

# EXCAVATE!

The Wonderful  
and Frightening  
World of

# THE FALL

Edited by Tessa Norton & Bob Stanley

Preface by Grant Showbiz  
Foreword by Michael Clark

faber

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10 9 8 7 6 5 4 3 2 1



*Live at the Witch Trials* (March 1979, Step-Forward)

SIDE 1

Frightened  
Crap Rap 2 / Like To Blow  
Rebellious Jukebox  
No Xmas For John Quays  
Mother-Sister!  
Industrial Estate

SIDE 2

Underground Medecin  
Two Steps Back  
Live At The Witch Trials  
Futures And Pasts  
Music Scene

NB Band and production personnel are listed overleaf throughout in the manner that they were credited on the original record, complete with incorrect spellings and idiosyncratic capitalisations.

A STEP-FORWARD RECORD (SFLP1)  
41b blenheim crescent london w11 england



Recorded Camden Sound Suite 15.12.78  
Mixed 16.12.78

PRODUCED BY THE FALL and BOB SARGEANT  
Engineered by Alvin Clark (scientific but terrific)

Front cover: John Wriothlesley + MB  
Photos etc, back: Steve Lyons/Graham Rhodes/  
'Alternative Ulster'/Kay/Dave the Weird.

All lyrics Copyright Mark E. Smith 1978  
All songs arranged by Martin Bramah  
Management: Kay Carroll

thanks: Kay/Nick/Miles/Tina/Richie/Seb/Postman/  
Cu'am/Dave Mc.

Possible: G.M. Van Hire Ltd. (Manchester)  
J.A. Prosser Accountants (Manchester)  
P.S.L. PA Hire Manchester Ltd,  
Joseph Holt Ltd. Brewery (Manchester)



MARK E. SMITH vocals  
MARTIN BRAMAH e. guitar vocals  
YVONNE PAWLETT e.piano  
MARC RILEY bass guitar  
EARL BURNS drums

(MEE gtr. E2-track3/tape-track5  
VP plastic keyboard E2-track3)

SIDE 1:

FRIGHTENED (Smith-Friell).....5.02  
CRAP RAP 2/LIKE TO BLOW (Smith-Bramah).....2.03  
REBELLIOUS JUKEBOX (Smith-Bramah).....2.54  
NO KMAS FOR JOHN QUAYS (Smith).....4.37  
MOTHER-SISTER! (Smith-Bramah).....3.22  
INDUSTRIAL ESTATE (Smith-Bramah-Friell).....2.03

SIDE 2:

UNDERGROUND MEDICIN (Smith-Bramah).....2.06  
TWO STEPS BACK (Smith-Bramah).....5.02  
LIVE AT THE WITCE TRIALS (Smith).....0.52  
FUTURE AND PASTE (Smith-Bramah).....2.30  
MUSIC SCENE (Smith-Bramah-Pawlett-Riley).....8.04



A.U.P. ©

PRODUCED BY THE FALL and BOB SARGEANT

Engineered by Alvin Clark (scientific but terrific)

Front cover: John Wriothlesley + MB

Photos etc, back: Steve Lyons / Graham Rhodes /  
'Alternative Ulster' / Kay / Dave the Weird

Recorded and mixed at Camden Town Suite, London,  
15/16 December 1978.

MARK E. SMITH vocals  
MARTIN BRAMAH e. guitar vocals  
YVONNE PAWLETT e. piano  
MARC RILEY bass guitar  
KARL BURNS drums





*Dragnet* (October 1979, Step-Forward)

SIDE 1

Psykick Dancehall  
A Figure Walks  
Printhead  
Dice Man  
Before The Moon Falls  
Your Heart Out

SIDE 2

Muzorewi's Daughter  
Flat Of Angles  
Choc-Stock  
Spectre Vs. Rector  
Put Away

# The Fall

## Dragnet.

SIDE 1:	
PSYCHIC BANGSHALL	3.40
A FIGURE WALES	0.05
FRITHHEAD	3.05
DICE MAN	1.45
BEFORE THE MOON FALLS	4.20
YOUR HEART OUT	2.45
SIDE 2:	
MIZOREWI'S DAUGHTER	3.40
FLAT OF ANGLES	4.50
CHOC-STOCK	2.30
SPECTRE VS. NECTOR	7.40
PET AWAY	3.24

PRODUCED BY: The Fall/GRANT SHOWBIZ  
ENGINEER: JOHN BRIERLEY  
At Cargo Studios Rochdale 2-4th Aug. '79.  
Many thanks to John Brierley for his trust.

