London)

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Draygo's Guilt

A wonderful Bo Diddley riff with Vicious Lou Reed overtones, cheeky Ant Music drumming and some damn good snarling near the end to boot. Lyrically enigmatic, surprise surprise. The closest clue I could unearth stems from an old interview with occasional Fall drummer, Steve Davis, who admits he used to be in 'a bunch of wannabe posers from Rossendale'

called Victor Draygo. Hardly enlightening, but still, 'Master bold morals get reptiles and ankles', eh?

Written by: Mark E. Smith, Craig Scanlon

First played live: 28 May 1980 Beach Club, Manchester

Initial release: *Escape Route From The Wonderful and Frightening World of The Fall*, *Beggars Banquet*, BEGC58 Cassette, 8 October 1984

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Gramme Friday

Something for the weekend, sir? Certainly - a gramme of speed will do nicely. Self-explanatory, really, but also a cheeky play on Robinson Crusoe and Man Friday, here represented as Robinson Speedo and Gramme Friday. There's also a reference to Dr Theodor Morell, Hitler's personal physician who prescribed him amphetamines. MES citing dictatorial precedent for his drug of choice, there. Musicwise, I just love that drum and plodding bass line after the 'kitchens and halls' bit.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon

First played live: 28 June 1980 New Tyne Theatre, Newcastle

Initial release: *Grotesque (After the Gramme)*

Group on initial recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

The NWRA

Driven by a relentless and compelling riff, *Grotesque's* closing masterpiece, The North Will Rise Again, is an epic meander through a futurescape peopled by men with bees on sticks, drunken Highlanders in Soho seeking revenge for Culloden, a hooded friar on a tractor and many, many more. In other words, what a bleedin' shambles if the North DID rise again. The American live version has a gloriously OTT MC intro - 'From the riot torn streets of Manchester, England, to the scenic sewers of Chicago!' Plus kazoo! And at the end, 'Right, the keyboards have broke down so you're getting something unique. Anyone who wants 50 cents refund can send an air mail letter to the Outer Hebrides.' On the London version, the future DJs 'Elaborating on nothing in praise of the track with words they could hardly pronounce, in telephone voices' play *Totally Wired* by the Radio 2 Orchestra. 'And you can stuff your aid!'

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon

First played live: 28 June 1980 New Tyne Theatre, Newcastle

Initial release: *Grotesque (After the Gramme)*

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Jawbone and the Air Rifle

Before it made it on to Hex Enduction Hour, this one was featured live and on a Peel session. Hallucinogenic imagery abounds: 'Advertisements become carnivores/And roadworkers turn into jawbones.' Marvellously cheesy singalong pub singer type chorus and a verse whose bass line sounds remarkably, and fittingly, like 'Run, Rabbit, Run' (©nashe on the Fall unofficial site forum). From that same forum (a veritable colossus of information for all things Fallish) debate raged about how the rifleman's wife is infertile if, as is mentioned in the song, he has four children. These are the kinds of issues which keep Fall fans awake at night.

Written by: Mark E. Smith, Steve Hanley, Mark Riley, Craig Scanlon
First played live: 12 September 1980 Cleopatra's, Huddersfield
Initial release: Hex Enduction Hour, KAMERA KAM005, 8 March 1982
Peel session: 24 September 1980
Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar, vocals, keyboards; Steve Hanley - bass, vocals; Paul Hanley - drums, guitar; Karl Burns - drums, vocals

Pay Your Rates

Storming opening to Grottesque. I believe MES actually plays guitar on this track. Some sensible advice about rate paying too. If you don't like it, you can always 'write a snotty letter.' And just when you think it's going to be a straight ahead guitar twangabilly fest, along comes the slow bit to confound and delight you. Rollin', rollin', rollin' ...and relax. On the live version there's some fun with 'working class traitor' Warren Mitchell, and Dexys Midnight Runners get a namecheck too. Nice.

Written by: Mark E. Smith
First played live: 12 September 1980 Cleopatra's, Huddersfield
Initial release: Grottesque (After the Gramme)
Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

The Container Drivers

Drives along like a bastard this one. Basically it's just a 12 bar blues with extra dynamite up its arse, but I just never want it to stop. Having just listened to 5 versions of it there, I would say the Peel version is probably the best, with some phenomenal noises exploding within it. It's nice to see Fiery Jack making a reappearance in the lyrics too. A paean to an honest to goodness working class occupation. Simplicity itself. Energy exemplified. That sort of thing, you know. Best line - 'Communists are just part time workers' - sounds like just the kind of phrase a long distance lorry driver would use.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon, Steve Hanley

First played live: 26 November 2012 Factory 251, Manchester

Initial release: Grottesque (After the Gramme)

Peel session: 24 September 1980

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

In The Park

Sex rears its ugly helmet in this fascinating tale of pre-dogging days (no relation to Temperance dogging - see earlier). The line 'You thought it'd be great' always reminds me of that great line in the film Rita, Sue and Bob Too where he goes, 'I thought I were great!' Complete coincidence of course. Anyway, back to the sex. What kind of perverted gimpery is going on here? And who is this brown monk ghost forcing people into lust-rock and Huckleberry masks? Do we need to be told? I don't think so. It's not hard. Alright, matron, I'll stop now. 'It's just come and it's gone.'

Written by: Mark E. Smith
First played live: 27 September 1980 Tatton Community Centre, Chorley
Initial release: Grottesque (After the Gramme)
Group on initial recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

An Older Lover, etc

Never trust your friendly agony aunt seems to be the message here. They're always ready with a stock response, hence the 'etc' and interchangeable 'older' or 'younger' lover. Beware of the older lover, though, who may ply you with rancid tales of carefree sex from back in the 60s. Plus, she'll 'shag you out on the table.' The screamed refrain 'Doctor Annabel lies!' is a highlight here. Apart from wondering if there ever was an Agony Aunt called Dr Annabel, the last line is confoundingly enigmatic: 'the future autolytic enzyme son.' I know autolytic enzyme refers to self-digestion, but should 'son' be that great British red top, 'The Sun'? I only ask cos the Dr's face has French Fries on it, suggesting the paper/magazine she's in is being used to wrap chips in, traditional style.

Written by: Steve Hanley, Paul Hanley, Marc Riley, Craig Scanlon, Mark E. Smith
First played live: 1 November 1980, London
Initial release: Slates, Rough Trade RT071, 24 April 1981 10" LP, 24 April 1981
Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Slates, Slags, etc

For the most part, an incessant 2 chord riff piles through this litany of slating

and slagging. Exactly what the slates and slags in question are is, naturally, anyone's guess. 'How would you describe the slates?' 'Well I can't give a definition.' Some kind of mish mash of male and female slatterns somehow connected to publishers' sons and plagiarists. There are tapes involved - another handy half rhyme. And when one knocks over your drink, there's the brilliant admonishment to 'Pay for correct amount spilt.' In the live Antipodean version, there's added slagging/slating of 'trite' and 'uptight' Canberra, Brisbane, Sydney and Melbourne as well as a joke: 'As Quasimodo said when the apprentice bell ringer was dead - His face rings a bell.' Boom, boom.

Written by: Mark E. Smith, Marc Riley, Steve Hanley, Paul Hanley, Craig Scanlon

First played live: 1 November 1980 Polytechnic, Manchester

Initial release: Slates

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Prole Art Threat

Apparently originally written as a play, starring a man with a chip (on his shoulder?) and a gent in a 'safe-house', this chune exposes the hypocrisy in the wet liberal universe and its compliantly capitalist outlook. A masterful blurring of stereotypical political lines and another example of that '1984' effect and its inevitable accompanying paranoia. Here we revisit a similar scenario to that painted by 'New Face In Hell' as the masters get out their files on the latest recalcitrant proles. You know, stuff like that. That jaggy guitar doesn't half jar the nerves.

Written by: Mark E. Smith, Marc Riley

First played live: 5 November 1980, London

Initial release: Slates

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Leave The Capitol

Yet another unhinged belter. I love the meandering images of broken showbiz sleaziness and screams to 'Exit this Roman shell!' accompanied by descending bass line and the way MES strains to be melodic at points. But the undoubted highlight for me is the nonsensical drunken Scot - 'I laughed at the great God Pan. I didnae, I didnae.' On the live London version there's a neat Hogarth allusion as well as a complimentary/snidey remark about the musicianship: 'Ah nice little cascade for that bit.' Altogether now, 'I didnae, I didnae.'

Written by: Mark E. Smith, Steve Hanley, Marc Riley, Craig Scanlon

First played live: 5 November 1980, London

Initial release: Slates

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

Middle Mass

A song of two halves, Brian. The second half has a right bouncy wee guitar line and fair bobs along. Allegedly about Marc Riley, though disputed by the wordSmith. There's even a Shakespearean turn of phrase, 'They are set at nought,' i.e. 'worthless'. Such ancient phraseology is another one of those endearing Fallisms, as are the improvised meanderings from the live London version - 'the son of Mike Parkinson, made from coal' and 'speed psychos from '78 - the ones who haven't got into Adam and the Ants.' The snippy, snidey remarks apparently cut through Riley whenever he played it. 'Vulturous in the aftermath' indeed.

Written by: Steve Hanley, Paul Hanley, Marc Riley, Craig Scanlon, Mark E. Smith

First played live: 5 November 1980, London

Initial release: Slates

Peel session: 31 March 1981

Group on initial recording: Mark E. Smith - vocals; Marc Riley - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

W.M.C. Blob 59

Some say that WMC stands for Working Mens Clubs whilst others maintain the higher moral ground by insisting it stands for Womens Menstrual Cycle, hence qualifying the tasteful blob reference. There appears to be no scholarly thesis yet on the origin/significance of the number 59. The background singing sounds like an old traditional folk tune... or something, with words such as, 'As to who started this in the first place/I'm not the one to deny, it was I.' Those seeking poetic pearls may take succour from the phrase, 'We come with our hands open in fiendship.'

Written by: Mark E. Smith

First played live: 20 February 1981 Technical College, St. Helens

Initial release: Grotosque (After the Gramme)

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums

The Scars supported The Fall at The Plaza in Glasgow this year, which Mark E. Smith remarked was like *The Shining*. Two days after, at the Bungalow Bar in Paisley, whilst introducing *The North Will Rise Again*, he announced, 'We're gonna do a long cabaret number now. This is entertainment...' Meanwhile, in Edinburgh later that year, the gig at Coasters was cancelled due to illness. It wouldn't be the last time.

...

Winter (Hostel Maxi)

Split into two on Hex, but the live and Peel versions have them merged. The guitar at the beginning sounds like The Cramps on valium. The pulsing bass is the heartbeat, but my god, when the drums kick in on the Hex version it's like being beaten about the head. Brilliant picture painting in the lyrics as the mad kid argues with his mum, his 'green-fuzz skull and crossbones' and the Austin Maxi with its anti-nicotine stickers 'on the inside and they didn't even smoke.' Helpfully, on the live version on *A Part Of America Therein*, MES explains that Barbican is a non-alcoholic drink. Important to establish that, I think. Also, on the live version, the guitar flourishes and insistent beat drag you in more. Quite what the whole light system denoting intelligence is about I couldn't say.

Written by: Mark E. Smith, Craig Scanlon

First played live: 15 January 1981 Rafters, Manchester

Initial release: *Hex Enduction Hour*

Peel session: 15 September 1981

Group on initial performance: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Fit And Working Again

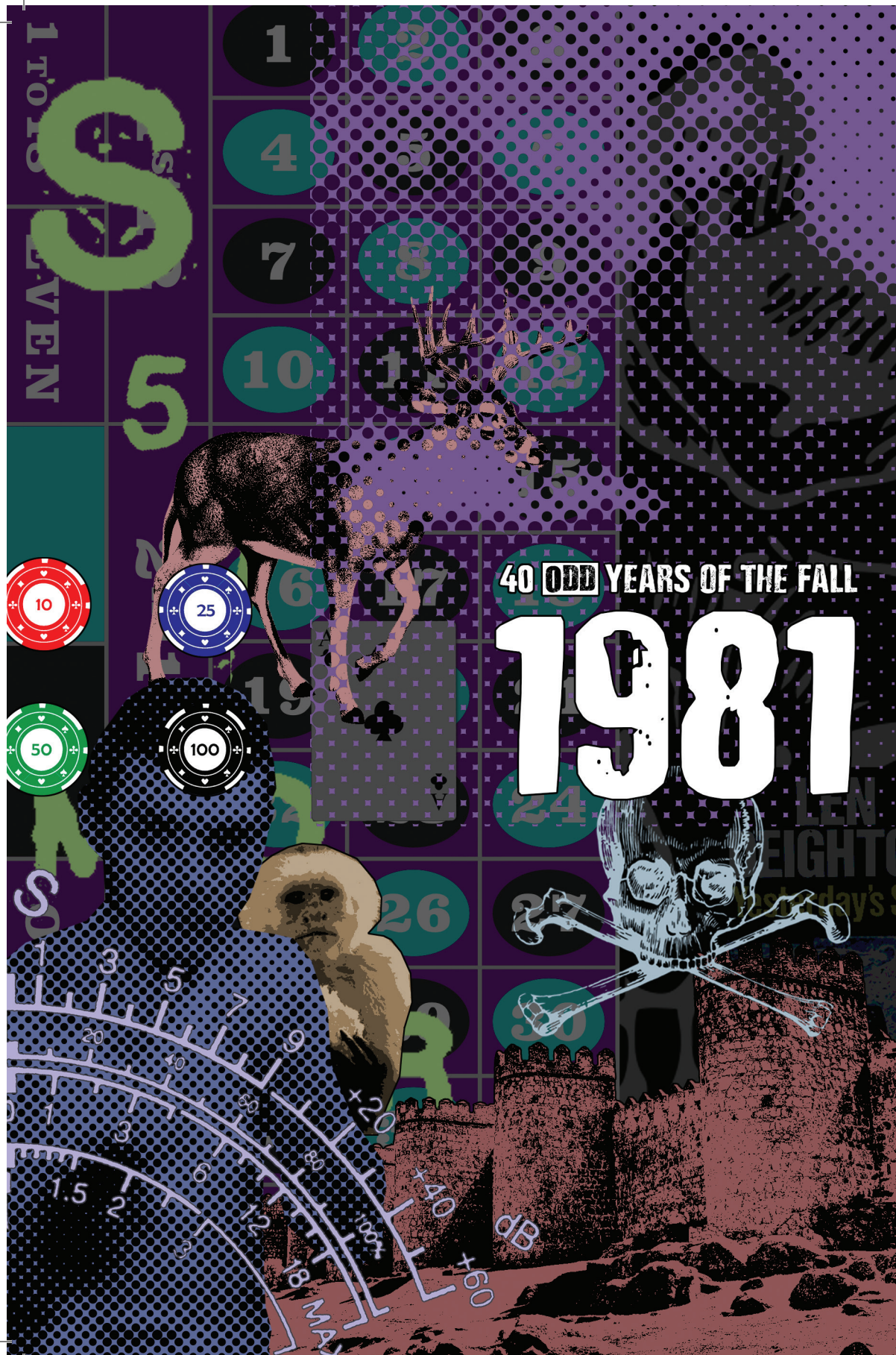
This sounds almost like a regular song with a jaunty rockabilly beat and ringing guitar ding dong sound. Then, what sounds like a toy piano plink plonks in to give it that other-worldliness along with a high pitched backing vocal. The casual singing and apathetic 'ba ba ra' backing vocals add to the overall laid-backness of the whole thing. It reads like the narrator has emerged from the bog in his house which has been his main abode due to his illness and has eventually written this song after ten years. He's now fighting fit, hence the namecheck for boxer of the moment, Alan Minter. But 'analysis is academic.'

Written by: Mark E. Smith, Marc Riley, Craig Scanlon

First played live: 5 February 1981 Queen Mary's College, London

Initial release: *Slates*

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marc Riley - guitar; Mike Leigh - drums



Lie Dream Of A Casino Soul

Not slagging off the Northern Soul scene at all, but rather glorifying it in the face of its late trendy acceptance down South. Cutting your dick off after a nerve shredding weekend seems a tad drastic, however. A Fall dance tune, if you will. Certainly some banging beats m'lud and some smashing organ/sax interplay at the end of the single. There's more sax on the Peel version, while the Live Melbourne version rants racily along. Another mysterious character added to the long list of Fall mysterious characters here is 'John the ex-Fox' - an allusion to John Foxx of Ultravox? Probably not.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon, Paul Hanley

First played live: 20 February 1981 Technical College, St. Helens

Initial release: *Lie Dream of a Casino Soul*, Kamera ERA001, 13 November 1981

Peel session: 31 March 1981

Group on first recording: Mark E. Smith - vocals; Marc Riley - keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums (+ Richard Mazda - saxophone); Dave Tucker - clarinet - replaced Mazda on the Peel session version

Hip Priest

An absolute Fall classic and often cited as THE Fall tune above all others. Having been spoiled by a million listens to it, there's little I can add to its magnificence other than to mention its surprising appearance in 'Silence of The Lambs' and the amusing reference to Jenny Joseph's famous poem about growing old outrageously, 'Warning' in the lines 'It's purple psychology/ Not just an old lady's.' The end of the live American version has MES drawling, 'That usually clears the halls.'

Written by: Mark E. Smith, Steve Hanley, Marc Riley, Craig Scanlon

First played live: 17 March 1981 Riley Smith Hall, Leeds University

Initial release: *Hex Enduction Hour*

Peel session: 31 March 1981

Group on initial performance: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Fantastic Life

Amidst the bitterness and sarcasm lies some sad truths about this thing we call life. Love the interchangeable Fantastic Life/Fantastic Lie. It's not all philosophy, though, there's some Middle East politics, war and crime history too: 'The Siberian mushroom Santa was in fact Rasputin's brother.' Well, of course. And all underpinned by the jolly keyboard riff. Another MES lyrical trick is the repetition of a seemingly simple throwaway line which gathers

its own rhythmical power and extra meaning. In this case, 'I just thought I'd tell you.' There's some fantastic guitar shredding going on in the extended In a Hole version as well as extra history lessons concerning the 'US civil war johnnies' ambush under Ardwick bridge... refugees from potato famine'

Written by: Mark E. Smith, Marc Riley, Craig Scanlon, Paul Hanley

First played live: 13 May 1981 Kijkhuis, Tilburg, The Netherlands

Initial release: *Lie Dream of a Casino Soul*

Group on initial release: Mark E. Smith - vocals; Marc Riley - keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

I'm Into CB

Ah yes, the Citizens Band radio craze of the early 80s. What a ridiculous fad that was. Here, against a chiming little guitar phrase we get the sad story of Happy Harry communicating to the world through the 'wires and bits' procured for him by his father. Shame, his harmless hobby is ruined by the government's insistence that he get a license for it. With a neat self-referential nod to an earlier Fall Big Brother scenario (see 1980), Harry says he 'should've listened to New Face in Hell.' Snappy little song with a groovy bit about midway when the drum picks up a beat.

Written by: Mark E. Smith [*I'm Into CB (Stars on 45 version)*]; Mark E. Smith, Kay Carroll, Craig Scanlon]

First played live: 17 May 1981 Vera, Groningen, The Netherlands

Initial release: *Look Know*, Kamera ERA004 (B-Side of single), 19 April 1982

Group on first recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Just Step S'Ways

The vocal simply follows the melody of the undeniably catchy riff most of the way through. Nothing over complex here, really, with straightforward advice to steer clear of the mundane and avoid the grubby world of 'too well-known people.' A bit prescient actually, considering today's celeb obsessed society. 'To be a celebrity you've gotta eat the past, nowadays.' Also, there's a rare appearance on backing vocals by the then Fall manager, Kay Carroll. Livewise, a fairly verbatim rendition apart from 'step right round the world of CND today... who wants a bayonet in the ribs anyway?'

Written by: The Fall

First played live: 17 May 1981 Vera, Groningen, The Netherlands

Initial release: *Hex Enduction Hour*

Group on initial performance: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums (+Kay Carroll on backing vocals)

Fortress

Plonked at the beginning of Deer Park and merged therewith, this little oddity starts with that Casio keyboard standard demo so beloved of German novelty band Trio on their hit Da Da Da. Following strange groaning noises and 'spare a little greed', we have MES in continuity announcer guise: 'Today here on the Vitamin B glandular show.' Then some fevered visions of what appears to be some kind of meeting, most probably induced by a record company executives encounter. Anywise, there's 'much discussion in room Ch10Ch11' involving 'boiled beef and carrots...and Good King Harry was there fucking Jimmy Saville.' Nice.

Written by: Mark E. Smith, Steve Hanley, Marc Riley, Craig Scanlon

First played live: 19 May 1981 Markthalle, Hamburg, Germany

Initial release: Hex Enduction Hour

Group on initial performance: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Session Musician

Also available on the Hex reissue as well as the 2004 reissue of A Part of America Therein and Live From The Vaults - Alter Bahnhof, Hof, Germany. This was often played live from 1981-82 and judging by the Burnley performance, must have been amazing to hear/witness. Based around a swipe at session musicians - 'All they talk about is equipment' - the oompah chant of 'Jingles, cabaret, Mersey beat' is a stand out, but, having just recently come across this, the absolutely manic ending is now officially my current favourite Fall moment.

Written by: Mark E. Smith, Marc Riley, Craig Scanlon, Steve Hanley

First played live: 22 May 1981 Alter Bahnhof, Hof, Germany

Initial release: A Part of America Therein, Castle/Sanctuary CMRCD1052 (live version recorded at Jimmy's, New Orleans; 23 June 1981), 22 November 2004

Group on initial performance: Mark E. Smith - vocals; Marc Riley - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Karl Burns - drums
This track was never recorded in the studio.

Deer Park

I am always struck by the snatches of MES lyrics which resonate with my own life experiences, such as his citing of Colin Wilson in this track. Colin Wilson's 'The Outsiders' was a huge influence on my younger angst-ridden existentially baffled life. Captain Beefheart never was, though. The two note wonderfulness of the keyboard keeps this one grounded as the guitars and drums play around it. I also love that MES quirk of pronouncing shortened words as they are spelt. Here, as in Lie Dream, it's 'dept'. Other highlights

here: 'the A&R civil servants/They get a sex thrill out of a sixteenth of Moroccan' and 'Who is the King Shag Corpse?' Good question.

Written by: Mark E. Smith, Steve Hanley, Marc Riley, Craig Scanlon

First played live: 25 May 1981 Bonn, West Germany

Original release: Hex Enduction Hour

Peel session: 15 September 1981

Group on initial performance: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Look, Know

Based around a bass riff, a cracking drum kick and the evening cry of the vain - 'Do y'know what you look like before you go out?' Oh, the frippery. MES knows a good wash is enough and then, as he says on the live Iceland version, 'you can think, There goes a fucking scruff'. Huzzah! The allure of alliteration emerges in 'fashions are filched off faggots', whilst in the NZ version we are told 'leather's alright if you're talking about 1978.' French existentialism gets a mention in that version too with what sounds like 'a J.P. Sartre comb.' It could be 'cone', it could be 'clone', it could be nothing of the sort. Have a listen, see what you think. As is often the case, the Peel session's best.

Written by: Mark E. Smith, Marc Riley, Steve Hanley, Karl Burns

First played live: 4 September 1981 Sheffield Polytechnic

Initial release: Look Know, Kamara ERA004 7", 19 April 1982

Peel session: 15 September 1981

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums (Kay Carroll - vocals - also performs on this track)

Who Makes The Nazis?

Inspired by the experience of touring Americky, this growling little number with its simple little hook sounds pretty scary in parts, especially that horror show growling bit in the background. The drums at the 'Long horn' sections are superb. Simply crammed full of wild words and phrases like 'Murder all bush monkeys' and my particular favourite, 'Bad Tele-V.' The Peel version is most definitely unique with its ukulele and sundry other weird sound effects. The epic In A Hole live version has some 'jazzed up punk shit', while the live London one has some fascinating asides, including the touching 'Help me audience!' and a shrieked 'Benny's cobweb eyes.' Len Deighton also gets a mention here while it is stated that 'Polycracy needs the Nazis.'

Written by: Mark E. Smith

First played live: 4 September 1981 Sheffield Polytechnic

Initial release: *Hex Enduction Hour*

Peel session: 15 September 1981

Group on initial performance: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

The Classical

Wherein the idea that there is such a thing as ‘culture’ is given a good kicking, along with the elitist posturings and hypocrisies of the chattering ‘stomach gas’ classes. ‘Hey there, fuck face’ is such a great line to hurl around at whoever you like or dislike. MES has said the song sums up the whole feel of *Hex* as a general fuck off to the music industry. The ‘Where are the obligatory niggers?’ swipe at tokenism allegedly cost the Fall a record contract with Motown Records. Advertising and marketing bullshit gets an extended pasting on the live versions where the ‘new gadget minded cretin’ is to note the ‘elephant house odour on the upholstery’ of the car inspected by a white-coated Fred. A shimmering opener to a brilliant album.

Written by: Karl Burns, Steve Hanley, Paul Hanley, Marc Riley, Craig Scanlon, Mark E. Smith

First played live: 7 December 1981 *The Venue, London*

Initial release: *Hex Enduction Hour*

Group on first performance: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums



The year of The Falklands War. At Nightmoves in Glasgow, the Paul Weller pissstake song, A Town Called Crappy aka Don't Like Maggie was given an airing, while the next gig at the Nite Club in Edinburgh, on the same day that the task force set sail for the Falklands, MES introduced proceedings with, "Good evening. We are The Fall, a riptide of integrity. Meet MES and his go-go monkeys."

...

Mere Pseud Mag Ed.

A jokey slow intro, then right into the bile. Again, the target is pretentious meeja types, especially style mag preeners as epitomised by the then in vogue The Face. The NZ live version has a very funny rendition of trendy young things' pseudo slurred patois: 'Awright, mate, how you doin? Awright... talk like that' etc. Plus a warning to the crowd: 'The curse of real ale sweeps the UK. Soon it will be here. Watch out for it.' The live Hip Priests and Kamerads version has a significant lyrical makeover. Decades later, it reappears on Peel, not much changed except for higher energy guitars, some chanting and updated pop culture references. Over at the unofficial Fall forum meanwhile, Cleanville Tziabatz says: 'I think the song is an ambiguous language puzzle that asks more than it answers. I also think the song is baiting and mean-spirited, which is a big part of its charm.' Couldn't agree more.

Written by: Mark E. Smith

First played live: 3 March 1982 Warehouse, Liverpool

Initial release: Hex Enduction Hour

Peel session: 13 March 2003

Group on initial recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Hexen Definitive - Strife Knot

One of those two for the price of one songs, not always merged live. The Strife Knot section on the Peel version is longer and more improvised where strife, as well as being life, is also Fife. Can't resist any old rhyme, MES, sometimes. See also on Peel version, the reassuring, 'Ladies and Gentlemen - The Fall' announcement. Elsewhere, the drum kicking in at the hexen bits is another of those exhilarating ear catching Fall moments. Archaic sentence structure ('Kickback art thou that thick?') and intriguing phraseology ('His veiled sex seeps through his management sloth') run riot in this one.

Written by: Mark E. Smith, Craig Scanlon, Karl Burns

First played live: 3 March 1982 Warehouse, Liverpool

Initial release: Perverted By Language

Peel session: 23 March 1983

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

And This Day

Prepare to make a withdrawal from your 'Smart organic brain bank', for there is 'No fucking respite for us here.' Described, rather perceptively, by Chris Mohr at FallNet as "a two drumkit headfuck not unlike The Velvet Underground's 'Sister Ray' played by The Glitter Band," this epic ditty (10 mins on Hex, up to fifty bleeding hours live) is one for hardened Fall junkies only. It takes a brave casual listener to make it to the end of the 15 odd minutes on the live Hip Priests and Kamerads version. Best experienced in a fog from the bottom of a glass. Guaranteed to break the ice at dinner parties.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley, Paul Hanley, Mark Riley, Karl Burns

First played live: 12 March 82 Bristol Polytechnic

Initial release: Hex Enduction Hour

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Marc Riley - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Solicitor In Studio

Rant at all the young TV execs, a solicitor having problems being miked up and also science celebs, such as Patrick Moore and Magnus Pike: 'Scientists and their bloody childish reading habits.' The lyrics appear to have been jotted down while watching some horrendous 80s discussion/interview type telly fodder. Sir Anthony Beaumont-Dark, Tory rentaqueote MP of the time, also gets a look in. A playful guitar lick helps along what is actually a bouncy little tune. The live versions include some spontaneous TV type announcing and theatrical coughing.

Written by: Mark E. Smith, Craig Scanlon, Karl Burns

First played live: 12 March 1982 Bristol Polytechnic

Initial release: Room To Live

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

From talk page of wikipedia entry for Room To Live; conjecture of exact line-up on this track: MES - voice, CS - guitar, MR - keyboard, KB - lead bass, feedback SH - bass, PH - drums (film footage exists of the group performing this song and it confirms this line-up)

Joker Hysterical Face

Touch of the domestics, inspired by 'a couple who live downstairs from us... they used to play Abba ...on full blast. She was a divorcee, and it's not very far from the feminist movement. Like the man is the main thing to blame.' (from Dave Thompson's Users Guide to The Fall). So, a sarcastic play on the old cliché 'you don't make the same mistake twice' when he sings, 'She made a mistake three times at least.' Rolls along on a twangy guitar line with

shattered intervals for the hysterical chorus. Pop culture celebrity watchers look out for Ted Rogers of crap 321 quiz show fame (as opposed to Sale of the Century cited on the In A Hole version).

Written by: Mark E. Smith, Steve Hanley, Marc Riley

First played live: 19 March 1982 Palm Cove, Bradford

Initial release: Room To Live

Group on initial recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Surrogate Mirage

Considering the obvious amount of effort put into the lyrics, it's quite incredible this was only played once. One of those (mostly) two chord epics. Extremely haunting for the most part, the only upbeat departure provided by the title repetition. Plays with surrogate mother and death imagery. The 'He writes letters to his parents/He writes letters through his parents' part suggests an otherworldly/seance scenario. 'He says they talk to him.' Self(?) reflective (no pun intended) too: 'I was left with this surrogate mirror. I thought, Who created this monster?' MES even sings at the 'last orders, Dan' bit. Astonishing stuff and definitely one that got away.

Written by: (unknown)

First played live: 24 March 1982 Leicester Polytechnic

Group on initial performance: Mark E. Smith - vocals; Craig Scanlon - guitar, backing vocals; Marc Riley - guitar, keyboards, backing vocals; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums, bass

Wings

A space/time continuum conundrum revered by Fall fans everywhere as a solid gold classic. This swirling odyssey has a sterling spacey guitar sound and fascinating narrative concerning an accidental time traveller who, after paying off gremlins who keep him clear of airline routes with stuffing from his 'flabby' wings, is whisked back to the 1860s. Here he is caught in the crossfire surrounding the Manchester Martyrs. His attempt to return to the scene proves futile as his erasure from the scene has caused it to cease to exist. He is thus condemned to retreat from public view while his wings rot beneath him. Lyrical genius aplenty.

Written by: Mark E. Smith, Steve Hanley, Paul Hanley

First played live: 24 March 1982 Leicester Polytechnic

Initial release: Kicker Conspiracy/Wings, Rough Trade RT143 double 7"

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar, keyboards; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums, bass

Tempo House

Rolls along on a doleful bass line with MES spouting forth about claiming benefits and 'having a grouse'. With much dislocated turns of phrase and baiting of wet liberals (a favourite MES pastime), there are swipes at the Dutch and the Welsh, including what appears to be a dig at Richard Burton's 'chubby round jowls'. This, though, could be tied in with the fact that 'Winston Churchill had a speech impediment' - a line used on a DHSS poster intended to destigmatise disabilities. The associations made in MES's mind, though, tend not to link logically or neatly. Thank god. Thus, a pop at Heaven 17's British Electric Foundation project at the time, where they corralled various crumbling pop stars to sing classics: 'I'd sing "Solitaire" for the B.E.F./But who wants to be with them, anyway?'

Written by: Mark E. Smith, Steve Hanley

First played live: 10 April 1982, Paard Van Troje, The Hague, The Netherlands

Initial release (live recording): Perverted By Language

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Backdrop

Truly, an epic of... er epic proportions - over 12 minutes in Iceland. This swirls around your head like a mighty swirly thing - a battleground of noise and drama, without the pomposity that might suggest. The NZ version on In A Hole is the more frantic. Aside from the manic laughing and pummeling bass in the Iceland version, the keyboard in the last two minutes or so is completely mental. Plus, as noted by Big Chief Mango Chutney XIV on the Fall forum, the whole 'Reptilian government merged with the Jewish semite man' scenario pre-dates David Icke's mad theories by several years. Spooky.

Written by: Mark E. Smith, Craig Scanlon, Marc Riley, Steve Hanley

First played live: 13 April 1982 De Doelen, Rotterdam, The Netherlands

Initial release: In A Hole; Flying Nun (NZ) MARK1/2, 1983 (LP + 12"), Late 1983

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Marc Riley - keyboards; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

There is no studio version of the song.

Jazzed Up Punk Shit

The version available on the 2005 reissue of Hex Induction Hour is from a live performance at the 666 Club, Manchester 15 May 1982. A holy organ intro leads into some cheesy drums and a whole bunch of indecipherable

lyrics, in amongst which emerge small snatches such as the title, ‘man with beret and beard and hat’, ‘WMC’, and what sounds like ‘10 ounce a day big mac/mach.’ Plus, another welcome appearance for ‘Good evening we are The Fall.’

Written by: Mark E. Smith, Craig Scanlon, Mark Riley, Steve Hanley

First played live: 5 May 1982 *Band on the Wall*, Manchester

Initial release: *Hex Enduction Hour*, Castle/Sanctuary CMQDD1059 (live at 666 Club, Manchester, 15 May 1982), 17 January 2005

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums, bass

There is no studio version of the song.

The Man Whose Head Expanded

There’s that cheap Casio again. And another intriguing storyline about a paranoid man, with a fear of appearing illiterate, imagining his beer is poisoned by a soap-opera hack stealing his ideas. After a basic bass line riff and the comical ‘Turn that bloody blimey space invader off!’, the tune collapses into something else altogether before picking up again. The Peel version is much more urgent and features the megaphone vocal technique so beloved of MES. On the live Iceland version, as one would expect, the mood is more sombre.

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon, Seaberg

First played live: 15 May 1982 *Illuminated 666*, Manchester

Initial release: *The Man Whose Head Expanded*, *Rough Trade 7" RT133*, 27 June 1983

Peel session: 7 October 1985

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar, keyboards; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums, bass

Detective Instinct

I keep expecting this one to take off somewhere, but it just keeps strolling along. There’s a definite sixties detective tv theme tune feel to it, boosted by the twangy guitar, not unlike Elvis Costello’s twangy guitar take on the same theme in *Watching The Detectives*. Possibly a wry comment there, possibly/probably not. And is that that harpsichord tinkling away in the background again? It certainly adds to the theme tune feel. A lyrical offering: ‘He was a blubbering heap/He should have served himself up/Preferably in a restaurant with meat’.

Written by: Mark E. Smith, Steve Hanley, Karl Burns

First played live: 29 July 1982 *West Town Hall*, Geelong, Australia

Initial release: *Room To Live*

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

From talk page of wikipedia entry for Room To Live; conjecture of exact line-up on this track: MES - voice, SH - bass (on grounds of probability - doesn’t really sound like him but as he is co-writer, it would be likely he would assume his usual role), CS - guitar, KB - guitar, MR - guitar (probably - there certainly appear to be 3 guitars on the track), PH - drums

Hard Life In Country

According to the intro remarks, ‘It’s a bit, sort of, reedy’. And the guitar certainly sounds it – reedy as in reed on a wind instrument, that is. Then you’ve got the Joy Division Twenty Four Hours bass line and a litany of disdain at the modern state of the nation where, surprisingly, amongst the New Romantic Bowie clones, ‘Old ladies confiscate your gate railings for government campaigns.’ Truly, the country is going to rack and, quite possibly, ruin. I like how, on the *In a Hole* live version, guitarist Marc Riley is told to turn it down and duly complies. Also, on that version, the inevitability of a creeping small town Americana is prophesised: ‘New Jersey, upstate U.S is like your village in 10/15 years time.’

Written by: Mark E. Smith, Arthur Cadman

First played live: 29 July 1982 *West Town Hall*, Geelong, Australia

Initial release: *Room To Live*, Kamara KAM011, 27 September 1982

Group on initial recording: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

From talk page of Wikipedia entry for the album Room to Live; conjecture of exact group line-up on this track: MES - voice, CS - guitar, MR - guitar, KB - guitar, Arthur Kadmon - guitar, SH - bass, PH - kick drum, cymbals

Marquis Cha Cha

A Falklands War comment, the title cleverly puns on Mark E, Lord Haw Haw and Thatcher. The opening military beat and whistling (with added kazoo on NZ live version) succumbs to cha cha cha music to produce a sassy shuffle. As usual, MES takes a baiting stance, whipping the intelligentsia, by portraying an ex Brit character stranded in South America gladly broadcasting propaganda for the junta. Left wing hypocrisy in siding with the Galtieri position is neatly mocked by the narrator inviting them to the local clubs to hear some real bossa nova and sarcastically empathising with them: ‘You educated kids know what you’re on about/You’ve been oppressed for years.’ Should’ve been number one.

Written by: Mark E. Smith, Karl Burns

First played live: 29 July 1982 *West Town Hall*, Geelong, Australia

Initial release: *Room To Live*

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

From talk page of wikipedia entry for Room To Live; conjecture of exact line-up on this track: MES - voice, CS - guitar, SH - bass, KB - drums, percussion

Room To Live

Hitler's reason for annexing parts of Czechoslovakia and Austria - Lebensraum. Make of that what you will. Nice spacey guitar and what sounds like a harpsichord on the album/B side version, as well as minimalist sax tooting. The guitar phrase sounds brilliant on the live NZ version - everytime he says 'room to live' it kicks in majestically after the drum roll. Lyrically, I love the playful double meaning of 'I'll stick around the centre always/Even if it is run down', and the random 'There's a DHSS Volvo estate right outside my door/With a Moody Blues cassette on the dashboard.' Not to mention the puzzling 'some men want reporters with no wig.'

Written by: Mark E. Smith, Craig Scanlon

First played live: 29 July 1982 West Town Hall, Geelong, Australia

Initial release: *Room To Live*

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

From talk page of wikipedia entry for Room To Live; conjecture of exact line-up on this track: MES - voice, CS - guitar, MR - guitar, SH - bass, Adrian Niman - sax, PH - drums

I Feel Voxish

Nearly a catchy pop song at first, but, of course, that wouldn't be enough, so we have some great chaotic bass invasions, more prominent on the live Iceland version, and an unexpected last chord on the descending guitar bit. What exactly the 'unreasonable offer' was or what a 'pillbox crisp' is, I leave to your drug addled imaginations, seeing as how there's a French git involved leaving 'spikes' in the bathroom. Anyway, you're not likely to mess with a bloke who's been 'sharpening a knife in the bathroom/On a brick I got from the garden.'

Written by: Mark E. Smith, Steve Hanley, Marc Riley

First played live: 2 August 1982 Prince of Wales, Melbourne, Australia

Initial release: *Perverted By Language, Rough Trade ROUGH62 LP; ROUGH62MC Cassette, 5 December 1983*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Iceland

A lesson in improv, recorded in a lava-walled Reykjavik studio. Chillingly atmospheric, with haphazard banjo plucking and piano tinkling along with a tape of the Icelandic wind recorded by MES in his hotel room. The lyrical references include a nod to "the father of Icelandic rock'n'roll" Megas Jonsson, whose anarchic outpourings saw him shunned by society, and a mention for Cafe Iol, an establishment frequented by MES when in Iceland, where 'twould appear the clientele were rather blasé about punters falling flat on their faces. Fair enough.

Written by: Mark E. Smith, Steve Hanley, Marc Riley, Craig Scanlon

First played live: 12 September 1981 Austerbæjarbio, Reykjavik, Iceland

Initial release: *Hex Enduction Hour*

Group on initial recording: Mark E. Smith - vocals, tape, guitar; Kay Carroll - percussion; Craig Scanlon - piano; Marc Riley - banjo; Steve Hanley - bass; Paul Hanley - guitar, drums; Karl Burns - drums

Papal Visit

Talk about subversive. This lo-fi experimental piece is astutely anti-musical. You'll no find any catchy wee tune in here that's for sure. One of those waaaay off the wall Fall moments. Scratchy strings and snatches of Pope Paul II speech. 'Twas the time of the first Pope visit to Britain in 450 years. Not anti-Catholic, as many critics of the time interpreted it, but anti- Pope. As MES told MasterBAG magazine, 'This Polish boy he really frightens - no - disgusts me. I mean he's reeking of socialist dictatorship, man, he's propagating populist myths. "The People's Pope" - but he's really quite insidious. The guy stinks.'

Written by: Mark E. Smith

Initial release: *Room To Live, 27 September 1982*

Group on initial release: Mark E. Smith - vocals; Marc Riley - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

From talk page of wikipedia entry for Room To Live; conjecture of exact line-up on this track: MES - voice, violin, (tapes?) KB - guitar, drums, (percussion?)

Garden

The attempt to analyse is strong in this one, but I shall resist the urge. Partly because the complex biblical/historical/comedic imagery appears mostly nonsensical and playful and partly because it is beyond me. It's obvious MES likes to give his associative imagination free reign when musing on any subject, and so random observations flung up from his subconscious fight their corner alongside conventional wisdom and interpretation of events. I know there's more to it than that, but hey, listen to that lovely chiming

At the dawn of Breakfast TV, Neil Kinnock as Labour leader, the births of Mo Farah and Amy Winehouse and the death of Karen Carpenter, the gruppe were back in Edinburgh again, this time at Buster Brown's where the stage tension was, er, lively... "For this, the huddled were truly grateful, for not having to listen to Steve" (Hanley on bass). "Dumb fuckers! Get this next chord change... right!"

...

Kicker Conspiracy

Before Melvyn Bragg and the middle classes colonised it in the nineties, football was still a rough old affair in the 70s and early 80s, typically portrayed in the media as a hooligan infested sport, thanks to the Casual element. How terribly untrendy then, for The Fall to release a single about this most undignified of pastimes. With its stop/start chorus and fierce drumming, it really does feel like a good kicking. The objects of ire being the F.A. ('Marble Millichip' and his 'corporate-ulent' cronies conspiring to punish flair) and sports commentators - 'FANS!/Remember, you are abroad!/Remember the police are rough!/Remember the unemployed!/Remember my expense account!' The Fall don't do anthems, but if they did this would probably be the best football anthem in the world.

Written by: Mark E. Smith

First played live: 16 January 1983 Warehouse, Leeds

Initial release: Kicker Conspiracy/Wings, Rough Trade RT143 double 7", 19 September 1983

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar, keyboards; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums, bass

Words Of Expectation

One of those long repetitive growers which causes MES to comment, 'If we carry on like this we're gonna end up like King Crimson.' Great how that rhymes with the previous line, 'I'm proud of the way I've avoided prison.' Initially lots of distorted vocals and Paddy McGinty's goat shows up again (see Pat Trip Dispenser). The 'I'm the head wrangler' parts sound like a normal rockist hookline, while there are echoes of a future song ('Living Too Late') throughout. Another gem here is the sentiment, 'I would like deep down... to see the government wrecked/And my LPs grow/' being undermined by the nagging inner voice saying, 'The government's right and my LPs wrong.' As usual, too many lyrical beauties to quote but a personal favourite has to be 'the reckless pence.'

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 16 January 1983 Warehouse, Leeds

Initial release: Kimble, Strange Fruit SFPS787 7"; SFPS087 12"; SFPCD087 CD, 8 March 1993

Peel session: 3 January 1984

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums.

Eat Y'Self Fitter

Truly a unique masterpiece. On first hearing, it sounds like a song you could quickly tire of, but repeated listens emphasise its brilliance. Musically and lyrically in a world of its own. I know ALL Fall songs are, but this is especially special. Featuring the wackiest call and responses in a song ever - 'Up the stairs mister/Eat y'self fitter.' The way he says 'heritance' is another beguiling moment for me, plus on the live Iceland version, the brrrrp drpp lip noises add an extra mad ingredient to the mix. The whole 'Mit Dem'/'Emit Dem'/'Victim' wordplay and video recorder section with 'programs you will nay look at' are just two other joys in this package of Fall delights. 'What's a computer?'

Written by: Mark E. Smith, Steve Hanley

First played live: 21 March 1983 The Venue, London

Initial release: Perverted By Language

Peel session: 23 March 1983

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Brix Smith - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Smile

There's a lot of humour on Perverted By Language and this one certainly does raise a smile. It's also piercing scream time again as MES pillories the phoneys. As explained in an interview: "The lyric was aimed against the cocktail clubs that were on the rise, then... about the hypocritical type that says he wants anarchy but are in fact very bourgeois." A highlight for me is the frantic 'UP UP UP UP UP' bit, as well as the line 'Would ask for a fag in Texas.'

Written by: Mark E. Smith, Steve Hanley, Paul Hanley, Craig Scanlon, Karl Burns

First played live: 21 March 1983 The Venue, London

Initial release: Perverted By Language

Peel session: 23 March 1983

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Neighbourhood Of Infinity

Postmodern self referentiality a go go in this gem. Glorious scratchy guitar/bass line/drums/everything combine while a mixed up multiple choice

list is recited against a backdrop of a distant taped voice. This describing The Fall thing - it's not easy, you know. Anyway, pop culturists look out for Jim Davidson (eek!) and Link Wray (yay!). Also features one of those inexplicably satisfying shouts of 'We are The Fall!' The live version has giant moths and Jurgen (a possible reference to Cabell's fantasy novel - I do hope so. It looks hilarious. 1983 is years before the ascendancy of Klinsman, so he can't mean him), while the demo I've heard is nothing more than a rejected pedestrian backing track.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley, Karl Burns, Marc Riley

First played live: 14 July 1983 Tiffany's, Babington Lane, Derby

Initial release: *Perverted By Language*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

Hotel Bloedel

Featuring MES on fabulously scratchy violin and Mrs Smith the first (Brix) on Poly Styrene-esque vocals. From the unofficial Fall forum, countrygent 58 seems to know the story of the origins of this song: 'It is a ghost story inspired by a stay at a "real" hotel outside Nuremberg by MES and BES. They entered the hotel room very late at night to find there was an unpleasant smell in the air. MES freaked out thinking the room was haunted so they lit candles to try and fight both the spectres and the smell. In the morning they awoke to find the source of the smell was more prosaic; there was a slaughterhouse right behind the hotel. That, I assume, is the meaning of "reasonable smell of death".' So, there you go.

Written by: Mark E. Smith, Brix Smith, Steve Hanley

Initial release: *Perverted By Language*

Group on initial recording: Mark E. Smith - vocals, violin; Craig Scanlon - guitar; Brix Smith - guitar, vocals; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums

C.R.E.E.P

An infectious riff and very poppy 'la las' make this a highly catchy affair. On Wonderful it is prefaced by a charming little story where an electric dog-like person/thing called Hitler is kicked around like homogenised milk. Could also be taken as being pronounced 'See Our E EP' and therefore a swipe at the then current brood of arty electronic poseurs. The 'scum-egg' in question though is, according to Brix's autobiography, a tour manager called Scumech. In one of those delightfully prescient Fall moments, one verse could have been written about Tony Blair - 'From the bright sun, he came one fine morn/"Populist" - ah well in his class at least/But then came REAL AGE, and for that we all must pay/(and for that we all do pay).' Plus, 'And he wants world peace!' Creepy.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley, Paul Hanley, Brix Smith

First played live: 21 September 1983 Hellfire Club, Wakefield

Initial release: *c.r.e.e.p.*

Peel session: 3 January 1984

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Clear Off!

Very pleasant twanging echo and funky guitar on this one with an overall laid back waltzy feel to it, despite the occasional OTT Gavin Friday interjections. Includes one of my favourite phrases, 'killer civil servant' which could be a reference to serial killer Dennis Nilsen. There's a lovely pianner at the end after the 'snappy rejoinder' - 'Who's there? What's wrong? Clear off!'

Written by: Mark E. Smith, Craig Scanlon

First played live: 27 September 1983 Rock City, Nottingham

Initial release: *Escape Route From The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums (the track also featured Gavin Friday - vocals)

2 x 4

AKA 'Fiend With a Violin' which puts me in mind of Rabbin Burns' Tam O'Shanter. Scottish literature aside, the dominant bass line kicks this into action and keeps it powering along on a very satisfyingly rhythmical vocal course. I love the archaic 'He was agin the rich/He was agin the poor' lines. The Peel version has some added false pigeons on roofs while the live Munich version has MES coming in at the wrong place resulting in what sounds like a hit on the mic in frustration. Meanwhile, the jolly singalong chorus of 'Hit him on the head with a 2 by 4' and the domestic violence involving the son in law being clubbed with a table leg is reflected in the violent Live In Cambridge version.

Written by: Mark E. Smith, Brix Smith

First played live: 27 September 1983 Nottingham

Initial release: *Escape Route From The Wonderful and Frightening World of The Fall, Beggars Banquet, BEGC58 Cassette, 8 October 1984*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Pat - Trip Dispenser

Fabulous song that just grows and grows on you. The Fall have loads of songs like this, which seem simple and innocuous but just wheedle their way into your brain. It's about an American tour manager who allegedly supplied the gruppe with speed, hence the 'trip dispenser'. Very tight arrangement all round and a lovely lolloping bass line to boot. Brix's backing on the Peel session adds a touch of pop. Favourite lines here include 'Spine-fuhrer of Hoboken' and 'A clarity of nothing'. Not forgetting the obvious influence of Val Doonican's 'Paddy McGinty's Goat' and the reference to those wacky forerunners of psychedelic rock, Syndicate of Sound.

Written by: Mark E. Smith, Brix Smith

First played live: 6 October 1983 Gourock

Initial release: c.r.e.e.p., *Beggars Banquet* Beg116 7"; Beg116T 12", 24 August 1984

Peel session: 3 January 1984

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Medical Acceptance Gate

Studio outtake. Sounds naff at first, like a child trying to recite in time to the weird percussion, a part of which could be drumsticks clinking against bottles and pipes. But once you get used to it, it becomes strangely compelling, even the stumbling delivery and fumbling of pages. The spoken rhythmic flow only really gels on the repeated lines, 'he reeked of bleach and hospitals.' Mind you, it's a curiously interesting storyline about a hospital porter's early morning encounter with some shimmering ghostly figure 'made up of liquid pitch.' Where the Lapland girls fit into it, though, other than a vague dream, is not clear. File under hallucination.

Written by: The Fall

Initial Release: *The Collection*, Castle CCSCD365 CD; CCSMC365 Cassette, March 1993

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums; Karl Burns - drums; Brix Smith - guitar (this information must be regarded as assumed, given that information about the recording of the track is very sketchy)

Fall outtake presumably dating from 1983

Perverted By Language

Much enjoyable thumping, followed by sporadic guitar scraping. Fades out a bit too quick to make any reasonable judgement. I was sure I had an alternative version of this kicking around somewhere but couldn't find it. I'll keep looking. That's helpful eh?

Written by: Mark E. Smith

First played live: 29 October 1983 Polytechnic, Portsmouth

Initial release: *Perverted By Language*, Castle/Sanctuary CMQDD1134 (live version, recorded at The Electric Ballroom, London; 8 December 1983), 20 June 2005

Group on initial performance: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Karl Burns - drums; Paul Hanley - drums

I remember marching with the striking miners this year and shaking the hand of Dennis Skinner at a rally in Cowdenbeath. Oh, I knew how to live alright. Six Scottish Fall gigs included a return to Buster Brown's and, in the year of dead comedians (Tommy Cooper, Eric Morecambe and Leonard Rossiter), a comedic 'Mr Scanlon!' from MES on stage at Edinburgh's Nite Club, prompting Craig to do a solo.

...

Lay of the Land

Starts off with a weird chant of 'Lay Lay Lay' which, for all you 'Space bores' is also the Planet People's chant from the Quatermass TV series. When the music comes in, it's almost Egyptian-like, but then settles on a cracking train rhythm and super-tight drumming accompanied by a fabulous bass melody. There's more TV, as 'On The Buses' shows up and some children either cycle in circles or circle in cycles, depending on which version you listen to. Archaic language fans, note the use of 'eldritch' (spooky). And only MES can invest a seemingly innocuous word like 'realms' - which soars on the live Munich version - with such menace. Smith's timing on the chorus is a bit off on the live version, which overall is not as vital as the studio track, except for the unusually long held note on the last word, 'wiiiiind.'

Written by: Mark E. Smith, Brix Smith

First played live: 20 March 1984 Buster Brown's, Edinburgh

Initial release: *The Wonderful and Frightening World of The Fall*

Peel session: 1 March 1984

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

God-Box

The press release for this one, announces Brix's full-time debut as a member of The Fall. And, indeed, there she is chatting with her hubby at the beginning of the song. Utilising 'I've Gone Mental' by The Ramones, this one was apparently inspired by Fall-ing asleep in front of the telly - a method of inspiration I'm sure informs many a Fall ditty, judging by the amount of televisual references in their songs. Onywise, on this occasion the programme in question, from an American religious channel, has induced a womb-like dream. Again, MES takes a well-known phrase (God Box), and, like when you repeat a word and it becomes nonsensical or strange, revitalises it.

Written by: Mark E. Smith, Brix Smith (on the vinyl the following is written: "Lyrics: Mark E. Smith/Brix Smith; Music: Brix Smith")

First played live: 20 March 1984 Buster Brown's, Edinburgh

Initial release: *Oh Brother; Beggars Banquet Beg110 7"; Beg110T 12"* (extended version), 8 June 1984

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1984

Curly Wurly

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Disney's Dream Debased

Based on a real life incident when Mr and Mrs Smith witnessed the horrendous death of a woman flung from a Disney funfair ride. The jolly surroundings and unreal nature of the event inform the structure of the song, an incredibly poppy tune with the odd odd note thrown in, accompanied by an, unusually for The Fall, sustained sung vocal melody. Brix's eerie 'Disney' perfectly captures the creepy horror of the situation, while the image of Mickey Mouse flapping away contentedly, unaware of the tragedy around him, sums it all up.

Written by: Mark E. Smith, Brix Smith

First played live: 21 March 1984 Edinburgh

Initial release: *The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

He Talks

Intriguing and interesting little number. The 'indestructable comic' comment makes me wonder if it's one of those phrases MES has seen in a paper, possibly referring to a stand-up? Whatever, this sounds like it would have been a perky little song given a fuller recorded treatment. The 'He Talks' refrain is a good example of a two note chorus that works. Either this song was abandoned, or has been reworked/incorporated into another song. Leaves me wanting more.

Written by: Mark E. Smith

First played live: 31 March 1984 Paradiso, Amsterdam, The Netherlands

Initial release: *The Fall Box Set 1976 - 2007, Castle/Sanctuary CMXBX1558 CD (live version, recorded at Paradiso, Amsterdam, The Netherlands; 31 March 1984), 10 September 2007*

Group on initial performance: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Karl Burns - drums; Paul Hanley - drums

It was never recorded in the studio.

No Bulbs

When those guitar chords first explode and chime after the intro, it's a wondrous thing. Hugely entertaining slice of domestic grotteness well before the days of reality TV home shows like How Clean Is Your House?

and Changing Rooms. The storming extended guitar break and dizzying keyboard thumping sequence fair crackles the hairs on the back of your neck - a TQ (tingle quotient) of 10. The tension builds and builds until that voice eventually resurfaces. There's a hilarious comparison of the dark dingy flat to the infamous blackouts during the St. Petersburg seige - 'Compared to this, St. Petersburg was nothing', and a great couplet, 'They say damp records the past/if that's so I've got the biggest library yet.' The repetition of that last line at the end is also pure joy.

Written by: Mark E. Smith, Brix Smith

First played live: 11 June 1984 London

Initial release: *The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Hey! Marc Riley

Performed live in the mid-80s, but never officially released, this demo was made in July 85. Obvious slagging off of former guitarist Riley, to a Bo Diddley beat. Also featuring some very weird backing vocals verging on chipmunk territory. The studio version of this was released on the omnibus version of This Nation's Saving Grace under the title "Ma Riley", as in Old Mother Riley. Boom!

Written by: Mark E. Smith

First played live: 11 June 1984 Heaven Ultradisco, London

Initial release: *The Fall Box Set 1976-2007 - Castle CMXBX1558 (live version recorded at Oscar's Cornhusker, Azusa, California; 23 May 1985), 10 September 2007*

Group on initial release: Mark E. Smith - vocals; Brix Smith - vocals; Steve Hanley - bass; Craig Scanlon - guitar; Simon Rogers - bass; Karl Burns - drums

Craigness

How mellow. I'd forgotten just how fabulous this is. That oft quoted Peel saying about The Fall ('Always the same, always different') springs to mind again listening to this unexpected twist in the incredibly varied canon. 'Ooo-ar!' sneers the 'insane' writer apparently listening to the downstairs neighbours, one of whom had a 'mutant eye' according to Brix on the CD liner notes. Hugely entertaining and quaintly melodic until that last fantastic 'Cries!' brings proceedings to a screaming finale.

Written by: Mark E. Smith, Craig Scanlon

First played live: 28 June 1984 Assembly Rooms, Surbiton

Initial release: *The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig

Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Elves

Unashamedly based around Iggy Pop's I Wanna Be Your Dog' with added whisky! 'When will the price of Scotch come down?' - good question. Contains one of those great 'prrrps' into the mic. The catchy ending is the best bit - 'No never, no never no more/will I trust the elves of Dunsimore.' The Elf prefix on 'Seminal' which this is often linked to, is something totally different about chief elf, Norman, and has a hilarious pronunciation of 'splendid droplets'. Also, 'his teeth were squirly and pointy/kneecups curly.' Happily 'whitewall tyres were a lifetime from his thoughts.' Vic Reeves, before Vic Reeves was even invented.

Written by: Mark E. Smith, Brix Smith

First played live: 28 June 1984 Assembly Rooms, Surbiton

Initial release: *The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Stephen Song

As accessible a Fall track as you'll hear, this bouncy tune has a Little Drummer Boy type Christmassy feel to it. Very poetic in parts, too - 'Moonlit walked past privet and wide-leaved foliage' indeed. Extra vocalising by Virgin Prune Gavin Friday adds to the, gulp, melody. He also appears to pick up on the MES habit of deliberate (or not) mispronunciation, as in 'foilage' for foliage. The la las at the end enforce the singalong nature of the song. One for all the family to enjoy.

Written by: Mark E. Smith, Steve Hanley, Paul Hanley

First played live: 21 September 1984 Pandora's Music Box Festival, Rotterdam

Initial release: *The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums (Gavin Friday guested on vocals)

Slang King

Definitely touches on the organ and a tightly controlled guitar riff shuffle this along on a gentle breeze. And, in case you were wondering, 'This is Mr. and Mrs. Smith to whom you are speaking.' Some gems of unique pronunciation here, including 'Caca - phony'. And there's sweets too! - 'had to put The Curly Wurly back.' I like the way Brix trills Slang King, chiming with the keyboard. According to Dave Thompson's Users Guide to The Fall, 'Smith

even admitted he tried to persuade Burns to play drums like 70s Disco faves The Moments (of... And Whatnots fame). "And I had this organ tune and this ongoing fable about this historical character. Worked dead well, didn't it?"

Written by: Mark E. Smith, Brix Smith, Steve Hanley (Paul Hanley is credited instead of Steve Hanley on *Slang King 2*)

First played live: 6 October 1984 Woughton Leisure Centre, Milton Keynes

Initial release: *The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

Bug Day

Token weird track on *The Wonderful and Frightening World of...* Starts like a spy tune then descends into experimental twiddling and plonking with a half arsed collection of words linked by insect imagery and colours. One moth alluded to, the Minoa Murinata, is a dull, unpatterned species, which aptly reflects what's going on here. Not the most vibrant of Fall tracks, shall we say? Next.

Written by: Mark E. Smith, Brix Smith, Steve Hanley, Paul Hanley, Karl Burns, Craig Scanlon

Initial release: *The Wonderful and Frightening World of The Fall*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Paul Hanley - drums, keyboards; Karl Burns - drums

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1985

A lot of disasters in the year Gorbachev became Soviet leader: the Bradford Valley Parade fire, the Heysel Stadium disaster, the ozone hole was discovered, Live Aid happened, Jock Stein died, and Wayne Rooney was born. Still The Fall soldiered on, playing three Scottish gigs amongst their transatlantic and European jaunts. I wasn't at any of them, so we only have this excerpt from the amended lyrics to Gut of the Quantifier at the QMU Glasgow gig: "We are unit from Thule island."

...

Couldn't Get Ahead

A thrilling drum roll launches into this upbeat slice of workaday life concerning, initially, bus traumas, then a comic plane scenario where 'I feared beer was making sludge of my head.' The last verse is a roll call of eighties crap - Armani, ET, Cabbage Patch, Ghandi. Some excellent moothie work too. The alternative version on Sinister Waltz features some rougher, scratchier guitar and an ending where MES has a wee laugh and appears to say 'Get the change right, fuckers.'

Written by: Mark E. Smith, Brix Smith

First played live: 7 March 1985 Town Hall, Hammersmith, London

Initial release: Couldn't Get Ahead/Rollin' Dany, Beggars Banquet BEG1347"; 14 June 1985

Peel session: 3 June 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Cruiser's Creek

Great single material this, what with that riff and that pause before the riff and all. 'What really went on there? We only have this excerpt.' The whole empty celebration of the idea of a party party philosophy is almost literally exploded by a carelessly lit No.6 cigarette next to a gas leak. The 'street-litter twisting in the wind' imagery's a nice touch too, as are the wee swipes at Billy Bragg's Red Wedge initiative at the time and the Frankie Goes to Hollywood carnival. The longer Peel version is best, while the Seminal Live version has an intro by Bill Grundy promising to tell 'how I made the fortune of punk rock.' Hic. 'Bianco on the breath guaranteed.'

Written by: Mark E. Smith, Brix Smith

First played live: 7 March 1985 Town Hall, Hammersmith, London

Initial release: This Nation's Saving Grace, Beggars Banquet BEGA67, 23 September 1985

Peel session: 3 June 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Barmy

Main part of song follows the highly infectious guitar riff which somewhat resembles The Monkees' Valleri, but breaks down for slow barmy sections and some nice little keyboard treatments/tinklings. Just who the barmy individual in question is, is anybody's guess, although there are hints of a disillusioned ex pat lying 'waiting hopefully on sloped grass green'. Grassy knoll anyone? 'A dramatic verse.' The sound quality of the live 1986 London version adds a welcome overdose of reverb and distortion to the mix.

Written by: Mark E. Smith

First played live: 7 March 1985 Town Hall, Hammersmith, London

Initial release: This Nation's Saving Grace

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Petty (Thief) Lout

The word 'menacing' is often flung around when attempting to describe the atmosphere of a Fall record, so I'll fling it in here. Along with another of those tingle moments when the drums come in, the lyrics shine, eg. rhyming street with effete, and one of the great singsong lines: 'Suburbia holds more than you care for.' So, what's it about, Mark? MES: "It was probably a mistake to put it on a b-side. It's about my early teenage years, when I hung around with petty criminals. It's about petty crime, by people under sixteen years old."

Written by: Mark E. Smith, Craig Scanlon

First played live: 17 March 1985 Royal Court, Liverpool

Initial release: Couldn't Get Ahead/Rollin' Dany, Beggars Banquet BEG134T 12", 21 June 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Vixen

Mr and Mrs Smith Cramp it up in this simple tune with no particular place to go and peculiarly devoid of any sign of passion/emotion/oomph - call it what you will. Although at times, Brix's voice does threaten to topple off key, which does give it a certain edge, I suppose. Harmless enough, though. Plus an ingenious rhyming of 'Switzerland' with 'vixen'.

Written by: Mark E. Smith, Brix Smith

First played live: 23 March 1985 Texas Record Store, Santa

Initial release: Couldn't Get Ahead, PVC Records PVC5909; 12"; June 1985 (US only), June 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Spoilt Victorian Child

Here's a quote from Simon Rogers in an interview for Fall fanzine, The Pseud Mag, about the exquisite guitar riff powering this one along - 'I came up with the riff (described by MES as "daft English music") and taught it to the band, which was interesting as it's in 6/4, didn't take long though.' 6/4 eh? Crikey, that's like jazz or something. The breaking down slow bits are intriguing for the strange 'CLO - Pedia' bits. On the Interim rehearsal version this is played about with more, hence yet another reference to BEEF, who, I guess, must still have been rankling MES at the time. Anyway, top tune all round.

Written by: Mark E. Smith, Simon Rogers

First played live: 16 June 1985, Clitheroe Castle

Initial release: This Nation's Saving Grace: Beggars Banquet BEGA67; BEGC67 Cassette; BEGA67 CD (later pressings: BBL67CD), 23 September 1985

Peel session: 3 June 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Gut Of The Quantifier

Nearly a cheesy Wham-like rap at the beginning with 'I'm telling you now and I'm telling you this' before the assessment of the then current pop crop of dumb dumb boys: 'all the groups who've hit it big/Make the Kane Gang look like an Einstein chip.' Cosy charitable types and their intended recipients are also berated and poorness categorised: 'Give it to the poor poor.' At the end you almost expect a Beach Boys harmony to break out. The Peel version has a halting, amused/bemused start, while the Sinister Waltz live version has some bloody blimey space invaders type noises, Brix yelling 'stick it in the bitch' and MES barking - literally.

Written by: Mark E. Smith, Brix Smith, Simon Rogers, Karl Burns

First played live: 16 June 1985 Clitheroe Castle, Lancashire

Initial release: This Nation's Saving Grace

Peel session: 3 June 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards, guitar; Karl Burns - drums

Paintwork

Drifts along on a fairly mellow acoustic groove and captivating keyboard refrain on the 'chorus' where he's 'spoiling all the paintwork.' Really sweeps you along this one. The guitars on the bits that depart from the main part are also a jolting, surprising departure, as are the interjections from telly/

radio/whatever. Lyrical joys here include 'Paula Yates on vision mopeds' and 'Mam said "Them continentals are little monkeys."' According to Dave Thompson's User's Guide to The Fall, MES took the tape of this one home and accidentally erased a bit, then decided to keep it like that, hence the 'missing' segment.

Written by: Mark E. Smith, Craig Scanlon, Simon Rogers

First played live: 19 June 1985 International, Manchester

Initial release: *This Nation's Saving Grace*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

What You Need

A brutally insistent twangy riff that never lets up, combined with scraping of guitar strings, a megaphonic vocal and band chants - some vital Fall ingredients here, plus kazoo! The drum beat always threatens to break out of its simple thump and eventually does but, satisfyingly but frustratingly, just at the end. Not for the first time, this is inspired by a Twilight Zone episode. A list song, some of the things you never realised you need are an oven mitt, 'Slippery shoes for your horrible feet', a 'Mug of Geoff Travis, framed' and the book 'Theft is Vision by the brothers Copeland'.

Written by: Mark E. Smith, Craig Scanlon

First played live: 18 July 1985 Underground, Croydon

Initial release: *This Nation's Saving Grace*

Peel session: 7 October 1985

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Stephen Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

L.A.

Mostly a really tight instrumental (as they say in muso circles) with some bouncy keyboards and great guitar lines around the main riff. What words there are, are accompanied by some damn fine rhythmical grunts and sighs. There's even a line nicked from William Shatner's TJ Hooker. Aptly, and unavoidably, Brix sounds soooo American on this one - 'This is my happening and it freaks me out' - a line from a Phil Spector based character in the Russ Meyer film Beyond The Valley Of The Dolls. A later powerful live version in L.A. itself is devoid of Brix and has completely different lyrics, while the Peel version has a wonderfully bombastic megaphone opening, where MES tells us that Lloyd Cole's face and brain is made out of cow pat. We all know that.

Written by: Mark E. Smith, Brix Smith

First played live: 18 July 1985 Underground, Croydon

Initial release: *This Nation's Saving Grace*

Peel session: 7 October 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Bombast

Straight to the heart of the matter with this succinct slice of bombastic brilliance. A warning statement to open with and then the bass bulldozers in and we're off. Plentiful helpings of yelps and sustained snarling make this an almost effortless but vital meisterclass in what I imagine is most people's perception of what the Fall sound like. Of course, trying to describe What The Fall Sound Like is a futile exercise in the first place, but you know what I mean.

Written by: Steve Hanley, Mark E. Smith

First played live: 18 July 1985 Underground, Croydon

Initial release: *This Nation's Saving Grace*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Stephen Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Mansion (aka To NKRoachment: Yarbles)

Bookending the original release of *This Nation's Saving Grace*, this jaunty Brix instrumental steals directly from The Deviants' silly 1969 surf tune, Billy The Monster. 'To Nkroachment: Yarbles' at the end of the album is the same tune with vocals on it and significantly benefits from them. Quick and satisfying, like a chocolate liqueur. In *Clockwork Orange* 'yarbles' are testicles. 'Wipe the tears from your eyes son.'

Written by: Brix Smith

First played live: 19 February 2002 Palac Akropolis, Prague

Initial release: *This Nation's Saving Grace*, 23 September 1985

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - lead guitar; Simon Rogers - keyboards; Karl Burns - drums

I Am Damo Suzuki

Homage to major MES influences, Can. That's the 'pre-Virgin/Can not get on clear vinyl' manifestation of the group when the frontman was Damo Suzuki. With lyrical and musical nods to Can songs and the simplest of descending guitar lines, this really takes off 'When the drums come in fast/Drums to shock.' I was bored when I first heard this, because it sounded so obvious. Isn't it great when you're proved wrong by The Fall so often? Now it has me hooked right to the end, where I'm left wanting more and more and more (sorry, Can fans, couldn't resist it).

Written by: Mark E. Smith, Brix Smith, Karl Burns

First played live: 3 October 1985 Riverside, Newcastle

Initial release: *This Nation's Saving Grace*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Dktr Faustus

Yet another great hypnotic riff and Brix well up in the mix. Her 'had your chances' bit is a highlight, as well as her shouting out of various fruits. Christopher Marlowe's tale of the Doctor trading his soul with the devil is obviously a source, although I can't recall bananas in the play. He does produce grapes in winter though, and the Anholt reference is accurate. The 1985 Banana Peel version (ouch) has an added cow bell and some thrilling xylophone work, while the version on Sinister Waltz appears to be a mixture of a live thrash and studio outtake. Mmmm 'pleasure-licious.'

Written by: Mark E. Smith, Craig Scanlon

First played live: 3 October 1985 Riverside, Newcastle

Initial release: *Bend Sinister - Beggars Banquet LP: BEGA75; cassette: BEGC75; CD: BEGA75CD (later BBL75CD), 29 September 1986*

Peel session: 7 October 1985 (as Faust Banana)

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums, percussion

Rollin' Dany

Featured on the b-side of Couldn't Get Ahead and on the EP By Grace Are Ye Saved. Whilst a live rendition of Louie Louie has already featured here (see 1977), this is the first official recorded Fall cover song. Going by their later adaptations of other people's material, this is a straightforward rock and roll cover of a Gene Vincent song, complete with standard song structure, normal guitar solo, pa pa pa-oos etc. Such reverence would prove to be unusual on future forays into covers land. Mind you, they did drop an 'n' from the original Danny.

Written by: Joe Stein, Paul Edwards

First played live: 9 October 1985 Markthalle, Hamburg, Germany

Initial release: *Couldn't Get Ahead/Rollin' Dany, Beggars Banquet BEG134 7"; 14 June 1985*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

My New House

Outstanding example of what you can do with just 2 chords and some discordant bits thrown in. It really worms its way into your pleasure centres

this one. On the face of it, it's about his new house, astoundingly enough, but, amongst the apparent normality lurks humour, darkness, ghosts and incongruity - 'Creosote tar fence surrounds it/Those razor blades eject when I press eject.' And I like the line 'According to the postman/It's like the bleeding Bank of England' - you can just imagine a postie saying something like that. Another highlight is the way MES says 'seeeeeeeee'.

Written by: Mark E. Smith

First played live: 9 November 1985 Great Hall, Lancaster University

Initial release: *This Nation's Saving Grace*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Edie

Not released into the public domain until the Nation's Saving Grace box set in 2011. A rough backing track version of a song about Edie Sedgwick, actress and fashion model best known for being one of Andy Warhol's superstars. Released with lyrics by The Adult Net as their second single in November 1985. The instrumental is nothing out of the ordinary until the ending when it goes a little manic. In a good way.

Written by: Brix E Smith

Initial release: *This Nation's Saving Grace (Omnibus Edition), Beggars Banquet BBQCD 2067, 24 January 2011*

Group on initial release: Mark E. Smith (though seemingly not present on this instrumental track); Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Simon Rogers - bass, guitar, keyboards; Simon Wolstencroft - drums

Countdown

Live rarity. A chirpy little instrumental with a surf/garage type beat. The slower bit is infectious and almost nursery rhyme like. It was played live as the opening number at various gigs of the early 1986 tour of North America.

Written by: Craig Scanlon, Steve Hanley

First played live: 28 February 1986 Living Room, Providence, Rhode Island

Initial release: *The Fall Box Set 1978-2007 Castle CMXBX1558 (live at Irving Plaza, New York, USA 1 March 1986), 10 September 2007*

Group on initial performance: Craig Scanlon - guitar; Steve Hanley - bass; Brix Smith - guitar; Simon Rogers - keyboards; Karl Burns - drums

This song was never recorded in the studio.

Living Too Late

Another of my all-time favourites, this rumbling rumination on the ageing process really chimes with me now in my dotage, especially the verse 'Sometimes life is like a new bar/Plastic seats, beer below par/Food with no taste, music grates/I'm living too late.' The jarring high-pitched 'breaks' offer a completely surreal escape to the steady clunk of the main song which perversely brings relief when it rumbles back in. I also love the alternative version, Living Too Long, which has a distinct VU vibe and sounds like there's kettle drums on it. The alternative 'try to wash crow's feet off my face but it's ingrained' is an improvement on the original line, too. There's a live in London version where you also get 'I'm super sad, sweet sad.'

Written by: Mark E. Smith, Brix Smith, Simon Rogers

First played live: 1 March 1986 Irving Plaza, New York City

Initial release: *Living Too Late, Beggars Banquet Beg165T 12". Includes Living Too Late and Living Too Long (a promotional 7" was also issued - Beggars Banquet BEG165 - containing Living Too Late and Hot Aftershave Bop, and came with a miniature bottle of Hot Aftershave Bop aftershave), 7 July 1986*

Peel session: 9 July 1986

Group on initial recording: Mark E. Smith - vocals, violin; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums

Lucifer Over Lancashire

'This demon is hip.' Another of those high quality B sides that The Fall seem to chuck out with alarming consistency. Bolts along on a shuffling beat accompanied by some high pitched MES line endings and rumbling bass with simple guitar notes on the chorus. One version, featured on a Melody

Maker EP, starts with what sounds like guitarist Craig Scanlon arguing on a radio phone-in with some religious 'expert' about the existence of god. According to Simon Wolstencroft in his book *You Can Drum But You Can't Hide*, the intro beat to this song was used as code by group members to knock at other members' doors while on tour to signify that it was not Mark E. Smith paying an unexpected call.

Written by: Mark E. Smith, Steve Hanley

First played live: 5 June 1986 Lea's Cliff Hall, Folkestone

Initial release: *Mr Pharmacist - B side*

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Simon Rogers - keyboards; Simon Wolstencroft - drums

Gross Chapel - British Grenadiers

Eerie guitar theme stalks through this captivating tale which juxtaposes the imagery of a military funeral with the cloudy events of what appears to have been a violence tinged Fall gig. Ambiguous references which leave you puzzled yet still somehow convey a threatening atmosphere are an MES trademark. Here, for instance, the word 'portage' suggests both a porter in a grubby hotel and the funeral bearers in a ghostly chapel. More distinctly, the terms 'fusees', 'glacis', 'hurrah', 'bumper' and 'louped clothes' are direct references to the old patriotic regimental march, British Grenadiers, the chorus of which is quoted verbatim.

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon

First played live: 5 June 1986 Lea's Cliff Hall, Folkestone

Initial release: *Bend Sinister*

Peel session: 9 July 1986 (track entitled *Gross Chapel - GB Grenadiers*)

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums, percussion

Sleep Debt Snatches

'Grip the mind, kids, close the hatches.' A wee hidden treasure of a song - minimalist beginning before maturing into a lumbering barrage of industrial strength clanking, bass heavy rumblings, assorted mumblings and repetition of 'sleep debt snatches'. Hugely enjoyable, but ends too soon. The quickest 6 minutes, twenty one seconds of my life.

Written by: Mark E. Smith

First played live: 'The intro tape of clinky noises before the gig on 12 June 1986 at the Riverside Club, Newcastle, was subsequently used in "Sleep Debt Snatches". It's debatable whether the song can subsequently said to have been played live during the performances of *Hey Luciani!* Certainly, the music was on tape, but some vocals may have been live on stage.' (from *The Fall Tracks A - Z*)

Initial release: *There's a Ghost in My House (B-side)*

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Riddler!

Magnificent. That opening of twangy guitar and scary music is a real spine tingler. Apparently they did/do still say 'Riddler!' round the parts where MES grew up. To what end and for what reason, I don't know. Truly, a riddle. The twanginess is superseded by fuzzy guitars on the live London version, giving it another sinister layer. Severely underrated track. Play loud.

Written by: Mark E. Smith, Brix Smith, Simon Rogers

First played live: 5 July 1986 *Lea's Cliff Hall Folkestone*

Initial release: *Bend Sinister*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums

Auto Tech Pilot

A spooky theme tune-like beginning, eventually creeping into life as, yet again, the theme of crime/surveillance and the modern state is explored. Suitably brooding and rewarding on repeat listenings. There's a definite desolate air to it all along with (surprise, surprise!) a mistrust of technology. 'I really think this computer thing is getting out of hand.'

Written by: Mark E. Smith, Steve Hanley

Initial release: *Mr Pharmacist / Lucifer Over Lancashire / Auto Tech Pilot, Beggars Banquet BEG168T 12"*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Simon Rogers - keyboards; Steve Hanley - bass; Simon Wolstencroft - drums

Bournemouth Runner

Hilarious tale of a Fall fan who nicked the backdrop from a gig at Bournemouth in 1985 and was later chased and caught by the bouncers (wahey). Ominous bass line to start, then rollicking out good style. Brilliant rhythmic phrasing on the line, 'A runner took backdrop, exit hall.' Because the music is all a bit rudimentary, let us take refuge in the lyrics. Several funny bits, including 'Our backdrop was friendly, heavy/Often it would rumble into hotel/And partake with us/In diluted drink and dogmeat/Of RAC recommended hostelry.' The last verse is particularly chuckleworthy: 'I've forgotten the date... No plot... You're welcome... It was coated in poison... Have to buy a new one.' The live London version is much better,

with keyboards to the fore.

Written by: Steve Hanley, Mark E. Smith, Brix Smith

First played live: 11 July 1986 *The Centre, Farnham Road, Slough*

Initial release: *Bend Sinister*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Simon Wolstencroft - drums, percussion

R.O.D.

Stands for Realm of Dusk, in case you were wondering. Great way to open an album: 'It's approaching.' The spaghetti western/surf guitar sound should make it sound bouncy, but the minor chords make it darker. MES has said it's about "approaching the mediocre," whilst Dr Skagra on the unofficial Fall forum argues a convincing case for it being about The Fall: 'this song says: I dare you. This is The Fall, we're monstrous, ugly, rejected and angry, even our own kind hate us, no army can stop us - DARE YOU LISTEN ON?'

Written by: Mark E. Smith, Brix Smith, Simon Rogers, Craig Scanlon, Simon Wolstencroft

First played live: 12 July 1986 *Town and Country Club, London*

Initial release: *Bend Sinister, Beggars Banquet BEGA75 LP, 29 September 1986*

Peel session: 9 July 1986

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Simon Wolstencroft - drums, percussion

U.S. 80s - 90s

Welcome to the big beat sound of The Fall. Some heavy duty chunky bass and drums here, making an extremely well-polished rhythmic delight backing a tale of immigration run-ins and playful comparisons with the 1890s and 50s. Two things puzzle me here - 'cones of silence' and the reference to the 'Monroe used dressing room' - does he mean Matt or Marilyn? Plus, I'm assuming an article on the incident is referred to, but what went on on 'page 19, small column, lower right-hand side'? - we only have this excerpt.

Written by: Mark E. Smith, Brix Smith

First played live: 12 July 1986 *Town and Country, London*

Initial release: *Bend Sinister*

Peel session: 9 July 1986

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums, percussion

Terry Waite Sez

Written before the whole Terry Waite hostage crisis, when he was just a special envoy on several negotiating missions, 'out to heal provincial pus.' According to Wikipedia, for a while in the 1980s Terry Waite was known for his catchphrase, "Hello, I'm Terry Waite." Now, that's what I call a catchphrase. Fall myth has it that MES was investigated by private detectives for predicting the kidnapping of Mr Waite. Nice and clean, quick and straight to the point musically, with simple guitar riff, plus extra reverb, good screamage and incidental keyboard tinkles.

Written by: Mark E. Smith, Brix Smith

First played live: 12th July 1986 Town and Country, London

Initial release: Bend Sinister

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums, percussion

Shoulder Pads

Superb comment on fads and the sheep and poseurs who follow them, including faux VU fans who 'couldn't tell Lou Reed from Doug Yule.' Seems autobiographical as Smith recalls his embarrassment at associating with such types, but 'sticking with them' anyway, suppressing his hate. 'It was like being back at school.' At the time, of course, shoulder pads were the thing, so Smith latches on to that, showing up the ridiculousness of it all by imagining himself in them. 'It's MES in shoulder pads!' Brilliant. Love the melody which follows the chirpy keyboard motif running through it and Stephen Hanley's booming bass adds oomph.

Written by: Mark E. Smith, Brix Smith

First played live: 10 October 1986 Posthof, Linz, Austria

Initial release: Bend Sinister

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums, percussion

Guest Informant

Kicks off with Glittery drums and a chant, the words of which ('Bazdad State Cog Analyst' anybody?) are the subject of much heated debate amongst The Fall cognoscenti. In an interview with Smith by S. Meijer in 1989, MES states: "It's about hotel paranoia, about incompetent hotel staff. They're always going on about how wonderful their hotel is, but they can't even keep your room locked. I tried to pass my suspicions about hotels on to the rest of the group." The studio versions have 'The miserable Scottish hotel'

resembling a Genesis or Marillion LP cover whilst the live in Vienna one compares its back garden to a Stevie Wonder album cover. The live version also has some nice cheesy organ in it. Hours of fun for all the family.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 8 November 1986 Coronet, Woolwich

Initial release: Victoria

Peel session: 11 May 1987

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Mr Pharmacist

A garage thrash classic from the psycho deliac sixties, originally by The Other Half, and performed live for many many years. 'Mr Pharmacist/Can you help me out today/In your usual lovely way?' Straight to the point, no messing and no need for conjecture or analysis on this one, which has something to do with drugs, I believe. The 2G+2 version is awfully polished.

Written by: Jeff Nowlan

First played live: 9 November 1986 Powerhouse, Birmingham

Initial release: Mr Pharmacist, Beggars Banquet Beg168 7"; Beg168T 12", 1 September 1986

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards, vocals; Craig Scanlon - guitar; Steve Hanley - bass guitar; Simon Rogers - keyboards, guitar; Paul Hanley - drums, percussion

Haf Found Bormann

Originally featured in the Hey! Luciano play, this slice of electronic bleepery and suchlike backs Brix's spoken report in her guise as one of the Israeli commandos who unearth the Nazi fugitive. According to MartinM on the unofficial Fall forum, 'The lyric's loosely based on George Steiner's short novel, Portage of AH to San Cristobal, where Israeli commandos capture Hitler in the Amazon jungle. The 'Nimrod' in the lyric is one commando's code name. The whole thing is linked with the Vatican's role in helping fascists escape after WW2, hence the reference to P2. Controversial.

Written by: Mark E. Smith

First played live: 5 December 1986 "Hey! Luciani": Riverside Studios, Hammersmith, London

Initial release: There's a Ghost in My House

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, vocals; Simon Wolstencroft - drums

Mark'll Sink Us

Possible wordplay on Archbishop Paul Marcinkus from David Yallop's book on the whole Pope murder plot business (see 'Hey Luciani!'), or a self-reflective exploration of MES's own destructive personality traits? You decide. Distinctly Joy Division-y with a hint of prog rock at the faster 'Mark will sink us' bits. The piano veers between cheesy cocktail bar, stately and jazz fusion. Now, that's what I call eclectic. The 1987 live version is best.

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon

First played live: 5 December 1986 "Hey! Luciani": Riverside Studios, Hammersmith, London

Initial release: *There's a Ghost in My House*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Entitled

One of those rare occasions where MES sort of sings a melody, albeit wearily. The prominent bass line also suggests it could be a New Order parody. Smith sang Hanley's praises in an online interview: "Without Steve Hanley The Fall would be nothing. He's great. He still can't tune his bass properly. It doesn't sound like a bass at all most of the time." As for the ambiguous, "Not user friendly" nature of the lyrics, MES explains: "It's about being friendly - not in the male, sexual sense, just friendly - to someone who didn't accept that."

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon

Initial release: *Hey Luciani* - B side

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, keyboards; Craig Scanlon - guitar; Steve Hanley - bass; Simon Rogers - bass, guitar, keyboards; Simon Wolstencroft - drums



The year that Terry Waite was kidnapped, thus precipitating all those murmurings of MES's amazing pre-cognitive powers, as he'd written a song about Waite previously (see 1986). Mind you, it was also the year of the 'great storm' in Britain and Smith hadn't even written 'A Lot Of Wind' yet (see 1991). The Fall were still world hopping, playing loads in the Netherlands and Germany.

...

There's A Ghost In My House

A cover of an old R Dean Taylor song which has a special place in my heart as it was covered by myself way back in 1977ish when I was in a punk band. I used to love playing it live, so imagine my surprise when, 10 years later The Fall gruppe covered it, coincidentally utilising the same fuzz guitar style approach. I sung it better, though;). Anyway, good version, with some deft olde worlde lyric changes: 'I can't get over ye' and 'your spectre's in my heart.'

Written by: Dean, Holland, Dozier, Holland

First played live: 5 February 1987 Batschkapp, Frankfurt, Germany

Initial release: *There's a Ghost in My House*, *Beggars Banquet*, Beg187 7"; Beg187H7" hologram cover; Beg187T 12"; Beg187C Cassette, 27 April 1987

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Get A Hotel

Gentle little groove going on here which kind of reflects the dreamy reflective nature of the narrative which appears to be concerned with the passage of time and what to do with it before it all runs out. Purchasing a hotel being one of those nice solid investment for the future type scenarios often muted by couples thinking of a comfortable retirement with an old B&B in the country. Sounds nightmarish to me, as indeed it does here, given that MES twist with diverse imagery of blood-curdlers, bike sirens and dirt inhaled.

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon

First played live: 20 April 1987 International 2, Manchester

Initial release: *The Frenz Experiment*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Australians In Europe (aka Northerns In Europ)

Has an eighties awfully polished production sheen, although retaining

parodic Rottenesque long notes and some fine hyperactive "up up!"s. Even veers into soft rock territory with the overblown synths and 'Final Countdown' type guitars, especially on the Peel version. 'Why did Great Grandad leave?' Good question. 'He was consigned to a boat, after using a huge great cleaver.' The extended 12" version of 'Hit The North' has 'Northerns in Europ' on the b-side which is basically just odd snatches of 'Australians...' plus studio chat, including Brix shouting "Egg McMuffin!"

Written by: Mark E. Smith

First played live: 20 April 1987 International 2, Manchester

Initial release: *Hit The North Part 1 / Hit The North Part 3 / Australians In Europe / Northerns In Europ*, *Beggars Banquet BEG200T - 12" single*, 26 October 1987

Peel session: 11 May 1987

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Simon Rogers - keyboards; Simon Wolstencroft - drums

Frenz

Totally addictive. The slovenly duh duh duhs as a recurring motif and the simple guitar line with last note crucially bendy are the main driving force behind this one. Simplest of lyrical refrains - 'My friends don't amount to one hand' and variants thereof. The interesting percussion fills and flute-like guitar/keyboard treatments on the album version don't appear on the longer alternative studio version on Seminal Live.

Written by: Mark E. Smith

First played live: 11 May 1987 Liverpool University

Initial release: *The Frenz Experiment*, *Beggars Banquet BEGA9 LP1*, 29 February 1988

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Twister

Old skool twangy/rockabilly Fall with appropriately twisted off kilter verse as Brix's repetitive manic vocal spirals upwards over MES on full background tannoy mode. MES obviously stuck on a train surrounded by fame crazed wannabes - another example of Smith noting early on a developing cultural phenomenon. 'Children tended by walkman'd parents/Cretins auditioning for non-existent parts on TV.' Amazingly, he mentions dictating an autobiography called "Renegade Genius" - twenty years later he did just that (without the Genius). As ever, the Peel version is superb, especially the rattlesnake drums.

Written by: Mark E. Smith, Brix Smith, Steve Hanley
First played live: 22 May 1987 Town Hall Cheltenham
Initial Release: Victoria, Beggars Banquet Beg206T 12"; Beg206C Cassette; 18 January 1988 (B side of single), 19 January 1988
Peel session: 11 May 1987
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Hit The North

Hark, the official press release: 'a definitely dance based choon packed to the gills with sax riffs, guitars, sub-disco drums... and amazing observation. I have been reliably informed that THE FALL thought it was time their "zany perspective" was brought to bear on the North/South Drone/Debate, diffusing and exploding it via a "racketty dance number..." Quite. Very entertaining lyrics include, 'Cops can't catch criminals, but what the heck, they're not too bad, they talk to God' - a reference to ex-Chief Constable of Manchester, James Anderton's maniacal religious dribblings. Many remixes of this one, cynically cashing in on the remix fervour of the time. Frank Sidebottom does a good cover of it, though.

Written by: Mark E. Smith, Simon Rogers, Brix Smith (Brix not credited on Hit The North Part 2)
First played live: 1 July 1989 Elland Road, Leeds
Initial release: Hit The North, Beggars Banquet Beg200 7"; Beg200P 7" picture disc; Beg200T 12"; Beg200TR 12" remix; Beg200C Cassette, 19 October 1987 7"; 26 October 1987 12"
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums (+ Simon Rogers - guitar, saxophone)

Bremen Nacht

Aka Last Nacht, Bremen Nacht Alternative, Bremen Nacht Run Out and kind-of named after the city's nightlife publication, Bremer Nacht. One hell of a killer pummelling riff that just won't let go in this strange tale where MES gets to throw in lots of German, as is his wont on occasions. According to Simon Ford's Hip Priest book, whilst touring Bremen, Smith was visited by a ghost of a tortured child during the night, leaving bruises shaped like a child's handprint on his legs.

Written by: Mark E. Smith
First played live: 20 July 1987 Finsbury Park, London
Initial release: The Frenz Experiment
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Tuff Life Boogie

Yep - three 'o's. Short and very sweet, the slouching bored guitar intro is matched by the drole delivery soaked in ennui which magically slurs into a jumpy killer chorus as MES revels in some tired old clichés. One of the best of these is 'a pernicious refrain' of 'Give it to me baby one more time.'

Written by: Mark E. Smith, Brix Smith, Steve Hanley
First played live: 25 July 1987 Finsbury Park, London
Initial release: Victoria - B Side
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Victoria

The Fall in hit single shock. This fairly faithful cover of the Kinks song reached a heady 35 in the top 40, with its air punching singalong chorus guaranteed to prick up the ears of any discerning pop picker. If you listen carefully, you can pick out the Norman Collier-esque 'Land of Hope and Glory/Land of Happy Tory' near the end.

Written by: Ray Davies
First played live: 9 November 1987 Maxwell Hall, Salford University
Initial release: Victoria, Beggars Banquet Beg206 7, 11 January 1988
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

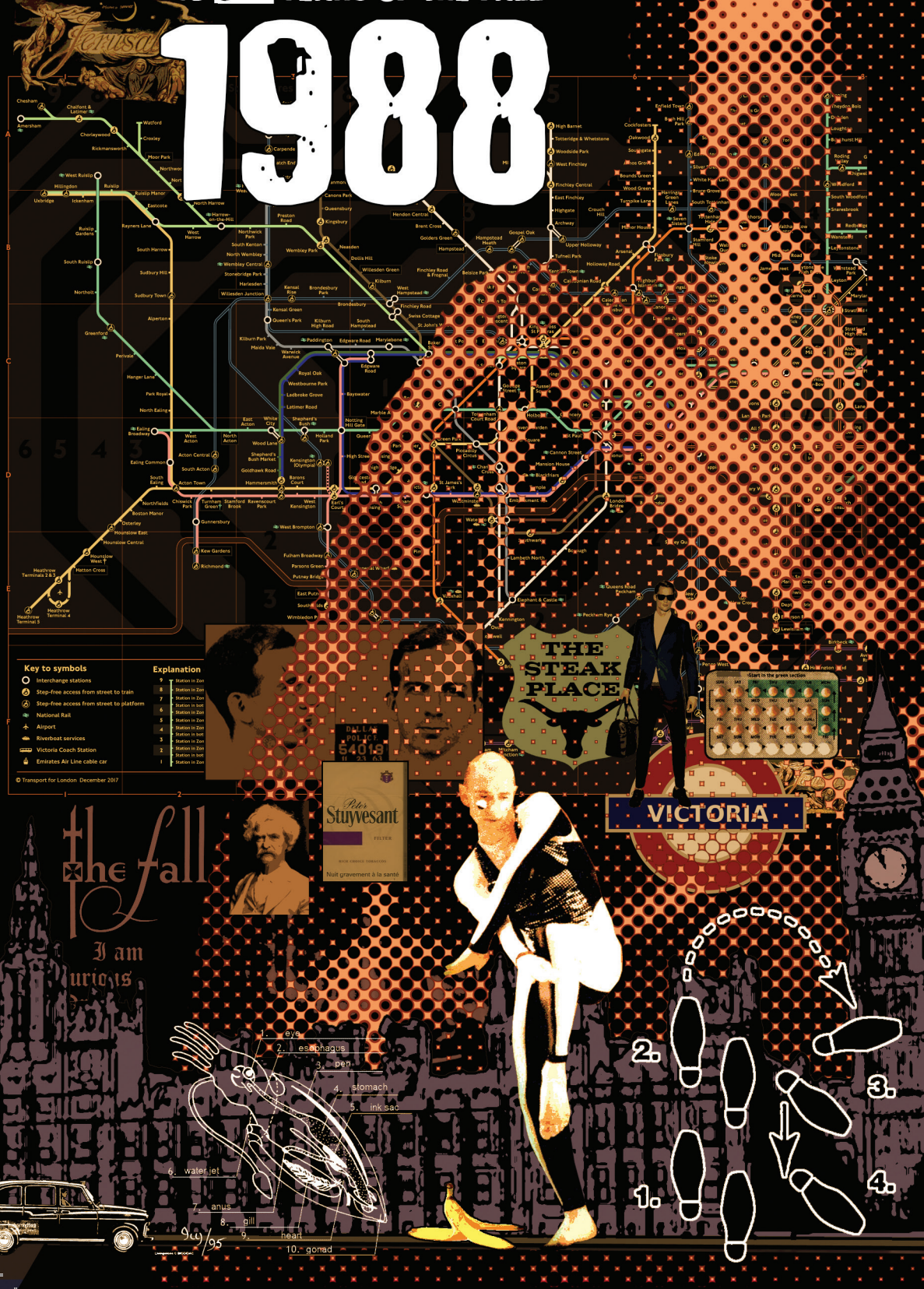
I African Mancunian

Unreleased in 1987, this eventually surfaced on Beggars Banquet's 2013 box set '5 Albums.' Basically, just MES chanting over some jungle drums and what sounds like didgeridoos and wooden flutes. He never actually says 'Mancunian' but plumps for 'Manuchian' instead, along with 'Mercurian' and possibly 'Nietszchean.' Sounds like a work in progress with some interesting snippets such as 'My system is fantastic and absolute.'

Written by: Mark E. Smith
Initial release: The Fall 5 Albums, Beggars Banquet, B00DJWUJG6, 19 August 2013

40 ODD YEARS OF THE FALL

1988



When the incredible Kurious Oranj came rolling into the Edinburgh Festival. Unfortunately I missed it all, but your friendly neighbourhood illustrator Greg Moodie was there and he assures me it was a fabulous spectacle. “This wasn’t the Fringe, this was the notoriously stuffy official Festival. This was ballet, high art. But it was still very much our beloved ramshackle Fall. Only on time.” Another friend of mine tells me Mark E. Smith nicked her fags in the pub near the venue.