These are your new words for today:

THE REAL OLD FASHIONED LIVES HERE IN THE REAL NEW TOWN  
O.C. ALL THE STREETS ARE I MEAN LIKE IN A 15 IN SLIP THAT I HAD OUT WITH LONG HAIR AND INTO TIGHTS LIKE FURIOUS CRIBBLE IN "MURDER" WHEN I DO know that it will be very much deeper than today's sound, which have become much too shallow. It will be much deeper than that.



A head of black carpet  
Sweep of brown water  
To meet the... in a 10 pointed yellow  
for the 1980 quick trip to ice house  
shattered ground. They trip to ice house quick trip to ice house  
divided their time between  
helping some get it an  
solitary work, stopping the  
Fall, and singing the praises of  
elks behind you  
elks behind you  
elks behind you

Chorazine.N. - Village.Location.Said to be negative Jerusalem.  
(from "U.Medicin" by H.Totale XVII)

"I bet you're laughing your head off at this,aren't you Smith?"  
- An ex-Fall member

rule I clearly states:"You are chock...Pop...YOU are Stock.Pop-stock.  
Pockets ripe for the Dragnet.Let's get this thing together...And  
Make it Bad"

"The streets are full of mercenary eyes"

A 500-GRAM RECORD (EPIC 4)  
4th Hamble Crescent London W11 England

IVANTAREORMAN  
SLUDGEHAILHILL

Mark E. Smith – vocals  
Mike Leigh – drums  
Marc Riley – elec. & acous. guitars, vocal  
Craig Scanlan – elec.guitar  
Steve Hanley – bass guitar, vocal

Extra backing vocals: Mrs Horace Sullivan  
e.piano, kazoo, tapes etc: Smith and Scanlan

Front cover: Tina Prior  
Back: MES  
Pics: Brendan Jackson  
Insert: MES

Produced by The Fall/ Grant Showbiz  
Engineer: John Brierley

Recorded at Cargo Studios, Rochdale, 2-4 August 1979.



*Grotesque (After the Gramme)* (November 1980, Rough Trade)

SIDE 1

Pay Your Rates  
English Scheme  
New Face in Hell  
C'n'C-S Mithering  
The Container Drivers