Carry Bag Man

An unsettling drill-like noise introduces us to the chant of the Carry Bag Man, whose nefarious activities with the said items we can only guess at. Needless to say, ‘No cash is earned straight nowadays anyways’ and ‘There’s few good places to hide bags behind.’ Crikey. Musically, this is one of those reassuringly no nonsense Fall minimalist grooves with repetition and singalong refrain. Not to mention a quick megaphonic blast. There’s also some spirited Wah Wahing going on in Vienna.

Written by: Mark E. Smith
First played live: 23 January 1988 Athens
Initial release: The Frenz Experiment, Beggars Banquet BEGA91 LP, 29 February 1988
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

In These Times

‘This song’s a belter.’ The doomy bass intro quickly contrasts with the bouncy voices and brassy synth (even brassier on the live version) in this popstastic overview of the chaotic ‘trash’ surrounding the way we were/are/always will be. Much nonsense ensues amidst the dreamscapes and visions flowing through MES’s ‘Spectral Filter’, including ‘My Aqua-cat is where it’s at and new to mammal range.’ There’s also a veiled reference to the Hungerford massacre when Michael Ryan went on a shooting spree.

Written by: Mark E. Smith
First played live: 23 January 1988 Rodon Club, Athens, Greece
Initial release: The Frenz Experiment
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

The Steak Place

Very basic song about some rough eatery with tacky furnishings frequented by hitmen and lawyers apparently. Stripped right down to finger clicking,

acoustic guitar strumming the simplest of chord changes and bass. It doesn't really go anywhere and you just keep willing the drums to come in. So that's a bit frustrating. The 'head down' bits are good, though. And is that himself wailing 'Bad song' at the end?

Written by: Mark E. Smith

Initial release: *The Frenz Experiment*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

A Day In The Life

From the NME record Sgt Pepper Knew My Father, where a bunch of groups covered the Beatles album for charity. Pretty faithful to the original except for a few minor lyric alterations, i.e. "grabbed my stash" instead of "grabbed my coat" and "nobody spoke cos I went into a dream." Also, after extensive scientific research (reversing the ending in Cool Edit), I can confirm that the outro loop at the end of this song is identical to that of the sample that ends The Beatles version... only played backwards.

Written by: John Lennon, Paul McCartney

Initial release: *Sgt. Pepper Knew My Father; NME PEP LP-100, February 1988*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Cab It Up!

A part of the whole Kurious Oranj phenomenon, the ballet put together by Michael Clark featuring mad dancing, Fall tunes, people dressed as hamburgers and bare arses. Hence the shout of 'Michael, Michael' on the Oranj version as opposed to 'habitual, actual' on the Peel version. It's a motoring Fall classic and the best example ever of a xylophone accompanied rockabilly beat.

Written by: Mark E. Smith

First played live: 3 March 1988 London

Initial release: *I Am Kurious Oranj, Beggars Banquet: BEGA96 LP, 24 October 1988*

Peel session: 31 October 1988

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Athlete Cured

Comedy gold. The bizarre story of an athlete's brother parking his car

"willy-nilly in the driveway, usually the wrong way round, so that the exhaust fumes would flow upwards right through the open windows of the athletic star's upstairs bedroom." To add to the madness, the riff itself is ripped directly from Spinal Tap's Tonight I'm Gonna Rock You Tonight. Truly, a masterclass in self-deprecation.

Written by: Mark E. Smith

First played live: 19 March 1988 Cambridge

Initial release: *The Frenz Experiment*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Rogers - guitar, keyboards; Simon Wolstencroft - drums; Marcia Schofield - keyboards

Yes O Yes

Another of those 'sounds like the theme tune for a 60s spy series' jobs. As it's from Oranj, religious overtones abound, including a play on the John West advert, 'The god you reject/Makes ours the best.' The Pure As Oranj recording from the Edinburgh Festival includes an extended gloomy diatribe 'from the corrective school of soccer coaching as done by M. Clark,' and a more prominent bass which sounds even better on the live Vienna version.

Written by: Mark E. Smith, Brix Smith

First played live: 3 April 1988 Grosse Freiheit 36, Hamburg

Initial release: *I Am Kurious Oranj*

Peel session: 31 October 1988

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Jerusalem

William Blake would have been proud of it, I'm sure. The veering off into the tale of compo scroungers is hilarious: 'I was walking down the street/When I tripped up on a discarded banana skin/And on my way down I caught the side of my head/On a protruding brick chip/It was the government's fault. It was the fault of the government.' Also very funny on people who whinge about the Budget. 'I was very let down by the Budget/I was expecting a one million quid handout.' The 8 minute live LA version is good, but the Pure As Oranj version is the blistering best. It was also packaged (with Big New Prinz and Wrong Place Right Time No 2) as the first ever double 3" single.

Written by: William Blake, Mark E. Smith

First played live: 4 April 1988 Modernes, Bremen

Initial release: *I Am Kurious Oranj*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Craig Scanlon - rhythm guitar, Marcia Schofield - keyboards, Brix Smith - lead guitar, vocals; Simon Wolstencroft - drums

Bad News Girl

Apparently about the cracks in the Smiths' relationship and thus not one of Brix's favourites to play live. No wonder, with lines such as 'Jaded lust and tiresomeness/Are not what I want to look at.' Starts off like one of those stoned Stooges songs - with MES drawling Iggy style over slow moving guitar and nice xylophonic/glockenspiel sounds, before half-heartedly launching into some throwaway pop with disdainful delivery. You get the feeling that producer Ian Broudie tried to mould the second section into a more energetic bouncy affair but gave up on the idea.

Written by: Mark E. Smith, Brix Smith

First played live: 15 April 1988 Graz, Austria

Initial release: *I Am Kurious Oranj*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Craig Scanlon - guitar; Marcia Schofield - keyboards; Brix Smith - guitar, vocals; Simon Wolstencroft - drums

Kurious Oranj

The quasi-reggaeified guitar chops, 'brrrrpa bapababa ba ba ba ba ba' bits and hunting horn sounding trumpets combine into an incredible mixture of yet another Fall song that sounds like no other Fall song. The suggestion here seems to be that the 'Stuyvestant smoking' King Billy of 'Glorious Revolution' Protestant hero worship fame and his wife Mary II 'paved the way for atom bomb' and 'made Hitler laugh in pain,' indicating their reign was of huge historical import, the foundation of the modern state, and all that. I just think it's great the way he rhymes 'deranged' with orange. Genius. Don't forget, this was also the catalyst for the great Stewart Lee's 'Curious Orange' skits on telly.

Written by: Mark E. Smith, Steve Hanley, Simon Wolstencroft

First played live: 23 April 1988 Het Noorderligt, Tilburg, The Netherlands

Initial release: *I Am Kurious Oranj*

Peel session: 31 October 1988

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Craig Scanlon - rhythm guitar; Marcia Schofield - keyboards; Brix Smith - lead guitar, vocals; Simon Wolstencroft - drums

Dog is Life

'You don't see rabbits being walked down the street.' Indeed. The opening ravings from *I Am Kurious Oranj*. Oh how I wish I'd seen this performed at the Edinburgh Festival. It looks such a hoot: look it up on YouTube. Apparently MES doesn't like dogs. The full speech is on 'I Am As Pure As Oranj.' The '*I Am Kurious Oranj*' version which segues into 'Jerusalem' was a small portion edited from the doggerel (d'you see what I did there?).

Written by: Mark E. Smith

First played live: 21 June 1988 "*I Am Curious, Orange*", Stadsschouwburg, Amsterdam

Initial release: *I Am Kurious Oranj*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Craig Scanlon - rhythm guitar; Marcia Schofield - keyboards; Brix Smith - lead guitar, vocals; Simon Wolstencroft - drums

Big New Prinz/Big New Priest

Great fun - Hip Priest reduced to the bare lyrical variations on 'check the guy's track record' and 'drink the long draught' and glitterized with jumping drums, handclaps and singing, chiming guitars. I defy you to sit still during this one. It just bounces.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley, Marcia Schofield

First played live: 21 June 1988 "*I Am Curious, Orange*", Stadsschouwburg, Amsterdam

Initial release: *I Am Kurious Oranj*

Group on initial release: Mark E. Smith - vocals; Steve Hanley - bass; Craig Scanlon - guitar; Marcia Schofield - keyboards; Brix Smith - guitar, vocals; Simon Wolstencroft - drums

Wrong Place, Right Time

Simple stomper whereby the melody follows the bass line and main riff all the way through. Initially part of the whole Oranj thing, hence the William references, although, of course, plenty of tangents too, as in 'I keep on knocking but there's no buggger in/I have to sing gothic, boo hoo.' Amazingly, resurrected in recent years. The bit where it segues into 'I Can Hear The Grass Grow' on the Peel session is great.

Written by: Mark E. Smith

First played live: 21 June 1988 "*I Am Curious, Orange*", Stadsschouwburg, Amsterdam

Initial release: *I Am Kurious Oranj*

Peel session: 12 August 2004

Group on initial release: Mark E. Smith - vocals; Steve Hanley - bass; Craig Scanlon - rhythm guitar; Marcia Schofield - keyboards; Brix Smith - lead guitar, vocals; Simon Wolstencroft - drums

Acid Priest 2088

AKA Win Fall CD 2080 or CD Win Fall 2088AD, depending on which way the wind's blowing. Another mess about with Hip Priest with added funk, taped chants and pleasant keyboard wanderings. Amusing divertissement.

Written by: Mark E. Smith, Marcia Schofield

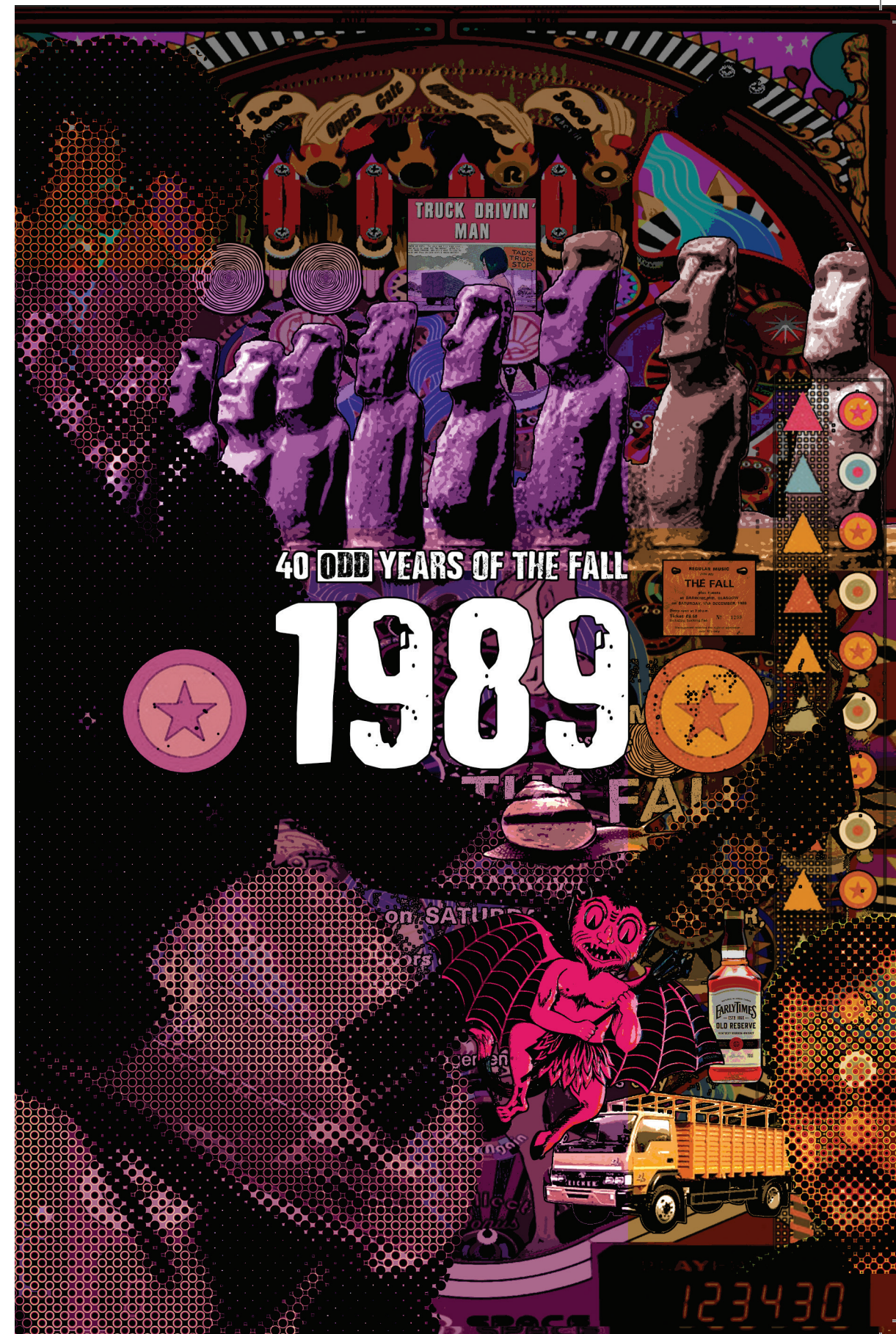
Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 13 December 1988 Leeds Polytechnic

Initial release: Seminal Live, Beggars Banquet BBL102; LP, 19 June 1989

Peel session: 31 October 1988

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar, vocals;
Craig Scanlon - guitar; Steve Hanley - bass, banjo; Marcia Schofield - keyboards;
Simon Wolstencroft - drums



Political turmoil in the world as a wave of revolutions sweeps the Eastern Bloc, the communist dictatorship in Romania is overthrown, there are protests in Tiananmen Square and the Berlin Wall crumbles. Elsewhere, Thatcher introduces the Poll Tax in Scotland, Salman Rushdie goes into hiding and Samuel Beckett dies. Meanwhile, the mighty Fall trundle on, giving us a History Of The World and, at Queen Margaret Union, Glasgow, in December, MES declares: "It was the Government's fault. I did not know what to do about it. Expecting a free tea kettle, a free tea kettle from Granada TV. It did not materialise. It was the fault of the Government."

...

Pinball Machine

A song for broken hearted truckers everywhere, this country and western cover of a Lonnie Irving single from 1960 details the sorry tale of an old road hog who leaves his family in favour of an old truck, whisky and pinball machines. A cheery tale, especially when his wife commits suicide after her babies die of pneumonia. Against this tragic scenario, Steve Hanley plays a mean and delightfully out of tune banjo.

Written by: Lonnie Irving

First played live: 12 July 1989 Corn Exchange, Cambridge

Initial release: Seminal Live, 19 June 1989

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass, banjo; Marcia Schofield - keyboards; Simon Wolstencroft - drums

H.O.W.

Or History Of the World. Another neglected masterpiece. The basic grumbling Stranglers-esque bass line carries the tune while the lyrics are a marvel of exploration in the possibility of distorting and exploiting scientific explanations and historical interpretations. The omnipotent narrator revels in his ability to manipulate and distort orthodox worldviews, lurching from the misreading of Easter Island to altering tree-rings 'so that what you are after/ You will not ever find with a surfeit of lumber.' Brilliant lyrical invention, along with the Hiss Hiss Hissing of History like a pantomime villain.

Written by: Mark E. Smith

Initial release: Seminal Live

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass, banjo; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Mollusc In Tyrol

Taped in MES's front room, possibly in Edinburgh. This obligatory lo-fi

experimental track actually sounds like it could be no bad, given a full-blown studio treatment. But then, that would destroy its 'charm' I suppose. According to an interview with Fall producer Craig Leon in issue 3 of The Pseud Mag, this song is actually MES vocalising over the music from an instrumental track on Leon's solo album, Nommos. The enhanced instrumental part was used as an intro and outro tape at gigs at the time, hence its appearance on 27 Points.

Written by: Mark E. Smith, Craig Leon

Initial release: Seminal Live

Group on initial release: Mark E. Smith - vocals (+ Craig Leon - original music)

The Littlest Rebel

Surely one of the best guitar riffs... ever! A sort of antidote to Bowie's 'Rebel Rebel.' Everything about this track just fits perfectly - the mouth organ, the kitschy keyboards, the kitschier cries of 'Rebel!' and the slurred, adlibbed 'wastrel'. With some exquisite rhymes for rebel, notably, 'Hips like Shirley Temple' (who starred in a film of the same name in 1935). But my favourite line has to be 'Are those cars?/Are those shoes?' Deep joy.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley, Simon Wolstencroft

First played live: 12 July 1989 Corn Exchange, Cambridge

Initial release: Extricate

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums

Bill Is Dead

The last thing you expect from The Fall is a mellow and introspective ballad, but then you should expect the last thing you expect from The Fall. While hardly a formulaic reflective pop song, it does appear to be as accessible a tune as any they've done, and damn good it is too. He sounds like he really means it when he croons, 'These are the greatest times of my life.' It reached number 1 in John Peel's Festive Fifty in 1990, the only Fall song to do so until Theme From Sparta F.C. in 2004. Apparently Bill was Mark's dad's best friend.

Written by: Craig Scanlon, Mark E. Smith

First played live: 12 July 1989 Corn Exchange, Cambridge

Initial release: Extricate

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Stephen Hanley - bass; Martin Bramah - guitar; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Arms Control Poseur

Very 1977 type title, but not the music. Starts with some mouth organ wheezes, guitar histrionics, the 'death of a sense of humour' and the 'death of sense.' How, indeed, 'do you recover from this?' Well, you don't. The overblown guitar twiddlings shriek unremittingly throughout, testing your ability to withstand such endless solos tripped out so automatically from countless 'rock' bands. Luckily the drums and electronics distract from it, especially the 'a-a-a-arms control' delay thing. Plus, it contains another of those English language mangling lines which are so inexplicably entertaining: 'I quite very very much enjoyed/His jovial lies.' And another sneery modern life observational snippet: 'Get me a nice woolly polo neck/With a red cardigan/From Next/Ideal summer wear!'

Written by: Mark E. Smith, Craig Scanlon, Simon Wolstencroft

First played live: 29 August 1989 Subterranea, London

Initial release: *Extricate*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Craig Scanlon - guitar; Marcia Schofield - keyboards; Simon Wolstencroft - drums; Martin Bramah - guitar; Kenny Brady - violin

Race With The Devil

Gene Vincent cover, the follow up to Be Bop A Lula, as performed at John Peel's 50th birthday bash and learned especially for the occasion, as MES states at the beginning. Fairly straightforward rocker with nice rumbling bass and mumbled lyrics catching the drift of the original if not the actual words.

Written by: Gene Vincent, Tex Davis

First played at: 29 August 1989 Subterranea, London

Initial release: *Backdrop; Cog Sinister/Voiceprint COGVP127CD [This was originally released in 1994 as a bootleg CD on Pseudo Indie (PIL05CD)], 5 February 2001*

Group on initial performance: Mark E. Smith - vocals; Martin Bramah - guitar; Craig Scanlon - guitar; Marcia Schofield - keyboards; Steve Hanley - bass; Simon Wolstencroft - drums

And Therein...

My god, but that's one helluva catchy intro. A masterclass in straight ahead rockabilly with pop sensibilities. It's not often you'll hear The Fall described as toe-tapping, but on this little slice of bop my feet can't help but bounce. Of course, it's not all lightness and froth as the lyrics testify: 'He turned the water into wine/And he insisted that we eat swine...'

Written by: Mark E. Smith, Martin Bramah

First played live: 1 October 1989 Futurama 6, Bradford Palace

Initial release: *Extricate*

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Marcia Schofield - keyboards

Black Monk Theme Pt 1

Excellent cover of The Monk's 'I Hate You' with severely altered lyrics to allow room for buggerlugs and shortarse in the roll call of vitriol. Stays fairly faithful to the original, rhythm and organ wise, with some great extra violin work. The repeated 'hey hey heys' and 'you you yous' are an absolute hoot. 'You maladjusted little monkey you.'

Written by: *The Monks*

First played live: 1 October 1989 Futurama 6, Bradford Palace

Initial release: *Extricate*

Peel session: 1 January 1990

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Stephen Hanley - bass; Martin Bramah - guitar; Marcia Schofield - keyboards; Simon Wolstencroft - drums; Kenny Brady - fiddle

Hilary

An everyday story of everyday folk, borrowing money for the gas, an Audi, Sainsbury's, New Faces on telly, mixed with some speed and ecstasy. Great pop song - the kind Jarvis Cocker would attempt to emulate years later.

Written by: Mark E. Smith

First played live: 10 October 1989 Music Hall, Aberdeen

Initial release: *Extricate*

Peel session: 1 January 1990

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums

Telephone Thing

Absolute excellence. Culled from a Coldcut/Lisa Stansfield number called My Telephone. MES, enamoured by the funky wah wah guitar, pulsating bass and jumping drum elements, got Coldcut to remix them, producing this electrifying result. Sundry electronic swirls and howls compliment and add to its rhythmic thrust. Subject wise, we're in the realms of surveillance again with some cracking lines, including 'How dare you assume I want to parlez-vous with you?' Gratifyingly, Eastenders old dear Gretchen Franklin also gets a namecheck.

Written by: Mark E. Smith, Matt Black, Jonathan More

First played live: 10 October 1989 Music Hall, Aberdeen

Initial release: *Telephone Thing, Cog Sinister/Fontana SIN4 7", 15 February 1990*

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums



This is the news. Nelson Mandela released. German re-unification. The internet takes off. Riots on the streets of London over the Poll Tax. Riot in Strangeways prison. Thatcher resigns. And Kenny Brady plays The Birdie Song on his fiddle at a Fall gig in Cardiff.

...

Chicago Now!

Sounds like a soundtrack for the city itself, complete with impatient car horns and sultry brass stabbings. The Cor Anglais/clarinet/whatever sound coaxed from the keyboard is especially intoxicating. The lyrics read like a rebuke for roadies, or shysters everywhere. 'Do you work hard? You don't!' An endorsement of the Protestant Work Ethic. Also, a bizarre Hi De Hi moment at the end. Unusually, the Peel and album versions are virtually indistinguishable.

Written by: Mark E. Smith

First played live: 1 March 1990 The Arts Centre, Poole

Initial release: *Extricate*, Cog Sinister/Fontana 842.204-1 LP, 19 February 1990

Peel session: 1 January 1990

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums; Charlotte Bill - oboe

Popcorn Double Feature

Cover of a Searchers song, no less. I've no idea what the original sounds like, but this is a bouncy affair, heavy on the strings, with some uncanny Lou Reed vocal mannerisms, especially the 'Don't nobody care at all?' line.

Written by: Scott English, Larry Weiss

First played live: 1 March 1990 The Arts Centre, Poole

Initial release: *Extricate*

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums

British People in Hot Weather

He makes up titles like this to order, you know. At time of writing, it is indeed hot and British people are getting excited about that fact. Ha! Good thumpy beginning and then brassy refrain for the chorus. There's a lora laughs in this record and some splendid trooping of clichés, eg: '...off their trolley/Smoking like a chimney.' You cannot fault the growls either, especially the 'Designer tramp goes grrr' one. Possibly my favourite line though is 'Looking jolly from Stoke.' I also have a soft spot for the guitar sound on the crappy wee live version on 27 Points.

Written by: Steve Hanley, Craig Scanlon, Mark E. Smith, Simon Wolstencroft

First played live: 8 March 1990 Liverpool University

Initial release: *Telephone Thing*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Stephen Hanley - bass; Martin Bramah - guitar; Marcia Schofield - keyboards; Simon Wolstencroft - drums.

Theme From Error Orror!

Initially from a Manchester bands compilation called 'Home.' A rumbling percussion heavy affair with, surprisingly, enigmatic lyrics about Izzy, Bizzy, Shakespeare, free morons - you name it. Amid the admittedly powerful drums n bass backbone, there's a nice wee guitar solo bit by Martin Bramah (credited here under alternative name M Beddington) and a natural laugh at the end as Bramah plays a bum note.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley, Simon Wolstencroft

First played live: 8 March 1990 Liverpool University

Initial release: *Home*, Sheer Joy SHEER001 (compilation LP, track listed as by "Mark Smith, M. Beddington, S. Hanley, S. Wolstencroft"), 19 February 1990

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Steve Hanley - bass; Simon Wolstencroft - drums

Zandra

A gentle thud to start with, plus xylophone, leading into a repetitive riff with accompanying tinkles which builds gradually, while the simplest of melodies plays out against it. Like all "simple" Fall tunes, it works its way subtly into your psyche until you realise this slight song actually packs more punch than you'd initially given it credit for. Lyrically quite amusing, with the colloquial ('just pack it in') rubbing shoulders with the absurd ('Hello Zandra/From the planet Redundra').

Written by: Mark E. Smith, M. Beddington (= Martin Bramah)

Initial release: *Popcorn Double Feature*, Cog Sinister/Voiceprint SINR5 7" Limited; SINR512 12" Limited, 12 March 1990

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums

Whizz Bang aka Butterflies 4 Brains

Recorded for a John Peel Session but never broadcast on MES's insistence. It later emerged, considerably reworked and with different lyrics, on the B side of *Popcorn Double Feature* as 'Butterflies 4 Brains.' The Peel version only surfaced when the box set was released in 2005 and it's the version I prefer. The violin does it for me.

Written by: Mark E. Smith, Craig Scanlon, Simon Wolstencroft, Steve Hanley

First played live: 22 March 1990 National Ballroom, Kilburn, London

Initial release: Popcorn Double Feature - Cog Sinister/Fontana 7", 12 March 1990

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Martin Bramah - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums (+ Cassell Webb - backing vocals)

Zagreb (Movements I, II & III)

Movements, eh? How grand. Starts off like it's going to break into Stevie Wonder's 'Higher Ground' then along come the drums and guitars to throw you off, like. Glossy production accompanied by atmospheric imagery in the word stuff, eg: 'Open-plan graves/Blown-over trees/Muted mystics impasse/Glittering beach.'

Written by: Mark E. Smith, Marcia Schofield

First played live: 31 March 1990 Expopalais Kelchterhoef Houthalen Belgium

Initial release: White Lightning/The Dredger EP, Cog Sinister/Fontana SINX612 12" (Zagreb Movement II); SIN612 Limited 12" (Zagreb Movements I+II+III); SINCD6 CD (Zagreb Movements I+II+III), 13 August 1990

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Martin Bramah - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

White Lightning

Straight ahead adrenalin rock'n'roll cover and a perennial live favourite, usually played as an encore. One of the best drinking songs ever. Covered by many many artists, but the original was by country singer George Jones in 1959. The video features lots of bike action.

Written by: J. P. Richardson (The Big Bopper)

First played live: 9 April 1990 Metropol Berlin Germany

Initial release: White Lightning/The Dredger EP, Cog Sinister/Fontana SIN6 7"; SINX612 12"; SIN612 Limited 12"; SINCD6 CD (a promo was issued with the tracks White Lightning and Blood Outta Stone), 13 August 1990

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Martin Bramah - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

I'm Frank

Fuzz guitar and flute noises outline this basic tune which starts with 'I've got a lot to say' then proceeds to endlessly repeat the phrase 'Gimme gimme gimme it slowly baby.' So it goes. The speeded up chipmunk quote at the end seemingly originates from the band's performance on BBC2 in January 1990: 'That was Craig's tribute to Frank Zappa. Now we can all laugh about this, but that was his attempt to be Frank therefore I've entitled it I'm Frank.'

Written by: Mark E. Smith, Craig Scanlon

First played live: 13 July 1989 Free Trade Hall, Manchester

Initial release: Extricate

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums (+ Charlotte Bill - oboe)

Life Just Bounces

Fucking fantastic. It really does bounce - starting like a cross between a Motown track and a warped Don't Go Breaking My Heart, then metamorphosing into a great simplistic up and down the scale guitar line. Plenty of word weirdness, non-sequitors, and self-referentials, including a hark back to the story of J. Temperance: 'On TV today somebody claimed their dog/Had been molested by a textile chemist.' Sounds a bit like Lou Reed in his phrasing of 'at all.' The live version on 27 Points is hilarious with a Vic Reeves pub singer type voice mumbling inanities and an American impersonation ending with 'Ain't no refund!'

Written by: Mark E. Smith, Craig Scanlon

First played live: 14 July 1990 Coogie Bay Hotel, Sydney

Initial release: White Lightning/The Dredger EP

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Martin Bramah - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

You Haven't Found It Yet

"Where are you going? This work has not yet reached cessation." Good Fall motto there. Another fairly conventional musical arrangement, of which there are quite a few on 'Shift-Work' - one of their more mainstream albums, shall we say. Quite a few stifled laughs in this one too, giving it a laid back feeling. A lot of repetition of the title, London references and the good old megaphone. According to Slang King on the unofficial Fall site, an early instrumental version was performed as an intro to their Reading Festival appearance in August 1990.

Written by: Mark E. Smith, Craig Scanlon

First played live: 26 August 1990 Reading Festival

Initial release: Shift-Work

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle

Blood Outta Stone

What's all this? Sounds like a conventional 'rock' song. Bloody good one, though. There's some definite glossy production values going on here along with deliberate clichés: 'Getting stuff outta you is like blood outta stone' and

‘You’re mutton dressed as lamb.’ Fortunately, this slice of normality proves to be a blip.

Written by: M. E. Smith, M. Beddington

First played live: 26 August 1990 Reading

Initial release: *The Dredger EP/White Lightning - Cog Sinister/Fontana 7"*: SIN6; 12": SINX612; 12" Limited: SIN612; CD: SINCD6 (*A promotional 7" was issued with just 2 tracks, including Blood Outta Stone - it came with a miniature bottle of White Lightning tequila*), August 1990

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Martin Bramah - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Sing Harpy

n. Classical Mythology: a ravenous, filthy monster having a woman’s head and a bird’s body [syn: vixen]. Make of that what you will. Some suitably shrieking strings introduce this interesting tale of a young lass whose ‘mother from the circus/Put her on Junior Show Time. Her father was much worse/Can’t put why in this line.’ Intriguing. Also apt, considering the subject matter, are the ‘a-ha’ phrasings nicked straight from Iggy Pop’s ‘Little Doll’.

Written by: Mark E. Smith, M. Beddington (*pseudonym used by Martin Bramah*)

First played live: 1 October 1989 Futurama 6, Bradford Palace

Initial release: *Extricate*

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums (+ Kenny Brady - fiddle)

High Tension Line

Fades into another uber infectious Fall guitar riff and features a punchy chorus line chant reflecting minimalist composer La Monte Young’s ‘The Second Dream of the High-Tension Line Stepdown Transformer’, which, as noted in Simon Ford’s book, *Hip Priest*, is a piece of music that supposedly has no start or end. As for subject matter, here’s MES himself with sarcasometer turned up full from a *Sounds* interview of the time: “Records should reflect what people think at the time and it’s tense in England at the moment. Everyone’s worried about their mortgages and stuff. You know me, I’m a man of the suburbs.”

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 26 October 1990 Waterfront, Norwich

Initial release: *High Tension Line, Cog Sinister/Fontana SIN7 7"*; SIN712 12" (*a promo cassette was issued (SIN7(12)) of this single*), December 1990

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards

Don’t Take The Pizza

A punning title for a jumping little number based around the bass line with some reverberating guitar stabs and a skipping beat. Shame it’s hidden away as a B side, but then so many great Fall tunes are. Finding them’s half the fun. Word fragments and playfulness predominate, such as ‘QED is quid each day’ and ‘You dopey randy acid clone.’ But the ‘dontikka, dontikka’ bits are definitely a stand out.

Written by: Mark E. Smith, Simon Rogers

First played live: 26 October 1990 Waterfront, Norwich

Initial release: *High Tension Line*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums

Idiot Joy Showland

In which MES hits back at the Madchester scene. “It’s like a cycle you see every two or three years. I don’t think those bands are bad, it’s just it seems to get worse. It’s like people are happy now to see any fucker who plays a guitar. It’s also about the area, Manchester... the whole thing there is just like easy buzz... Aerobatics on stage, dancing, throwing your body about. Which is good, but it’s not good. It’s stimulus. It’s BSB... It’s Sky as music... People think it’s a clever combination of dance and rock. I don’t think it particularly is.” (from NME interview). So, no messing there, then. The first verse sums it up nicely: ‘Idiot groups with no shape or form/Out of their heads on a quid of blow/The shapeless kecks flapping up a storm/Look at what they are: a pack of worms.’ Plenty of vitriol on view about the shafting of the working class and humour too with the Freddie And The Dreamers comparison and this wee gem: ‘Hey little singer, come on up/Show us your house/And show us your cock.’ The bass is brilliant too.

Written by: Mark E. Smith, Steve Hanley

First played live: 2 December 1990 Nottingham Polytechnic

Initial release: *Shift-Work*

Peel session: 23 March 1991

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle

Pittsville Direkt

Oh so quiet MES a capella (pfft) at the beginning which fades in and merges with the sliding guitar noise and builds to a very pleasing travelling ditty. Probably the only ‘on the road’ song to give Skegness a namecheck, unless of course you know different. If you or someone you know has been affected by Skeggy rock songs, do let me know. Those hideous car signs get a well-deserved snidey comment – ‘Mother-to-be on board’ – and there’s some

great long note holding, especially at the ‘They don’t ask your telephone...’ bit. The ‘FDA regulation state’ backing refrain by Cassell Webb is also tops.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 6 December 1990 Network, Edinburgh

Initial release: Shift-Work

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle (plus Cassell Webb on backing vocals)

Black Monk Theme II

The Fall in frivolous mode. The original was titled ‘Oh How To Do Now.’ A jokey wee ditty utilising the original Black Monk Theme’s ‘you you you...’ bits alongside lots of yeahs and the like, accompanied by toytown guitar and some neat rapid handclap samples. What larks, eh? Good excuse to include a ‘key change’ though.

Written by: The Monks

Initial release: Extricate

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Martin Bramah - guitar; Marcia Schofield - keyboards; Simon Wolstencroft - drums

Extricate

Hisses and bleeps and some bland guitar twiddling again (see Arms Control Poseur). Mostly a plodding affair with lots of la la las and the occasional shout of, wait for it, ‘Extricate!’ Probably the best bit is the rat a tat pronouncing of ‘Now and then you gotta.’ Even the scream seems half hearted.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley, Adrian Sherwood (who produced the track)

Initial release: Extricate

Group on initial recording: Mark E. Smith - vocals; Martin Bramah - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Marcia Schofield - keyboards, percussion; Simon Wolstencroft - drums

The Funeral Mix

Well, if it isn’t the last movement of Zagreb revisited and extended. This lumpen keyboard and syndrums instrumental is as dreary as its title suggests.

Written by: Mark E. Smith, Matt Black, Jonathan More

Initial release: White Lightning/The Dredger EP

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Martin Bramah - guitar; Steve Hanley - bass; Marcia Schofield - keyboards; Simon Wolstencroft - drums (However, the track itself was recorded with Coldcut, Matt Black and Jonathan More in late 1989)

Xmas With Simon (aka Christmastide)

Probably my favourite Christmas song... ever. Simon being drummer Simon Wolstencroft, here on cheesy keyboards. “It is a cynical song. Atrocious lyrics!” admitted MES. “I find extreme sarcasm very funny indeed.” You don’t say. “I must admit I don’t like Christmas in England because everywhere closes down for three weeks. It’s disgusting. You can’t get any bread or milk and that’s what the song’s about. Christmas is more of a family time... where families can beat each other up.” The hilarious phrasing on this cracks me up – the way he says, ‘Jesus did’ and ‘Big old nice old house’. Speaking of Jesus, he ‘Died at the age of 33/Which is as good a time as any.’

Written by: Mark E. Smith, Craig Scanlon, Simon Wolstencroft

Initial release: High Tension Line

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums

The song would later be reworked as Christmastide and released on the limited edition of Levitate in 1997.

As epoch making events continued to shake the world, including the Gulf War, the collapse of Yugoslavia, the dissolution of the Soviet Union and Robert Maxwell hurling his sad carcass off his luxury yacht, The Fall hit the stage in Manchester with one of their more memorable introductions: “The thinking person’s Duran Duran! We are The Fall!”

...

The War Against Intelligence

‘Notebooks out plagiarists’ – Alongside Kenny Brady’s violin scrapings lurks the son of a preacher man and some memorable singalong backing vocals from Cassell Webb. From an NME interview of the time MES pinpoints the ways our modern minds are being outflanked: “Intelligence is actively discouraged in all walks of life... You talk to somebody, a bricklayer for instance. They’re simply told to build badly, as opposed to making a fucking proper job out of it. And the blokes that they tell these things to either have to do it or they’re out of work. Same with groups, same with everything... Sometimes for weeks on end I just watch telly, and after a bit you go ‘What the fuck am I doing here?’ Everybody does it.” I always imagine the line, ‘you think your haircut is distinguished/ but it’s a blot on the English landscape’ being aimed at Melvyn Bragg.

Written by: Mark E. Smith, Craig Scanlon

First played live: 23 May 1991 Music Hall, Frankfurt

Initial release: Shift-Work, Cog Sinister/Fontana 848.594-1 LP; 848.594-4 Cassette; 848.594-2 CD, 15 April 1991

Peel session: 23 March 1991

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle (plus Cassell Webb on backing vocals)

A Lot Of Wind

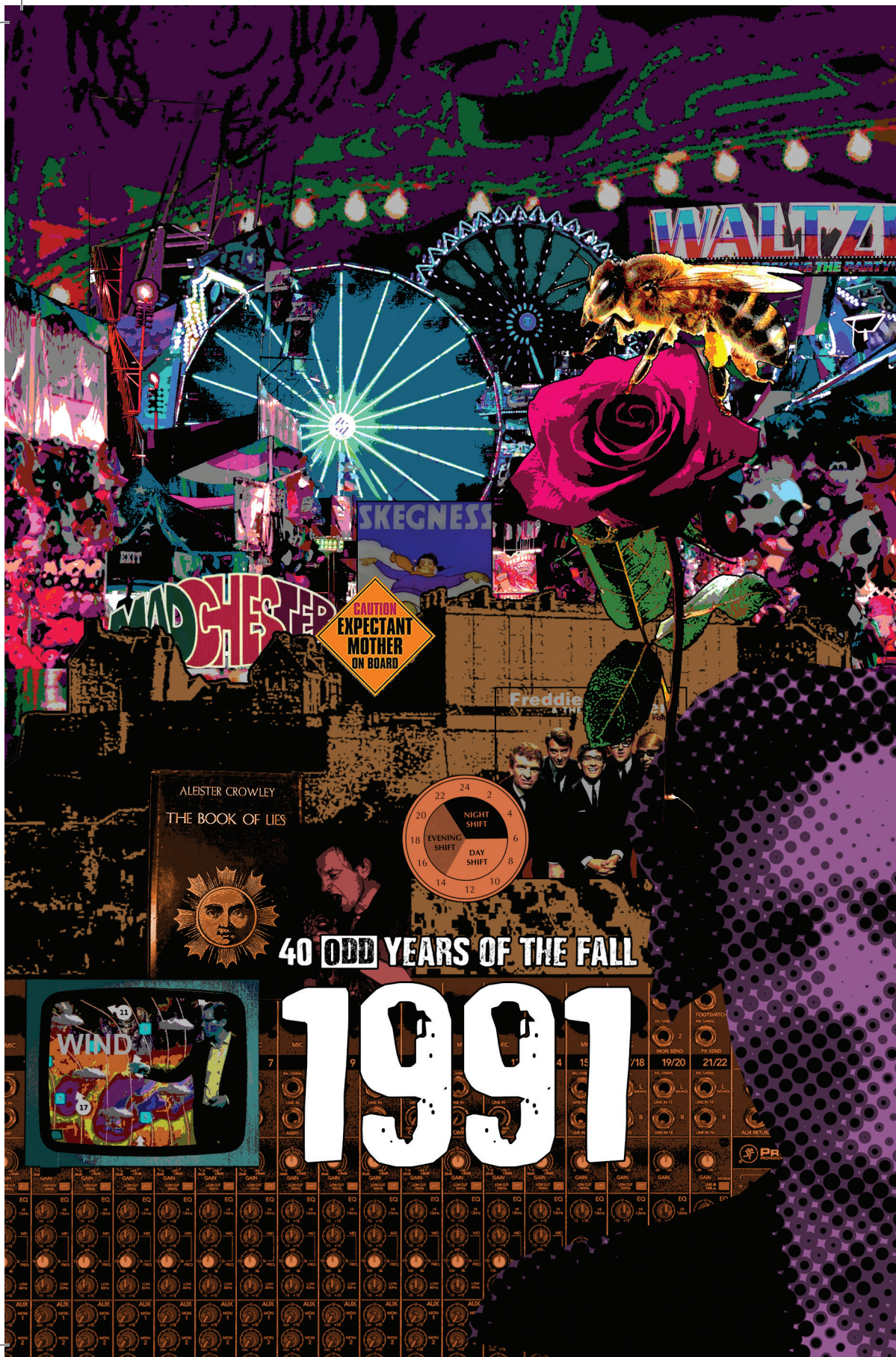
Another pop at TV presenters. A one note classic. I love this to bits – that slightly discordant guitar and violin, rumbling bass, incredibly basic beat and even some pathetic whistling. Very funny lyrics too – ‘Then they have Carl Lewis on/He’s got a ponytail and he’s a vegan.’ ‘There’s a roly roly, roly-poly man/He’s got a yak haircut (dick, dick, dick).’ The pause between ‘kids’ and ‘programmes’ is another highlight. The version on Sinister Waltz contains the line ‘He’s the king of Granadaland’, removed from the album version possibly because the roly poly presenter and carpet salesman was easily identifiable from this more precise description.

Written by: Mark E. Smith

First played live: 23 May 1991 Music Hall, Frankfurt

Initial release: Shift-Work

Peel session: 23 March 1991



Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Kenny Brady - violin

The Mixer/ The Re-Mixer

A paean to technology and equipment obsessed DJs and engineers. They're even to be found in Spanish restaurants it seems. 'And I am glad/He earned my salary.' Swish electronica and violin plus castanets! It's a haunting, sticky tune with a mournful vocal delivery. An alternative version - The Re-Mixer - was on the B side of Why Are People Grudgeful? and was a promotional single for The Infotainment Scan.

Written by: Mark E. Smith, Craig Scanlon, Simon Wolstencroft (The Re-Mixer is credited to Smith and Scanlon only)

First played live: 23 May 1991 Music Hall, Frankfurt Germany (played as an instrumental)

Initial release: Shift-Work

Peel session: 23 March 1991

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle

So What About It?

'Fall advice!' is the opening salvo. Mentioning the gruppe's name is always a good way to start an album, carrying on the tradition of opening their live set with, 'Good evening, we are The Fall.' The vocal melody is virtually the same as The Mixer. I use melody in its loosest possible sense, obviously. The many remixes, ubiquitous on the muzak scene at the time (zzzzzz), were released as a promo 12". The original, which is by far the best and should be enough for anyone, was supposedly recorded on a 4 track - hence its superiority to the electro masturbation of the others.

Written by: Mark E. Smith, Craig Scanlon, Simon Wolstencroft

Initial release: Shift-Work

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle

Edinburgh Man

Incredibly, it's a straight ahead rock/pop song reminiscing about Edinburgh - probably the finest city in the world, but then I would say that. MES lived here for a few months in the early nineties and, judging by this song, fell in love with the place and its hostelries offering generous quarter gills of whisky. No hint of sarcasm in the delivery and only a slight swipe at the Festival, when Edinburgh's population doubles with an influx of luvvies.

Written by: Mark E. Smith, Craig Scanlon

First played live: 23 May 1991 Music Hall, Frankfurt (it's more than likely

that the song was played at a couple of previous gigs on this European tour, but no recordings have so far come to light)

Initial release: Shift-Work

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle (plus Cassell Webb on backing vocals)

The Book of Lies

Doesn't sound like The Fall at all. Which doesn't mean anything, of course. An organ based walkthrough. Sort of dull pop-by-numbers. Very conservative tune and pedestrian lyrics. I still like it though, weirdly - god knows why, I can't think of a decent thing to say about it. Maybe it's the very disinterestedness of it all.

Written by: Mark E. Smith, Craig Scanlon

First played live: 23 May 1991 Music Hall, Frankfurt

Initial release: Shift-Work

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle (plus Cassell Webb on backing vocals). According to Dave Simpson in *The Fallen*, Brady also sang on this track.

Shift-Work

A brooding bass-heavy exploration of the often disorientating effects of working shifts and its effect on personal relationships. Starts with what sounds like bees (workers?) at the beginning and hammers on relentlessly. Many fine moments, but a masterstroke I especially like is the violin echoing the 'now now now...' bits. Of course, a lot of these intricacies are lost on the more guitar oriented live in Germany version, although MES doing the high pitched 'Shift-Work' backing vocals is a treat.

Written by: Mark E. Smith, Craig Scanlon

First played live: 23 May 1991 Music Hall, Frankfurt

Initial release: Shift-Work

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle (plus Cassell Webb on backing vocals)

Free Range

A veritable dance classic. The Nietzschean quote 'Also Sprach Zarathustra' sits alongside MES's roll call of East European trouble spots in a crunching driven blast of a song. The scream of 'No-one!' is particularly effective/affecting. The prophetic 'Grudge match' in the lyrics was indeed acted out in the gruppe itself during the infamous New York fight on stage in 1998 during this song.

Written by: Mark E. Smith, Simon Wolstencroft
First played live: 3 August 1991 Cities in the Park, Heaton Park, Manchester
Initial release: Free Range, Cog Sinister/Fontana SINS8 7"; SIN8 7" Limited; SIN812 12"; SINCD8 CD (+ promo release on SINDJ812), 2 March 1992
Peel session: 15 February 1992
Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Time Enough At Last

Nothing much to this one at all. Trundles along harmlessly, although it retains that hypnotic air of disinterestedness which always pulls you back in. No shocks, no surprises. Innocuous chord sequence and pedestrian melody with random backing shouts of 'You think you're so smart' and the like. 'The projectiles hit you/When you least expect it' is true enough, but my favourite couplet has to be 'From a summit of experience/To a pit of its knowledge', inspired by the intro to The Twilight Zone.

Written by: Mark E. Smith, Craig Scanlon
First played live: 20 August 1991 The Ritz, Manchester
Initial release: Code: Selfish
Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Gentlemen's Agreement

And very gentle it is too, from the calming keyboards and soft drum machine to the subtle bass and guitar figures drifting through the sleepy, undemanding melody. You half expect something jarring to take place, but it never does until the lyrical nod to new technology: 'Your brain is software/Your brain is Game Boy/It's filled with excrement.' That refining of the word 'excrement' is a typical MESism. (MESism: n. To deliberately mispronounce/alter a word for comedic/lyrical effect and to piss off grammarians.)

Written by: Mark E. Smith, Craig Scanlon
First played live: 2 December 1991 Coventry Polytechnic
Initial release: Free Range
Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Return

Has a brilliantly simple chugging beat and a sublime guitar/keyboard interplay going on. Greek culture gets a look in - see Hellas for disambiguation! It's always great when MES uses a facile pop song lyrical cliché and transforms it into a jaded sigh, as in 'baby baby baby... come back to me.' The Peel session packs the most punch. Here's another lyrical gem: 'Is that a hair extension?/It's soaked in hair lotion/How can you smell your own head?'

Written by: Mark E. Smith, Steve Hanley
First played live: 2 December 1991 Coventry Polytechnic
Initial release: Free Range, Cog Sinister/Fontana SIN812 12"; SINCD8 CD (+ promo release on SINDJ812), 2 March 1992
Peel session: 15 February 1992
Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

The Birmingham School of Business School

The hissy clanging of bells at the start heralds this excellent opening to Code: Selfish. MES wailing "wah wah wah wah" welcomes in the relentless dance beat, accompanied by electronics and a bit of guitar heroics too. I love the way his voice goes up at some 'ham' bits. The repeating of school in the school's title is even further ridiculed with the line, 'The Birmingham Business School of Business School.' Inevitably, 'the big heart of England' comes in for some stick as the 'Laughing-stock of Europe... Olympic bidding again and again.'

Written by: Mark E. Smith, Dave Bush
First played live: 2 December 1991 Coventry Polytechnic
Initial release: Code: Selfish, Cog Sinister/Fontana 512.162-1 LP; 512.162-4 Cassette; 512.162-2 CD, 9 March 1992
Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Dangerous (aka So-Called Dangerous)

Upon repeated listens, this hardly played (by me, anyway) track is fairly harmless after all. Breezes along on a two chord structure with flimsy electronica, yet still engages. Some deft lyrical touches too, eg: 'And the meek shall inherit the mirth.' Also, 'How can you have the same again?' Good point. Well made.

Written by: Mark E. Smith, Steve Hanley, Dave Bush
First played live: 18 December 1991 Town Hall, Stockport
Initial release: Free Range
Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Rose

Another curiously flat, gentle song with MES in reflective mode. 'Hear that wah-wah going?' It was indeed 'all the rage/With the younger set' at the time. The guitar echoes the Flat of Angles/His Latest Flame riff hovering alongside a flute sound which sounds distinctly easy listening. Unnerving.

Written by: Mark E. Smith, Craig Scanlon

Initial release: *Shift-Work*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle (+ Martin Bramah - guitar; Marcia Schofield - flute)

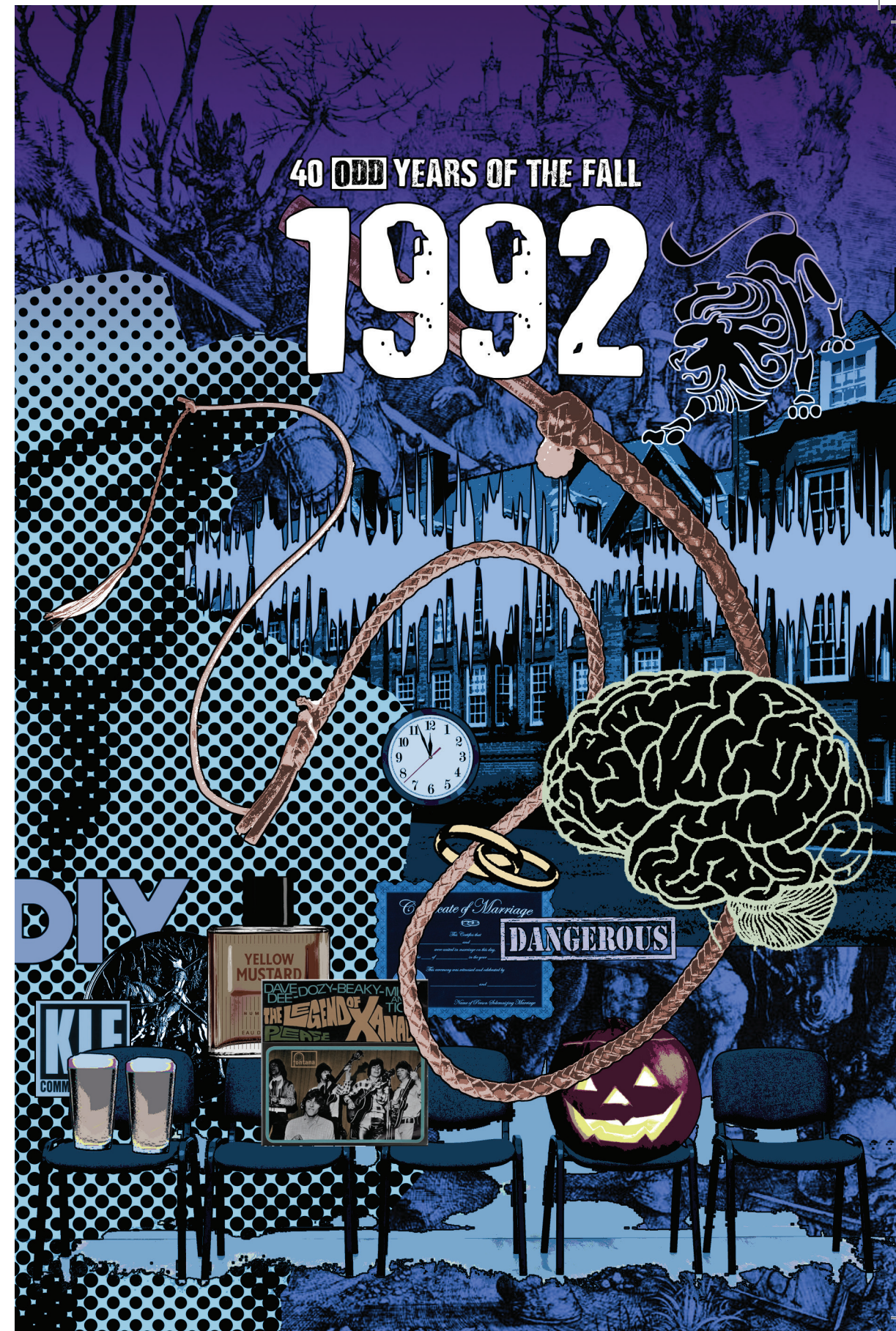
Sinister Waltz

This is more like it. Does exactly what it says in the title. Creaking, spooky beginning leading into what is indeed a waltz, played over a warped carnival vibe with a dislocated voice wearily repeating the mantra, 'He must come down.' Psychedelic, maaaaan. Great end of album track.

Written by: Mark E. Smith

Initial release: *Shift-work*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - fiddle



The year Queen Bess described as an annus horribilis. I must've blacked out 'cos I don't remember either of these events: George Bush televised falling violently ill at a state dinner in Japan, vomiting into the lap of Prime Minister Kiichi Miyazawa and fainting; George Bush meets Russian president Boris Yeltsin at Camp David, where they formally declare that the Cold War is over. The Fall were supported by up and coming upstarts Suede in Glasgow City Hall. And in a field in Somerset - "OK, so we've been banned from fucking Glastonbury for ten years and they invited us back and we're supporting the Levellers. Marvellous, in't it? The Police are coming out as well, in a minute."

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Kimble

Kiddie tunes and kitchen noises kick off this playful and simple Lee Perry tune about Fugitive character Kimble. Good opportunity to rhyme it with tremble, though. Otherwise, no major musical surprises as such. References 'Why Are People Grudgeful' - another cover to come. Only available as a Peel session, too, which makes it kind of unique. Best lyric has to be, 'I wear very good shoes/but since the Midlands mentality/has decided to do all buildings in upholstery/the people smell...'

Written by: Lee Perry

First played live: 13 May 1997 Jilly's Rockworld, Manchester

Initial release: Kimble, *Strange Fruit SFPS787 7*"; *SFPS087 12*"; SFPCD087 CD

Peel session: 15 February 1992

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums

Crew Filth

Token way off the wall album track. Starts off with one of the 'So What About It' remixes, then descends into a drunken/stoned piss about in-joke fest with MES doing that peculiar American impersonation thing he does, and will later revive on Reformation's 'The Insult Song'. Generously label under 'experimental'. Or, as wayneb puts it on the unofficial Fall forum, The Fall do Derek n Clive.

Written by: Mark E. Smith, Simon Wolstencroft

Initial release: Code: Selfish

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Immortality

A chugging, simple melody with echoes of PIL and Iggy Pop and a great 'uh uh uh uh...' bit. The keyboard line that comes in at the end of the first

verse and floats in and out is a great touch. It's missing on the Peel version, though, which is much more riff/bass driven. Lyrically unremarkable, apart from the mention of BCI (Brain Computer Interface).

Written by: Mark E. Smith, Craig Scanlon

First played live: 15 March 1992 Polytechnic, Nottingham

Initial release: Code: Selfish

Peel session: 15 February 1992

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Everything Hurtz

A litany of aches and pains against a straight rock backing. Evoking the Marxist 'huddled masses' maxim, MES teases: 'Come to me all ye that labour and are heavy laden' whilst bemoaning 'I've been pursuing the fuel too long' and going on to recite his many ailments such as tinnitus and Tourette's. 'I'm dressed like a road beacon/On my way to Valhalla breakfast' has me stumped though, unless he's referring to Kurt Cobain's stripey jumper.

Written by: Mark E. Smith, Steve Hanley

First played live: 15 March 1992 Polytechnic, Nottingham

Initial release: Free Range

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Married, 2 Kids

A low, swaggering, almost Stones-like bluesy riff dominates this easy-going little tune which kicks off with one of those great lyrical repetitions: 'In 1978/Was in a hotel in Notting Hill Gate/Now in 1992/Staying in a hotel in Notting Hill Gate.' When the riff breaks off, the spacey guitar and sparse piano hits mixed way back, add an extra thrill. Brilliant and succinct touches of character to the average Joe depicted, who is dilapidating rapidly with an 'aftershave like mustard' and 'a peculiar goatish smell.'

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon

First played live: 15 March 1992 Polytechnic, Nottingham

Initial release: Code: Selfish

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Ed's Babe

What a brilliant pop single. All the right ingredients - catchy backing refrain ('DIY') and female ooohs, consistent beat and snappy keyboard parps. I guess it just goes to show the lie that The Fall don't do commercialism. Apart from the off-kilter lyrics of course, e.g. 'Folly is the cloak of knavery.' A proper toe-tapper.

Written by: Mark E. Smith, Craig Scanlon

First played live: 8 May 1992 City Hall, Glasgow

Initial release: Ed's Babe, Cog Sinister/Fontana SINCD912 12"; SINCD9 CD, 22 June 1992

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards, machines; Simon Wolstencroft - drums

Two Face!

Funky cow bell and fuzz guitar soon meld into a more regular rock beat for this one, which spends a great deal of time playing around with the rhythmical and rhyming possibilities of the phrase 'two face'. The bass retains its funkiness, though. On the face of it (sorry, couldn't help that), fairly straightforward but strangely compelling, so musically it sort of mirrors its subject matter. You could even dance to it if you were so inclined. Also, I love that descending fuzz guitar at the end. Smart.

Written by: Mark E. Smith, Craig Scanlon

First played live: 25 May 1992 Paradiso, Amsterdam, The Netherlands

Initial release: Code: Selfish

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards

Pumpkin Head Xscapes

A shuffling baggy-esque workout with a great call of 'Lee-oh'. Quite who Leo is, I have no idea. The song itself appears to be a diatribe against those jolly conceptual pranksters, 'the senile morons who run KLF' who, during their 1992 BRIT Awards appearance, fired machine gun blanks into the audience and dumped a dead sheep at the aftershow party. It's a great tune and danceable too.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

Initial release: Ed's Babe

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards, machines; Simon Wolstencroft - drums

The Knight, The Devil and Death

Peculiarly folk-rockish musical setting with distinct lack of MES. Cassell Webb, wife of producer Craig Leon, recites the title along with sporadic mentions of that great word, 'Usurping'. Gets a bit shouty near the end with the screaming of 'Accelerate!' along with a quick burst of dramatic kettle drum and a fragment of a chant. For possible inspiration and visual accompaniment, see Albrecht Dürer's 1513 copper engraving, Knight, Death and the Devil.

Written by: Mark E. Smith, Craig Scanlon, Simon Wolstencroft

Original release: Ed's Babe

Group on initial release: Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards, machines; Simon Wolstencroft - drums; Cassell Webb - vocals

Strychnine

Corny spacey intro on the Peel session, but lovely, one note slow piano bit leading into the main guitar riff. A spikey, lively cover of one of The Sonics' great garage masterpieces, never recorded in the studio. The live Munich version has a hilarious opening with MES shouting at the band for not keeping up - "What are you, fucking potheads?"

Written by: Gerry Roslie

First played live: 3 August 1992 Pyramid Centre, Portsmouth

Initial release: The Twenty-Seven Points - Cog Sinister/Permanent PERMLP36 (live version; date and venue unknown), August 1995

Peel session: 13 March 1993

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards

Arid Al's Dream

An infectious ringing guitar riff forms the first main part of the song, backed by violin scrapings whose intensity increases with the manic drumming on the 'It was hectoring him' parts. A fittingly dream-like recollection of spiritual visitations and 'pre-psicognition'. Great drum sign-off too. First appeared on a various artists compilation called 'Volume Four'. The 1990 demo version, 'Simon's Dream', (a reference to then drummer, Simon Wolstencroft) has amended lyrics, interchanging 'His boss lectures at him' with 'MES lectures at him.'

Written by: Mark E. Smith, Craig Scanlon

Initial release: Volume Four, World's End V4CD (Volume 4 was a fanzine/CD series), 25 August 1992

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Kenny Brady - violin

Just Waiting

Ah, I love it when The Fall go country. This is a terrifically simple re-interpretation of a 1951 Hank Williams single which he recorded under the pseudonym Luke The Drifter. MES updates the basic concept of people just mooching around waiting for things to happen, including much waiting for riches from TV quiz shows and dead relatives, and this particular stoozy: 'The cretin is waitin for U2 to come on MTV again.'

Written by: Mark E. Smith, Hank Williams

First played live: 3 October 1992 Free Trade Hall, Manchester

Initial release: *Code: Selfish*

Group on initial release: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards*

Ladybird (Green Grass)

There's some damn solid drumming at the start of the Peel version, while on the album version, there's all that backwards stuff and a great bass line. At one point it sounds like it's going into 'Babylon's Burning'. The narrative summons up the sacred connotations of the Ladybird in many cultures, along with the nursery rhyme associations, as well as recounting the historical ethnic cleansing of Germans in Pomeranian and Croatian history. Meanwhile, in the live Sheffield version, thrill to MES's reading of a Reader's Digest letter. The Fall - eclectic or what?

Written by: *Mark E. Smith, Steve Hanley, Dave Bush, Craig Scanlon, Simon Wolstencroft*

First played live: *3 October 1992 Free Trade Hall, Manchester*

Initial release: *The Infotainment Scan, Cog Sinister/Permanent PERMLP12 LP, 26 April 1993*

Peel session: *13 March 1993*

Group on first recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards*

I'm Going To Spain

Another outstanding cover. A Steve Bent song taken from a K-Tel compilation from 1978 called *The World's Worst Record*, compiled by Kenny Everett. Bent performed it on *New Faces* in 1974. MES totally subverts the cheesy quiriness of the song into something tragi-comic. One of the best cringeworthy lines in the original ('Mum wrapped me up some sandwiches/and I hate them, yes I hate the cheese and pickle') is charmingly replaced by 'She packed it up, and then cashed in her premium bonds.' Lobster from the Fall forum sums it up perfectly: 'It's a historically specific social situation which MES has tackled before in his original work... the Psychotic Big Brother in English Scheme does much the same thing as the character in Spain. I think the Fall's version of I'm Going to Spain is one of the most moving things I've ever heard. It is by far their best cover, I think. The innocence and hope and pathos and banality of it! The love coming from the mum and the factory floor but related in such simple matter of fact language! It's fucking ace.'

Written by: *Steve Bent*

First played live: *3 October 1992 Free Trade Hall, Manchester*

Initial release: *The Infotainment Scan*

Group on first recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards*

The League Of Bald-Headed Men

Very synthy - ah. Plus a riff from Led Zeppelin's 'Misty Mountain Hop', although probably not consciously - it's a pretty basic riff. Some great ruminations on executive/media types with one of those long, long repetitions - 'Well well well well well well well well...' Also, top marks for the use of 'suppurates' - 'Look it up!' The League Moon Monkey Mix has the added lyrical bonus of 'You scored passages to assuage their post-latent sexual baldy alopecia.'

Written by: *Mark E. Smith, Steve Hanley*

First played live: *19 November 1992 Town Hall, Birmingham*

Initial release: *The Infotainment Scan*

Group on initial recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards*

Paranoia Man In Cheap Sh*t Room

Strangely coy asterisk there. One of those sleazy opening dying chords followed by grrrrs and guitar riff. The devil of the observation is in the detail, eg: 'When girls pass, puts head down, in the street' and 'Shakes in the chemist's/While buying his vits.' The lyrics appear to have been written down while observing obstacles around him, such as 'serial number 54129.' In the Fall forum, jonfivehats recalls Peel's admiration of this number and speculates on its origin, the most amusing suggestion being *The West Bend 54129 Automatic Coffee Percolator*. But I digress. Back at the music, there's some rather pleasing cheesy bleeps at the 'Goes down to the dance' section, a laughing sign-off of 'speculates' on the album version, and a Metal Mickey soundalike on the Peel version.

Written by: *Mark E. Smith, Craig Scanlon*

First played live: *19 November 1992 Town Hall, Birmingham*

Initial release: *The Infotainment Scan*

Peel session: *13 March 1993*

Group on initial recording: *Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards*

Glam Racket - Star

A broadside at what was then perceived as a Glam rock revival by the likes of Suede. To reinforce the point musically, the old Gary Glitter stomp'n'riff is heaved into battle. The opening 'Stop eating all that chocolate/Eat salad instead' also exposes a surprising Roald Dahl influence, while early concern for deforestation is exhibited in the lines, 'You post out sixty-page computer printouts/On the end of forests.' Funny lines abound, as in 'You're one of the best songs I've ever heard by Stephen King', as opposed to the more prosaic Brix interjections on the Peel session, like: 'Go shine on someone else 'cos your act has lost all appeal.'

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon

First played live: 18 December 1992 Queen Margaret Union, Glasgow

Initial release: *Why Are People Grudgeful?*

Peel session: 17 December 1994

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards

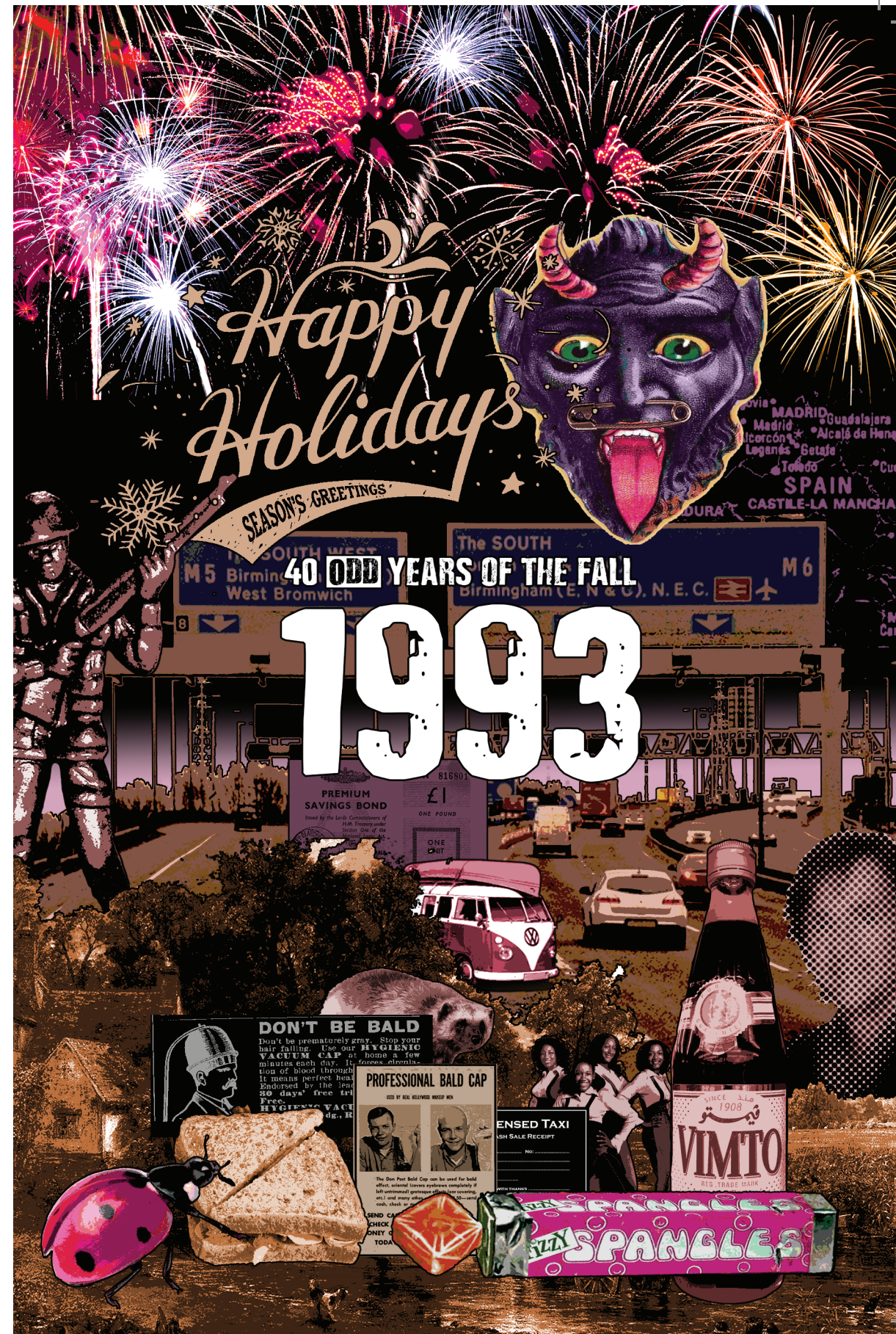
The Legend of Xanadu

Recorded for the NME charity record Ruby Trax, which brought together pop luminaries of the time to represent their favourite No. 1 of the past as a celebration of 40 years of the NME, or something spurious like that. I can't be arsed checking the facts, just as MES here can't be arsed singing this splendidly silly Dave Dee, Dozy, Beaky, Mick and Titch nonsense. Sadly, the whip sound here is not as authentic as the real whip I remember being wielded with great relish by Mr Dee on telly. Top marks for droning, though.

Written by: Ken Howard, Alan Blaikley

Initial release: *Ruby Trax; Forty NME40CD (compilation CD), October 1992*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Dave Bush - keyboards, machines



Zappa dead. Meanwhile in May in a Methodist Hall in Liverpool, having found a nearby boozier, MES emerges on stage, drunk, as a punter jumps up to light his cigarette. Later that month, in Portsmouth, this immortal introduction: “Good evening. We are The Fall. We have negotiated the swimming pool.” And, from the same gig the lyrics to Free Range are amended thusly: ‘This is the winter of your mind... and Phillip Schofield, maybe. Whup!’

...

Service

I like the bouncy piano part but hate the horrible synthesiser bits, especially on the Peel session. Apart from that, it’s alright. Highlights include ‘my corny brown leather jacket’, the almost comical falsetto ‘service’ yelps, the line ‘I came home and found I could say the word entrepreneur’ and the rhythmical repetition of ‘this day’s portion’. Nice to see some vulperines and wolverines in there too.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 8 May 1993 Methodist Central Hall, Liverpool

Initial release: *The Infotainment Scan*

Peel session: 13 March 1993

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards

Why Are People Grudgeful?

The original of this was by Joe Gibbs, the boss of Amalgamated Records, who released it under the name Sir Gibbs. It was a musical response to Lee Perry’s ‘People Funny Boy’, which had been a vitriolic attack on Gibbs – Perry’s former producer and label owner. Musically the two songs are rather similar. I suspect MES was attracted by the vitriol and the word ‘grudgeful’. Good to hear The Fall tackling some ska, and it fairly bounces. Lyrically, MES plays about with, and interchanges, the word ‘different’ with ‘death for rent’, ‘desolate’ and ‘deference.’ Altogether now, ‘All over Europa...’

Written by: Joe Gibbs, Lee Perry

First played live: 7 April 1993 Hallam University, Sheffield

Initial release: *Why Are People Grudgeful? Cog Sinister/Permanent 7SPERM9 7”; 12SPERM9 12”; CDSPERM9 CD, 5 April 1993*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums; keyboards; Karl Burns - drums

Lost In Music

Probably the best cover version... ever. When The Fall do Sister Sledge you know it has to be something special. Incongruous isn’t in it. Cries of

‘Hideaway’ punctuate the disco beat along with sundry dip dip dips amongst the ‘refurbishment of pubs.’ The pidgin Franglais of ‘le money il sur le table’ and its many variations eventually leads to yer actual French swearing: ‘Cretin, va te faire foutre!’ A dance floor filler.

Written by: Bernard Edwards, Nile Rodgers

First played live: 7 April 1993 Hallam University, Sheffield

Initial release: *Why Are People Grudgeful?*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards

It’s A Curse

Fairly rockist-by-numbers guitar and drums sound with added interesting keyboard garnish. An obscure sideways swipe at critics it would appear, judging by the hack reference. Full of arcane language and unique phrasings and manglings, like ‘You tone of everybody,’ ‘I am not unguilty of using it,’ ‘Their froglike chins ready to burst,’ and a timely, well-deserved dig at complacent ‘look back bores’, which is now a catchphrase for nostalgic Fall fans. Also ‘Vimto and Spangles were always crap.’ Too right.

Written by: Mark E. Smith, Craig Scanlon

First played live: 7 April 1993 Hallam University, Sheffield

Initial release: *The Infotainment Scan*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards

Light/Fireworks

Where would a Fall album be without the obligatory lo-fi novelty track? This one features weird noises, mumblings into a tape recorder, tappings and poetry before finally tumbling into Xanadu. And, as they say, why not? I can handle it.

Written by: Mark E. Smith

Initial release: *The Infotainment Scan*

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards

A Past Gone Mad/Passable

Spangles get it in the neck again here, along with a whole list of annoyances and celebrities in the various versions, including campers in vans, soccer books, kids in pubs, U2, Peter Gabriel, Ian McShane, ‘that twat from Points Of View’ and Judy Collins. Most delicious, though is: ‘If I ever end up like Richard Madeley, cut my head off with an axe.’ All wrapped up in an extremely polished, even dramatic, musical backdrop.

Written by: Mark E. Smith, Dave Bush, Simon Wolstencroft

First played live: 6 May 1993 Student's Union, University, Newcastle

Initial release: *The Infotainment Scan*

Peel session: 11 September 1993

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards

Behind The Counter

Fantastic single, from the piercing whistle to the brilliant keyboard riff after the stabbing 'Wait sir, wait sir' bits and everything inbetween. Can't fault it. And again the critique on critics and the journalistic stylings of 'idiots who write rock books' continues: 'For Nose Pin and the Punk Piggies didn't quite make it, they say.' There's also a fine Elvisesque 'Chill it, boy' near the end, and on the Peel version an apt summary of the press's take on The Fall - 'They never can encapsulate us.'

Written by: Karl Burns, Mark E. Smith

First played live: 6 May 1993 Students Union, University, Newcastle

Initial release: *Behind The Counter/War/Cab Driver - Cog Sinister/Permanent CDSPERMD13*, 13 December 1993

Peel session: 12 January 1994

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums

War

The eclectic and unpredictable MES influences continue with this cover, originally a collaborative effort from avant garde 70s bands Henry Cow and Slapp Happy. Complete with what sounds like toy tin soldier drumming at the start and creepy 'hey hey hey' chants throughout. There's even a hint of Martha and the Muffins in there. Apparently MES recited the words from memory, having lost the original version of this, which I haven't heard either. I imagine it doesn't have that infectious Skids-like one chord guitar chime on display here, though.

Written by: Anthony Moore, Peter Blegvad

First played live: 6 May 1993 Student's Union, University, Newcastle

Initial release: *Behind The Counter*

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

15 Ways

As well as an obtuse homage to Paul Simon's '50 Ways To Leave Your Lover' this is also a snide swipe at those snippets of advice screaming from the front covers of women's mags. More helpful advice is also proffered

in the song itself, eg: 'Get a flat and a magazine' and the superb 'Branch out into complete disorder.' My favourite absurdist comment on tacky tat though is 'Break! Now! Fly direct! Post Office box!' If you haven't listened to this for a while, as I hadn't, I urge you to go back and hear it again - the subtle keyboards are absolutely brilliant.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 7 May 1993 Manchester University

Initial release: *15 Ways, Cog Sinister/Permanent, 10SPERM14 10"*; *12SPERM14 12"*; *CDSPERM14 CD*, 18 April 1994

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

M5

As an antidote to the mythologising of roads such as Route 66 in rock'n'roll songs, the plain old British motorway is as good as any: 'This is not an autobahn/It's an evil roundabout that leads to the Haywain.' A pleasant enough chug-along with no real musical challenges present and a robust rhythmical/rhyming structure. I love the 'M5, 6, 7pm' bits on the superior Peel version. It's just the way he says 'pm' - don't ask me why. Other philosophical nuggets include 'there's nothing worse than a bored man' and the sublime 'the man who thinks he knows it all is destined for a Mighty Fall.'

Written by: Mark E. Smith, Dave Bush, Simon Wolstencroft

First played live: 19 August 1993 Trocadero, Philadelphia

Initial release: *M5, Cog Sinister/Permanent CDSPERM13 CD*; *12SPERM13 12"* (second half of the *Behind The Counter* single), 20 December 1993

Peel session: 12 January 1994

Group on first recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums

Happy Holiday

The beginning sounds like an airport tannoy announcement, but is in fact a Greek woman reading a translation of a part of 'English Scheme'. Very apt, given the subject matter of Brits abroad and their fondness for recalling local detail as if it's interesting, such as 'chicken and feta cheese' in 'a small town outside Athens.' The promo version is fantastically comic, especially the repeated 'Didger enjoy yerself?' and the American clip of 'it's not right.' Other highlights to embrace and enjoy are 'stay clammy' and the wordplay of 'Banana Rep.' Quality nonsense.

Written by: Mark E. Smith, Steve Hanley

First played live: 19 October 1993 Kentish Town Forum, London

Initial release: *Behind The Counter*

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums

Cab Driver

B-side of *Behind the Counter* which is basically a reworking of *City Dweller*, complete with sweeping synthesisers and smooth guitar over a recording of random conversation and some MES spoken word stuff. Floats on for probably too long, but among the decidedly 80s vibe lurks the paranoid whisper of 'He's in there now, man. He's listening right to us, I know he is.'

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 6 December 1993 Manchester

Initial release: *Behind The Counter*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

City Dweller

If you're paying attention at the back, you'll know that this is the track from whence was extracted the b-side from 1993, *Cab Driver*. So the music should be familiar. The bass line's really good in this one and amidst all the euro-bore/olympic bidding rants lurk some choice lyrical cuts, such as 'there's nothing worse than a half-educated grim red dwarf.' Discuss.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 6 December 1993 Roadhouse, Manchester

Initial release: *Middle Class Revolt*

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

The Reckoning

Bit of a limp outing this one. The reverb-a-gogo and swish production attempt to mask the lacklustre vocals, the whole conveying the impression of a half thought out idea. The Peel version especially seems sluggish and tired. 'Your friends are dis-compos-mentis' is one stand out line though, along with 'you're sleeping with some hippie halfwit/Who thinks he's Mr. Mark Smith.' Oh, and the rather intriguing, 'it's evil that you spark off/In disguise as basic truth.'

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

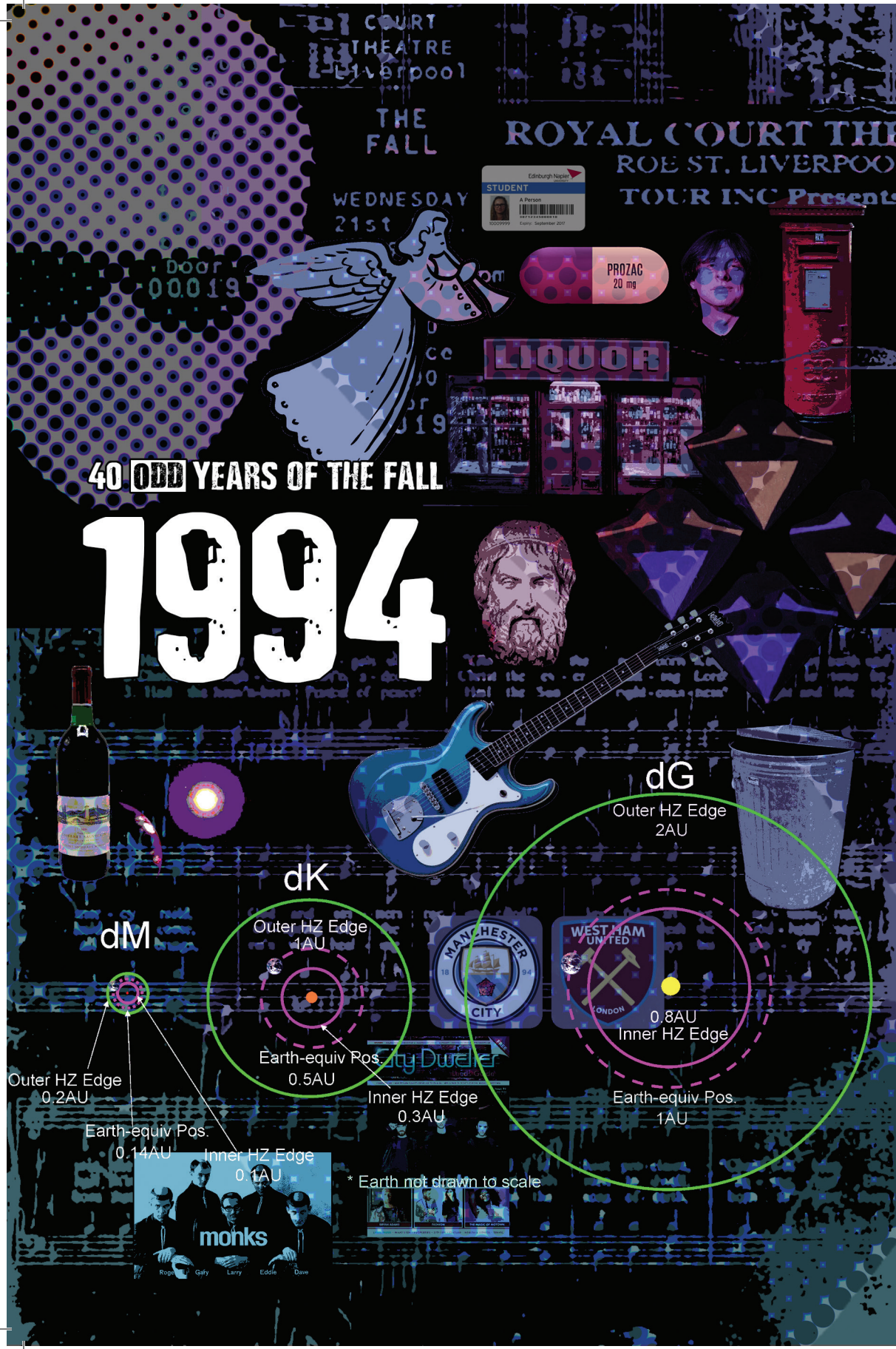
First played live: 27 December 1993 *AP's Music Cafe*, Manchester

Initial release: *Middle Class Revolt*, *Cog Sinister/Permanent*; PERMLP16 LP;

PERMMC16 Cassette; PERMCD16 CD, 3 May 1994

Peel session: 12 January 1994

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums



Nelson Mandela became President of South Africa. Kurt Cobain and Bill Hicks died. Justin Bieber was born. And at the Edinburgh Festival, punches fly in the Volcano Tent as MES has a go at the soundman and drummer Karl Burns. Also, a punk jumps on stage to dance with Smith who pushes him into one of the supporting poles causing the tent to wobble alarmingly. A riotous gig by all accounts, cut short by the next act up, Peter Powers - Stage Hypnotist!

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Hey! Student

A complete reworking of Hey! Fascist (see 1977), I can't get enough of this song. The sheer simplicity of it knocks me dead every time. A real belter. The rhythm, music and lyrics all gel perfectly. There's added extras too, including the sarcy intonation of 'Evening News' mirroring a street vendor's weary cry and the brilliant 'woka-to-ma' and 'wah wah wah' bits echoing the frenzied drumming. The Peel version also includes the hilarious line 'as you masturbate with your Shaun Ryder face.'

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 20 January 1994 Lomax, Liverpool

Initial release: 15 Ways

Peel session: 12 January 1994

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

The \$500 Bottle Of Wine

GrindalongaFall. Sounds like a piss about, but a very successful one, as the beat doesn't give up and a respectable southern bluesy kind of vibe powers it along. Not much sense to be gleaned from the lyrics, but so what? The '\$500 bottle of wine' tagline serves its rhythmical purpose and the schoolboysy 'They're all fat gits and they get on our tits' is delivered in a Beefheart/Zappa stylee. And I always smile at the closing, 'Get down the fucking liquor store boy.'

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

Initial release: 15 Ways

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

Surmount All Obstacles

Again, another unremarkable Middle Class Revolt workthrough, although not without its charms, like the liquidy bass. There's nothing that particularly

bites you here but I couldn't say it's bad either. Is the guilty Heinz the 60s singer who left his shotgun in the flat where Joe Meek killed himself and his landlady? The Rex Sergeant Mix is also ok and I must say I'm losing count at the number of references to Das Richard and Das Judy in Fall songs.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 29 April 1994 Shepherds Bush Empire, London

Initial release: Middle Class Revolt

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

Middle Class Revolt

An exercise in middling, with a kind of weedy Kraftwerk synth line and not much else going for it. A sleepy discourse through the middle classes' insatiable devouring of popular culture and the advertising world's classification system for Britain's class system - C2s, D1s etc. I like the half-assed pronunciation of the ambiguous 'Put it down' which sounds even more sarcy on the 'dance mix' versions.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 29 April 1994 Shepherds Bush Empire, London

Initial release: Middle Class Revolt

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

You're Not Up To Much

Brrm brm, the motor starts and we're into another middling and harmless song with very basic guitar riff and MES half-heartedly burbling over it about nothing much in general and averageness in particular. I can't say the lyrics are particularly intriguing and 'She's Oedipus' makes no sense whatsoever. Ho hum.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

First played live: 29 April 1994 Shepherds Bush Empire, London

Initial release: Middle Class Revolt

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

Symbol of Mordgan

A telephone conversation between Craig Scanlon and John Peel about a Manchester City v West Ham game with a surf guitar twanging in the background and some radio whirring and wheezing. Pop cultural historian

Stranger from the Fall forum reckons that twang is 'Yummy Yummy Yummy' by Ohio Express. He also points out that there's a couple of seconds of Lou Reed's Metal Machine Music at the end too. That's entertainment.

Written by: Mark E. Smith, Craig Scanlon, Steve Hanley

Initial release: Middle Class Revolt

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar, vocals; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

Junk Man

Great cover of an old Groundhogs track. Apparently The Groundhogs were the first band MES saw live. Having only just heard the overblown prog rock guitar on display in the first 30 seconds of the original, I can confidently assert that The Fall version is an immense improvement, featuring some entertaining grunts and impressive kazoo action. The basic drum and bass (as opposed to drum'n'bass) drives the simplistic message home.

Written by: Tony McPhee (but credited on the album sleeve as McFree)

Initial release: Middle Class Revolt

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

Shut Up!

MES really loves The Monks and who can blame him? A truly nuts bunch. This cover is yet another inspired interpretation of the already warped original. The melody is forsaken for a series of weird chants - 'lil lil loo hoo', 'wah wah wow wow' and the like, along with various snippets of speech and the shouts of 'shut up, don't cry' to create a joyful noise.

Written by: The Monks

Initial release: Middle Class Revolt

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums, keyboards; Karl Burns - drums

Feeling Numb/Numb At The Lodge

No nonsense straight ahead rocker about 'Post-festivities' withdrawals and Prozac with Stranglers-esque vocal, Clash-esque chords and a great hooky chorus with Brix at her pop singer best. There's not much to choose between the album and radio session versions, with the Peel one probably just that little bit more 'edgy' (God, I hate that word).

Written by: Mark E. Smith, Brix Smith

First played live: 24 November 1994 Bradford University
Initial release: Cerebral Caustic, Cog Sinister/Permanent PERMLP30 LP; PERMMC30 Cassette; CPERMCD30 CD, 27 February 1995
Peel session: 17 December 1994; track entitled Numb At The Lodge
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

Don't Call Me Darling

Powerful duet, especially with Brix ranging from a whisper to a howling rasping scream on the chorus, which must have played havoc with her tonsils. Great punchy rhythm and strident keyboard stomping bumps it along, culminating in the aforementioned howl accompanied by MES's 'Why do people hate beauty? I cannot fathom it.' Strong stuff.

Written by: Mark E. Smith, Craig Scanlon
First played live: 24 November 1994 Bradford University
Initial release: Cerebral Caustic
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

I'm Not Satisfied

A Frank Zappa cover from his 1966 debut album Freak Out. Good snarling 'yeahs', but apart from that a fairly straightforward song. I like the way the lines 'Who would care if I was gone?/I never met no one who'd/Care if I was dead and gone' go up and down the scale. I've no idea how closely it sticks to the original, not being a Zappatista, myself.

Written by: Frank Zappa
First played live: 24 November 1994 Bradford University
Initial release: Cerebral Caustic
Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

Jingle Bell Rock

Oh dear. We could pretend that this cover of a 1957 Bobby Helms atrocity never happened, but the power of the pun compels me. At least I think it's supposed to be a pun - that one about 'Rotting Hill' instead of Notting Hill. And is that 'beaver sprouts' he's singing?

Written by: Joe Beal, Jim Boothe
Initial release: The Complete Peel Sessions 1978 - 2004, Castle/Sanctuary CMXBX982 (recorded 20 November 1994, broadcast 17 December 1994), 25 April 2005

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

The Joke

Decent enough song, decent enough fuzzy guitar riff and some nicely obscure phraseology, such as 'violent food' and, more especially, the inexplicably catchy refrain of 'five years in a PC camp.'

Written by: Mark E. Smith, Brix Smith
First played live: 19 December 1994 Al's Music Cafe, Manchester
Initial release: Cerebral Caustic
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

The Aphid

Intriguing mixture of what initially appears to be a song based on a snippet from a kid's TV programme of someone explaining how to catch insects in a jar, but more probably is a skewed take on same to make it sound like step by step instructions for one of those 50s dance crazes, which indeed, is one theory posited on the Fall forum. Jed Fury, in the same thread, believes the voice at the end is actually the producer, Mike Bennet. Whatever the source/explanation, it's a lively little fella involving a handy guitar riff amid the hook clamps and UV guns. 'Absolutely wonderful.'

Written by: Mark E. Smith, Steve Hanley, Craig Scanlon, Simon Wolstencroft, Brix Smith
First played live: 19 December 1994 Al's Music Cafe, Manchester
Initial release: Cerebral Caustic
Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

Pearl City

Apparently inspired by the Pearl City Chinese restaurant in Manchester, as opposed to Iggy Pop's 'Kill City'. Sparse guitar stabbing and even some handclaps. Pre-dating the use of 'Touch Sensitive' in a Vauxhall Corsa ad by many years, MES here quotes one of their earlier ads, 'We asked Vauxhall drivers what they wanted from a garage' adding, in one of those brilliant little MESisms 'Did ya? Did ya?' A bit of wah wah guitar leads to a strange ending: 'Are you on the ball?'

Written by: Mark E. Smith, Karl Burns, Mike Bennett
First played live: 19 December 1994 Al's Music Cafe, Manchester

Initial release: *Cerebral Caustic*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums, guitar, vocals (+ Lucy Rimmer - backing vocals)

Hark The Herald Angels Sing

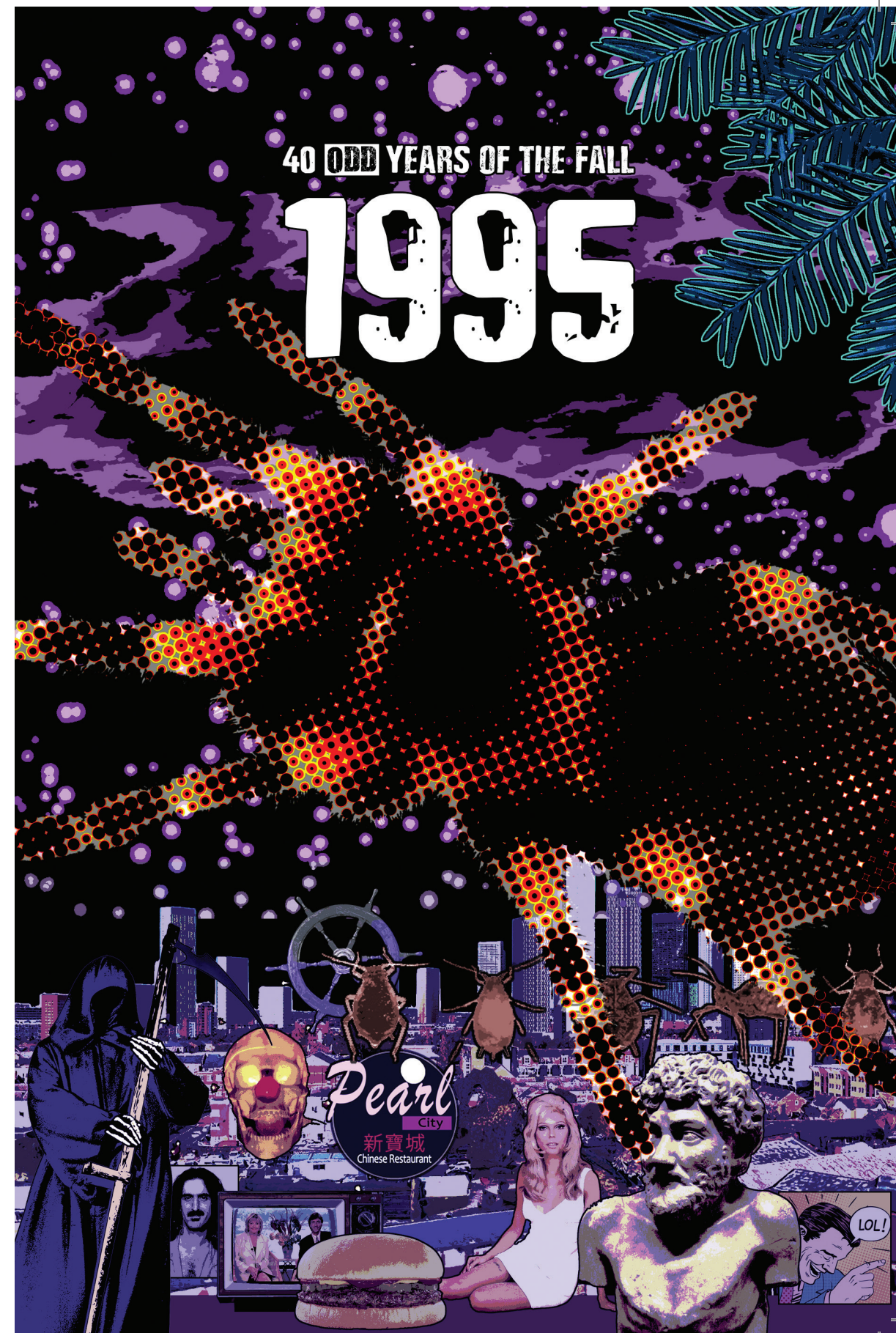
This is just mad. A lyrically faithful rendition of the old Wesley/Mendelssohn Christmas chestnut accompanied by very pleasant guitar. So polite, it's scary. And then the manic 'Hark!' bit - Jesus that's loud and high. Help!

Written by: Mendelssohn, Wesley

First played live: 24 December 1996 Volksbuehne, Berlin

Initial release: *The Complete Peel Sessions 1978 - 2004*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Dave Bush - keyboards; Simon Wolstencroft - drums; Karl Burns - drums; Lucy Rimmer - vocals



Windows 95 launched and OJ Simpson is found not guilty. In the Fall universe, it is the year of Cerebral Caustic. The album's producer, Mike Bennett, used to produce The Sweet so MES is really happy with the drums. In an interview he is asked if he is familiar with the working of a studio. "I just stand behind the engineer and shout." Of course, the touring never stops and during some French dates, Karl Burns shows his grasp of the country's culture: "Croissant! Fucking Napoleon! Woah!"

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One Day

The original album version with its treated vocals and thrashathon drum and guitars, while no bad, is infinitely inferior to the Rex Sergeant remix, first aired on the Falling Through Time radio show celebrating The Fall, and part of the Cerebral Caustic reissue in 2006 with its roll call of Cerebral Caustic titles and occasional spirited outbursts of 'Split it!' Other stand out moments on that version include 'Welkommen to the real world', 'It's a joke!' and the teasing around of the phrase 'Wants this/hates that.'

Written by: Mark E. Smith, Simon Bush

Initial release: Cerebral Caustic

Group on initial release: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums

North West Fashion Show

Ah, the traditional album novelty track. Actually, I've got a soft spot for this one, with its usual parade of in-jokes and absurd TV references. It's the backing track - I really like it. Plus the cutting and pasting of conversational snatches and bad jokes becomes strangely hypnotic after a while. And yet again Richard and Judy rear their ugly heads.

Written by: Mark E. Smith, Karl Burns

Initial Release: Cerebral Caustic

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums, guitar, vocals

Pine Leaves

Packed with impenetrable (to me, anyway) imagery revolving around death and annihilation during occupation and wartime. Backed with a not unpleasant acoustic guitar and a synthesised brass line which belies the haunting atmosphere. Somehow Aesop is mixed up in it, and 'Purcell appears in the form of an angel.' Unearthly. Sort of.