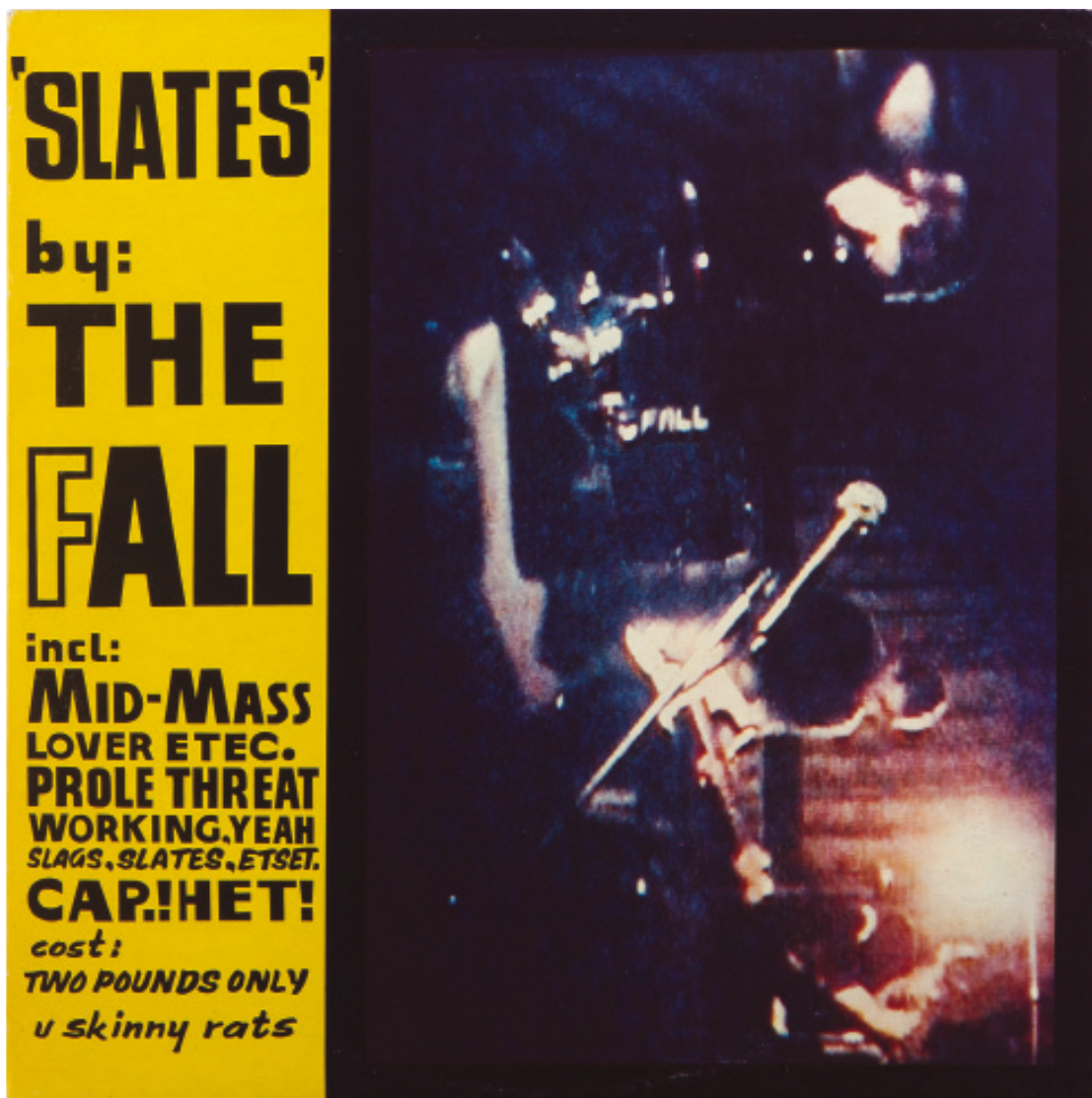
SIDE 2

Impression of J. Temperance  
In the Park  
W.M.C.—Blob 59  
Gramme Friday  
The N.W.R.A









*Slates* (April 1981, Rough Trade)

1 OBJ.

Middle Mass  
An Older Lover Etc.  
Prole Art Threat

2 SUBJ.

Fit and Working Again  
Slates, Slags Etc.  
Leave the Capitol

1 OBJ. 2 SUIT.

MIDDLE MASS 3'+  
 U are what you call-but it's better than becoming the New Swiss.A HOLY Characterisation.

AN OLDER LOVER ETC. 4'+  
 real Bert Finn stuff

PROLE ART THREAT 2'+  
 starring 'gent' and 'man' in Aada mix-up spy thriller:

FIT AND WORKING AGAIN 3'+  
 Religion costs much-but irreligion costs more:

SLATES,SLAGS ETC. 6'+  
 Full bias content guaranteed.  
 Plagiarism infests the land.  
 Academic thinrns rean off names of books and band:

LEAVE THE CAPITOL 4'  
 Any capital.Polite no-manners plus barman of the year claimants - quick exit.

published by:  
 Fall Music Publishers Ltd./  
 Cavalcade Music Ltd. '81

Riley; e.gtr,e.piano,vcl  
 Smith; vcls,piano,hrmnica  
 Hanley(S); bass,acc-gtr,vcl  
 Scanlan; e.+acc-gtrs,piano  
 Hanley(P); drums,pcsn  
 +  
 Dave Tucker; clarinet,vcl  
 K. C.; vcl,kazoo  
 production  
 1 - Fall,Sherwood(A),Travis  
 Smith,Showbiz  
 Showbiz,Fall  
 2 - G.Showbiz/The Fall  
 engineers  
 Nobby Turner,Bob .