Written by: Mark E. Smith, Craig Scanlon, Karl Burns, Steve Hanley

Initial release: Cerebral Caustic

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums, guitar, vocals

Bonkers In Phoenix

According to the MES interview accompanying the 2006 re-issue of Cerebral Caustic, the annoying sound effects and swirls of noise behind Brix's saccharin delivery are meant to represent the disorienting snatches of sound experienced at an open air festival when you're positioned between music stages. That sweet melody is irritatingly catchy, especially when largely divorced from MES's twiddlings on the alternative mix. The tannoy announcements are great though: 'Would all people who want vegetarian burgers go on the left/And those who want meat burgers on the right.' Also love the way he goes 'You never know, though, eh? eh?' because that insistent 'eh? eh?' thing that people do is really annoying. Includes obscure reference to Mr Marc Riley.

Written by: Mark E. Smith, Brix Smith

First played live: 10 March 1995 The Forum, London

Initial release: Cerebral Caustic

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums, guitar, vocals

The Chiselers

The glam rock revival starts here. Again. A many versioned beast with some pin-sharp guitars and crackling drums propelling it along, at least in The Chiselers single version. Mind boggling lyrics including 'Pink Floyd are short', 'the 9th richest country in the world bar none' and a truly bizarre Brixian backing vocal of 'Dry hump, in the hip club.' The more chilled out section includes the hauntingly familiar 'I think like you do/I act like you do/I thought I was you.'

Written by: Mark E. Smith, Brix Smith

First played live: 28 April 1995 Salle de la Cité, Rennes, France

Initial release: The Chiselers/Chilinst/Interlude-Chilinst, Jet Records JET500 7"; JETCD500 CD; JETMC500 Cassette, 12 February 1996

Peel session: 22 December 1995

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Birthday

Sung by Lucy Rimmer. This is only available on the Receiver compilation,

Sinister Waltz. A poignant tale. 'Took the invitations to her friends/They were too busy, doing other things.' She later falls off a ladder taking down the decorations from the wall after no-one comes to her party. 'Woe, woe' indeed. It was originally by The Idle Race, written by the group's singer/guitarist Jeff Lynne, who later formed Electric Light Orchestra. Fabulous Fall fact: When the Fall recorded this song, they were signed to ELO's record label, Jet. The Idle Race had earlier been name-checked in No Xmas For John Quays.

Written by: Jeff Lynne

First played live: 28 April 1995 Salles de la Cite, Rennes

Initial release: Sinister Waltz, Receiver Records RRCD209, 22 January 1996

Group on first recording: Julia Nagle - guitar, keyboards; Lucy Rimmer - vocals; Brix Smith - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Karl Burns - percussion

Rainmaster

'TV man's tarantula' is such a great opening line, and the repeated 'TV man' which follows it sounds so, I don't know... silly. Good deployment of scratchy guitar on this and there's an extra thrill when the bass kicks in about half way through. I have never heard 'fuck' pronounced quite so eloquently or succinctly either.

Written by: Mark E. Smith, Craig Scanlon

First played live: 14 July 1995 Phoenix Festival, Stratford-on-Avon

Initial release: Cerebral Caustic

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Dave Bush - keyboards; Karl Burns - drums, guitar, vocals

Noel's Chemical Effluence

From the long, long build up to the jangly end, this is a very slick hidden gem. A bit prog rocky musicwise and randomly obscure lyricwise with drugs, disease and dubious smells dominating. There's even one of those jerky, faux-Elvis pronunciation things going on near the end. Oh, and a fabulous working in of the word 'abdominiser' too. According to Dave Bush, Noel was a bus driver for the group on tour and one of his jobs was cleaning out the chemical toilet on the vehicle. This and Cloud Of Black are studio outtakes from Shift-Work and Code: Selfish.

Written by: Mark E. Smith

Initial release: The Twenty-Seven Points - Cog Sinister/Permanent PERMLP36, August 1995

Group on initial recording: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums; Simon Rogers - machines(?)

Cloud Of Black

Casio-type percussion and bleeps behind a simple fuzz guitar line introduce some aw aw aw's and reverb and echo on the vocals. Chunters along quite happily with nothing dramatic of note until ending with Happy Mondays-esque whistling, crashing sound effects and a final wah wah. 'I'll have it in a cool glass please, and not a red hot one.'

Written by: Mark E. Smith

Initial release: The Twenty Seven Points

Group on initial release: Mark E. Smith - vocals; Craig Scanlon - guitar; Steve Hanley - bass; Simon Wolstencroft - drums, keyboards; Robert Gordon - bass guitar, keyboards

Tunnel

Instrumental. A predecessor of The Chiselers (see above). Sounds like it's going to be The Who's 'Baba O'Reilly' at first, but then descends into a fairly nondescript synth swirling affair, only rescued by some stabby guitars at the end.

Written by: Mark E. Smith, Karl Burns, Craig Hanley, Simon Wolstencroft, Julia Nagle

First played live: 8 October 1995 Caledonian University, Glasgow

Initial release: The Fall Box Set 1976 - 2007 Castle/Sanctuary

CMXBX1558 CD (live version recorded at the Astoria 2, London 23 October 1995), 10 September 2007

Group on initial performance: Brix Smith - guitar; Craig Scanlon - guitar; Steve Hanley - bass; Julia Nagle - keyboards; Simon Wolstencroft - drums; Karl Burns - drums

The Coliseum

Long one. Too long? Possibly. The same guitar chord being struck every 8 seconds or so for over 8 minutes may sound needlessly repetitive and dull on paper, but there's plenty other stuff going on, notably the keyboards, bass and chattering drumbeat, to keep you going. It sounds middle eastern chant-like to start with, but then soon settles into its own determined groove. Sounds like it could be referring to a nightclub rather than that other building in Rome, cos 'You have to have a good condition to get into the Coliseum.' Search me.

Written by: Mark E. Smith, Spencer

First played live: 8 October 1995 Caledonian University, Glasgow

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Stay Away (Old White Train)

Karl Burns takes lead vocals on this cover of the 1979 Johnny Paycheck paean to cocaine and sounds a bit like Iggy Pop mixed with Johnny Cash. I think the song suits his voice perfectly and is as good a cowboy romp as you're likely to hear.

Written by: Paycheck

First played live: 24 October 1995 Junction, Cambridge

Initial release: *The Light User Syndrome*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Oleano

A fabulous song powered by an irresistible 4-note motif which anchors the whole thing. Yes, ho ho, I made a nautical reference in keeping with the all at sea metaphors used here, with the captain lying asleep in his bunk. Who is at the helm seems to be the question. The Peel version is less rocky and more dreamy than the album version and features some quick speaking, slurring and a fantastic blood-curdling scream, not quite matched on the live in London version from 1996. Apart from trying to uncover the truth, you can tell that MES loves saying 'ensconsed'.

Written by: Mark E. Smith

First played live: 30 May 1996 Hacienda, Manchester

Initial release: *The Light User Syndrome*, Jet Records JETLP1012 LP; JETMC1012 Cassette; JETCD1012 CD, 10 June 1996

Peel session: 22 December 1995

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

The City Never Sleeps

The Nancy Sinatra original, 'The City Never Sleeps At Night' on the B-side of 'These Boots Are Made For Walking', was always one of my favourite songs. I remember covering it myself in an old punk band. Here, the original brass which merely aped the melody line is jettisoned for some deliberately unpoppy keyboard bits in keeping with what sounds like it was purely a Julia Nagle vehicle. Good call.

Written by: Lee Hazlewood

Initial release/radio session: *Words of Expectations* - BBC Sessions, Castle/Sanctuary CMEDD696; 26 May 2003 (recorded 7 December 1995; broadcast 22 December 1995)

Group on initial recording: Brix Smith - guitar; Steve Hanley - bass; Julia Nagle - keyboards; Simon Wolstencroft - drums; Karl Burns - drums; Lucy Rimmer - vocals

He Pep!

A thumping start. One of those seemingly formless but energetic and ever so slightly crazed numbers which abound within the Light User Syndrome. The keyboard parps and momentum throughout charge in with a recklessness par excellence. There's also some exceptionally off-kilter keyboards on the ill-fated live at Brownies gig in New York, 1998 too. Wordwise, more wackiness and sarcasm, as in 'I believe there's a new drug out. It's called speed. I wrote a song about it. Conceptually a la Bowie.' Pep, though? I don't know.

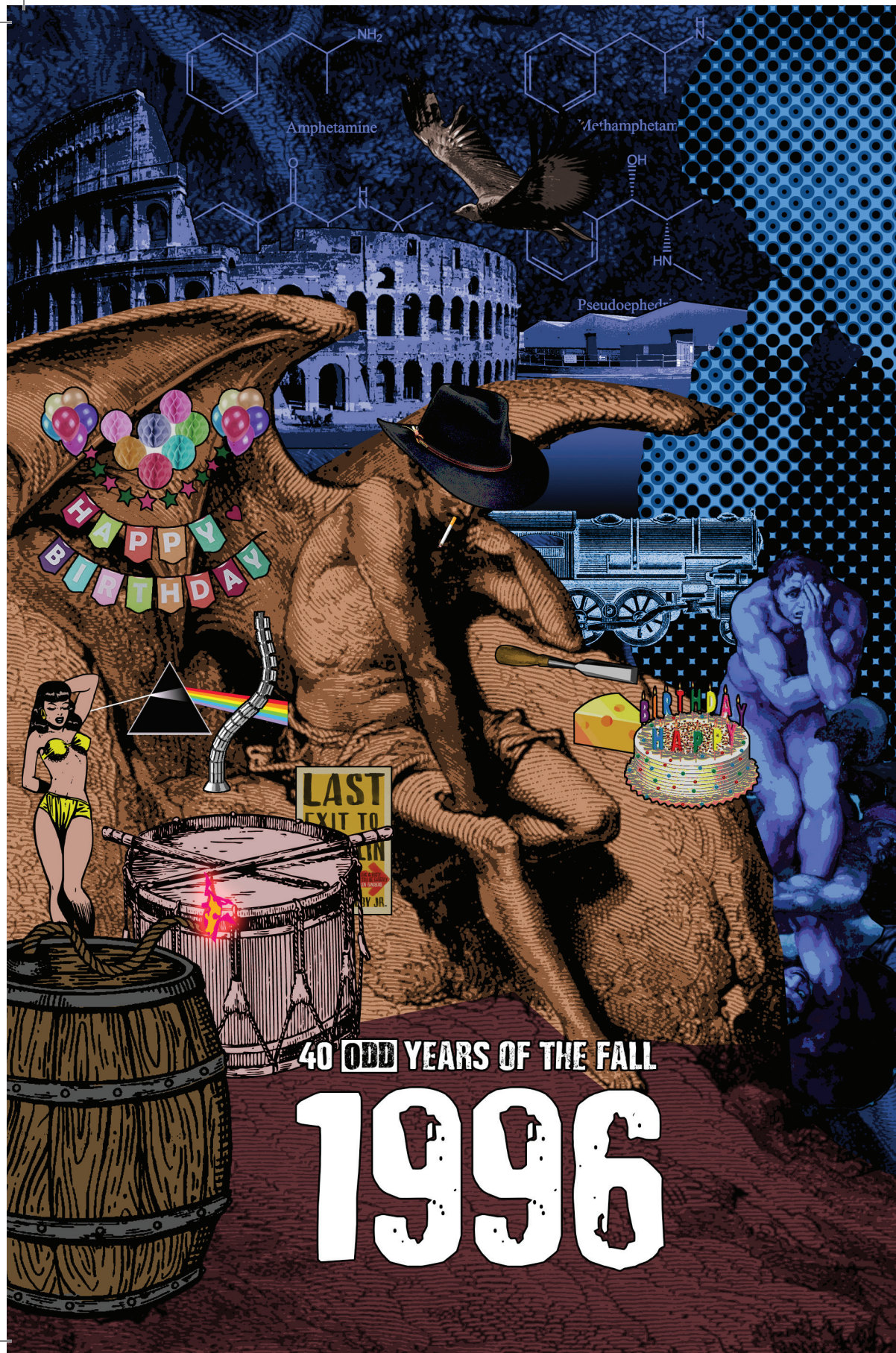
Written by: Mark E. Smith, Simon Wolstencroft

First played live: 30 May 1996 Hacienda, Manchester

Initial release: *The Light User Syndrome*

Peel session: 22 December 1995

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals



The Dunblane massacre, Dolly the sheep is cloned and The Ramones play their final gig. In Fall gigland however, in Motherwell, an eyewitness notes: “I hear that Brix tried to hit Mark with her guitar. She never appeared on stage. Mark, unfortunately, did, and peering at the audience shook his head at the fifty-plus crowd and immediately tried to pull the band offstage. Hanley refused... The gig was a farce... numerous walk-offs... After forty-five minutes Mark E grabs a guitar and hides behind a speaker, strumming and grinning with no teeth. What a disaster.”

...

Das Vulture Ans Ein Nutter-Wain

If you're in the right mood, everything about this track is superb. A supreme return to Fallform. The pounding bass and in your face drums, as well as the completely mental organ chaos somehow combine to make one glorious noise. MES's mutated German could mean anything, if taken literally (which, of course, is a big mistake), from 'the vulture is a nutter' to 'One whore is just like another' via 'a cart full of madmen.' The la la la bits which threaten to stake claim to a melody are one of those 'I'm sure I've heard that somewhere before' moments. The slightly less nuts organ on the live in London 1996 version echoes that melody line brilliantly and the drums at the end just nail it down perfectly. I like this one. A lot.

Written by: Mark E. Smith, Steve Hanley

First played live: 30 May 1996 Manchester (played twice!)

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Spinetrak

A sterling breathy and panting performance from Brix lending a pop sensibility and a catchy verse hook behind the MES lines. I like the way the verse suddenly appears in an unexpected key. The Peel version is faster and has an urgency about it which complements its rockist leanings.

Written by: Mark E. Smith, Brix Smith

First played live: 30 May 1996 Hacienda, Manchester

Initial release: The Light User Syndrome

Peel session: 18 August 1996

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Powderkeg

Mostly noted at the time for its eerie supposed precognition of the IRA bomb

in Manchester city centre which exploded just weeks after the song's release on Light User Syndrome: 'I had a dream/Bruised it coloured/It going to hurt me/Manchester city centre.' The mention of Enniskillen (albeit more likely in reference to the siege in 1689 – another Kurious William of Orange connection) only served to fuel such notions. That aside, the interplay of guitars between speakers is a treat, as is the powerful drumming. The remix on the Levitate extra disc of 1997 is a bit of a throwaway, though.

Written by: Mark E. Smith, Karl Burns

First played live: 30 May 1996 Hacienda, Manchester

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Cheetham Hill

Initial vocals by producer Mike Bennett kick off another one of those frenetic walls of slamming drums guitars and keyboards bordering on chaos which infuse Light User Syndrome. A truly brilliantly noisy album overall. This song, based around the punning possibilities of the Manchester suburb, appears to portray an eye witness account of something or other – 'a mission of passion' if you will, and contains one of those familiar Fall reportage type phrases – [so and so – insert eyewitness/commentator] 'had this to say.' The live in London 1996 version finds MES apparently forgetting the words and compensating by repeating the title amongst hack 'live' phrases – 'C'mon, are we 'aving it or what?... altogether now, here we go... yep yep, let's go... get down' etc.

Written by: Mark E. Smith, Simon Wolstencroft, Mike Bennett

First played live: 30 May 1996 Manchester

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Mike Bennett - vocals

Last Chance To Turn Around

Brasstastic. The Fall go Stax crazy in this take on Gene Pitney's 1965 single, 'Last Exit To Brooklyn'. I've said it before and, you've guessed it, I'll say it once more, it's not what you'd expect from The Fall, which, of course, is just what you should expect. A great swirling beast of loud pop with a singalong chorus, no less.

Written by: Milrose/Bruno/Elgin

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals;

Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

The Ballad of J Drummer

With a rat-a-tat-tat military roll over a mournful keyboard drone, MES recounts the story of Johnny Drummer, the moral of which appears to be, 'Men, boys and girls! Don't ever follow the path of being hard and tough when your heart is soft.'

Written by: Mark E. Smith

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Oxymoron

Spooky organ/bells/tinkled piano, sundry effects, a garage guitar riff and thumping drums combined with yells of 'check that out', 'Mr Moody's scruffed up', 'oh yeah', 'carefully', 'Mr Moody's lair' and Brix screaming 'you pep!' Ladies and Gentlemen, The Fall.

Written by: Mark E. Smith, Julia Nagle

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Secession Man

Another surprising upbeat brassy number. You could dance to this, f'Chrissake! Just the way he slurs, 'You're the one who always runs the show' with that great electronic pulse underneath it wins it for me. It's all about the keyboards and percussion here, including – xylophone! You have to love that cheesy ending, too. I have to say, listening to Light User Syndrome again has been a revelation. Great album.

Written by: Mark E. Smith, Karl Burns, Mike Bennett

First played live: 29 June 1996 Leadmill, Sheffield

Initial release: The Light User Syndrome

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Hostile

Thrilling rolling bass and drums set the tone for this industrial soundscape. Brix's aaahs and da-dahs add to the heavy, doomy mix to create a brilliant

all round slammer of a tune. Lyrics again impenetrable but with an overall feel of murky/sleazy goings on. 'We are the elite gangsters of the damned, criminals of the damp. You must come with us, and hunt down - the hostile.'

Written by: Mark E. Smith, Brix Smith

Initial release: *The Light User Syndrome*

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

D.I.Y Meat

Starts like The Who before the discordant stuff kicks in. Some great 'tap tap tap' drumming and a peculiarly 80s synth line chucked in for good measure, too. It's also one of those Fall songs where you get the impression MES is making up the vocal patterns as he goes along, as evidenced by the 'It was a handy a-handy a-handy man' attempt at forcing in another rhythmical stab. Bit of forced laughter as well as genuine laughter. Also, 'they have cheese'.

Written by: Mark E. Smith, Brix Smith

First played live: 26 June 1996 Astoria, London

Initial release: *The Light User Syndrome*

Peel session: 18 August 1996

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar, vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums, programming; Karl Burns - drums, guitar, vocals

Beatle Bones and Smokin' Stones

Captain Beefheart cover. Love the guitar line and the start with all the word stumbling. Just lurches on after that really. I've never been a big Beefheart fan. I like some of the garage-y stuff, but that's about it. Same with Zappa. Can't stand him. Trust me, I've tried to get it. Several times. Bloody awful self-indulgent wankery if you ask me. (Edit: After several more Beefheart listens, I am now a converted fanatic. As for Zappa, well - I love We're Only In It For The Money. Conversion complete. I sit corrected.)

Written by: Don Van Vliet

Initial release: *Words Of Expectation - BBC Sessions: Castle CMEDD696* (recorded 30 June 1996, broadcast 18 August 1996), 26 May 2003

Peel session: 18 August 1996

Group on initial recording: Mark E. Smith - vocals; Brix Smith - guitar; Steve Hanley - bass; Julia Nagle - keyboards; Simon Wolstencroft - drums; Karl Burns - drums

Spencer Must Die

Co-written with Simon Spencer of Manchester production duo D.O.S.E, The Peel version has Julia Nagle parping away like billy-o on synth amidst

some sterling drumming and indiscriminate mumblings, including 'The house that crack built' and 'The... Fall'. Completely different from the similarly obscure album track which, strangely, had me almost mesmerised by the end of it. Possibly best when you're aff yer chump.

Written by: Mark E. Smith, Simon Spencer (credits on *Levitate*); Mark E. Smith, Steve Hanley, Karl Burns, Julia Nagle (credits on *Masquerade* CD single)

First played live: 24 September 1997 Dingwall's, London

Initial release: *Levitate*, *Artful ARTFULLP9 LP*; *ARTFULMC9 Cassette*; *ARTFULCD9 CD*; *ARTFULCDX9 Limited edition CD*, 29 September 1997

Peel session: 18 August 1996; track called *Spencer*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar, programming; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

Ten Houses Of Eve

And here come The Fall in techno colour. Jungle/drum'n'bass/whatever you call it type beats play host to MES dronings until they completely break down into a soft tinkling piano section and then back again to the dance treatments. Does the subject matter matter? 'If only the shards would relocate back in place/In your blue green and grey heart.' At the end, the song sounds like it's reinventing itself again on guitar before deciding not to bother. The live in London 1996 version is instrumental.

Written by: Mark E. Smith, Julia Nagle

First played live: 27 September 1996 Prince of Wales Centre, Cannock

Initial release: *Levitate*, *Artful ARTFULLP9 LP*; *ARTFULMC9 Cassette*; *ARTFULCD9 CD*; *ARTFULCDX9 Limited edition CD*, 29 September 1997

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar, programming; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar; Andy Hackett - guitar

Hurricane Edward

A real mixmash of ideas, sounds and timings. It starts with a clip from a TV/radio show or something delivered by 'a farm hand in Ross County'. The West Country burr contrasts sharply with Tommy Crooks' broad Scottish accent at the end. In between times, MES and some frantic drumming battle it out against the elements and the 'yellow thick ropes'. Good noises. The live in London 1996 version is just instrumental.

Written by: Mark E. Smith, Julia Nagle

First played live: 27 September 1996 Prince of Wales Centre, Cannock

Initial release: *Levitate*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar, programming; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar (also vocals on this track)

Masquerade

Funky as fuck. Belatedly released as a single in 1998, this thumps along in stops and starts while MES outlines a vague financial, corporate greed theme over the top, with some playful word games such as 'masqueraderie'. The Peel version is fantastic with added piano and Brix saying, 'This is new... Fresh,' followed by a whole bunch of different lyrics. The live at Brownies in New York version is mostly an instrumental affair, prefaced by the sense of impending violence/doom - 'And these three are gonna beat me up like the big men they are.'

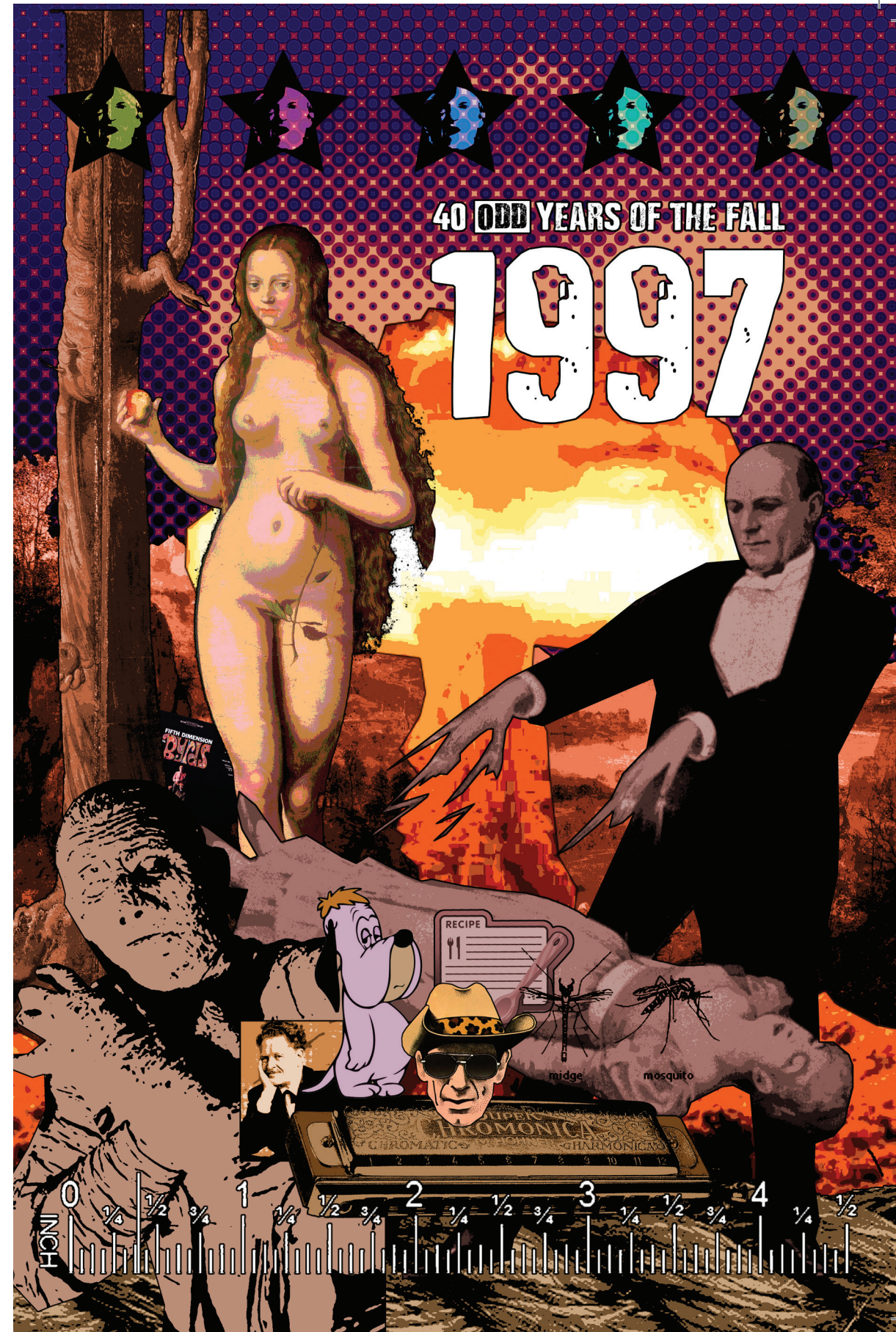
Written by: Mark E. Smith, Julia Nagle (credits on *Levitate* album); Mark E. Smith, Steve Hanley, Karl Burns, Julia Nagle (credits on *Masquerade* single)

First played live: 29 September 1996 Waterfront, Norwich

Initial release: *Levitate*

Peel session: 3 March 1998

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar, programming; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar; Andy Hackett - guitar. Basil Nagle has a vocal on the single version.



The Tony Blair/Harry Potter years begin. The Dead Diana years begin. Scotland gets its own parliament in Edinburgh where also, at Cas Rock, Fall foot soldier Craig Sheridan has this excerpt: "They were taking a ridiculous amount of time to come on stage and word was spreading he was drunk and there were backstage arguments. The place was mobbed and people were getting increasingly impatient. Being at the front, I just stepped on to the stage and started playing the drums. Another punter stepped up, grabbed the mic and started singing Mr Pharmacist. Was very funny. Then the band came straight on stage and I merged back into the crowd before he had a pop."

...

Ol' Gang

Now that's what I call great synth and piano bashing. The oft wheeled out 'Walking down the street' phrase emerges over halfway through the satisfying cacophony to develop into a street fighting narrative woven around the need to state 'Ol' Gang' as often as rhythmically possible. Also includes the rather splendid expression, 'Feeling pretty Manc'. The live 1998 version is a must-hear good old thrash including 'a bit like Status Quo'.

Written by: Mark E. Smith, Simon Wolstencroft, Steve Hanley (credits on *Levitate*) Mark E. Smith, Karl Burns, Steve Hanley, Julia Nagle (credits on *Masquerade* single)

First played live: 28 January 1997 Bierkeller, Bristol

Initial release: *Levitate*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

Interference

Instrumental which does more or less what it says on the tin. Sounds like a car alarm going off after a crash into an untuned radio in a steel manufacturing factory. This is a good thing.

Written by: Mark E. Smith, Julia Nagle

Initial release: *Live Various Years* (Reissued by Cog Sinister/Voiceprint with *Live in Cambridge 1988*) VP241004 CD (recorded at the Bierkeller, Bristol; 28 January 1997), 22 September 2003

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar, programming; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

Everybody But Myself

A vaguely Western lonesome cowboyish type harmonica synth noise motif recurs throughout. There's also some live crowd rabble-rousing at the

start, with someone (not MES) bawling, 'Crowd control' into the mic and meeting with the response, 'Is that all you can say? Fuck off'. The ad-libbing continues with, 'I can't seem to plug myself in... appliances are broken... Do me a favour - cut your lip and shut up.' The live version was on the added bonus CD and is nothing special - just MES repeating the title over and over...

Written by: Mark E. Smith, Simon Wolstencroft

First played live: 13 May 1997 Jilly's Rockworld, Manchester

Initial release: *Levitate*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

Crackhouse

Just the two live outings for this rarity. Spooky keyboard intro which becomes more and more hypnotic until an absolutely brilliant bass line appears, then the drums and a choppy guitar. Builds and builds until MES eventually enters, spouting random letters as is his wont. Lyrics all a bit vague, but the overall subject matter speaks for itself - 'the house that crack built'. Stormer.

Written by: Simon Spencer, Jason Barron (of DOSE), Mark E. Smith, Julia Adamson (then Julia Nagle). (As this track was never released, apart from on the *Official Fall Bootleg #2* from the now defunct *Fall Shop*, this is an educated guess based on the evidence we have)

First played live: 13 May 1997 Jilly's Rockworld, Manchester (Tommy Crooks' first gig with The Fall)

Group in live performances: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - guitar, keyboards; Tommy Crooks - guitar; Simon Wolstencroft - drums; Simon Spencer - keyboards

I'm A Mummy

That's a great wee garage guitar riff there and imaginatively different from the original. 'I really came back to meet Paul McCartney.' Indeed. The original, a 1959 single by Bob McFadden & Dor features Bob doing a Droopy-type voice. Hear what happens when HE walks up to somebody - the squeaky noise and screams are a treat. Also features Rod McKuen as a beatnik. The original, that is. Obviously.

Written by: (Unknown)

First played live: 24 September 1997 Dingwall's, London

Initial release: *Levitate*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar, programming; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

The Quartet of Doc Shanley

Take a bow, Mr Steve Hanley. The growling bass on this is simply wondrous. Play it loud. The scraps of words and phrases amount to nothing, but they sound good anyway, especially the way Julia Nagle says, 'If you're like me, you're a complete and utter pranny. You'll know what I mean when I say recipe.'

Written by: Mark E. Smith, Steve Hanley

First played live: 24 September 1997 Dingwall's, London

Initial release: Levitate

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar, vocals; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar, vocals

Levitate

Not the most dynamic of Fall songs. Solid, functional drumming and a fine twangy guitar dictate the vocal melody. I say melody, I mean MESSing. Anyway, it trundles along and no harm done, but not much thrills either. Haphazard lyricism is the name of the game a la 'My friends said HMO times three' and 'snazzy japes of a Basingstoke shot.' Or something.

Written by: Mark E. Smith, Julia Nagle

First played live: 24 September 1997 Dingwall's, London

Initial release: Levitate

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

Jungle Rock

True to form, this is completely unrecognisable from the original. Very synthy as opposed to rockabilly jangly. The Peel version's even stranger - the synth on it just grates, but the rumbling bass and sporadic guitar twangs later make up for it. But only just. Hank Mizell wins, I think.

Written by: Hank Mizell

First played live: 24 September 1997 Dingwalls, London

Initial release: Levitate

Peel session: 3 March 1998

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

Jap Kid

Eh? See 'I Come And Stand At Your Door' later.

Written by: Julia Nagle

Initial release: Levitate

Group on initial recording: Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

4 1/2 Inch

Wow. Now here's a sound you don't hear every day. A fantastic cut and paste job with drums, vocals and guitar all overlapping each other maniacally. When that main guitar riff kicks in, the whole thing just explodes into life. Great stuff. See the Fall online forum for an in-depth, enthusiastic analysis and lyrics from JokerHystericalFace. Ecstatic midges!

Written by: Mark E. Smith, Steve Hanley

First played live: 30 March 1998 Coney Island High, New York

Initial release: Levitate

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar; Andy Hackett - guitar

Tragic Days

Nothing to see/hear. Move along. Worst taped rehearsal snatch ever.

Written by: Mark E. Smith, Martin Bramah

Initial release: Levitate

I Come And Stand At Your Door

And so is explained the earlier instrumental, Jap Kid, over which MES speaks. The original by The Byrds, called 'I Come And Stand At Every Door', was a track from their 1966 album Fifth Dimension. The words are based on an anti-war poem by Turkish poet Nazim Hikmet. The missing verse in the Fall's version, and hence the Jap Kid title, is: 'I'm only seven although I died/In Hiroshima long ago/I'm seven now as I was then/When children die they do not grow.'

Written by: Julia Nagle, Nakim Hizmet

Initial release: Levitate

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar

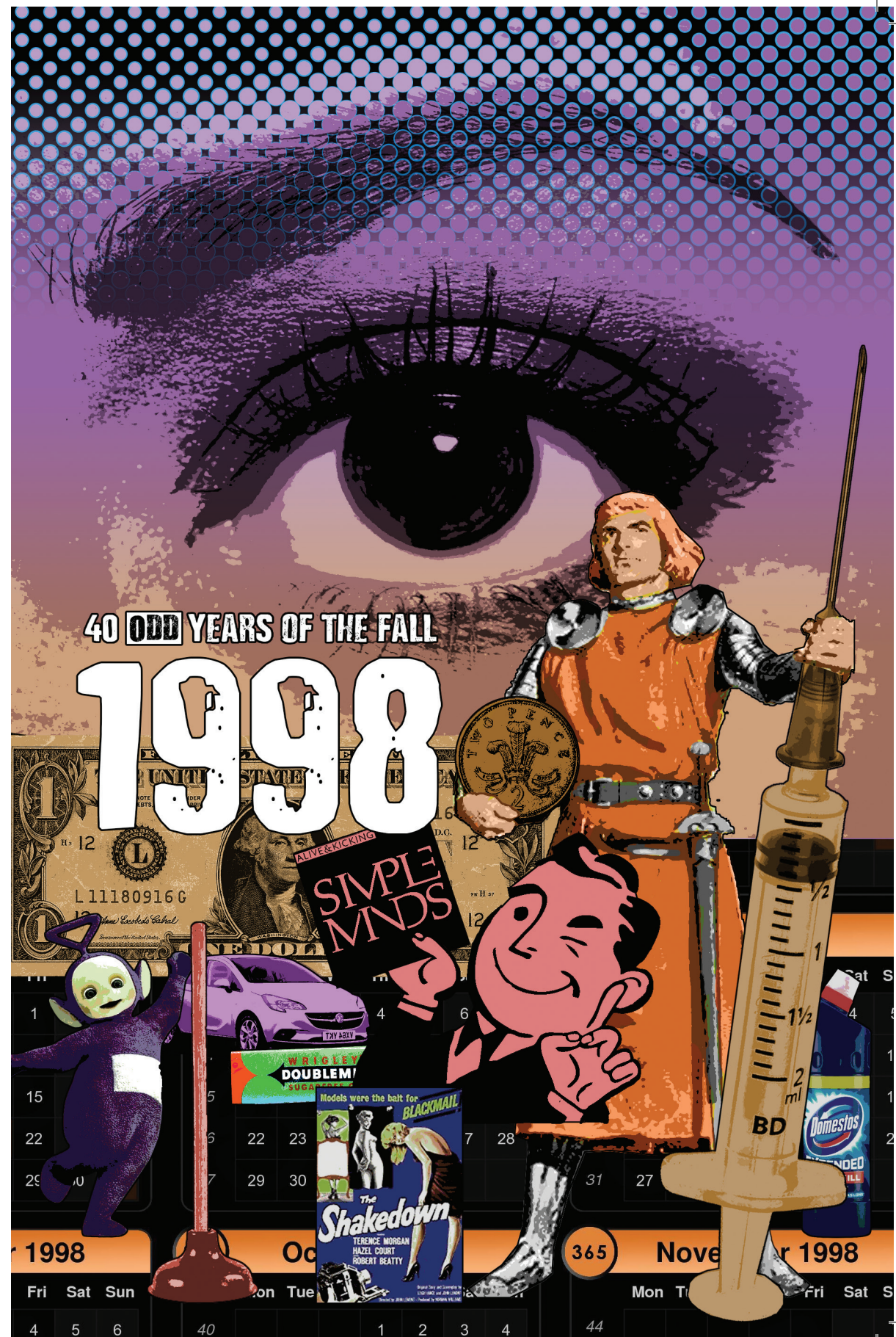
Recipe For Fascism

Spoken word with stupid noises. An 'attempt at a worthwhile tape'. I like the way he says 'fine tuning', though. Art? Nah.

Written by: Mark E. Smith

Initial release: *Levitate*

Group on initial recording: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards, guitar; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar



Good Friday Agreement. Google founded. And in New York, the infamous Brownies gig sees The Fall explode onstage. Mark is later arrested and held in jail. He appears in court on third degree assault and harassment charges and is ordered to undergo an alcohol treatment program and anger management counselling. In London later that month, Michael Clark makes an appearance at Dingwalls with (what is left of) the gruppe. Fun times.

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F-Oldin' Money

The original was a 1959 single by Tommy Blake, probably most famous for being accidentally shot dead by his third wife on Christmas Eve, 1985. It's along the lines of 'Summertime Blues' and is a great old stomper. Top vocals from MES and a brilliant minimalist guitar solo in the middle. My favourite couplet is 'I went to the bank just to get a little money/When he told me their requirements I started feeling funny'. The live in New York 2001 version is fairly lacklustre but includes some extra bile for a 'speccy-eyed bastard'.

Written by: Tommy Blake

First played live: 11 August 1998 Students Union, Manchester University

Initial release: The Marshall Suite

Peel session: 3 March 1998

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Ivanhoe's Two Pence

That chord sequence is driving me mad. I just can't remember where I've heard it before. It's sort of like 'Flat of Angles' and Elvis's 'His Latest Flame', but not. Oh, never mind. Fine lumbering song anyway, utilising a bit of Ivanhoe TV/film soundtrack and also a paraphrasing of Shakespeare's sonnet 28: 'How can I then return in happy plight, that am debarred the benefit of rest.' Woo. 'It's only two pence.'

Written by: Mark E. Smith, Steve Hanley, Karl Burns, Julia Nagle

First played live: 30 March 1998 Coney Island High, New York City

Initial release: Masquerade, Artful Records CDARTFUL1 CD, 9 February 1998

Group on initial release: Mark E. Smith - vocals; Steve Hanley - bass; Julia Nagle - keyboards; Simon Wolstencroft - drums; Karl Burns - drums; Tommy Crooks - guitar; Andy Hackett - guitar

Calendar

Featuring Badly Drawn Boy, as you can tell from the fiddly guitar bits. The

Peel version has a horrible prog type synth on it, but the bass is good. Not that much substance to it really, and nonsense lyrics mainly along the lines of 'It was a very good month last week' et al.

Written by: Mark E. Smith, Damon Gough

First played live: 30 March 1998 New York

Initial release: Masquerade (single mix)/Calendar/Scareball/Ol' Gang (live), Artful CXARTFUL1, 9 February 1998

Peel session: 3 March 1998

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Damon Gough - guitar; Steve Hanley - bass; Karl Burns - drums

Scareball

Only heard the live version of this. Has a Motown-like thump to it and fairly basic chord progression. Not much more to report, going on this, but I note the studio version has some interesting lyrics, eg: 'Sheets up on face in dreams/It includes your nose blowing with a handkerchief.' Will report back if I ever get the Masquerade extra CD. (EDIT: Reporting back - Now heard the studio version, and a fine slice of guitar pop it is, with added allure of female vocals and organ. Apparently, Julia Nagle brought this into the Fall arena from her previous group, What? Noise, who recorded it as a demo.)

Written by: Mark E. Smith, Steve Hanley, Karl Burns, Julia Nagle

First played live: 30 March 1998 Coney Island High, New York City

Initial release: Masquerade Artful CXARTFUL1 (B side of CD)

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar, vocals; Steve Hanley - bass; Karl Burns - drums

Touch Sensitive

A latter-day Fall classic given wider prominence by its use on the Vauxhall Corsa adverts on telly - to which MES refers jokingly on the live in Manchester 2006 version, running through a list of 'Who wrote the Vauxhall advert?' which includes Paul Morley. Ho ho. And how fast it's got by then. The song itself is a masterpiece of simplistic construction and cries of 'I know, I know' and 'hey hey hey hey'. The single version has some storming drumming, while the Peel version is fantastically different and bassy with more nutty lyrics finishing off with, 'The best thing is to stay home and have a wank.'

Written by: Mark E. Smith, Julia Nagle, Steve Hitchcock

First played live: 3 April 1998 Middle East, Cambridge, Massachusetts

Initial release: Touch Sensitive, Artful 12ARTFUL2 12"; CDARTFUL2 CD (includes Touch Sensitive and Touch Sensitive Dance Mix, 22 March 1999)

Peel session: 3 March 1998

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

This Perfect Day

Auld punk reminiscence alert! I remember seeing the original of this by The Saints on Top of the Pops in 1977 and really liking it at the time. Having just listened to it again, it still sounds OK, but that's it - just OK - another sub Ramones/Stooges song. The Fall, however, add something else to it - more bite - and it sounds great, especially the pin-sharp Peel version.

Written by: Bailey/Kuepper

First played live: 11 August 1998 Students Union, Manchester University

Initial release: *The Marshall Suite*

Peel session: 4 November 1998

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Enigrammatic Dream

A Mark E. Smith spoken word job over an instrumental loop at various speeds, featuring a choppy stream of consciousness and a cluster of hesitations, mispronunciations and sundry other MES vocal tics. I particularly like how modernity becomes moderninity. Football, tomatoes and jousting, you name it. 'There is no reason to this.'

Written by: Mark E. Smith

First played live: 6 April 2001 Patronaat, Haarlem

Initial release: *The Post Nearly Man*, Artful Records ARTFULCD14 (MES solo album), 31 August 1998

Bound

Originally titled Love Bound, this was an instrumental by The Audio Arts that appeared on a couple of Northern Soul compilation albums. MES added the lyrics which include a great stuttering 'you just c-c-c-couldn't say it' refrain and a nod to kiddie TV - 'Ah man, woman admit you're teletubbied again.' It shuffles and shimmies along at a dancehall pace and there's some marvellous discordant piano tinkling on the Peel version which beats the synth used on *The Marshall Suite*. Also love the way the guitar goes up a key on the album track. Almost jazz.

Written by: Mark E. Smith, Wilson Brothers

First played live: 28 February 1999 Witchwood, Ashton

Initial release: *The Marshall Suite*, Artful ARTFULCD17, 19 April 1999

Peel session: 4 November 1998

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - guitar, keyboards; Neville Wilding - guitar; Adam Halal - bass; Karen Leatham - bass; Tom Head - drums

Antidotes

The sparse Peel version is a wondrous beast with some tremendous aaaaaaaaaaaaaahs. It drags *The Addams Family* into its cast of characters along with the wacky sports teacher and Sports Minister in this 'carry on sir' 'second rate' country. There's also a nice curt 'Alright' at the end to stop it. Meanwhile the album version is an altogether more bombastic production with creepy strings, dramatic guitar chunks and deep, booming drumming. Plays around with the old 'Mairsie Dotes and Dosey Dotes' gibberish song to come up with 'Antidotes and those who vote.' Great song. But remember, 'Where chewing-gum is chewed/The chewer is pursued.'

Written by: Mark E. Smith, Julia Nagle

First played live: 14 December 1998 Fleece and Firkin, Bristol

Initial release: *The Marshall Suite*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Shake-Off

Drug-soaked powerhouse of a song. The great waves of synth blasting out from the album version give way to explosive stabbing guitars on the Peel version, with added plumbing noises to complement the bathroom references in the lyrics. It's all happening - 'Eyeball injecting with Domestos' and 'all their crackpot viewpoints deny the strong pot.' It's a mad mish-mash of 'crackpot' observations and dads who listen to Simple Minds and 'play guitars all night.' Mental. I love it.

Written by: Mark E. Smith, Karen Leatham, Tom Head, Steve Hitchcock

First played live: 14 December 1998 Fleece and Firkin, Bristol

Initial release: *The Marshall Suite*

Peel session: 4 November 1998

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Anecdotes + Antidotes in B#

Of course, us sad musician types appreciate the B# reference, as there is no such note. Ho, ho, and indeed, ho. This crazed companion piece to Antidotes (see above) includes some bizarre wah wah noises, a funny 'Ah' scream and great thumping bass and drums. The chewing gum chewer resurfaces and, elsewhere, obscure lyricisms abound. The ending, however, intrigues me. To these ears, it sounds like 'And the bitter you have got is Meat Loaf on your sharps'!

Written by: Mark E. Smith, Julia Nagle

First played live: 14 December 1998 Fleece and Firkin, Bristol
Initial release: The Marshall Suite
Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass



Harold Shipman charged, Rod Hull falls off his roof and in Edinburgh, two big events – the first meeting of the new Scottish Parliament, and The Fall are surprisingly supported at the Queens Hall by Elastica on a comeback. The crowd don't go wild, but later enthusiastically sing along to And Therein. After a feature in The Wire magazine, an angry letter writer opines: "If you ask me, Mark E. Smith is a very dangerous individual. He has all the hallmarks of some sinister cult leader... And about being working class – he doesn't seem to do a fat lot of work to me."

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On My Own

A reworking of 'Everybody But Myself' (see 1997). Powered by some fine piano stabbing and sundry effects, this paean to aloneness paints a melancholy picture of dreary, cold streets, junk mail and quietude. One of my favourite lines is, 'Good luck to all that sail on the buses going the wrong way.'

Written by: Mark E. Smith, Julia Nagle, Simon Wolstencroft

First played live: 28 February 1999 Witchwood, Ashton

Initial release: The Marshall Suite

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Inevitable

Another unsung treasure. Starts and finishes with a nice bare guitar sound, and the bass is brilliant throughout. However, it's all the wee plinky-plonky keyboard sounds of weird instruments like the cor anglais/snake charmer type sound that make it spectacular. Some stuff about Burmese and 'the law of the planes and the prams' sprinkled throughout, plus an almost touching 'Bye bye baby' phrase near the end. I'd say achingly sad, but that sounds pretentious.

Written by: Mark E. Smith, Julia Nagle, Tom Head, Karen Leatham

First played live: 1 March 1999 Witchwood, Ashton

Initial release: The Marshall Suite

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Mad. Men-Eng. Dog

Lo-fi clicking experimental track with random wordage. Not as bad as you'd think. Well, more bearable than some of the other lo-fi clicking experimental album tracks.

Written by: Mark E. Smith, Julia Nagle, Spencer Marsden

First played live: 2 March 1999 Witchwood, Ashton

Initial release: The Marshall Suite

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Birthday Song

Sombre, restrained and a little dull. Whether MES is being sincere is always hard to tell, and on this occasion, his apparent willingness to lay bare 'another side you never see' is offset by the jokey 'it's there, on the right/I'm pointing to it now.' It's like a spoken word piece over some ambient mood music, with romantic, wistful, but nevertheless powerful poetic imagery, such as: 'in dreams I stumble towards you/Knees knocked, as you evaporate,' and 'a leafy winding spiral ablaze.'

Written by: Julia Nagle, Mark E. Smith

First played live: 2 March 1999 Witchwood, Ashton

Initial release: The Marshall Suite

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards

Jet Boy

The old New York Dolls classic given a stripping down and lyrical overhaul for no discernible or redeeming reason. Never recorded in the studio.

Written by: David Johansen, Johnny Thunders

First played at: 15 April 1999 Sound Republic, London

Initial release: The Fall Box Set 1976-2007 - Castle CMXBX1558 (live version recorded at the Arts Centre, Salisbury; 7 May 1999), 10 September 2007

Group on initial release: Mark E. Smith - vocals; Neville Wilding - guitar; Adam Helal - bass; Tom Head - drums (Julia Adamson - then Nagle - was a member of the group but missed various gigs, including this one, around this time.)

Early Life Of The Crying Marshall

If you ever wondered what the soundtrack to a cartoon by The Fall might sound like, then here you go. Squeak! Whooooooooosh! Boing! Plink plonk. Parp! Ssssss.

Written by: Steve Hitchcock

Initial release: The Marshall Suite

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

This track has never, unsurprisingly, been played live as it's no more than a tape collage. One of The Fall's shortest "songs".

The Crying Marshall

A booming great assault on the senses with keyboards, guitars, bass and percussion throwing out some LOUD LOUD LOUD sounds. The lyrics are eventually abandoned halfway through, reduced to several magnificent 'hyup's. The second half almost blows your head off and when it stops, if you're still in one piece, you're left panting for more. Mind numbing stuff. The 'Real Life' version on the B Side of F-Olding Money is a completely different beast altogether. Equally fantastic, more 'regular' but with added energetic yelps alongside the boings and fuzzy disco.

Written by: Mark E. Smith, Steve Hitchcock (on *The Marshall Suite*) Mark E. Smith, J. Baron, M. Neary (on *F-'oldin Money CD single*)

Initial release: *The Marshall Suite*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Finale: Tom Raggazzi

With a spaced-out Wah Wah, vocoder and deep, deep thump of bass and drum, this is a helluva infectious Fall disco groove thang. The chant of 'Tom Raggi Raggi come down off the hill' burrows into your head like a mad nursery rhyme, along with 'You gotta circumnavigate the valley.' A veritable triumph of vocal as rhythm and confounding of expectations.