KTO71

T

Man With Clap: I'm riding 3rd class on a semi-class  
 train. I'm crumpled at weight like  
 a wilting crane -  
 I'm a pink prole threat.  
SEND IN SAFE WORD: "I'M ON THE FINE FINE THREAT FILE  
 AND REPUTATION" (X - SCREENED)

Man With Clap: "It's de-louse"  
SEND IN SAFE WORD: "IT'S DE-LOUSE" (X - SCREENED)

(more clatter)  
 When I get to the safe house, changing myself  
 Henry Hill's economy hit road by its side:  
 it's A pink prole threat  
 I swapped the pink prole threat  
SEND IN SAFE WORD: "IT'S A NEW WHEEL ART THREAT, PINKISH-ARTS FROM THE  
 NARRATOR: THEN THE CLAN BEGAN; APPROX 1988-1990

SEND IN SAFE WORD: "SEND THEM HAIL FIRM, BOON  
 And looking at this agent, we have  
 a bit of a problem here."  
 "SEND IN THE FINE FINE THREAT FILE  
 AND POLICE AND THE BUREAU" "I'M K, HILL THE  
 (CALL EVERYBODY NAME THE MAN AT 7. A.S.)  
 "FINE FINE THREAT"  
 "SEND COY AND AFFIR THE NEW LIA FILE  
 "I, THIS IS, POLICE AND THREAT  
 safe-house safe-house same."

HAN WITH CRIP.  
 COUNTRIES END CRACKS,  
 AT MORE FINE BENCH  
 TENSE BOO HEE.

\*That clan has got away  
 with 108 years of sheer millions  
 - VP Bill now\*

Riley: e.gtr, e.piano,vcl  
 Smith: vcls, piano, hrmnica  
 Hanley (S): bass, acc-gtr, vcl  
 Scanlan: e.+acc gtrs, piano  
 Hanley (P): drums, pcsn  
 +  
 Dave Tucker: clarinet, vcl  
 K.C.; vcl, kazoo

production  
 1 - Fall, Sherwood (A), Travis  
 Smith, Showbiz  
 Showbiz, Fall  
 2 - G. Showbiz / The Fall  
 engineers  
 Nobby Turner, Bob

Recorded at Berry Street Studios, Clerkenwell, London,  
 in February 1981.

(1hr) (1hr) (1hr)

# HEX ENDUCTION HOUR BY THE FALL

HEXEN DEATH BUSINESS - THE FALL

HEXEN School → Keep Skton

Coating Bones EARN'D hexen-school

DEER PARK → BIG P.

Bross Tripod.

Soon Heal Up.

Flabby Wings

W/M.S. - BIG PERSONALITY FACE

SUITS OFF, SEAMS ON

Quality Nazi Pressing!

K.K. CAMERA - FOGY LABEL

K.K. BURNS BASE-UMPTENTH BREAK IN DOWN CURVE

CIGS. SMOKED HERE

2nd-hand old U.S. ideas

SAXON-GAELIC POOR-PROCESS

CHUMMY LIFESTYLE

CUSHY E.E.C. EURD-STATE GOALS

Dillatory: (MUSCLE HEDONIST WHITY OBLIGATORY COSMOPOLITAN MUSIC VIEWPOINT.)

Hexenkestel jazzet kidder: 'Hail Sainsbury's!'

NUKEY BOERS. ACAD. VEGOS.

MICK SLYNESS

Ginger - Producer - Smuggler

Long Warm back-Rays.

Slotted Schwine-Gut Hacks  
Ocean of Gabbos Synth-amen  
their RAGE.

BAWDY LAP-UP  
AT LEAST A U.K. HUB  
CAST.