Written by: Mark E. Smith, Julia Nagle, Tom Head

First played live: 4 May 1999 Irish Centre, Leeds

Initial release: *The Marshall Suite, Artful ARTFULLP17 LP* (released on vinyl version of album only), 19 April 1999

Group on initial recording: Mark E. Smith - vocals (and bass on this track); Julia Nagle - keyboards, guitar; Tom Head - drums; Neville Wilding - guitar, vocals; Karen Leatham - bass; Adam Helal - bass

Octo Realm - Ketamine Sun

Wacky band introduction sees Spliffhead, Girlie, Cynical, Ketamine Kettison, Schoolie, Smith, Smartass and Skunklad in a 'New Programme: The Kettisons.' Then one of those lo-fi MES spoken word rambles reiterates the theme of the new Ketamine drug sweeping the nation's slob: 'You're a walking tower of Adidas crap.' After this octo realm, some lovely lazy drums with brushes melds into Ketamine Sun itself, meandering along on a mellow soundscape featuring some early Roxy Music-like keyboard backing. An intoxicating trip altogether.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Tom Head, Grant Cunliffe (= Grant Showbiz)

Initial release: *The Unutterable, Eagle Records EAGCD164, 6 November 2000*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass
Ketamine Sun first played live: 5 May 1999 Foundry, Birmingham

Hands Up Billy

Hang on, is this The Fall? The opening nonsensical taunt by MES, 'Hey, you think you're a steel chest/You haven't got a steel chest on ya!' leads into a storming punkabilly workout, written by and starring Neville Wilding on vocals. A great fun track which, if it wasn't by The Fall, would still be a must-hear, no frills rocker. I don't know who Billy is, but the song appears to be about his fateful car accident. I like this wee couplet: 'Take her for a test drive on a fatal street/When she says goodbye she's holding a receipt.'

Written by: Neville Wilding

First played live: 20 October 1999 Dingwall's, London

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar, vocals; Adam Helal - bass

Cyber Insekt

Stormtrooping, blockbusting brilliant song. What's it about? Well, according to Julia Nagle, it's "about that time in New York in 1998. We (our lawyer, Mark and myself) said the whole incident had been incredulous, and we should write a book about it. And being in America, we then laughed about making the 'film of the book, of the film' etc, which in turn became the lyrics, if that makes any sense." The Sweet's Ballroom Blitz influence is strong in this one.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Neville Wilding, Tom Head

First played live: 20 October 1999 Dingwall's, London

Initial release: *The Unutterable*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass (track also features Kazuko Hohki - vocals; evidently, she recorded her contribution separately without meeting the group)



Millennium celebrations, Y2K and the launch of the Daily Reckless in protest at the Daily Record's support of Brian Souter's campaign to prevent local authorities "promoting homosexuality". A lot of mixed Scottish Fall gigs this year. At Glow in Aberdeen, according to Paul, the promoter, their set lasted 12 minutes. "It was shocking. Smith turned up 10 minutes after the band went onstage and fell on his arse twice. Muttered some random crap and went offstage. They were shite." Mark also appeared at the StAnza Poetry Festival in St. Andrews. Variety!

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Two Librans

Another stupendously electric blast of noise which may be a bit too "rawk" for some tastes, but is undeniably powerful. It's got the lot - drums, bass, guitar all exploding together behind the MES drawl. Oprah Winfrey, beekeeping, Chechnya - what more could you possibly want? Oh yeah, the epilepsy-inducing video's a blast too.

Written by: Mark E. Smith, Julia Nagle, Tom Head, Adam Helal, Neville Wilding

First played live: 23 March 2000 Fibbers, York

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Dr Bucks' Letter

Dark thumping menacing drums, a heavily distorted bassline and electronic treatments accompany this. I originally thought it was a paean to Charles Bukowski, the anti-social, couldn't-give-a-fuck American writer and role model for the disaffected, who worked in the Post Office for many years, probably because I read it somewhere. Anyway, turns out it's more prosaic than that, and is actually based around a real doctor's letter. Ends with the 'Essence of Tong' - a Pete Tong checklist from a magazine, which always makes me laugh, as it does MES. Genius.

Written by: Mark E. Smith, Julia Nagle, Tom Head, Neville Wilding, Adam Helal

First played live: 24 May 2000 Astoria 2, London

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass; Ben Pritchard - guitar

Way Round

Some pretty corny, but nifty, sci-fi noises accompany this electronic workthrough. Sounds sort of like Iggy Pop meets Dr Who with that added Fall lyrical weirdness, a la 'I stumble into glass disco sweatboxes.'

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Tom Head

First played live: 24 May 2000 London

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Serum

Fierce drums and fuzzed out bass smash through the speakers again in this unrelenting addictive noise-fest, built around some chemical imagery featuring the mysterious digits 101.1. It's quite a trait of MES to fling in some random numbers which seem significant, pseudo-scientific or just plain absurd, as if plucked from an article/package label/overheard snatch of 'expert-speak' on radio or telly, and just play around with the numerals. Sometimes you try and make sense of it all, and think you might be on to something, and invariably another non-sequitur or ad-lib gets chucked in, such as 'Many have found pleasures in curvaceous women' or 'your lock stock and barrel mentality.' Such is the magic of The Fall.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Tom Head, Neville Wilding

First played live: 12 June 2000 Witchwood, Ashton

Initial release: *The Unutterable*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

W.B.

MES quoting William Blake - two great visionary poets in one. Marvellous. This has one helluva satisfying groove running through it with a three note keyboard refrain that keeps you waiting for it every time. You can't wait till the drum comes in, which it reassuringly does after the clipped command 'Hit it!' Pin sharp production values too. Also, pronouncing OK as 'oak' so it rhymes with 'broke' is another great lyrical MESism.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Neville Wilding, Tom Head

First played live: 12 June 2000 Ashton

Initial release: *The Unutterable*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Hot Runes

Time for the old twang and roll, as impressions of a hot June summer afternoon listening to football pundits and news snippets fills the air. Short and very, very sweet with some nice throwaway lines, such as 'They've turned all

cities into animal pens.' Look out for the comical mispronunciation (MES lyrical trope No. 23) of 'hyper-bowl' for hyperbole.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Neville Wilding, Tom Head

First played live: 8 August 2000 Festival de Arcos De Valdevez

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Sons Of Temperance

Oh yes, the energy just keeps pumping on and on on The Unutterable. This blast of electric joy has a half-mutated, Devo 'Mongoloid' riff and features that strange American accent MES occasionally adopts. I could do with more of the 'chorus' with its 'Roll up!/Voila!' call and 'Sons of Temperance' chant, especially the way he pronounces it as temp-er-awnce. Almost French. The disarming, though melodic, change of pace also gives the impression that this could be two song ideas stuck together. The duality of being is given another nod with the 'division in my soul' bits, and who could he be referring to as 'an androgynous piece of slop'? More chorus!

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Neville Wilding, Tom Head

First played live: 13 August 2000 Watersedge Festival, Castleford, Manchester

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Unutterable

Nice touch to make the title track the token 'lo-fi banging dustbin lids in a toilet with slurred ad lib over the top' number. I bet MES can't even remember recording it and hasn't listened to it since. Still, nice rhythm on the old dustbin lid, there. Again, the first-take mentality reveals itself, as he's obviously reading off a bit of paper and pronouncing before thinking, eg 'post u rings' for 'posturings'. This kind of thing always pleases me. I don't know why. I don't know why.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Neville Wilding, Tom Head

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Pumpkin Soup & Mashed Potatoes

Mmmm. Nice. The Fall do jazz and it's a gas, daddio. No mean feat. Sounds

like it's a cover version, what with the Halloween tea subject matter and wistful workaday lyrics, but apparently it's not. A successful pastiche, then? Or a quick foray into brass and flutes for a laugh? Does it matter? Like all such Fall quandaries, no. It just is.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Grant Cunliffe (= Grant Showbiz)

Initial release: *The Unutterable*

Group on initial release: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Midwatch 1953

Lots of dinky, tinny Casio-type bleeping, bleeding synths and whisperings of 'Midwatch' all over the place. Good solid drumming too. The only lyric, repeated throughout, is 'Who could foresee what happened in 1953/ Who could possibly see what happened in 1953?' By the end, it has seeped completely into your brain. MES made a film with Mark Waller called 'Midwatch' about nuclear testing. Operation Totem was the first nuclear test carried out in Britain in 1953.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Tom Head, Neville Wilding

First played live: 6 April 2001 Haarlem, The Netherlands

Initial release: *The Unutterable*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass; (+ Steve Murphy - vocals); (+ Ben Pritchard - guitar, according to an online interview)

Devolute

A tour de forceful litany of disaffection wound up in imagery of devolution and 'English glasnost'. The two voices of MES harangue and intertwine from different speakers/channels. Sometimes a list, sometimes a letter, signed, 'sincere... yours... Smith... geriatric'. The first, noisier, part culminates in the unthinkable scenario (well to me, anyway): 'What would life be like without comedy and music?' Then it takes a sombre turn, ending with an eerie clicking/thumping noise which, for members of the Fall online forum can be either someone thudding on your front door, a cheap biro being tapped impatiently on a cassette box, drumsticks on a masonite/aluminium table, or one of those plastic balls for washing machines bouncing off a hard linoleum floor.

Written by: Mark E. Smith, Julia Nagle, Adam Helal, Tom Head, Neville Wilding

First played live: 12 April 2001 Dublin

Initial release: *The Unutterable*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

Das Katerer

Catering to look-back bores everywhere, the Free Range riff is resuscitated with a harder metallic punch to accommodate another culinary theme, this time featuring, amongst other delights, 'chicken and chips off the bone'. A tasty way to finish off a truly remarkable and energetic album.

Written by: Mark E. Smith, Julia Nagle, Simon Wolstencroft

First played live: 6 April 2001 Haarlem, The Netherlands

Initial release: *The Unutterable*

Group on initial recording: Mark E. Smith - vocals; Julia Nagle - keyboards; Tom Head - drums; Neville Wilding - guitar; Adam Helal - bass

September 11 and all that. Foot and mouth crisis. In May, Mark falls down a hill at a rockabilly festival in Great Yarmouth, breaking his shin bone. A Kuriously knowing spokesperson quips, “He wasn’t drunk and has no plans to sue Great Yarmouth Council over the state of their pavements.” Full recovery gained, later in the year, he’s back to being a raconteur in the Netherlands: “How you doing, you all right? Before there were three members and now suddenly there’s six. It’s the United Nations.”

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Ibis-Afro Man

Well. A real mish-mash. Completely unrecognisable from Iggy’s ‘African Man.’ The ascending riff on acoustic and then electric guitar, competes across the left and right channels, fading in and out. The ‘I’m an Ibis hotel man’ strand of the song is completely unexpected, as indeed is the rest of the madness, including the screeching monkey, the swirling prog rock keyboard, the Race With The Devil lyrics over the ascending riff again and the “Good evening London, you lucky lucky people - Mark E” sung by Ed Blaney, the reappearance of that Fall standby phrase, ‘I was walking down the street,’ the mobile phone interference and outro of ‘Birthday’ for one second with crowd cheering. The live version from The Knitting Factory, Los Angeles, is even funnier, especially Ed Blaney’s ‘no slippers, no socks, no underpants. Welcome L.A.’ section. Pure mental.

Written by: Mark E. Smith, Jim Watts, Iggy Pop

First played live: 6 April 2001 Patronaat, Haarlem, The Netherlands

Initial release: *Are You Are Missing Winner*, Cog Sinister/Voiceprint COGVP131 LP; COGVP131 CD, 5 November 2001 (CD) - though it was also sold at live gigs from October 2001; January 2002 (LP)

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals (the live part of the version on *Are You Are Missing Winner* includes Julia Nagle on keyboards)

Bourgeois Town

Based on *The Bourgeois Blues* by Leadbelly (incorrectly credited to Robert Johnson on the album sleeve), a 1938 blues classic which tells the story about Leadbelly and his wife visiting Washington DC in 1937 and getting turned away from hotels and restaurants because they were black. A standard (for The Fall) cover valiantly executed with video game noises in the intro and some nice ‘arow wow wownd’ vocalisings, accentuated on the live version on 2G+2, which also has added adlibs.

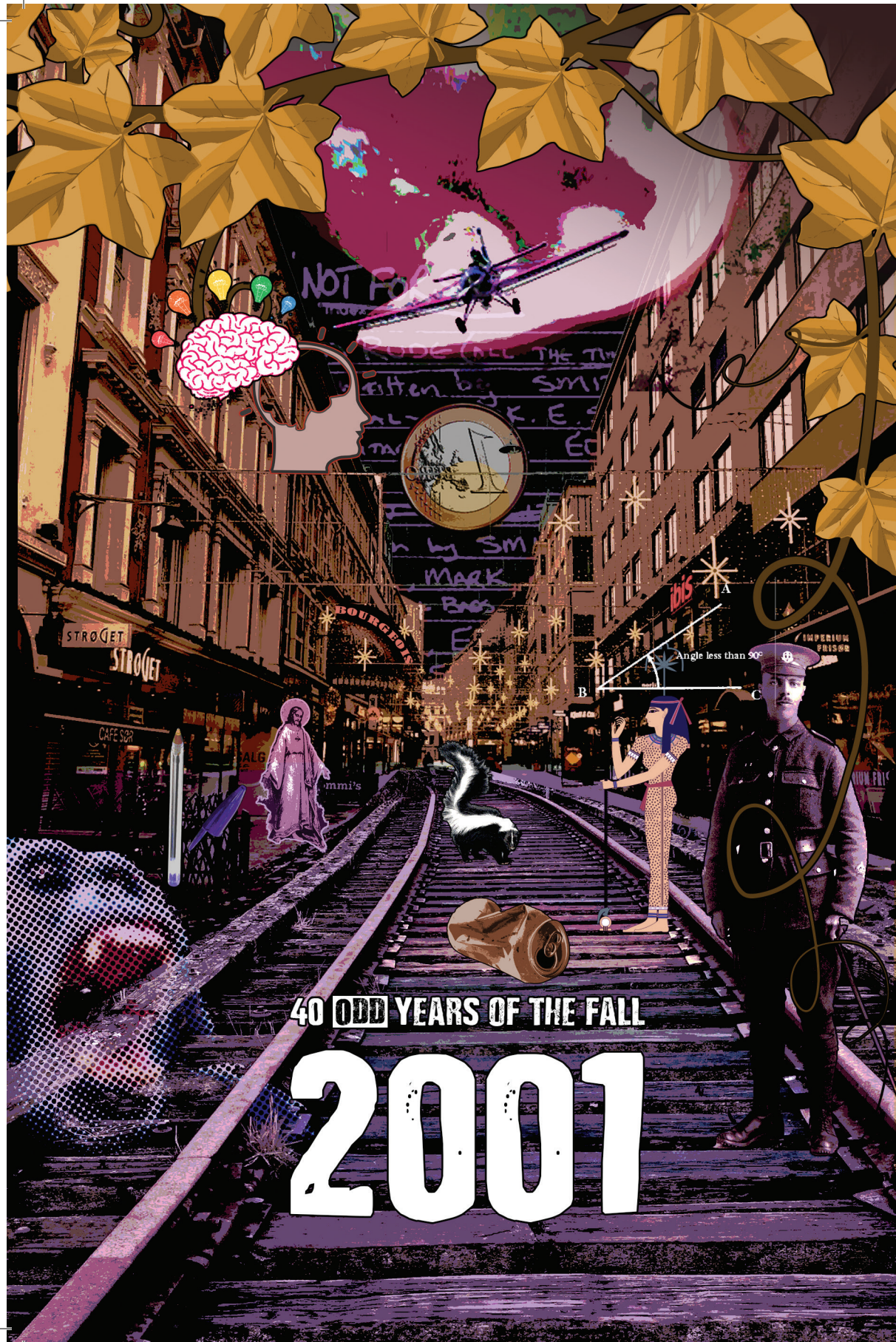
Written by: Ledbetter, arr. Mark E. Smith

First played live: 25 April 2001 Bar Cuba, Macclesfield

Initial release: *Are You Are Missing Winner*

40 **ODD** YEARS OF THE FALL

2001



Group line-up on first recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals

Rude (All The Time)

A rough acoustic thrash with Ed Blaney joining MES on vocals. Whilst the lyrics seem pretty shoddy - 'Where did you get your looks? Did you grab them from a book?', the chord sequence does get to you eventually. The original electrified Trigger Happy version with Blaney in charge is much more fun. A rock pop song a la Clash no less.

Written by: Ed Blaney

Initial release: Rude (All The Time), Flitwick MK45 1FG 7", August, 2001

Group on initial recording: Mark E. Smith - vocals; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Ed Blaney - guitar, vocals

I Wake Up In The City

B-side of a free limited edition single posted out to subscribers to the Flitwick Records mailing list. A damn good workout on the old trebly guitar thrash a la Stooges. The song, written by Ed Blaney, was later rehashed as My Ex-Classmates Kids (see later). Highlights here include some dramatic coughing, the pithy 'Even Jesus had a tale' and the unexpected joy of the repeated phrase 'And the euro it came out backwards.' There's also an amusing distraction of a snippet of radio discussion about education.

Written by: Mark E. Smith, Ed Blaney

First played live: 19 November 2001 Great American Music Hall, San Francisco

Initial release: Rude (All The Time) (B side of single)

Group on initial recording: Mark E. Smith - vocals; Jim Watts - bass, guitar; Spencer Birtwistle - drums; Ed Blaney - guitar, vocals (also features a sample of politician Kate Hoey)

Jim's "The Fall"

The Jim being new bass player, Jim Watts. A fairly nondescript but effective little riff with a little breather in the middle. The subject matter appears to dabble around compensation claims. Or something. By the end it almost becomes a singalong with the 'We are the new Fall' refrain.

Written by: Mark E. Smith, Jim Watts

First played live: 8 October 2001 Cockpit, Leeds

Initial release: Are You Are Missing Winner

Group line-up on first recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar; Spencer Birtwistle - drums; Brian Fanning - guitar; Ed Blaney - guitar

Crop-Dust

Using the basic riff from 'I Just Sing' by The Troggs as its base camp, this track builds with a nice 60s/Egyptian type guitar line over it into a fascinating and hypnotic trot through mysterious horticultural, physiological, and WWI imagery, culminating in the intriguingly obscure lines 'Brutal fracture leaves sprout in the heart of the garden/A quarter of brain is left to see it in 25 lines/25 lines.' Another example of that peculiar Fall mixture of maths/history and the supernatural. Plus nice false ending.

Written by: Mark E. Smith, Spencer Birtwistle

First played live: 8 October 2001 Cockpit, Leeds

Initial release: Are You Are Missing Winner

Group line-up on first recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals

My Ex-Classmates' Kids

I Wake up In The City reworked. Those tinny drums and old school punk amateurish chord chops are always a pleasure, never a chore. The sneering, apathetic ah ah ahs are a great big fuck off compliment to the lo-fi distortion quality of it all. 'Up your nose/Aftershave like little twigs' sums up the ambience perfectly.

Written by: Mark E. Smith, Ed Blaney

First played live: 8 October 2001 Cockpit, Leeds

Initial release: Are You Are Missing Winner

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals

Kick The Can

A warped guitar sound, like it's been recorded on a cassette tape underwater, initially sets the languid tone before eventually a shift of gear sees the song turn into a bop'n'roll type affair, complete with backing vocals: 'Kick the can!' A strange, underdeveloped little ditty with little indication of why it's named after an old kids' game.

Written by: Mark E. Smith, Ben Pritchard

First played live: 8 October 2001 Cockpit, Leeds

Initial release: Are You Are Missing Winner

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals

Reprise: Jane - Prof. Mick - Ey Bastardo

Cheesy drums, sudden breaks and that peculiar roll call/slagging off of band members/studio crew thing, now becoming a familiar MES trait - this time done in a Vic Reevesesque funny voice. Gotta See Jane is then partially reprised with reverb guitar. Messy, although 'Spenn is a bastardo' does have a certain rhythmical twang to it.

Written by: *Spencer Birtwistle, Ed Blaney (somewhat surprising credits given that MES presumably wrote the lyrics and also that the song incorporates Gotta See Jane, credited to R Dean Taylor)*

First played live: *12 October 2001 Temple Bar, Dublin*

Initial release: *Are You Are Missing Winner*

Group on initial recording: *Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals*

Gotta See Jane

The two-note intro ditches the original's doomier bass intro for a quicker, snappy interpretation of the second Fall R Dean Taylor cover (the first being There's A Ghost In My House - see 1987). Good bits - when the drum comes in and the keyboards at the ending. Disappointingly though, it never really adds to or improves upon the original.

Written by: *R Dean Taylor*

First played live: *17 October 2001 The Bierkeller, Bristol*

Initial release: *Are You Are Missing Winner*

Group on initial recording: *Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals*

The Acute

Almost a country song, almost pop, almost finished! I love the sound of this, but wish it was longer. There's a determination to shy away from its obvious melodic potential, making it sound like a half-formed idea. Hence, by now standard Fallish tape recorder coughs and mumblings are mixed in with the 'polished' main tune. There's a rough Velvets-like potential noise build-up near the end too. 'And to sum up/The motive of this film is/Keep your cap on your pen.'

Written by: *Mark E. Smith, Brian Fanning*

Initial release: *Are You Are Missing Winner*

Group on initial recording: *Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals*

Hollow Mind

Another back to basics workthrough. Starting with an acoustic strumming of an extremely familiar simple riff, reminiscent of My Ex Classmate's Kids. You expect it to go somewhere, like a Beckett play or something, and, like a Beckett play, it doesn't really. Sparse. The backing bass voice is good and top marks for random swearing - 'You don't know fuck shit.'

Written by: *Mark E. Smith, Ed Blaney*

Initial release: *Are You Are Missing Winner*

Group on initial recording: *Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums; Brian Fanning - guitar, vocals; Ed Blaney - guitar, vocals*

New Formation Sermon

A studio recording from mid 2001, this, My Ex-Classmate's Kids and Distilled Mug Art had been scheduled for release on an EP entitled 'The Present', which was withdrawn and never released. Later included on 2 G+2. It's a charming wee ditty with skipalong drums and a railroad/Johnny Cash type vibe. It's all about the rhythm, hence the perfectly paced 'Trip walk sand trip skip crack.' Yee, and, indeed, ha!

Written by: *Mark E. Smith*

Initial release: *2G+2, Action Records TAKE18CD (studio recording from Studio Wentworth, Salford mid-2001), 10 June 2002*

Group on initial recording: *Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass, guitar, vocals; Spencer Birtwistle - drums*

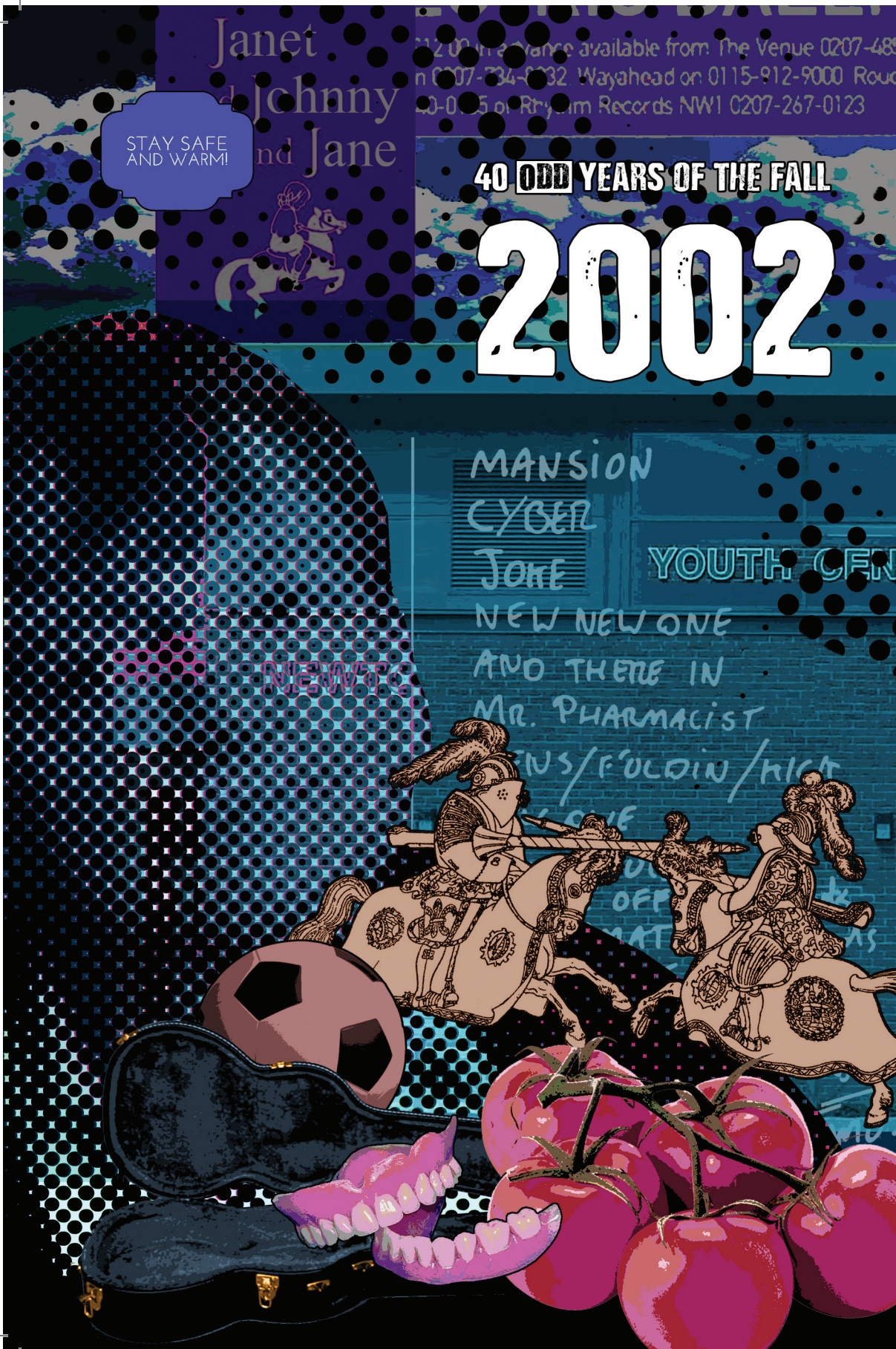
Distilled Mug Art

If you like genres, then here comes some Egyptian folk reggae. Recorded underwater. Again, the MES trait of seemingly random number calling, usually with decimal points, comes into play - apt, I suppose, given the digital subject matter. In the main, the song appears to be a kind of tirade against computer manipulation of faces: 'Distilling mugs alter top of heads and make them nasty-like' makes me laugh, as does, 'give the folks mumps to order with their apple shape.'

Written by: *Mark E. Smith, Ed Blaney*

Initial release: *2G+2*

Group on initial release: *Mark E. Smith - vocals; Spencer Birtwistle - percussion; Brian Fanning - guitar; Jim Watts - guitar; Ed Blaney - guitar; ? - jews harp*



RIP Spike Milligan and Joe Strummer. A Fall American tour is cancelled after they forgot to send their passports off in time. Manager Ed Blaney regrets the mistake as “We like it over there. There are limos everywhere we go. Unbelievable. It’s quite a bit more glamorous than Blackburn.” It is hastily rescheduled but then cancelled again as the same mistake is made. Blaney quits.

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The Past #2

Aw, this is a great wee song with some chirpy toy keyboard noises and hopping beat. Again, some great background chants: ‘Don’t speak/just think/Look down/shut up’ and much, much more. Also ends with one of those great, ‘Hyup!’s. The Fast (on the ‘other’ leaked version of The Real New Fall LP – Country On The Click) is a more guitar driven beast and not quite as much fun.

Written by: Mark E. Smith, Jim Watts

First played live: 19 May 2002 Gottik-Treffen Festival, Leipzig

Initial release: The Real New Fall LP

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Susan Vs Youthclub

A real hard electronica stomper where the eponymous Susan has an accident and reverts back to age sixteen to be horrified by her reflection in the mirror. MES relates this to a similar experience of his own, only, in his case, at age thirteen, his reflection was of a man aged two hundred and three. He ‘looked a whole lot better’ and, what’s more, ‘it was all in all safe and warm.’ This is then correlated with a story of Badly Drawn Boy confiscating his teeth and keeping them ‘safe and warm for a Saturday’ in ‘a mouldy old acoustic case.’ Lovely. If you crave an even harder and crunchier version, why not try the remix?

Written by: Mark E. Smith, Dave Milner

First played live: 21 November 2002 Electric Ballroom, Camden, London

Initial release: The Fall Vs 2003, Action Records TAKE20 7"; TAKE20CD; 2 December 2002 (two tracks: Susan vs Youthclub and Susan vs Youthclub (remix)), 27 October 2003

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Janet Vs Johnny (aka Janet, Johnny and James)

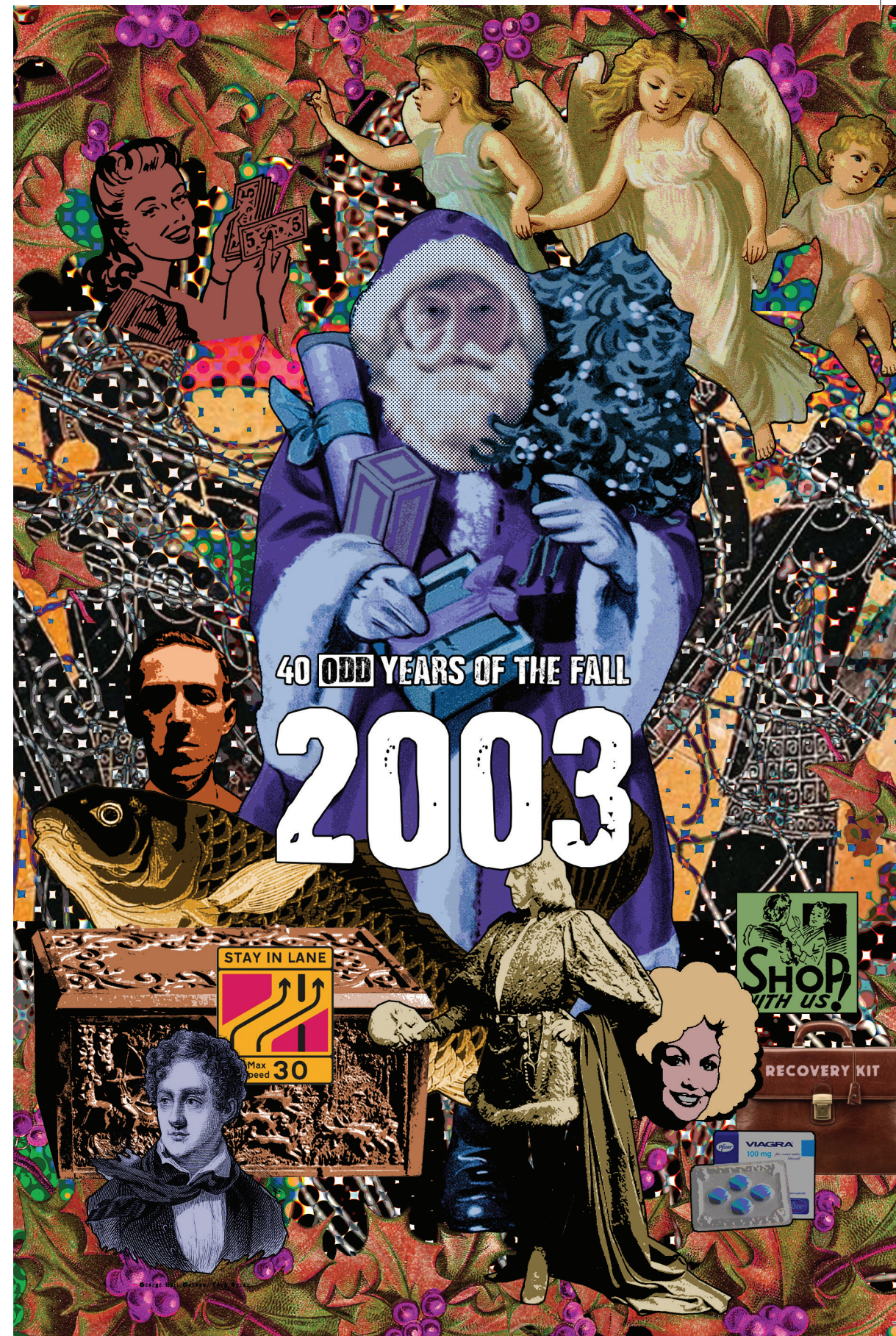
Gentle, subtle and reflective. Not adjectives often attributed to The Fall, but here deservedly so. Built on a guitar figure similar to Bert Jansch's *Angie*, it flows smoothly along with MES almost *sotte voce*, so to speak (or whisper). 'A startling vision of a future that didn't happen.' PJ Harvey does a nice version of this, too.

Written by: Mark E. Smith, Jim Watts

First played live: 21 November 2002 Electric Ballroom, Camden, London

Initial release: *The Fall Vs* 2003

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals



Massive anti-war protests worldwide. Iraq invaded anyway. Saddam Hussein captured. The Fall make it back to America! Canada cancelled though. Some blame the SARS epidemic. Meanwhile on stage in Massachusetts, MES declaims, “I was so common in Cambridge, they sent me to the Salford College of Knowledge.” And in Sheffield: “This is not fucking Pop Idol.”

...

Theme From Sparta F.C.

Top of the league as far as exhilarating football songs go. Out and out guitar attack along with anthemic chants and bloodthirsty imagery collating ancient Sparta with the modern beautiful game. Or ugly, depending on your football allegiance. Many live versions of this kicking about and also many different studio recordings. The Peel one came first and it's an absolute blast. Includes bizarre line, ‘you live on Mark Lamarr!’ The leaked internet version has a muddier mix, much mispronouncings of Galatasaray and an extra taunt at golden haired Chelsea fans; while #2 is faster, more trebly, has many lyric changes, superb backing vocals and drums, and is even more exhilarating. Used on BBC's Football Final Score for a while. Hey!

Written by: Mark E. Smith, Jim Watts, Ben Pritchard

First played live: 4 April 2003 *All Tomorrow's Parties, Camber Sands*

Initial release: *The Real New Fall LP, Action Records TAKE021 LP; TAKE021 CD, 27 October 2003*

Peel session: 13 March 2003

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass; Dave Milner - drums; Elena Poulou - keyboards

Mountain Energei

An absolute powerhouse of a song live, with strident guitar chops and keyboards. The studio versions are still interesting, particularly the RNFLP version with eerie backing vocals and associated noises. Some darn funny lines too, eg: ‘So I went fishing/A note from a fish said:/Dear dope, if you wanna catch us/You need a rod and a line/Signed the fish.’ The live Sankeys in Manchester version has an added reference to Stephen Fry giving builders a cup of tea, while the live Barcelona version I've heard sees MES acknowledging the Gary Glitter influence at the beginning.

Written by: Mark E. Smith, Dave Milner

First played live: 4 April 2003 *All Tomorrow's Parties, Camber Sands*

Initial release: *The Real New Fall LP*

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Contraflow

Fall fans love to debate whether MES is saying ‘I hate the country folk so much’ as opposed to ‘contraflow’ on this one. Interpretations aside, it's certainly a powerful, mostly two-chord wall of noise. The Peel version starts with an ‘ouch!’ and ends with a false ending. The RNFLP version is better, more bombastic, while the Country On The Click version is more dancy/electronica and has a couple of extra treats, such as MES singing(!) ‘All the controls stuck like fudge on genuine Penine mud’ and includes ‘A Ted Hughes human.’

Written by: Mark E. Smith, Jim Watts

First played live: 1 May 2003 *Recession Festival, Aarhus, Denmark*

Initial release: *The Real New Fall LP*

Peel session: 13 March 2003

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass; Dave Milner - drums; Elena Poulou - keyboards

Grooving With Mr Bloe

Tacked onto the front of the Peel version of Green Eyed Loco Man is this entertaining snippet, during which MES improvises moving, grooving lyrics while the band shouts out backing vocals. Chewbacca's in there somewhere. For your fact files: the original by Mr Bloe from 1970 was a harmonica-led instrumental. Mr Bloe was a pianist by the name of Harry Pitch, aka Zack Laurence. He also played harmonica on several TV commercials and the theme to the BBC comedy *Last Of The Summer Wine!*

Written by: Bo Gentry, Bernard Cochrane, Paul Naumann, Kenny Laguna

Peel session: 13 March 2003

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - bass; Dave Milner - drums; Eleanor Poulou - keyboards

Green-Eyed Loco Man

‘To wear Chanel, you have to shave first.’ Smooth grooming tips from MES start this off. A loud, insistent blend of guitars and electronics, with the Peel session erring more on the guitar side of things. The Interim track is a live version followed by a portion of the original demo for the song, when it was called *Ioedo* and featured a gas boiler and a few Drambuie's at several points.

Written by: Mark E. Smith, Jim Watts

First played live: 27 March 2003 *Made in the North West, Albert Dock, Liverpool*

Initial Release: *The Real New Fall LP Formerly ‘Country On The Click’*

Peel session: 13 March 2003

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Last Commands of Xyralothep Via M.E.S.

Pure Fall here, if there be such a thing. Another HP Lovecraft inspired number (Nyarlathotep was a Lovecraft character), with primitive thumping. A many layered thing with numbered commandments and pearls of wisdom, including 'Avoid fat aggressive men and handsome aggressive men/In conflict they disappear overnight with bad backs.' References and allusions abound, including a meta-reference to Mountain Energei: 'Mountain's waters blocked by dormant tree/See later on this LP' and a swipe at the Vauxhall people, by whom MES was apparently short-changed when they used Touch Sensitive for the Corsa ad - 'Beware characters connected with car adverts.' Repeated listenings recommended.

Written by: Mark E. Smith, Dave Milner

First played live: 19 June 2003 Casbah, San Diego

Initial release: The Real New Fall LP

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Proteinprotection

Another rumbler with guitar stabs which explode at various moments with great 'ooohs' (real voices or synthesised?) behind them. There's a vague L Ron Hubbard reference in there, and how MES makes simple phrases thrilling constantly amazes me. In this case, it's 'Out of the masses/any time/any time/any time.' A joy. Plus, 'Does everybody talk about the same things all the time?'

Written by: Mark E. Smith, Jim Watts, Dave Milner, Ben Pritchard (The Real New Fall LP credits) Mark E. Smith, Jim Watts, Dave Milner, Ben Pritchard, Simon Archer, Elena Poulou ((We Wish You) A Protein Christmas credits)

First played live: 28 June 2003 Empty Bottle, Chicago

Initial release: The Real New Fall LP

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals (credited as 'The Plouty')

Open The Boxoctosis #2

Great sturdy riff and backing chant of 'Open the box, open the box/Open the goddam box!' There's some nice acoustic guitar bits floating in and out of it too, except on the all-electric Interim version. I love the rolling bass on the COTC version, but overall, the RNFLP version's probably the best, and has one of those marvellous stuttery bits: 'b-b-b-b-b-b-b.' Thoroughly enjoyable, whatever the box is (Pandora's, Toy soldiers, Take Your Pick!).

Written by: Mark E. Smith, Jim Watts

First played live: 29 September 2003 Centro Cultural de Belem, Lisbon

Initial release: The Real New Fall LP

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Loop 41 'Houston

Originally a Dean Martin song composed by Lee Hazlewood. Starts with an electronic noise barrage before launching into the song proper, which sounds nice and echoey with some fine twanging and a cheesy 60s guitar solo. Houston is pronounced by MES as Euston, the station where you get the train from London to Manchester, hence the (e) in the leaked version title - Ho(e)uston. The backing 'hup hups' sound like barking dogs and are an added treat.

Written by: Lee Hazlewood

First played live: 2 October 2003 Bierkellar, Manchester

Initial release: The Real New Fall LP

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Mike's Love Xexagon

The Fall do The Beach Boys! Well, not quite, but the back story is most definitely Beach Boys related, as MES plays around with the ironically named Mike Love ('love was all around/love was in the air'), who ended up suing his fellow band mates. It starts with thudding, fuzzy drums and a clunky guitar line. The 'When I died' chorus even has some Beach Boys-esque harmonies to further cement the BB allusions, along with Sloop John B and Good Vibrations references. A variation in the leaked version has 'their hair was sticky-up like some old Fame Academy, although they were over 50.'

Written by: Mark E. Smith, Jim Watts

First played live: 24 May 2002 Loppen, Christiana, Copenhagen (according to The Fall Live: as there is no recording available of this gig, it is impossible to say if the song entitled on the setlist "new new one" is Mike's Love Xexagon, Contraflow or an entirely different song, according to Jim Watts' imperfect memory. It would seem unlikely to have been Mike's Love Xexagon, given that the next performance of the song was about two years later.)

Initial release: The Real New Fall LP

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals

Recovery Kit

Melancholic, but engaging and invigorating at the same time. The RNFLP version has the bass more prominent with the electronics mixed down and an almost Joy Division-esque synth, whereas the leaked version is much better, with more drums kicking in after a while. Its synth is more Twin Peaks-like. There's also some added lyrical intrigue: 'Oh Father' and 'How can you curve your hands for a kiss?' Version #2 emphasises the electronics even more and is none the worse for that. A grower.

Written by: Mark E. Smith, Ben Pritchard (credits on *The Real New Fall LP*)
Mark E. Smith, Ben Pritchard, Rob Lally (credits on *(We Wish You) A Protein Christmas* single)

Initial release: *The Real New Fall LP*

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards, vocals (+ S. Beswick - keyboards)

Portugal

Absolutely hilarious reading of two letters exchanged between the gruppe's manager of the time and the head of the road crew. Sketchy details of the exact nature of the 'debacle' emerge, but no more than that; the snatched excerpts adding to the hilarity. Read by gruppe members Ben and Dave, accompanied by functional rockist guitars. The word 'snotballs' is a particular highlight.

Written by: Mark E. Smith

Initial release: *The Real New Fall LP* (US version)

Group on initial recording: Ben Pritchard - guitar, vocals; Jim Watts - bass, guitar, computers; Dave Milner - drums, vocals, keyboards; Elena Poulou - keyboards

Mad Mock Goth

Doom laden pastiche with melodramatic chords and occasional sporadic percussion. The Mad Mock Goth in question could be one person (see Portugal above for more on this revered character) or a pop at the whole goth scene and death metal throat mangling type singing. There's viagra and 'portaphones' in there.

Written by: Mark E. Smith, Elena Poulou

First played live: 5 December 2003 *Rescue Rooms*, Nottingham

Initial release: *(We Wish You) A Protein Christmas*, Action Records TAKE22 7", TAKE22CD, 8 December 2003

Group on initial release: Mark E. Smith - vocals; Ben Pritchard - guitar; Simon "Ding" Archer - bass; Dave Milner - drums, vocals; Elena Poulou - keyboards

Breaking The Rules

Why, if it isn't the music to 'Walk Like A Man' (see 2004) transformed to conjure up a completely different song. Fairly bouncy and er... that's about it, really. Nothing particularly stunning here. Move along.

Written by: Bob Crewe, Bob Gaudio

First played live: 5 December 2003 *Rescue Rooms*, Nottingham

Initial release: *Fall Heads Roll*

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass, vocals, guitar; Spencer Birtwistle - drums; Elena Poulou - keyboards, vocals

Dramatic

Instrumental outtake. From Conway on the message board of The Fall online: "Dave Milner composed the bassline and drums and Jim improvised the guitar line as it was recorded in a cellar at a mate of Jim's. MES wanted to leave it as an instrumental but then it got dropped from the final cut of the album." Sounds pretty much standard sub Siousxie/PIL fare, but not that bad really. You can imagine it being OK with some drawled obscure lyrics over the top of it.

Written by: Dave Milner, Jim Watts

Date: Late 2002/early 2003

Group on first recording: Jim Watts - guitar; Brian Fanning - bass; Dave Milner - drums

(We Wish You) A Protein Christmas

Reworking of Protein Protection with completely different lyrics, a cheesy organ opening and angelic backing singers. Also incorporates extended ho ho hos and other Xmas clichés, such as 'The only thing good to say is/All the politicians are on holiday.'

(Birtwistle's) Girl In Shop

A posh thank you at the start quickly deteriorates into a load of drunken rambling over a perky electronic beat which insinuates itself into your brain until you can't stop it bouncing around your head. Utter nonsense, but enjoyable nonsense, nonetheless. How does he do it?

Written by: Mark E. Smith, Spencer Birtwistle

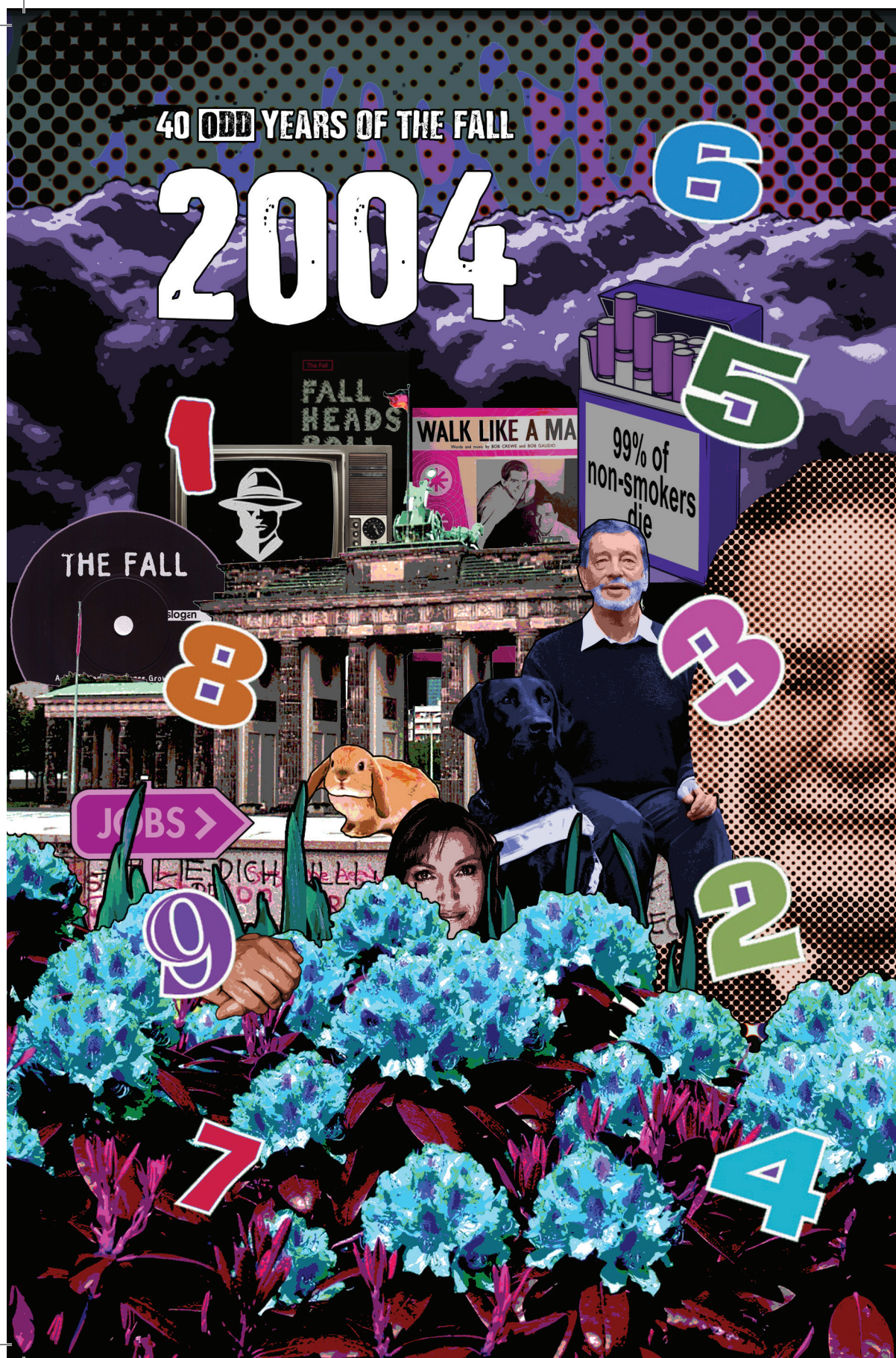
Initial release: *(We Wish You) A Protein Christmas* (Single)

Group on first recording: Mark E. Smith - vocals; Spencer Birtwistle - drums, keys, everything else.