Hex Enduction Hour (March 1982, Kamera)

SIDE 1

- The Classical
- Jawbone and the Air-Rifle
- Hip Priest
- Fortress / Deer Park
- Mere Pseud Mag. Ed.
- Winter (Hostel-Maxi)

SIDE 2

- Winter 2
- Just Step S'ways
- Who Makes the Nazis?
- Iceland
- And This Day



**THE CLASSICAL\***  
**JAWBONE AND THE AIR-RIFLE†**  
**HIP PRIEST**  
**FORTRESS/DEER PARK<sup>1</sup>**  
**MERE PSEUD MAG. ED.<sup>2</sup>**  
**WINTER (MOSTEL)  
 MAXI**

**WINTER 2\***  
**JUST STEP S'WAYS<sup>4</sup>**  
**WHO MAKES THE NAZIS?**  
**ICELAND<sup>3</sup>**  
**AND THIS DAY†**

Production: Richard MAZDA / Smith  
 Recorded: Regal Cinema, Hitchin 74  
 Hitchin, Hertfordshire, Herts.  
 Engineers: Tony J. Sutcliffe  
 Cover: Smith/Alan SKINNER  
 Management: E.C.  
 ALL MUSIC PUBLISHING LTD / CAVALCADE 82

\* S'pits does not enter into this. But R. Castle in his useless goals h.q. shadowed by Parachute suite style youths, plus the canned response to C. James (recent tv) Cast a diff. hue to this tune.  
 † Who would think they would bring harm?  
 1. Nobody actually discusses the radio that goes with your toast. /Who is the King Shag Consee?  
 2. Big 1st-class things going for professional socialists these days. 'Life is a branch, me old mate' Please point out the diff. twist these and the blue columnists. (This has little to do with song.)  
 3. 'Lie-Dream' 80% of 10% OR 6% over no less than % = 77777  
 4. Valhalla brochure bit White face Finds Roots, boys don't even notice & look for games machines.  
 5. Desperate attempt to make bouncy good of 2 drum kit line-up. 'The 3 days I had off. Are just a bank of fog, seen thru a glass bottom phurr clip.' Watch out for lyrically related video.  
 a ponaaaaaemmm:  
 Never knew had so many friends till Venice. In awe. The fans were awed And covered. Still needing to: Mythical Thing, and the fresh stool, at 'Venue' No division equals 'consolation'. One True Sentence. On Morning Of It: Saw Flabby Wings and Plan cross frosty crusting of Plate glass, from the SKRINKING RIDGS. NOT FIT FOR: HEX END. — the BIG P.

**THE FALL**  
 Steve HANLEY DRUMS, GUITAR, VOCAL  
 Craig SCANLON GUITAR, VOCAL, PIANO  
 Mark E. SMITH VOCALS, TAPES, GUITAR  
 Marc RILEY E. ORGAN, GUITAR, E. PIANO  
 Paul HANLEY DRUMS, GUITAR  
 Karl BURNS DRUMS, VOCAL, TAPES  
 Kay CARROLL VOCELS, PCSN

# HEX Enduction!

**(1hr.) (1hr.) (1hr.)**

**KAMERA** made in U.K. Printed by Conzeprint, London. DISTRIBUTED BY STAGE 1 RECORDS **KAM 005**

Steve HANLEY  
 Craig SCANLON  
 Mark E. SMITH  
 Marc RILEY  
 PIANO  
 Paul HANLEY  
 Karl BURNS  
 Kay CARROLL

BASS GUITAR, VOCAL  
 GUITAR, VOCAL, PIANO  
 VOCALS, TAPES, GUITAR  
 E. ORGAN, GUITAR, E.  
 DRUMS, GUITAR  
 DRUMS, VOCAL, TAPES  
 VOCALS, PCSN

Production: Richard MAZDA, Smith  
 Engineers: Tony J. Sutcliffe  
 Cover: Smith / Alan SKINNER

Recorded at Hijorite, Reykjavik, Iceland, September 1981 (tracks 3 & 10) and the Regal Cinema, Hitchin, December 1981.