A promo CD for the single carried the warning: "For promotional use only - abuse it and we will get one of Santa's helpers to drop a little present on you from a great height".

40 ODD YEARS OF THE FALL

2004



The gruppe's last session for John Peel including Job Search – specially recorded for the great man's 65th birthday – airs two months before his death. The nation is mystified by Smith's facial acrobatics during his tribute to the DJ on Newsnight. Earlier that year, another US tour is cut short. MES issues following explanation: "The Group/New York Agency + Tour Manager are too lazy to play. 50% refund to all ticket holders. M.E. Smith."

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I Can Hear The Grass Grow

Move cover. Takes a few listens to sink in, but what a triumph. That vocal strain to approach the melody, accompanied by backing vocals getting it just right, is a winning combination. The Peel version's probably best, more immediate and the guitar is just perfect on that 'Get a hold of yourself now baby' bit. Even the wah wahs are good. The single version has added echoes and a brilliant sweeping guitar/keyboard bit at the end of the verse riff.

Written by: Roy Wood

First played live: 1 April 2004 Irish Centre, Birmingham

Initial release: I Can Hear The Grass Grow, Slogan/Sanctuary 7": SLOSI005 (promo version: SLOPX005), 26 September 2005

Peel session: 12 August 2004

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass, vocals, guitar; Spencer Birtwistle - drums; Elena Poulou - keyboards, vocals

Clasp Hands

An energising slice of rockabilly glam. Framed by chatter on Fall Heads Roll with some extra whistling, so it has that 'party in the studio' type atmosphere. The Peel version is a strangely different beast altogether, with a radical change of pace halfway when a variation on the old Iggy 'I wanna be your dog' slow riff comes in. Also some impromptu funny lyrics, too – 'Now eight is eight and in French it's.../I didn't get past the six/In German, it is sieben – the one after that.' The bass slows down forever at the end of the Peel session. Brilliant version. Good live too, with keyboard prominent.

Written by: Mark E. Smith, Steve Trafford

First played live: 22 May 2004 Boogaloo Bar, South Williamsburg, Brooklyn

Initial release: Interim, Hip Priest/Voiceprint HIPP004 (track entitled All Clasp Hands; recorded live at York Fibbers on 12 July 2004, 1 November 2004)

Peel session: 12 August 2004

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - guitar; Steve Trafford - bass; Spencer Birtwistle - drums; Elena Poulou - keyboards; Ed Blaney - guitar (+Simon "Ding" Archer - banjo)

What About Us?

Harold Shipman, GP serial killer, raises his ugly head in this witty exploration of immigrant fascination and interpretation of the bad doctor's drug distribution system. Written by Mrs Smith, she would appear to represent the 'rabbit from East Germany' frolicking through the song demanding equality and attention. The strong, insistent riff is slower on the Peel version with more structured rockist chords, but all the better for it. Another live belter, partly thanks to the handy singalong 'Shipman!' chant. Hop hop hop!

Written by: Mark E. Smith, Elena Poulou

First played live: 11 July 2004 Fibbers, York

Initial release: Interim

Peel session: 12 August 2004

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - guitar; Steve Trafford - bass; Spencer Birtwistle - drums; Elena Poulou - keyboards; Ed Blaney - guitar

Blindness

Solid gold Fall masterpiece. A thing of beauty. It's hard to describe the magical sounds layered throughout this incredible track. It's just something you have to experience and is kind of shattering. The rumbling bass and simple keyboard line build and build until you're knocked into submission. Live, on a good night, it's just mind blowing. MES has stated that the song was at least in part inspired by reviled former Home Secretary, David Blunkett, but really, the subject matter takes a definite back seat here to the feel of it, although that vocal delivery is, as always, vital. Lyrical wizardry includes, '99% of non smokers die', while 'Do you work hard?' harks back to 'Chicago, Now!'

Written by: Mark E. Smith, Spencer Birtwistle

First played live: 29 July 2004 Rock Cafe, Stourbridge

Initial release: Interim

Peel session: 12 August 2004

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - guitar; Steven Trafford - bass; Elena Poulou - keyboards; Spencer Birtwistle - drums

Job Search

A birthday present for John Peel. Lo-fi echoey sound with no drums, reminiscent of the early days except with added electronica beeps. Sounds like it was hastily knocked out at the end of their last Peel session, so has a nice languid live feel. A fittingly unique last recording for the great man.

Written by: Mark E. Smith

Initial release: The Complete Peel Sessions 1978 - 2004, Castle/Sanctuary

CMXBX982 (recorded 4 August 2004, broadcast 12 August 2004), 25 April 2005

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Jim Watts - guitar; Steven Trafford - bass; Elena Poulou - keyboards; Spencer Birtwistle - drums

This was recorded at the last ever John Peel session and a special edition of one vinyl version given to the broadcaster to mark his 65th birthday. The other side of the record contained a version of the Roy Orbison song Legend In My Time by Half Man Half Biscuit.

I'm Ronney The Oney

Instrumental that doesn't really go anywhere, but you expect it to. Like previous instrumental snatches, it's reminiscent of a spy TV theme tune with moody bass line, fuzzy synth and clichéd guitar phrases.

Written by: Mark E. Smith, Ed Blaney

Initial release: Interim

Group on initial recording: Ben Pritchard - guitar; Jim Watts - guitar; Steve Trafford - bass; Spencer Birtwistle - drums; Elena Poulou - keyboards; Ed Blaney - guitar

Walk Like A Man

The Independent called this "a ramshackle cover... that's as loose as a torn string vest". Which is fair enough. The high-pitched falsetto of The Four Seasons' original is handled by the keyboards, while MES does exactly what you'd expect him to do. You can see this on YouTube where the comments are hilarious: 'The singer looks like a 60yr old drunk who hates life!... He also sounds like a duck... sounds like he has a mouthful of socks... These donkeyfisting muppets ruined this song... Braver than Jesus.'

Initial release: The Fall Box Set 1976-2007 - Castle CMXBX1558 (live version recorded at the Echo Lounge, Atlanta, Georgia, USA; 16 April 2004), 10 September 2007

The Fall covered this song on stage before transforming it into Breaking The Rules, released on the Fall Heads Roll album.

Group on first recording: Mark E. Smith - vocals; Ed Blaney - vocals; Brian Fanning - vocals; Les Fisher - vocals; (plus acoustic guitar played by someone present during the recording)

Assume

Awash with swashbuckling layers of guitar, reminiscent of that old multitracked Sex Pistols sound. Lyrically, as usual, it's anyone's guess, as MES comments while watching TV at the beginning, 'It's a weird new language init?' I assume he is merely playing around with the sound of 'Hume', 'Hulme' and 'hoon' as sparked off from his random observational aside. Pop culture students may be interested in the appearance of Cliff Barnes reading out the lyrics of Hey Jude.

Written by: Mark E. Smith

First played live: 7 March 2005 Civic Centre, Middleton

Initial release: Fall Heads Roll

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass; Spencer Birtwistle - drums; Elena Poulou - keyboards

Youwanner

A three-note assault, exhilarating in its repetitiveness, especially with the harmonic guitar bits. You get the feeling it was indeed a work in progress and MES decided to just leave the 'work in progress' lyric in there. The most intriguing line here - 'It's the outsideness flavour of it' - originally manifested itself as 'the outside flavourness of it' on MES's other spoken word album 'Pander! Panda! Panzer!'

Written by: Mark E. Smith, Steve Trafford

First played live: 20 May 2005 The Forum, London

Initial release: Fall Heads Roll

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass, vocals, guitar; Spencer Birtwistle - drums; Elena Poulou - keyboards, vocals; (+ Simon "Ding" Archer - bass)

Midnight In Aspen

A mellow MES reflecting on the demise of Hunter S Thompson who lived near Aspen, hence the allusion to Orion, the hunter. The music is very, er, normal, and also recalls PIL's 'Poptones' just in case it was getting too normal. 'Bestest powered rifle' is a cracker, while the accent on 'He was lucky this week' is a nice touch. On the Radio 3 session for this, I like how he keeps going at the end once the gruppe's stopped and laughingly comments on the fact.

Written by: Mark E. Smith, Steve Trafford

First played live: 30 September 2005 GDMV Festival, Rotterdam

Initial release: Fall Heads Roll

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass, vocals, guitar; Spencer Birtwistle - drums; Elena Poulou - keyboards, vocals

Higgle-dy Piggledy

MES's obsession with the Monks continues with this cover for the tribute CD 'Silver Monk Time'. The session version has some interesting percussion, as well as added old lyrical standby, 'long long days'. The 'Way down to heaven' backing vocals are a welcome break from the standard two-chord garage riff.

Written by: The Monks

First played live: 1 October 2005 Academy 2, Manchester

Initial release: Silver Monk Time, Play Loud! (The song is also on a limited edition 7" single (500 copies) along with Monk Time by Alec Empire and Gary Burger), 23 October 2006

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass; Spencer Birtwistle - drums; Elena Poulou - keyboards

Aspen Reprise

Basically, just more of Aspen In Midnight (see above). Different words, though, so earns its own separate entry. Fades in, ends suddenly.

Bo Demmick

A lot of old familiar territory revisited here. Powered by that Bo Diddley beat. Lyrics partly culled from 'The CD In Your Hand' (from the MES spoken word album, 'The Post Nearly Man'), hence good old 'Moderninity' is raised again. The main lyrical refrain sounds like 'Hey Fatty' or even our old friend 'Hey Fascist' (see 1977), but I am assured it is in fact '8.30'. Clever. Alternatively known as Bo Doodak. Fair enough.

Written by: Mark E. Smith

First played live: 5 October 2004 Gleis 22, Münster

Initial release: I Can Hear the Grass Grow (single) (track entitled Bo Doodak; remix of Bo Demmick from the album Fall Heads Roll)

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass; Spencer Birtwistle - drums; Eleni Poulou - synthesiser

Early Days Of Channel Fuhrer

Channel Four/Hitler/Who knows - it's all very vague lyricwise. Relaxing waltz beat with brushes and a lilting, almost Hawaiian, guitar. Lovely. Comedy moment when guitarist Ben Pritchard's speeded-up voice pleads, 'Where's all the choccies gone? Where's all the choccies gone?' The sleepy, lullaby vibe continues to the end with the spoken 'Fade out' and 'Shhh.'

Written by: Mark E. Smith, Ben Pritchard

First played live: 11 October 2005 The Crypt, Middlesbrough

Initial release: Fall Heads Roll

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar, piano; Steve Trafford - bass, vocals, guitar; Spencer Birtwistle - drums; Elena Poulou - keyboards, vocals

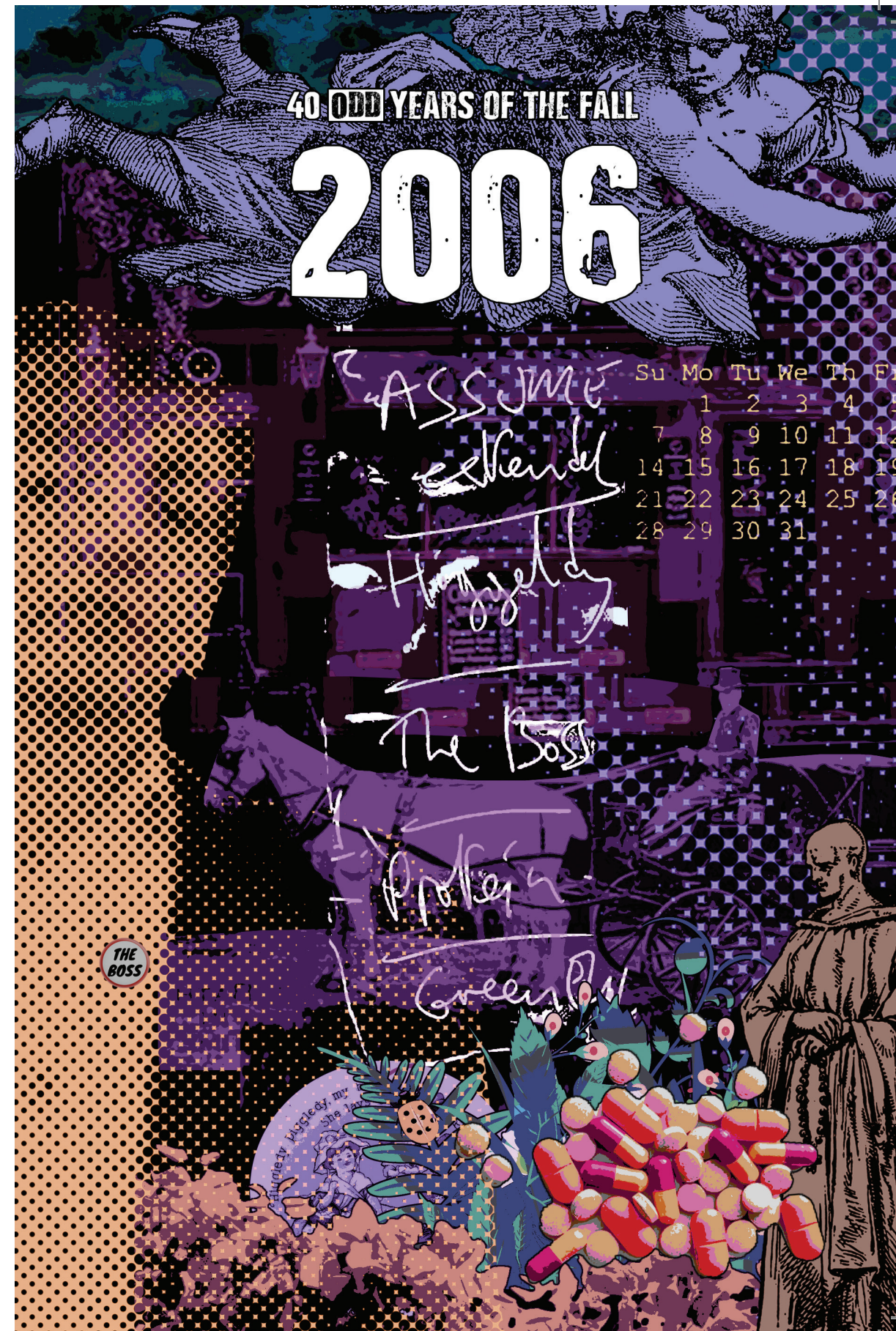
Trust In Me

Featuring guest vocals by Billy Pavone, engineer at Gigantic Studios; Ding, co-producer and former Fall bassist; and Kenny Cummings and Phil Schuster of New York group, Shelby. A chunky, crisp production that's a little bit Wire, a little bit Queens of the Stone Age and not much like The Fall. I like it.

Written by: Mark E. Smith, Steve Trafford

Initial release: Fall Heads Roll

Group on initial recording: Mark E. Smith - vocals; Ben Pritchard - guitar; Steve Trafford - bass, vocals, guitar; Spencer Birtwistle - drums; Elena Poulou - keyboards, vocals; (+ Billy Pavone - vocals; Kenny Cummings - vocals; Phil Schuster - vocals; Simon "Ding" Archer - vocals)



Bird flu in Fife. Cultural giants Ivor Cutler and Syd Barrett pass, and Hogmanay celebrations cancelled due to high winds. The Fall play to a younger than usual crowd at the Indian Summer festival in Glasgow, prompting Smith to comment, “So, you nineteen to thirty-five year old degenerates!” Dave Simpson begins his epic quest to track down all the ex-Fall members.

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The Boss

Vaguely jazzy/bluesy gig intro with (eventually) mostly indecipherable lyrics. ‘How many mistakes?’ You can imagine people dancing a demented sort of jitterbug to this.

Written by: Mark E. Smith, Steve Trafford

First played live: 26 January 2006 Petrol, Antwerp

Initial release: *The Fall Box Set 1976-2007 - Castle CMXBX1558 (live version recorded at Carling Academy, Bristol 20 March 2006), 10 September 2007*

Group on initial release (live recording): Mark E. Smith - vocals; Elena Poulou - keyboards; Ben Pritchard - guitar; Steve Trafford - bass; Spencer Birtwistle - drums

Systematic Abuse

Better live than on record where it suffers from a disappointingly flat sound. It’s all a bit dull really, and I can’t work up much enthusiasm for it. Perhaps the subject matter of sameness and standardisation is deliberately reflected in the delivery. ‘It is the same...Will nobody progress?’

Written by: Mark E. Smith, Rob Barbato, Orpheo McCord, Rob Presley, Elena Poulou

First played live: 10 March 2006 Gagarin, Athens

Initial release: *Reformation Post TLC, Sanctuary/Slogan: SLODV007; CD: SLOCD007, 12 February 2007 (CD); 5 March 2007 (LP)*

Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

White Line Fever

A liddle bidda country as The Fall cover this Merle Haggard classic with added piquancy given Mr Smith’s advancing years. Songs of reflection, weariness and growing old continue to feature in The Fall canon, but he seems to be having fun, as do the band, doing marvellous backing harmonies and laughing away during the closing banter of the album’s recurring motifs: ‘Black river... Cheese states... Fall motel.’ Ah, bless.

Written by: Merle Haggard

First played live: 11 March 2006 Mylos, Thessaloniki

Initial release: *Reformation Post TLC*

Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Over! Over!

A half cover of ‘Coming Down’ by United States of America. Excellent opening cackle. Attempts at actual singing dominate, with intermittent growlings of ‘I don’t love you and I never did.’ A possible comment on yet another Fall line-up dissolving (‘One day three fellows they all clubbed together to get their hair back and replace their shiny heads/All tan-skinned, they did sail the shiny sea’). Also a twist on the ‘7 year Cycle’ theory; the idea that significant events occur or reappear every seven years in our lives. Here, such cycles appear to be happening with increasing frequency – an idea reflected in the speeded up ending. Ahem.

Written by: Mark E. Smith

First played live: 21 April 2006 Maria am Ostbahnhof, Berlin

Initial release: *Reformation Post TLC*

Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Reformation!

Two basses, two notes and a repetitious growl of a song. On the face of it monotonous, but there’s enough subtle variation to keep you hooked. The seemingly random phrases reference the Black River Falls Motel in Wisconsin (the “cheese state”) and former members’ other bands, whilst the TLC origin can be interpreted as ‘Traacherous Lying Cunts’. This is denied by MES, but then it would be, wouldn’t it? The German phrase, ‘Arbeit mit uns’ means ‘work with us’. When it first started life on the live circuit, it was more blatantly about the glut of old bands reforming. I for one miss the line, not in the final recorded version, ‘We’re gonna finish that cardigan.’

Written by: Mark E. Smith, Rob Barbato

First played live: 23 May 2006 Knitting Factory, Los Angeles

Initial release: *Reformation Post TLC*

Group on initial recording: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Scenario

Seems pretty personal this one, what with all the references to mother and childhood and poppy day. In the live version ‘uncle’ is also mentioned,

which chimes with the fact that the father of a close friend of MES (and therefore someone who could be called ‘uncle’) fought with the Chindits mentioned in the song, a World War 2 allied brigade that fought against the Japanese in Burma. There are also ‘borrowings’ from ‘Coming Down’ (see Over! Over!), Beefheart’s ‘Veteran’s Day Poppy’ and ‘Pal of my Cradle Days’ by Irish poet Anne Breen. Eclectic or what?

Written by: Mark E. Smith, Rob Barbato, Tim Presley, Orpheo McCord

First played live: 26 May 2006 Boulder Theater, Boulder

Initial release: Reformation Post TLC

Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass

My Door Is Never

Typical contrariness – ‘My door is always/will never be open to you.’ Delete as applicable. A somewhat subdued vocal delivery, plodding riff and some slight guitar histrionics in parts make this a fairly dull outing by Fall standards. There’s a live in London version which betrays its newness as MES admits, ‘all the rehearsals are taking place for the next record’, while a live Bilston version reveals a bitter sweet lyrical twist which never made it to the final record – the door is always open, but ‘nobody ever comes.’

Written by: Mark E. Smith

First played live: 26 August 2006 Reading Festival

Initial release: Reformation Post TLC

Group on initial recording: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass + (probably) Pete Greenway - guitar

Fall Sound

MES in shouty mode with a faux rallying cry and what could be construed as a piss take of ‘80s reprobates’ New Order or fawning modern hystericals in general. What a great beginning – an alarm call: ‘Drrrrrrrrrrrr-uh – Woken up to Fall sound.’ Full of entertaining lines such as the Quentin Crisp-esque, ‘Only water passes my lips/Only beer passes my throat’ and ‘I’ve seen POWs less hysterical than you.’ There’s also a fleeting reference to the infamous Newsnight appearance (when MES appeared on telly making gargoyle faces). The full Cricklewood live version also states ‘No Babyshambles.’ But one of the best bits for me is ‘Wondering what’s up? It’s FALL SOUND!’

Written by: Mark E. Smith, Rob Barbato, Tim Presley, Orpheo McCord

First played live: 8th September 2006 Isle of Wight Festival

Initial release: Reformation Post TLC

Group on initial recording: Mark E. Smith - vocals; Rob Barbato - bass; Elena

Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Coach and Horses

Short but somewhat sweet. 60 is the magic number here. Whilst the guitar line sounds like something from an old 1960s Searchers song, the meandering story line has the narrator being refused entry to several pubs and appearing to hallucinate images from the 1860s. Its only live performance, featuring wildly different lyrics, was called ‘60’s Pop CIS’ for some reason.

Written by: Mark E. Smith, Orpheo McCord

First played live: 11 September 2006 93 Feet East, Brick Lane, London

Initial release: Reformation Post TLC

Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

The Wright Stuff

Mrs Smith takes control in this bizarre mixture of TV game show references, plastic women’s bosoms (the way she says ‘bosoms’ is a joy), leaving windows open, and a woman getting her scarf trapped in the tube. Basic do do dos ape the main riff the way a child mimics a guitar sound and funny lines abound, such as ‘Growing up, his family had no problems with nudity.’

Written by: Mark E. Smith, Rob Barbato, Elena Poulou

First played live: 14 September 2006 Galymore, Cricklewood, London

Initial release: Reformation Post TLC

Group on initial release: Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Hungry Freaks, Daddy

First performed in 2006. Not being a Zappa fan, I have no idea what the original’s like, but it sure has a catchy riff. I’ve heard it live in Edinburgh, but it’s never been committed to record (yet). The substitution in places of ‘Mr Britannica’ for ‘Mr America’ is a neat touch.

Written by: Frank Zappa

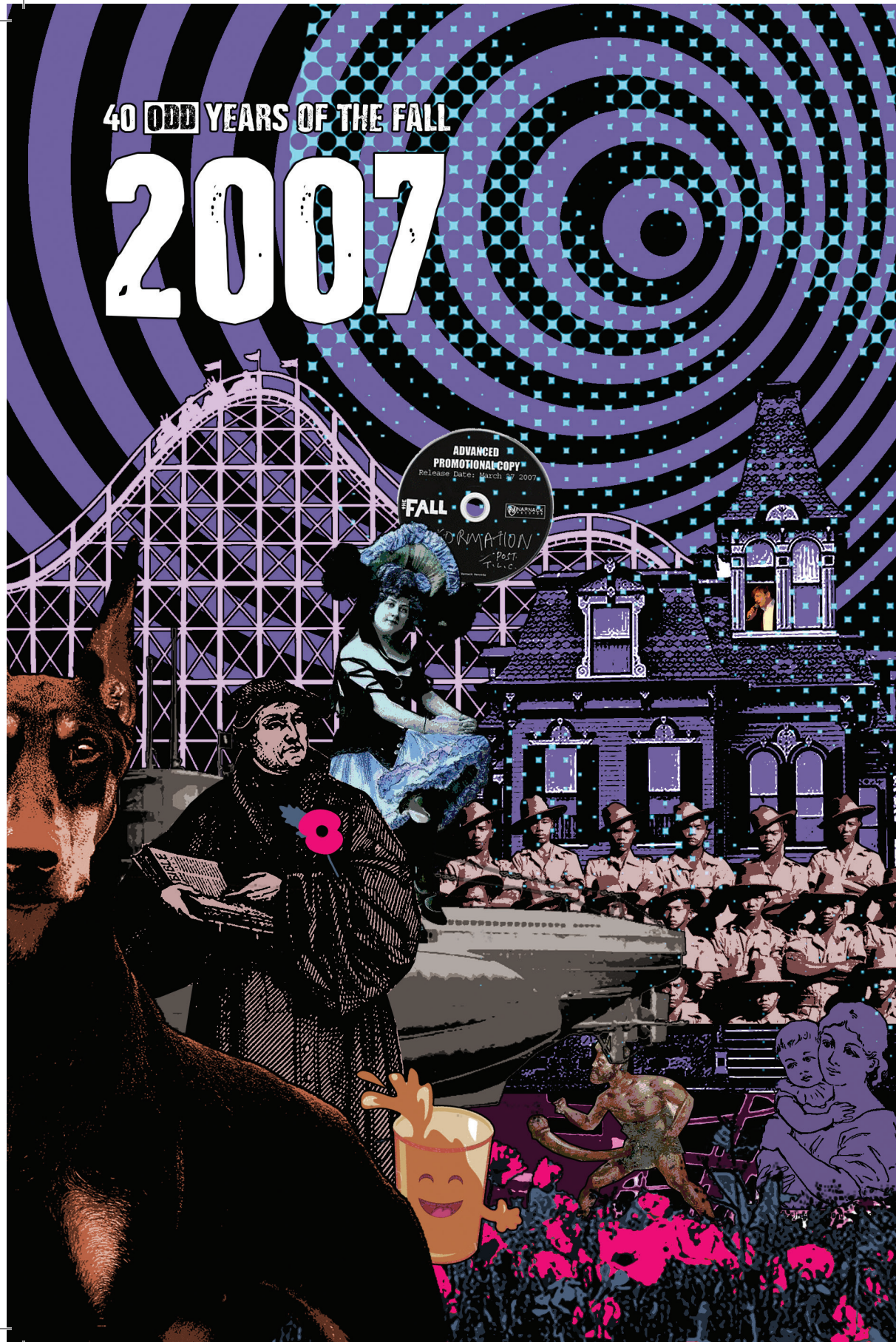
First played live: 13 October 2006 The Canteen, Barrow-In-Furness

Initial release: Reformation Post TLC, Namack Records NCK7044 (contains a CD-ROM section with a video of the song recorded at the Hiro Ballroom, New York, 4 November 2006; this was only available on the US and not the British release of the album), 27 March 2007

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Tim Presley - guitar; Pete Greenway - guitar; Robert Barbato - bass; Dave Spurr - bass; Orpheo McCord - drums

40 ODD YEARS OF THE FALL

2007



Phone hacking scandal breaks. At Glasgow Airport, John Smeaton gets stuck into terrorists. The Fall on excellent form at the Liquid Rooms again, plus they play at the Hammersmith Palais near the end of its life. On the occasion of Mark's 50th birthday, mainstream recognition begins to slowly filter through as the BBC air a Culture Show tribute featuring Fall showbiz fans Stewart Lee, Frank Skinner and Grayson Perry.

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The Usher

Great list song to add to other lists such as Dr Buck's (see 2000). Whether there was one of those chance associations in MES's mind with 'The Fall Of The House of Usher' is anyone's guess. It is the pronunciations and inflections which make this. I especially enjoy 'The reformation is coming. It is coming fastly.' And that 'etc' and 'er' in the line 'Treat PR, security people, agents, etc. with the respect and, er, honour that they deserve' are spot on. 'Enjoy film.'

Written by: Mark E. Smith, Rob Barbato, Orpheo McCord, Elena Poulou

Initial release: Reformation Post TLC

Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway and Gary Bennett

Das Boat

Old fashioned prog rock spacey wah wah guitar accompanying U-boat radar simulated noises, eventually subsiding into watery electronic pulsing with mutterings of 'das boat... U boat' and ticking/chanting/sporadic clapping and hitting of random objects. 'Eee ee ee eee' bits sound like a mixture of the Monty Python knights who like to say 'ni' and stoned chimps. The sweeping electric foghorn at the end is a bit mesmeric, but overall it's a bit wanky and dull. Mindblowing if you're pharmaceutically enhanced.

Written by: Mark E. Smith, Tim Presley, Rob Barbato, Orpheo McCord

Initial release: Reformation Post TLC

Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Senior Twilight Stock Replacer

Menacing start with a rent-a-riff, which in other hands might sound commonplace. Here though, it takes on a life of its own as a foretaste of the upcoming chant. It evolves into another one of those unique distorted trebly guitar sounds conjured up on this album. Then comes the chanting. The live versions are completely different lyrically, including workmen with their earrings dangling merrily.

Written by: Mark E. Smith, Dave Spurr
First played live: 4 March 2007 The Zodiac, Oxford
Initial release: Imperial Wax Solvent, Sanctuary/Universal 1766796 LP; 1765729 CD, 28 April 2008
Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Outro

The same note repeated again and again in a 1-2-3, 1-2-3 beat for 36 seconds. That's it in a nutshell. Check out the number of writing credits though - ho ho! Such are the vagaries of the Fall fanbase, that I'm sure there must be someone out there for whom this is their favourite Fall track ever. Or maybe not.

Written by: Mark E. Smith, Rob Barbato, Orpheo McCord, Tim Presley, Elena Poulou
Initial release: Reformation Post TLC
Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

The Bad Stuff

A lazy antidote to The Wright Stuff? Sleepy electronic drones and slowly dripping guitar notes behind some studio chatter along the lines of 'are we rolling?' 'are you ready?' etc. Then an indistinct radio/TV clip while the music changes pace/course. Er... that's about it, really. NEXT!

Written by: Mark E. Smith, Rob Barbato, Elena Poulou, Orpheo McCord, Tim Presley
First played live: 5 March 2007 Robin 2, Bilston
Initial release: Reformation Post TLC
Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Insult Song

According to the Mark E. Smith 'book' Renegade (go and get it - it's a hoot), this track was made up on the spot. The ghost writer of the book is even given a namecheck here, although not a flattering one, being 'a miniscule Dudley Moore'. In his best gruff Beefheart voice, MES rambles through a current band line-up story/statement, amusing himself along the way. It's a wonderful thing. For instance, I love the way he says 'There was Tim 2' and the irritable growling of 'White Line Fever'. Collapses at the end after the final insult, 'Little did they know they were paying by the minute for the tape they were wasting.'

Written by: Mark E. Smith, Rob Barbato, Orpheo McCord, Tim Presley
First played live: 5 March 2007 Robin 2, Bilston
Initial release: Reformation Post TLC
Group on initial release: Mark E. Smith - vocals; Rob Barbato - bass; Elena Poulou - keyboards; Orpheo McCord - drums, vocals; Tim Presley - guitar; Dave Spurr - bass; additional guitars by Pete Greenway & Gary Bennett

Wolf Kidult Man

After the wolf howls, some good old fashioned crisp garage thrash. A bit one-dimensional, but it does grow on you. Precog reference alert - the excerpt at the end is from the Twilight Zone episode 'Printers Devil' starring Burgess Meredith, where a dying newspaper is rescued from bankruptcy by a mysterious fellow whose printing machine can predict tomorrow's news.

Written by: Mark E. Smith, Dave Spurr, Eleni Poulou
First played live: 5 March 2007 Robin 2, Bilston/1 July 2007 The Ritz, Manchester
Initial release: Imperial Wax Solvent
Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

I've Been Duped

Fun simplistic thumper sung by Elena with a vocal and background chant straight out of school of '77 punk. The lines which get me are 'Every time there's orange on TV/the brass are saying good news to me' and 'Two hairy men digging up Scotland.' Have you been duped?

Written by: Mark E. Smith
First played live: 1 July 2007 The Ritz, Manchester
Initial release: Imperial Wax Solvent
Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Strange Town

A Groundhogs cover with radio tuning twiddling top and tail and throughout. Starts with a peculiar Arnold Schwarzenegger impersonator saying what sounds like 'Like your plants, they are nice.' Lots of overgrown garden imagery and strange cuts/edits. The main riff sounds quite theme-tune and I love the sound of the trebly guitar bits. I also like how the bit where MES breaks down in a fit of giggles and counts back in again is kept in, and the ending, 'The pink iPod is spewed out.'

Written by: Tony (TS) McPhee
First played live: 1st July 2007 Manchester
Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Elenor Poulou - keyboards; Pete Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Ponto

A new, slightly worked-through number, only performed live so far, in which MES appears to forget most of the words and simply adds some from Like To Blow! (see 1978). Fairly basic riff and some interpretation skills needed to get at some of the more coherent lines. When Elena joins in, some nuggets can be extracted, such as 'plastic surgery was found to be insufficient' and 'twitches of human expression were sometimes disarranged.' But my favourite bit is MES's comment on his surroundings: 'rubbish fucking backdrop!'

Written by: Unknown

First played live: 17 July 2007 Carling Academy, Islington

Group on initial performance: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Tommy Shooter

Splendid riff and mainly uncomplicated tune, but a belter nevertheless. And what a couplet: 'Reduce your knees to noodles/Your Doberman Pinschers to poodles.' There's a live Galtymore version which begins with the immortal 'and here's another one I don't know the lyrics to.' A live Bolton version, 'I Am Me, Mark' is just another incarnation of the song with extra whooping and chanting of Mark E. Smith at the end. That one begins: 'I love orange juice - always have... I'm the witchfinder.'

Written by: Mark E. Smith

First played live: 4 August 2007 Tales of the Jackalope, Kimberly Hall, Norwich

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Elenor Poulou - keyboards; Pete Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Alton Towers

Trippy, jazzy and laid back album opener. The bass line is very smooth and infectious, the drum beats adventurous, and the squeaky bits are fun too. Includes another swipe at meaja types, this time 'J "Loaded" Brown' and 'L Laverne' who once had a very uncomfortable TV interview with MES. Lyrically completely different on the live version: 'I love Alton Towers - it is the best.'

Written by: Mark E. Smith, Dave Spurr

First played live: 6 September 2007 Maria am Ostbahnhof, Berlin

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Can Can Summer

Ennervating mixture of styles with yet more intriguing guitar elements and an infectious shuffling beat in the main section. The MES growl is in evidence occasionally, most notably in 'My boss he has the imagination of a gnat' and other one channel grumblings such as 'Ten pounds can ensure a lead for your dog.'

Written by: Mark E. Smith, Dave Spurr, Keiron Melling, Eleni Poulou, Pete Greenway

First played live: 2 November 2007 Albert Halls, Bolton

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Elenor Poulou - keyboards; Pete Greenway - guitar; Dave "The Eagle" Spurr - bass; Keiron Melling - drums

50 Year Old Man

This many layered epic covers a lot of ground, starting with computer rage and a Steve Albini/Virgin trains vendetta, going through to three-foot rock hard-ons and pissing on hotel towels. The banjo interlude is a joy, along with the slide guitar and boingy bit. The nod back to Wolf Kidult Man, presumably the genesis of this song, and ensuing noise section eventually explodes into the fantastic riff of the fourth part; the transition reminds me of when Rebel Rebel comes in after the noise on Diamond Dogs. Great phrasing of 'And they stuff the complimentary catering...' A funny, self-deprecating hoot. 'I'm a fifty year old man. What're you gonna do about it?'

Written by: Mark E. Smith, Dave Spurr

First played live: 2 November 2007 Albert Halls, Bolton

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards



Global financial crisis. Hadron Collider inaugurated. Obama ascends. Mark gets into trouble with his remarks about killing squirrels with hedge trimmers. My first Fall gig this year is at The Ferry, Glasgow – another stormer, complete with mic stand tug of war. Why is that annoying roadie blethering on? Another Fall gig this year is at Queen’s Hall in Edinburgh – a bit of a sonic nightmare, but redeemed by a powerful and always reliable Blindness.

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Latch Key Kid

Originally muted as the album title for Imperial Wax Solvent. The rumbling intro featuring ‘Guvner O Leipzig’ promises much, but then the playful main section dilutes expectations as it seems to descend into an appropriately lame kiddy-type tune. Depending on what mood I’m in, its simplistic playground melody either bores into me, or just bores me. The ‘Bo diddy’ bits are good though, as is the reference to Dave, the sleeping bass player.

Written by: Mark E. Smith, Dave Spurr, Elena Poulou

First played live: 4 March 2008 Robin 2, Bilston

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Exploding Chimney

Another throbbing intro before it bursts into some marvellous wonky guitar twists. The return of the throb is accompanied by more 60s-type dramatic, stabbing punctuations to further ram home the overall phallic implications of it all. Is he harking back to his three-foot rock hard-on? Nobody knows. Great way to end it all, though: ‘Believe me kids, I’ve been through it all.’

Written by: Mark E. Smith, Peter Greenway, Keiron Melling, Eleni Poulou, Dave Spurr

First played live: 4 March 2008 Robin 2, Bilston

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Is This New

Good question. It certainly sounds deliberately dated with its 60s vibe, along with a faux-dramatic, slightly Zappa-esque stop/start routine. It fair swings along. Littered with the by now familiar MES gruff delivery – ‘I was provoked!’ – and arch allusions to the likes of J Archer and Jeremy Kyle. Co-writer Andi Toma is a member of Mouse on Mars, who released the excellent Tromatic Reflexxions album in 2007 as Von Südenfed, which featured MES on vocals.

Written by: Mark E. Smith, Andi Toma

First played live: 6 March 2008 Corporation, Sheffield

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Taurig

Electronic instrumental with indecipherable whispering towards the end, giving an eerie edge to the crisp, Kraftwerk-esque arrangement.

Written by: Eleni Poulou

Initial release: Imperial Wax Solvent

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Chino

Originally called Chino Splashback in its live incarnation, there's no trace of that whimsy here. Now 'an actual account of the operational experience.' It's all very woozy, with elements of a dentist drill and going under anaesthetic whilst hearing scary wee indistinct voices as we plunge into the dark. We're back in self-reverie/weariness mode ('When do I quit?'). Chilling. The "ttt rrr" at the end is also spooky.

Written by: Mark E. Smith, Dave Spurr

First played live: 9 September 2008 Spiegeltent, Dublin

Initial release: Your Future Our Clutter, Domino Recording Company WIGLP245 LP; WIGCD245 CD, 26 April 2010

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Jack The Ripper

Performed live twice and never recorded, a Screaming Lord Sutch cover from 1963, banned by the BBC. Knowing Smith's historical knowledge, the fact it was performed in Hackney may not have been coincidental, as in 1888, The Hackney Standard received a postcard written in blood or red ink saying: "Get your type ready my boys. I'll give you a job for your paper. I'm going to visit Hackney on Saturday night. I'll have a corpse in the Churchyard for the parson Sunday morning. Glorious fun. 14 more to make the twenty. Good luck to JACK THE RIPPER."

Written by: Stacey, Hagen, Symonds

First played live: 31 October 2008 Hackney Empire, London

Group on initial performance: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Hot Cake

Old skool fuzzy rockabilly, one simple riff Fall. No messing. Referencing 'Chino' and 'Slippy Floor', which a version of this track backed on the single. Again, images of confinement and frustration surface: 'I can't open the door/My dialogue is stuck.' Gotta love Eleni's 'ah ah ah....oooo!' This was a highlight when I saw them live in Edinburgh at Studio 24 - the one where Mark walked off after six songs.

Written by: Mark E. Smith, Dave Spurr

First played live: 1 November 2008 Hackney Empire, London (played as instrumental)

Initial release: Slippy Floor, Action Records ACTOUR01 7"; ACTOUR01 CD (track entitled Hot Cake - Part 2), 16 November 2009

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Funnel Of Love

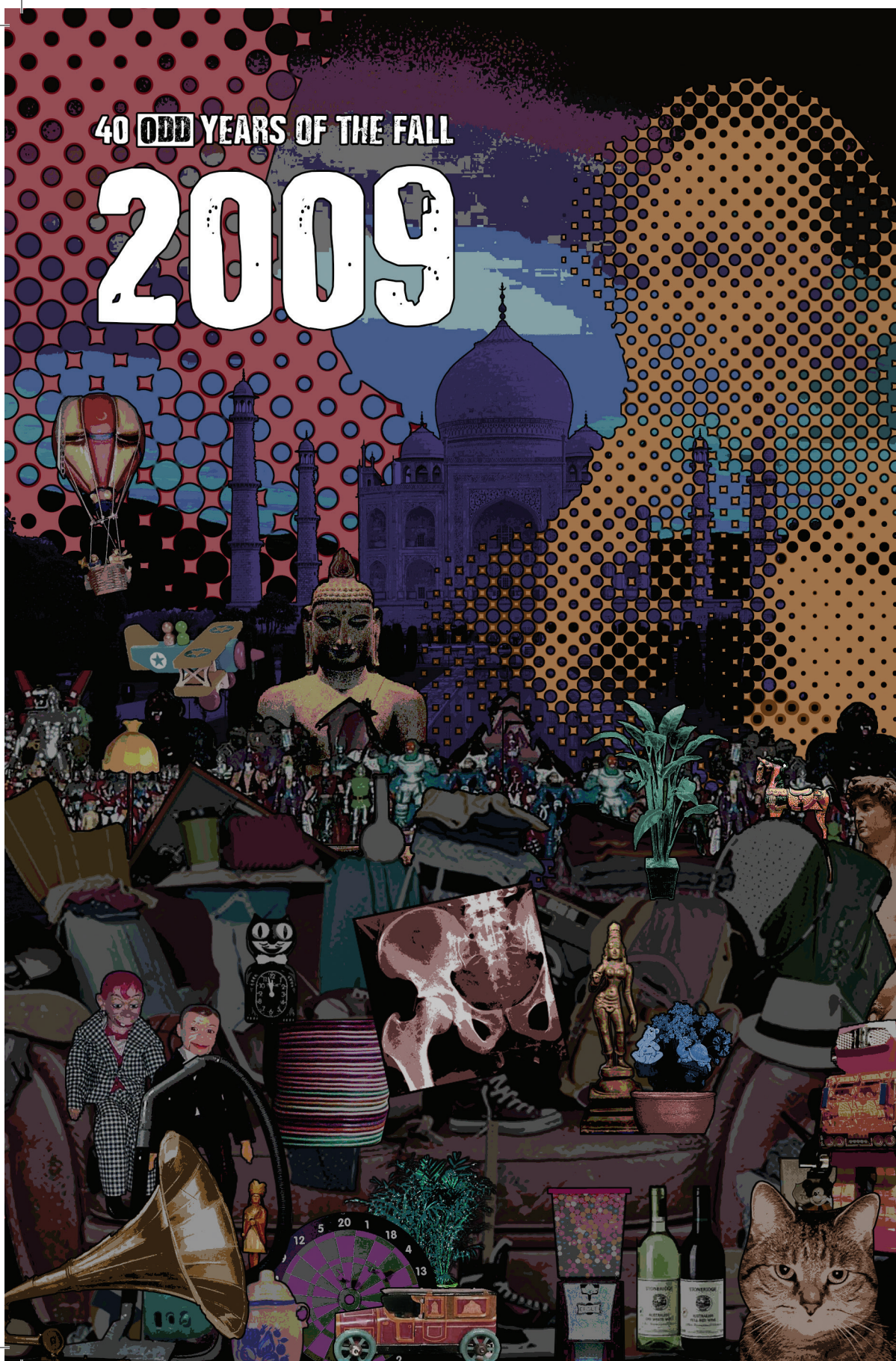
A 50s sci-fi sound effect start, then spacey noises lurk throughout this brilliant cover of a Wanda Jackson number. An unfeasibly catchy riff sucks you in and just keeps bouncing. As close as you get to a Fall pop song. The change towards the end with thumping guitars and keyboards is stunning, as is the smooth organ sound.

Written by: Charlie McCoy, Kent Westberry

First played live: 5 November 2008 The Brook, Southampton

Initial release: Your Future Our Clutter

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

40 **ODD** YEARS OF THE FALL**2009**

Mark breaks his hip. Again. In a missive he writes: “ANOTHER year has passed – rapidly for some, too slowly for I, one-legged yet again.” Ed Blaney and Mark side project sees them performing at private parties and releasing an album. Along with the usual touring, Fall type events and talks spread throughout the land; eg. an exhibition of Fall related paintwork is held at the SW1 Gallery in London. MES recommends people avoid it.

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Bury Pts 1 + 3

Cut and paste Fall at their best, with radio static leading into the first part sounding like a dodgy bootleg, then morphing into full battle mode with accompanying scrapes and squawks, and finally ‘I’m on!’ A proper stompalong with ‘I’m not from Bury!’ chants, derogatory reference to journalist Ben Marshall, and a reference to the incident when MES was accused of killing squirrels. You have to check out the hilariously over-arty video. ‘This song means something/Every song means something!’

Written by: Mark E. Smith, Dave Spurr

First played live: 17 January 2009 - Casa da Musica, Porto, Portugal

Initial release: Bury! Domino Recording Company UG363 7” (single released as part of the international Record Store Day promotion: it was also made available as a download), 17 April 2010

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

1969

Cover of the classic Stooges song initially incorporated into Hot Cake (see 2008) at a gig in Porto, with adapted lyrics: ‘It’s 2009 ok? I walk/drive cross the UK, It’s another year for me and you, And it’s another year with nothing to do.’ Then the actual riff of the original was utilised at another gig in Windsor, with further adaptations such as: ‘Last year I was 51, didn’t have a lot of fun/now I’m gonna be 52, well oh my and a-boo-hoo.’ It has never been recorded.

Written by: Dave Alexander, Ron Asheton, Scott Asheton, Iggy Pop

First played live: 17 January 2009 Casa da Musica, Porto, Portugal

Group on initial performance: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Cowboy George

The surf/spaghetti western vibe suddenly envelopes a Daft Punk sample, as the railroad drums batter on amid snarls of ‘unseen footage/unseen facts/unseen knowledge.’ All nonsensical and fun enough until it breaks down into a reverb nightmare of confinement and broken bones (or bottles).

Amongst the incoherent ramblings of a convalescent, emerge references to Chicory Tip and Robin Redbreast. Strange.

Written by: Mark E. Smith, Peter Greenway, Eleni Poulou

First played live: 25 April 2009 Camden Crawl, Electric Ballroom, London

Initial release: *Your Future Our Clutter*

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Slippy Floor

A song of many parts, starting with a gorgeous bass line as MES intones, 'We're gonna get married/On the floor of behest.' Main part is a repetitive but addictive guitar riff, along with seemingly random observations on the slippy floor in view of the Taj Mahal. All you get is a sloppy Fall? The typically lo-fi tape recordings at the end include what sounds like a tasty slide guitar-based song snippet and another of those 'rhythms tapped out on the kitchen table with a spoon' jobs. 'So, apart from mixing that, there's not really much more to do with it, is there?'

Written by: Mark E. Smith, Peter Greenway

First played live: 18 July 2009 Academy 1, Manchester

Original release: *Slippy Floor*, Action Records ACTOUR01 7"; ACTOUR01 CD (track entitled *Slippy Floor (Mark Mix)*), 16 November 2009

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

O.F.Y.C. Showcase

And with a mumble and rumble of backbeat breaking drums, the YFOC album roars into your ears like the return of a long lost pal. The phrase 'a return to form' is now beyond cliché, and in The Fall's case a lie, as they've always had form, just varying degrees of it. This album is most definitely a stunning addition to an already incredible output, though. Listening to it for weeks, I was picking up new things at every listen. This opener batters you with layers of pulsing bass, garagey guitar and much, much more. 'A showcase of Fall talent!' Absolutely storming. Plus - stylophone!

Written by: Mark E. Smith

First played live: 10 November 2009 Moho, Manchester

Original release: *Your Future Our Clutter*

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards



Volcanic ash a go-go. The Tory/Lib Dem coalition years are spawned. Paul Gascoigne brings a fishing rod and chicken for Raoul Moat. Over at Studio 24 in Edinburgh, a bemused crowd see MES walking off stage after 6 songs. It was a cracking wee gig up to that point. His wife, Eleni, attempts to appease the crowd by explaining that “the stairs are very steep”. The bizarre incident is captured along with a rowdy audience in a stramash-up recording on the Daily Reckless called Staircase MESTery.

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Mexico Wax Solvent

‘Trimidine is kicking in/And the barbiturates are kicking in.’ The fact that Mark E. Smith recorded a lot of this album in a wheelchair and presumably in some pain adds an extra insight into the whole affair. Bloops and fuzzy bass kick it off, and the mournful singing of ‘Aqua Rosa’ contrasts with the wacky/whacked out lyrics. Archibald Yates - didn’t we see him at the beginning of the album somewhere? Medical matters float over the trippy, yet heavy music: ‘12 year old doctor/A fresh faced physician.’ Ends with echoey chimes/xylophone, as if an announcement is coming. Many are of course. The album reeks of hospitals.

Written by: Mark E. Smith, Peter Greenway

First played live: 12 February 2010 Maria am Ostbahnhof, Berlin, Germany

Initial release: Your Future Our Clutter

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Y.F.O.C./Slippy Floor

Suitably spooky growled intro of ‘Tales from the Castleford crypt’ gets the bass rolling and then some spine-tingling, twanged guitar basslines bouncing from speaker to speaker. The YFOC part is an extended version of the intro to the 2009 Slippy Floor single, which then kicks off, sounding much better and more frantic in this new context. The slide guitar snippet at the end is from 986 Generator - a song on the vinyl version of YFOC. The audio cut-up this time includes a doctor(?) on the answering machine (including his number!).

Written by: Mark E. Smith, Peter Greenway

Initial release: Your Future Our Clutter

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Weather Report 2

Epic. Melodic reverberating guitar backs a melancholy vocal as MES reflects on a ‘very, very, very big mistake’ and the fact that ‘Nobody has called me

Sir in my entire life,’ which is later reduced to ‘Nobody has called me.’ It’s all very chilling, but broken up with incongruous references, eg: ‘Murder She Wrote.’ The mournful tone continues with ‘You gave me the best years of my life’, eerily recalling Bill Is Dead. Then a pulsing electronic heartbeat darkens the mood even further as ‘the whirlpools cascade’ until the final whispered ‘Never mind Jackson/What about Saxon’s recording of lost London?’ It ends on ‘You don’t deserve rock and roll’, followed by a short intake of breath. What a sign off. Utterly brilliant.

Written by: Mark E. Smith, Eleni Poulou

First played live: 25 April 2010 The Warehouse, Aberdeen

Initial release: Your Future Our Clutter

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Get A Summer Song Goin’

One of two tracks that only appear on the vinyl version of YFOC. Starts with a little bit of noise, then pow! I love how it just explodes on impact. Almost a Tamla Motown vibe. That’s if your idea of Motown is a thumping beat and catchy repetitive chorus. That rarest of beasts - an upbeat singalong that you could actually imagine dancing to. Imagine! Such joie de vivre is naturally offset by the woozy lyrics about floating pubs, ‘white haired male nurses’ and ‘the mythical Guinness factory.’ Dance!

Written by: Mark E. Smith

First played live: 21 May 2010 Balne Lane Working Mens Club, Wakefield

Original release: Your Future Our Clutter

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

986 Generator

The art of repetition writ large as an unforgiving stomping beat (‘Stomp on it!’) carries us through eight minutes of slide guitar and randomly plucked mandolins(?) behind a consistent vocal pattern and lyrics about generators, liquorice papers and time travel. Then at 5.50 - woah - the BIG beat kicks in, taking it to another sonic level and on we go until eventually it all fizzles out into rain.

Written by: Mark E. Smith, Keiron Melling

Original release: Your Future Our Clutter

Group on initial recording: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Age of Chang

Good old tinny radio intro maintained throughout. When the bass and drum kick in, it motors on regardless. Another anti-nostalgia song. 'No time for reminiscences... This is time for change.' Reminds me of 'Soldier' era Iggy, especially with the backing chorus. And so it ends, not with a sinister bang, like on 'Your Future....,' but with the more jokey 'A dam of vast proportions will break over Hawksmoor.' Over time I came to love the Ersatz GB album which, at the time of release, I thought was cruising on middling.

Written by: Mark E. Smith, Dave Spurr

First played live: 21 November 2010 Dampfzentrale, Berne, Switzerland

Initial release: Ersatz GB, Cherry Red CDBRED500 CD, LP, 14 November 2011

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals



Arab Spring uprisings begin. Bin Laden killed. Colonel Gaddafi killed. Hackgate takes off. News Of The World collapses. More stage drama at the Picture House in Edinburgh as MES hobbles off. A moustachioed chap jumps on stage to improvise lyrics as Eleni smiles. We're enjoying his performance until he's huckled off as Smith is led back on, supported by two stage hands. Some old buggers are annoyed and boo, but it was a fun night.

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Cosmos 7

Cracking steamrolling pace to start the Ersatz GB album and nice simplistic keyboarding. The guitar figure harks back to Imperial Wax Solvent style. Growling MES on top form, even durrurring again and providing his own backing vocals. The usual plethora of non-sequiturs and baffling mythical references abound. It's alright.

Written by: Mark E. Smith, Dave Spurr

First played live: 22 May 2011 Friends of Mine Festival, Capesthorpe Hall, Cheshire

Initial release: Laptop Dog, Cherry Red, CHERRY500; 7", 7 November 2011

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Laptop Dog

A pleasant enough riff. Pleasant? That won't do. I like the title though. Probably the keyboard's best on this because it tends to waver from the dull guitar plod, although the little bit of wah wah adds some relief. Hardly a searing indictment of technology, more a casual moan about someone losing their laptop and how over-dependant some have become on them. The words are a bit of a let-down too, and contrary to MES advice, I'll have to 'underrate' what he says - apart from 'No luck has he/Keith Richards follows him.'

Written by: Mark E. Smith, Pete Greenway

First played live: 1 June 2011 Koko, London

Initial release: Laptop Dog (single)

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Nate Will Not Return

'Out of the fog - connection.' Indeed. When the fog clears amid the throat clearances and growlings, a series of hilariously trite rhymes of Nate take charge. My favourites are 'I might visit the gallery known as Tate', and 'Is it too late to cover the song by The Fall called Hot Cake?' I should say it's great, but it's pretty second rate. Next!

Written by: Mark E. Smith, Pete Greenway, Dave Spurr

First played live: 30 June 2011 Stanley Theatre, Liverpool

Initial release: Ersatz GB

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

I've Seen Them Come

Falling about on a drumkit start. Single guitar pattern before inevitable onslaught. The expectation of development is frustrating, but could prove to be addictive in time if only the playing wasn't so undemanding. Band members sing competently before MES barges in, listing places he's been to and making rhythmical word noises. Again, subtle keyboard floating around in the background is the best bit. Belligerently outstays its welcome.

Written by: Mark E. Smith

First played live: 30 June 2011 Stanley Theatre, Liverpool

Initial release: Ersatz GB

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Taking Off

This is kind of understated, with guitars sweeping between speakers and keyboards lightly dabbled. Definitely a grower. There's a lot of subtle layering in there and some not-so-subtle shouting. You could say they complement each other. Oh, I just did. Lyrically enigmatic, as per, no obvious narrative thread, as per, and lots of baffling phrases, as per. It could be about taking off layers/masks etc. It certainly namechecks 'Bonjela'.

Written by: Mark E. Smith, Pete Greenway

First played live: 1 July 2011 Stanley Theatre, Liverpool

Initial release: Ersatz GB

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Happi Song

Trippy Elena vehicle which gradually burrows its way into your head after several listens. One of those apparently simplistic melodies that on initial hearing seems insignificant, but all the extra layers as it builds really makes it a stand out track. The only MES contribution here is a muffled background megaphonic type vocal at certain points, which also adds an extra audial thrill.

Written by: Eleni Poulou

First played live: 1 July 2011 Stanley Theatre, Liverpool

Initial release: Ersatz GB

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Mask Search

This is probably my favourite on Ersatz GB at the moment. Of course this could always, and will, change. Token rockabilly-vibe track and nice touch when MES enters with what sounds like a tape machine being switched on while he's chewing toffees. There's a wonderful Tarzan-style vocal mangling at one point, which is a standout along with the comical b(a)iting lyrics: 'I'm so sick of Snow Patrol and where to find Esso lubricant...'

Written by: Mark E. Smith, Pete Greenway

First played live: 2 July 2011 Stanley Theatre, Liverpool

Initial release: Ersatz GB

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Monocard

Ah - the token epic track with delusions of grandeur. Forgive the cynicism, but two minutes of dull prog rock intro? I remember when MES would mock this sort of thing. After the tour de force that was 'Your Future Our Clutter', I became increasingly disappointed with Ersatz GB. Amazingly, it wasn't even my favourite album of that year. This NEVER happens usually. This probably means it'll end up being my favourite Fall LP of all time. But I doubt it. Back to the track in question. It's about a heart drug and about seven minutes too long. MES sounds like Gollum by the end. Fall Crimson.

Written by: Mark E. Smith, Dave Spurr, Keiron Melling

First played live: 10 July 2011 Sub 89, Reading

Initial release: Laptop Dog (single)

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Greenway

Hilarious narrative song with a simplistic piano-stabbing intro leading onto pure thrash in a riff taken from Greek heavy metal band, Anorimoi. According to guitarist Peter Greenway, the song is not about him, but about Smith's perception of what he should be like. The 'snotty and offensive' group are most probably These New Puritans, who were explicitly mentioned by Smith during live performances of the song, but the most surprising lyric is 'I had to wank off the cat to feed the fucking dog.' Ok.

Written by: Mark E. Smith, Ioakimoglou

First played live: 31 July 2010 Field Day, Victoria Park, London

Initial release: Ersatz GB

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards, vocals

Werewolves Of London

Here's an oddity. A cover of the Warren Zevon number performed as the opener at a gig in Leeds on this year's tour. The rather hesitant and plodding beginning soon flowers out to a fun-filled rendition, complete with several attempted 'a - woooooo' from Smith himself. Hugely enjoyable in a completely unexpected way.

Written by: LeRoy Marinell, Waddy Watchtel, Warren Zevon

First played live: 2 November 2011 Leeds Stylus

Group on initial performance: Mark E. Smith - vocals; Tim Presley (substituting for Pete Greenway who was absent on paternity leave) - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

The Love Between

The song was only ever played once as an instrumental at the gig in Edinburgh on 3 November. I was there but can't really remember it. The original by guitarist Tim Presley's White Fence band contained lyrics and was on their eponymous 2010 album. It was never recorded in the studio.

Written by: Tim Presley

First played live: 3 November 2011 HMV Picture House, Edinburgh

Group on initial performance: Mark E. Smith - vocals; Tim Presley - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Blue Christmas

Part of the gruppe's annual tradition of playing a Christmas song, this was only ever played live once at Chester. It has never been recorded. An old Elvis-covered rock and roller which first gained its Fall credentials in a reference in Ludd Gang (see 1983), where MES pours scorn on the Shakin' Stevens version. Ho ho ho.

Written by: Billy Hayes, Jay W. Johnson

First played live: 28 November 2011 The Laugh-In, Chester

Group on initial performance: Mark E. Smith - vocals; Tim Presley - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards



40 ODD YEARS OF THE FALL

2012

Higgs Boson particle discovered. No, me neither. Olympics in London. Felix Baumgartner dives from space. Just the one Scottish gig at Arches, Glasgow and a unique Dandelion Radio programme featuring the worst of The Fall. Listeners comments include: 'Lazy and grim', 'Mark ranting unintelligibly over redundant bullshit beats', 'It's just mumbling for five minutes with no music', 'A very bad attempt at a conventional pop song that sounds like lousy karaoke.' Wish I'd heard it.

...

Gapa

Only ever played once live as the opener to a Dublin gig and never recorded. Appears to be a rant against Channel 4 who 'lied to me the fuckin bastards.' It may have been worked on and mutated into something else of course - I've never heard it, so can't possibly comment. Even though I just have.

Written by: Unknown

First played live: 19 July 2012 Button Factory, Dublin

Group on initial performance: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Loadstones

It's chant time. 'Local loadstones' gets things going, followed by the best guitar riff on the Re-Mit album, with a cowboybilly bounce to it. Most definitely the best keyboards on the album, keeping a sinister undercurrent throughout. 'Shoes for the dead' fits perfectly into the rhythm too. If you want to know what the lyrics might mean, there's an incredibly in-depth analysis on The Fall Annotated website.

Written by: Mark E. Smith, Pete Greenway, Elena Poulou

First played live: 20 July 2012 Roisín Dubh, Galway

Initial release: Re-Mit

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Sir William Wray

'G-g-g-g-g-g-g-g-g-g-g-g-g-g-g-Gish! Gish!' Now, that's what I call an opening. Here, amongst the chants and riffage, MES takes screaming gibberish to a higher level. It's very nearly catchy but just manages to avoid that. As he told an Independent reporter, "The idea of the song was to be anti-music... It's the bare bones of it, no lyrics, just the nasty bits. Stick that up your arse, X Factor. Anti-music." Quite.

Written by: Mark E. Smith, Elena Poulou

First played live: 20 September 2012 Salford Music Festival, The Studio, The Lowry, Salford

Initial release: *Sir William Wray* (single); CHERRY502, 20 April 2013
Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar;
 David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Hittite Man

Promising rumbling start, some wobbly electronics, then another 60s reverb guitar line provides the main thrust of this. The power chords behind the 'you don't hear me' bits spark it into life sporadically. More growling interspersed with whispering - becoming a staple and not particularly enervating or scary anymore. The wheezing cough at the end is just horrible. Subject matter? I only have this extract from MES: 'The Hittites didn't believe in debt or insurance... they didn't believe in wrongful communication, which I believe is the cause of a lot of trouble in the world.'

Written by: Mark E. Smith, Elena Poulou
First played live: 22 September 2012 Lower Kersal Social Club, Salford Music Festival
Initial release: *Sir William Wray* (single)
Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar;
 David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Irish

Ok, so it's a very competent guitar riff with MES growling over it. Really, that's all it boils down to. Apart from the mumbles in one channel over the other guitar part, there's nothing strange, exciting or unexpected happening here. MES says "I had to make up some lyrics quick for that one." It shows. LCD Soundsystem get a desultory namecheck: 'James Murphy is their chief/ They show their bollocks when they eat.'

Written by: Mark E. Smith, Dave Spurr, Keiron Melling
First played live: 22 September 2012 Lower Kersal Social Club, Salford
Initial release: Re-Mit
Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar;
 David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Victrola Time

Special single produced for 7" Vinyl Day. Hence the title, as a Victrola was an old fashioned phonograph - relevant for Record Store Day. Also known as 'Damficters' when played live. Disarmingly average build-up chugalong leaves you completely unprepared for the unearthly shrieking vocals from MES and other unearthly sounds and bells. The bass finally makes a late appearance to top it all off as more bells, static and garbled announcements drag it to a crackly end.

Written by: Mark E. Smith, Elena Poulou (Tim Presley is also credited on the

track as released on Re-Mit)
First played live: 2 October 2012 Gagarin 205, Athens, Greece
Initial release: *Night Of The Humerons, Cherry Red 501 7"* (released as part of Record Store Day 2012 in a limited edition of 1000 copies), 21 April 2012
Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards;
 Keiron Melling - drums; Dave Spurr - bass; Pete Greenway - guitar

Kinder Of Spine

The Monks influence is strong in this one. Some kind of jolly rant about spiders that's even more bonkers than *They Might Be Giants' Spider*. The hilariously high-pitched way MES says 'spider' and 'help me' like Vincent Price at the end of the original 'The Fly' reminds me of how I used to laugh at the end of that film too. I'm sure it became a playground chant thing at school - 'help me!' MES himself breaks into chuckles near the end. Of the litany of absurd phrases, this is one of the corkers: 'One time I hurt my paw in a warren under the duvet.'

Written by: Mark E. Smith, Tim Presley
First played live: 10 October 2012 Epic Studios, Norwich Arts Centre
Initial release: Re-Mit
Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar;
 David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards (+ Tim Presley - guitar)

No Respects (Intro)

Chipper opening instrumental with a very 60s garage vibe, fleshed out later in the album. Fairly innocuous but sets you up expectantly.

Written by: Mark E. Smith, Elena Poulou, Tim Presley
First played live: 6 December 2012 Islington Assembly Hall, London
Initial release: Re-Mit, *Cherry Red CDBRED580*, 13 May 2013
Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar;
 David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards (+ Tim Presley - guitar)

No Respects Rev.

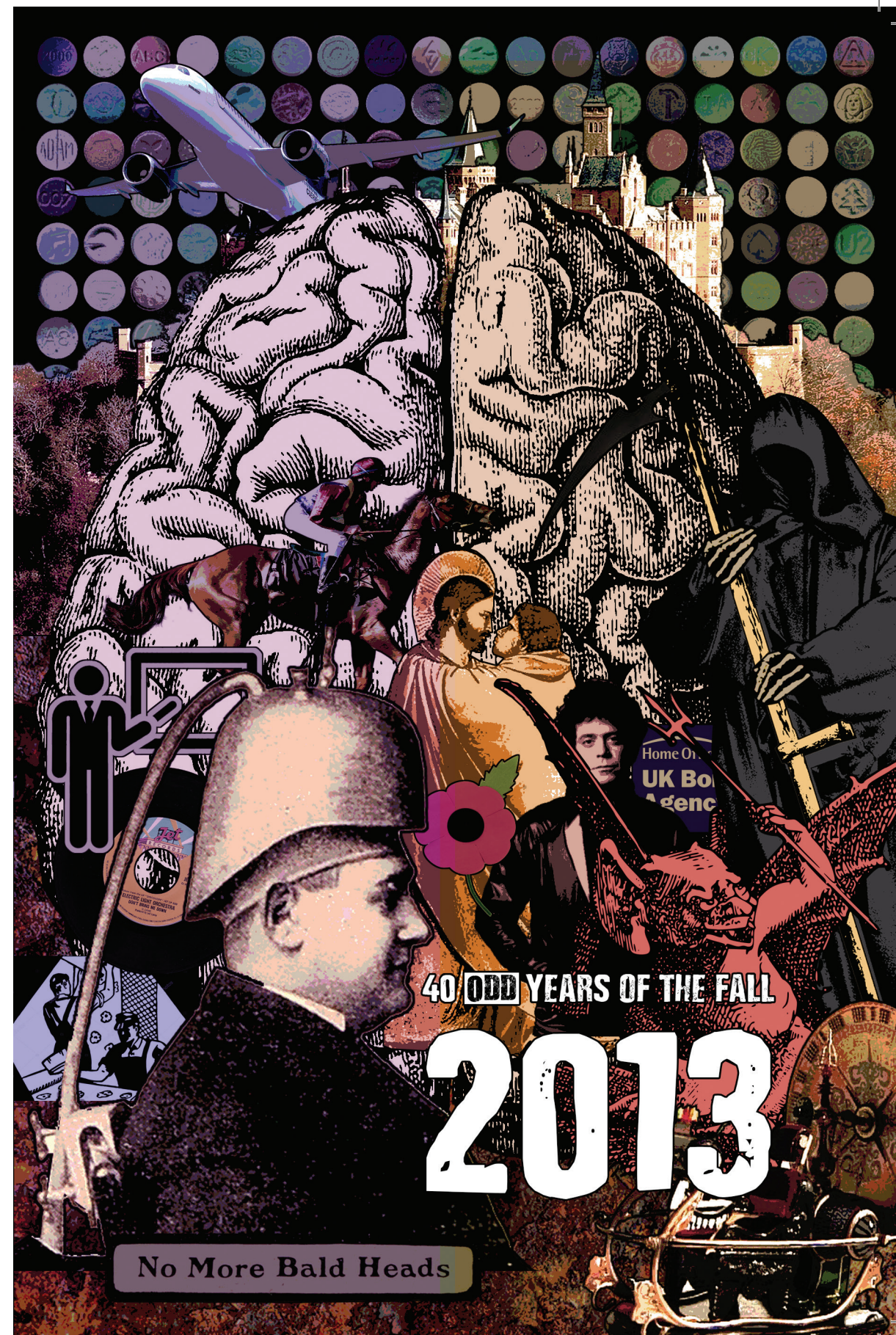
In contrast to the jaunty music, the lyrics suggest a supernatural, menacing scenario, though unclear. Amazingly, according to MES, he was approached to write a song for the 'Twilight' movies which he apparently did, this possibly being the one. Obviously they didn't use it as, to quote the man himself, "They don't know anything about horror." Real horror, that is. Which in MES's mind equates to Lovecraft, Machen and all things 'eldritch'. The unearthly 'aaah' bears witness to this and the speeding up at the end feels like a chase.

Written by: Mark E. Smith, Elena Poulou, Tim Presley

First played live: 6 December 2012 Islington Assembly Hall, London

Initial release: Re-Mit

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards (+ Tim Presley - guitar)



Death of legend Lou Reed. Thatcher dies. I go to The Fall gig at ABC in Glasgow and for the first time come away thinking ‘meh’. Gigs elsewhere, though, appear to be going well: “a miasma of white noise and spooky voiceovers cranking up an electro punk rhythm”, according to the Belfast Telegraph and “Brutally magnificent”, says The York Press; while The Independent describes MES as a cross between “a Salford Napoleon and Steptoe”. So, there you go. Absolutely still got it.

...

Noise

Another of those ‘joking with the band’ type improvised tracks a la Insult Song. Mildly amusing description of ‘nasty noise’ guitarist Pete Greenway – ‘Kiddies as we get older, we have to try and understand people who are different from us. Peter is one of these people.’ Then some ill-advised info – ‘the F-frets, that’s what they’re called on the guitar.’ After the bassist (‘Here he is now!’) and engineer’s namecheck, he signs off with a nod to the studio where some of Re-Mit was recorded: ‘Trapped on the altar of Konk.’

Written by: Mark E. Smith, Dave Spurr, Peter Greenway

Initial release: Re-Mit

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Pre - MDMA Years

The ‘speaking randomly over four bleeps on a keyboard’ track. Not that I’m saying The Fall are getting formulaic or anything, but this is a somewhat predictable turn of events.

Written by: Mark E. Smith

Initial release: Re-Mit

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Jam Song

Bleeps begin it. Then an aside from MES – ‘Could do with a fucking chorus.’ After what appears to be an attempt at making up some kind of tune/rhythm, it sounds like he’s rustling paper and reading lyrics off it while trying to make up a melody on the spot. Some nice guitar chopping, some more words, culminating in ‘and make truck with porcelain.’ Back to a watery bass, more ratatat drums and finally brought round full circle to bleeps.

Written by: Mark E. Smith, Dave Spurr, Keiron Melling, Eleni Poulou

Initial release: Re-Mit

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

Jetplane

This is more like it – a meandering little narrative about Diane Worstock and Dr. Jeffery Henning standing in an airline queue against a militaristic backbeat. Some great lines, my favourite being, ‘the Italians certainly like their Sundays.’ Other great moments include ‘elbows and euros,’ the hilarious ‘whooooosh!’ and Eleni’s interjections. The melodic ending has MES singing(!) something like ‘Suddenly, certainly, sullenly...’

Written by: Mark E. Smith, Dave Spurr, Keiron Melling

First played live: 25 April 2013 The Grand, Clitheroe

Initial release: Sir William Wray (single)

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards

The Remainderer

Strong drumming and farting keyboards buzz around a fuzzy riff. Two versions of this. The ‘promo’ vinyl version sounds sharper. The CD version has added phlegm, missing backing vocals and extra lyrics, eg: ‘It was a good day... Whatever that is!’ At one point MES sounds about to retch amid the gargling, whilst the ending finds him even more dalek-like with a lingering intake of breath, a la Weather Report 2 ending. After a few listens, though, the ‘whatever it is, it is always remainderer r’ refrain lodges into your brain and sounds like a classic pop line.

Written by: Mark E. Smith

First played live: 17 August 2013 Button Factory, Dublin

Initial release: The Remainderer 10”, CD, November 2013

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards (+ Daren Garratt - drums)

Amorator!

‘Never forget – your brain is a bubble of water.’ Excellent. The remembering and brain motifs continue in this Yee-fucking-ha rockabilly train drums and chirpy guitar-driven number. This is the gear. There’s also another MES vocal trope of the ‘unexpected pause where he appears to struggle to remember the next word’ variety at the ‘and.....summer’ bit. I discern a distinct pop sensibility running through this EP. And I love it.

Written by: Mark E. Smith, Keiron Melling

First played live: 30 October 2013 La Gaité Lyrique, Paris

Initial release: The Remainderer

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards; Daren Garratt - drums

Mister Rode

A throbbing intro, gradually building expectation, is joined by some powerful rolling drums getting ever madder, eventually exploding with a guitar riff reminiscent of Fire Engines. The simple and effective repetitive vocals echo the guitar riff while MES echoes himself in the mist in the background. The drums go mad sporadically, and at one point a prolonged pause at 'They had a..... say!' when he waits for the beat to come back in almost makes you want to punch the air. The end veers off in a new direction after 'It's taking off', when a buzzsaw guitar comes in and the drums go batshit mental again. Thrilling.

Written by: Mark E. Smith, Keiron Melling, Dave Spurr, Peter Greenway

First played live: 30 October 2013 La Gâté Lyrique, Paris

Initial release: *The Remainderer*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards (+ Daren Garratt - drums)

Rememberance R

Re: Reformation, repetition et al. The resurgence of regurgitated bands rears its head again. After initial gurgling (what the hell's 'canajetta?'), there's a weirdly straight sung 'He sits', which sounds like a real singer. Then the return of Iggy's 'I Wanna Be Your Dog' riff (see also 'Elves'). The announcement of 'rememberance' throws up some interesting interpretations, including a funny wavering one, whilst the 'R' bit gives plenty excuses for various 'aaaaarrrr's. Producer Simon "Ding" Archer does spoken bit at the end, including 'They appear out of nowhere and expect you to treat them like an equal, whilst they've been decorating or teaching for the last 10 years, having a life and wife and kids.'

Written by: Mark E. Smith, Keiron Melling, Dave Spurr

Initial release: *The Remainderer*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards (+ Simon "Ding" Archer - vocals)

Say Mama/Race With The Devil

Gene Vincent medley. More smashed together than segued smoothly, but it's the join I really like, with its echoey descending bass line. I think one of these is from one of John Peel's birthday parties. The Fall could knock this stuff out in their sleep but it still sounds fun.

Written by: John Meeks, Johnny Earl

Initial release: *The Remainderer*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards (+ Daren Garratt - drums)

Touchy Pad

Almost conventional rock tune here. Subject matter subject to 'does it matter?' It's a different vibe and the second vocal by Tamsin Middleton is a bonus, especially the half hysterical 'Where's my time machine?' There appears to be a mixture of Lovecraft imagery and slagging of officious customs officers at work, judging by the line, 'Your lousy country stinks anyway.' Strangely subdued.

Written by: Mark E. Smith, Eleni Poulou

Initial release: *The Remainderer*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Eleni Poulou - keyboards; (+Tamsin Middleton - vocals)

40 **ODD** YEARS OF THE FALL

2014



Scotland bottles it in the independence referendum. The first year since 1977 when there was no new official Fall product released. Only a compilation and live stuff. The gigs continued, however, the best of the year apparently being in Leeds. They never touched Scotland. Plus, ex-members assemble! Brix and The Extricated started gigging and ex-bass player Steve Hanley and ex-drummer Simon Wolstencroft bring out books.

...

Auto Chip 2014-2016

Epic track of the Sub-Lingual Tablet album. Again not making any sense, but the chant of 'Suffering. Away ay ay!' hooks you in, as does the guitar riff, 'twenty fourteen!' and 'How bad are English musicians?' So, in conclusion, a mish-mash of well-trod Fall tropes of medication, numbers and bad-mouthing musicians. As if on autopilot, you could say. Mocking conclusion: 'What else you get for Christmas, boy?'

Written by: Mark E. Smith, Elena Poulou

First played live: 1 May 2014 Warwick Arts Centre

Initial release: Uurop V111-X11 Places in Sun & Winter, Son; Cherry Red Records CDBRED599; LP Action Records BRED599; October 2014

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Pledge!

According to drummer Daren Garratt, this was written in the dressing room just before its first live performance. High pitched MES against backdrop of drudgy instruments. The gargly, shouty MES much in evidence here. The screaming of 'Pledge!' over and over gets a bit weary though. You get the feeling MES just likes saying the word. Some whinging about 'creative money', eg: 'went to TV for money. No go. Rich. No! Kidnap Bono pledge.' Ridiculousness highlighted by studio laughter at end.

Written by: Mark E. Smith

First played live: 15 May 2014 Manchester Cathedral

Initial release: Sub-Lingual Tablet

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Fibre Book Troll

The inevitable Facebook rant. You get the picture: MES protesting about internet imposters. Bombs along in fairly predictable style. I like the endearing threat behind 'and when I find my troll, I'll give him presents', and 'I will

expect the 2.50% of my royalties.’ The whistling at the end is absolutely hideous. A version which morphs into a drum-thumping revamped live No Xmas For John Quays is on the Wise Ol Man EP.

Written by: Mark E. Smith, Eleni Poulou, Dave Spurr

First played live: 15 May 2014 Manchester Cathedral

Initial release: Modoselektion Volume 3, Monkeytown B00JGDOPJ1 CD (compilation album; Fall track not available on vinyl version), 30 June 2014

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

First One Today

Described sardonically by MES on BBC6 Radio as “a bit of social commentary”. Appears to be one of many sideways swipes at today’s social media etc. and the incessant need to ‘capture’ everything – ‘If only he’d brought his film camera today.’ First coffee? Killing? Girl? Wine? Musically more in keeping with the slightly fuzzy 60s-type Fall sound begun around Imperial Wax Solvent time.

Written by: Mark E. Smith, Elena Poulou

Initial release: Sub-Lingual Tablet

First played live: 10 August 2014 Beacons Festival, Heslaker Farm, Skipton

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Venice With The Girls

Lively opener to Sub-Lingual Tablet with nothing out of the ordinary, unless you consider catchy refrains and solid song structuring a bit too unFall-like. Sounds like he’s shouting ‘Splash, splash’ but I’m assured it’s ‘Best thing’. Those catchy refrains? ‘He’s been waiting so long/Lonesome lonely.’ The title refers to an awful UK TV advert for travel insurance for the over 50s. Another version is on the Wise Ol Man EP.

Written by: Mark E. Smith, Dave Spurr, Keiron Melling

First played live: 30 August 2014 Fibbers, York

Initial release: Sub-Lingual Tablet, Cherry Records, CD; 11 May 2015; LP; 25 May 2015

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Dedication Not Medication

Originally mooted as the Sub-Lingual Tablet album title. Thrillingly rumbling bass intro, powerhouse drums and squelching synth. Here Pierce Brosnan is chastised in a similar ‘how dare you’ way to Gretchen Franklin on Telephone Thing, except Pierce is prescribing ‘bed wet pills’. Lyrically plays incongruously on a ‘good grief/bad grief, bad wet/bed wet’ combination. The minimalist deep and dark pulses are the best bits, which are brought to the fore in the remixed Wise Ol Man EP version.

Written by: Mark E. Smith, Dave Spurr

First played live: 30 August 2014 Fibbers, York

Initial release: Sub-Lingual Tablet

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Greek debt crisis. Paris terrorist attacks. Corbyn elected Labour leader. The Fall return to Glastonbury. Their last appearance was 1992 when MES slagged off organiser Michael Eavis for putting them on before James, although in 2010, Smith made a guest appearance for Gorillaz, where he turned down Mick Jones' guitar. When asked why there weren't more comedians on at Glastonbury, Eavis says the only good comedian they ever had on was Mark E. Smith. A comment appreciated by the man himself who says, "They're well above their station aren't they, them comedians?" Ho ho.

...

Black Roof

Sonically and musically the most divergent from recent Fall sound. That'll be because all the instruments are played by Tim Presley and Rob Barbato from the previous Fall incarnation. They also helped write and mix it. Stands out from the general rockist swamp of Sub-Lingual Tablet. The lyrics are full of 'fog-accenting notions' and 'ragged affectations'. No, me neither.

Written by: Mark E. Smith, Rob Barbato, Tim Presley

Initial release: Sub-Lingual Tablet

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums (However, according to information on the CD and LP releases, all instruments were "played, recorded and mixed by Rob Barbato and Tim Presley".)

Junger Cloth

Strong drum figure and accompanying bass pattern. Simple keyboard riff follows. Then MES apparently struggles to make out some letters/characters on a cloth/chart/who the hell knows? 'It encapsulates all that is foul in man and creature.' Very Lovecraft-like reference that. Trundles on and peters out.

Written by: Mark E. Smith, Dave Spurr, Keiron Melling

First played live: 24 April 2015 Electric, Brixton

Initial release: Sub-Lingual Tablet

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Stout Man

Credited to Iggy Pop and James Williamson, a very loose reworking of Cock In My Pocket. Very loose. Especially lyrically. Here we have 'a big fat man pushing a little pram' and 'a pot-bellied Elton John' amongst several spontaneously spat-out homilies. Still, it gives Peter Greenway a chance to practice his Stooges chops.



Written by: Iggy Pop, James Williamson

First played live: 24 April 2015 Electric, Brixton

Initial release: Sub-Lingual Tablet

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Quit iPhone

'Hate hate. Hate' reminiscent of a Ramones chant. Again, it's MES shouting at new technology. 'I pad phone' indeed. Ends on a capella Smith again, but nowhere near as thrilling as the end of Weather Report 2. On the whole, a lack of surprises, but some impressive noises. Must stop gargling.

Written by: Mark E. Smith, Dave Spurr, Keiron Melling

First played live: 24 April 2015 Electric, Brixton

Initial release: Sub-Lingual Tablet

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Dropout Boogie

Only played live three times, with no official recording. A cover version of a 1967 Captain Beefheart song from the album Safe As Milk. I've never heard it, but I love the Beefheart version, which I'm sure it surpasses/matches/murders. Delete as applicable if you ever saw them do this one.

Written by: Don Van Vliet, Herb Bermann

First played live: 13 May 2015 The Kazimier, Liverpool

Group on initial performance: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Snazzy

Kudos for the title. A word I never imagined being revived. Not much to it but almost gets into a groove by the end with a familiar sounding riff. 'Turn it up for the man!' he growls as it fades out.

Written by: Mark E. Smith, Elena Poulou

First played live: 23 May 2015 Riverside, Newcastle

Initial release: Sub-Lingual Tablet

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Daren Garratt - drums

Wise Ol' Man

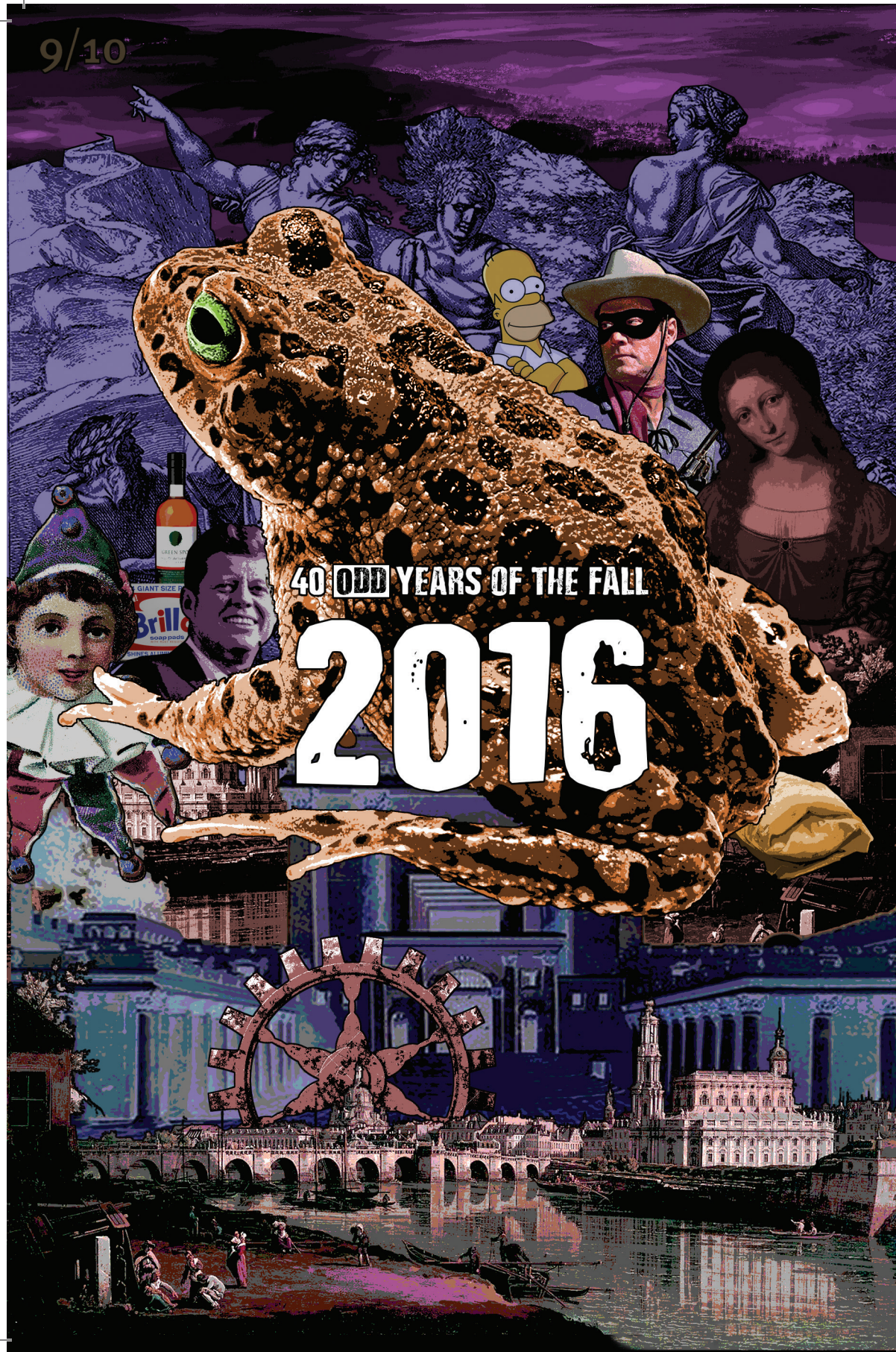
Sounds like Elena's chanting 'Fifteen Quid' on this fairly mild plod which eventually grows on you after fifteen plays. No huge surprises but no huge leaps of joy either. Hate the false laugh at the end. The instrumental version is largely redundant.

Written by: Mark E. Smith, Elena Poulou, Dave Spurr

First played live: 9 October 2015 Rockaway Beach Festival, Bognor Regis

Initial release: Wise Ol' Man, Cherry Red CD and LP (title track and Wise Ol' Man (instrumental)), 19 February 2016

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums



Everybody dies. Brexit. All hell breaks loose in the British political scene. Trump. Nothing too earth-shattering in the gruppe universe apart from Eleni leaving. The Fall become a specialist subject on Mastermind. Brix releases book. MES interviewed on C4 News. The giggling continues, the Scottish gigs are ok and the Wise Ol' Man EP is not too shabby.

...

All Leave Cancelled

Weird three-part trip of slurring, growling guitar and keyboard meandering. Sounds like a drunk man looking for answers in an emptying glass of whisky. The third part is full of strange noises accompanying the raving. So much going on, it becomes disorientating. The instrumental X version on the EP is more hypnotic, concentrating on the main musical riff.

Written by: Mark E. Smith, Elena Poulou, Dave Spurr

Initial release: Wise Ol' Man

Group on initial release: Mark E. Smith - vocals; Elena Poulou - keyboards; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums

New Facts Emerge

'Better stop shaking down those frogs!' Superior riffage at work. An A1 thumper with MES on top monstrous vocals. The gargling and screeching reaching mind-wobbling heights. Maldoror on the Fall online forum notes that Jacques Brel's Les Bourgeois is quoted herein, the English translation being, 'The bourgeoisie are like pigs. The older they get, the more they become cunts.' Cheeky wee frog/French correlation then.

Written by: Mark E. Smith, Dave Spurr

First played live: 16 April 2016 ATP Festival, Prestatyn

Initial release: New Facts Emerge

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums

Fol De Rol

Riff-heavy Fall sound. The riff itself resembles Rocket From The Crypt's On A Rope. It's obvious he likes the phrase 'fol de rol', eh? Some top drawer snarling and hissing at play here with echo aplenty on the vocal. The off key part with mock ghostly moans and weird out of tune piano gives relief before thumping back in with the main riff again. Belter.

Written by: Mark E. Smith, Dave Spurr, Keiron Melling

First played live: 30 July 2016 Oran Mor, Glasgow

Initial release: New Facts Emerge

Group on initial performance: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums; Paul Bonney - drums

Brillo De Facto

Fall go funky! Sort of. If you like your funk with horror interludes and growling. Any connection to Dr Feelgood's Lee Brilleaux are pure conjecture. Love the guitar chops on this. No settled groove though, of course. Then the fast bit comes roaring in. Thrilling. Fair steams along. Once again the next track is foretold. A lot of self-referencing on this album.

Written by: Mark E. Smith, Dave Spurr, Peter Greenway, Keiron Melling

First played live: 30 July 2016 Oran Mor, Glasgow

Initial release: New Facts Emerge

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums

Second House Now

Pa pa pa pa pa. Love this intro and swinging 60s feel before it breaks out into the more standard Fall rock riff formula. Again with the album self-referencing, this time New Facts Emerge. The pure energy on display is spine-tingling.

Written by: Mark E. Smith, Dave Spurr, Peter Greenway

First played live: 3 October 2016 La Belle Angèle, Edinburgh

Initial release: New Facts Emerge

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums;

Nine Out Of Ten

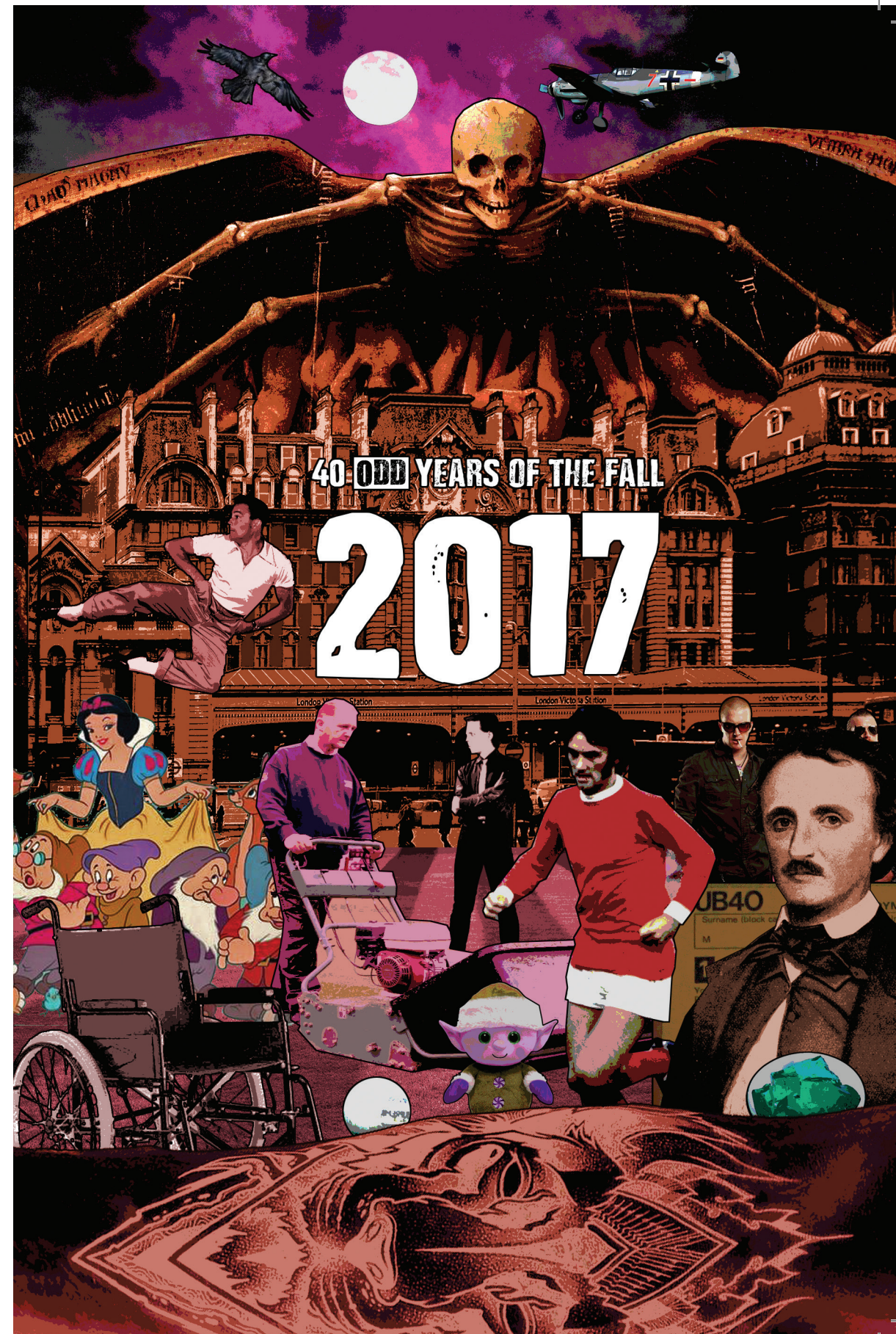
Apparently about a review but, again lyrically mischievous and mysterious. Once the strangled singing stops, the heavily reverbed guitar just keeps going. And going. Then abruptly stops and starts again unaccompanied. Will it ever end? Well yes, but phew, that's a long wait. Sounds like a kid practising in his bedroom and could probably have been cut, but who else would have the nerve to leave that in?

Written by: Mark E. Smith

First played live: 19 November 2016 Fibbers, York

Initial release: New Facts Emerge

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; David Spurr - bass; Keiron Melling - drums



Trump and North Korea continue to noise everyone up. Article 50 triggered. Manchester bombing. More storms and shootings. Another election - DUP main beneficiaries. Grenfell. The last time I saw The Fall and, as it turned out, their last gig ever at Queen Margaret University, Glasgow, in November. MES in a wheelchair, arm in a sling, but they sounded great. After the ensuing cancelled gigs, Smith, now 60, announces there are new songs in the pipeline and signs off the year: "From head patient to you, the patients. I love you all but cannot embrace you all, Mark E. Smith."

...

O! Zztrrk Man

What a title! Fuck knows what he's really saying. Like The Stooges having a breakdown.

Written by: Mark E. Smith, Keiron Melling

First played live: 27 January 2017 The Engine Rooms, Southampton

Initial release: *New Facts Emerge*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Reece Sticks

Only played live so far at six gigs with no studio release. On the last three gigs to date, it has featured as "Rees" on setlists.

Written by: Unknown

First played live: 1 February 2017 The Assembly Rooms, Leamington Spa

Group on initial performance: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Groundsboy

Tremendous rockabilly shuffle. Bouncing bass and trebly guitar-shapes combine with Adam & The Ants-type drumming. The 'ba-oooh's are hilarious though. Also, the 'checker checker's are very Brix-like. When I saw them doing this live, Pamela Vander accompanied the gruppe on drumsticks. Marvellous. Nice obscure 'property r a a a' ending.

Written by: Mark E. Smith, Dave Spurr, Peter Greenway

First played live: 27 July 2017 The 100 Club, London

Initial release: *New Facts Emerge*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Segue

Starting an album with the throwaway 'drunk guy battering bottles with a stick' track is the kind of audacious move only The Fall would make.

Here MES slurs something about fol de rol whilst said bottles ping away in accompaniment. It ingeniously segues into Fol de Rol itself.

Written by: Mark E. Smith

Initial release: *New Facts Emerge LP and CD; Cherry Records, 28 July 2017*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Victoria Train Station Massacre

Recorded well before the Manchester Arena tragedy, MES was asked by the record company if he wanted to change the title. He said no. It's more about his disgruntlement with the architecture. Bouncing drum beat and a splendid long 'aaaargh!' and 'I crave drama.' Then, a la Twin Peaks, it all goes backwards before seamlessly segueing into New Facts...

Written by: Mark E. Smith, Dave Spurr

Initial release: *New Facts Emerge*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Couples Vs Jobless Mid 30's

This is where the album really lifts off into another stratosphere. Amid Edgar Allan Poe references, the psychedelia shifts gear, eerily slows down, and manic laughter emerges. Even some seven dwarves 'hi ho'ing going on. Nightmarish stuff. There's instrumental experimentation bursting out all over. Tempo changes emphasise the trippiness. Monks chanting and gargoyles. Spooky piano heralds another time and atmosphere change. Gene Kelly's in there too. And twangy guitar and chuck chucks.

Written by: Mark E. Smith, Dave Spurr, Keiron Melling

Initial release: *New Facts Emerge*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

Gibbus Gibson

As close to a pop song as this period Fall gets. Just when you think he's going to 'sing' the chorus, you're thrown off-kilter when the vocal melody doesn't go where you think it's going to go. The jolly keyboard whistling-type thing lasts a few glorious seconds before everything gets manic again. Ba ba ba bip ending.

Written by: Mark E. Smith, Dave Spurr, Peter Greenway

Initial release: *New Facts Emerge*

Group on initial release: Mark E. Smith - vocals; Peter Greenway - guitar; Dave Spurr - bass; Keiron Melling - drums

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