**ROOM TO LIVE**  
*Undilutable Slang Truth!*

**The Fall**

ROOM TO LIVE - MARQUIS CHA - CHA UNDILUTABLE SLANG TRUTH  
 ROOM TO LIVE - MARQUIS CHA - CHA LOATHSOME TRAITOR

Location - local  
 Bar song two - here a drifting young man is infected by  
 The ~~roaso-roaso~~ accorge due to a combination of keep fit  
 dances and education at the hands of state lecturers  
 - their scum influence resulting in a rewind, their influence  
 Seeping over oceans and into his 'Abroad' mind.  
 OR An instance of soul-sap on us white folks by this bossa-nova  
 crap.  
 Vignette number three shows the harsh results of technology  
 in yokel hang outs, Horrid truth behind all that romanticized  
 green grass.

'Anyway, there was no reasoning with this one - knew three  
 languages but none, and talking of "in particular" a joke  
 to this person clammed up her his venal reptile observe of  
 others-but the perocsa was not slime ridden. Group even  
 wore support suit ventilated gusset jeans took in too far,  
 st shirt with small collar for recording. But it was to no  
 avail. Things had overstepped them. The whining spawn of that  
 Tent Noon ruled roost for moment. The visage was retard, A :

**33 P.M.**

- ⊙ Joker Hysterical Face 4'35
- ⊗ Marquis Cha Cha 4'15
- ⊙ Hard Life in Country 6'12
- ⊙ Room To Live 4'29



Paul Hanley drums  
 Karl Burns bass, drums  
 guitar  
 Steve Hanley bass  
 Marc Riley guitar keyboard  
 Mark E. Smith vocals violin  
 Craig Scanlon guitar  
 Also: Arthur CADMAN  
 Guitar  
 Adrian NIMAN  
 Saxophone  
 Cargo Studios  
 John Brierley

Room To Live: Undilutable Slang Truth! (September 1982, Kamera)

SIDE 1

- Joker Hysterical Face
- Marquis Cha Cha
- Hard Life in Country
- Room To Live

SIDE 2

- Detective Instinct
- Solicitor in Studio
- Papal Visit

Kern 071

# The Fall

## Mous Cha-Cha

LOATHSOME TRAITOR  
Victim of Educated Aimlessness.  
REVEALED BY:

The Fall



SOLICITOR IN STUDIO (b) FIRST REVULSION THE BEST  
RESPECTED FIGURE MOUTHE TRIVIAL VIEWPOINT (a) ))  
R.P.M. HARK BACK, DEAR FRIENDS

The outside world now encroaches in on this close-knittedness.  
See 'Tea.' Some of those youths were so poor, they couldn't  
even afford t'get their fringes cut "

"You're a good detective, it's a pity you can't remember just  
Who is the Host"

B) Song Six (see below) is a brief laugh tale, one less to worry  
about. But a small victory-revived christianity thru' public  
works plus Prevention Media still on upurge. Granada rated the  
track so precious, they erased it.  
\*\*\*\*\*

The true meaning of 'folk' drops its' thin veil at the last.  
same truth as song three. "Impossible to dilute. Anyway" (X)  
-- St. Swithins Day 1982

① DETECTIVE INSTINCT 5'50  
② Solicitor in Studio 5'13  
③ PAPAL VISIT 5'10




for information contact  
Kameza records, 9 Deane Road,  
Beckenham, Kent.

sleeve pasted-up by citizen bark

The Fall  
Paul Hanley drums  
Karl Burns bass, drums  
guitar  
Steve Hanley bass  
Marc Riley guitar keyboards  
Mark E. Smith vocals violin  
Craig Scanlon guitar

Cargo Studios  
John Brierley

Also:  
Arthur CADMAN Guitar  
Adrian NIMAN Saxophone

Produced by Kay O'Sullivan  
Bar tracks 4 (J. Brierley)  
and 7 (Smith)





*Perverted by Language* (December 1983, Rough Trade)

SIDE 1

Eat Y'self Fitter  
Neighbourhood Of Infinity  
Garden  
Hotel Blöedel

SIDE 2

Smile  
I Feel Voxish  
Tempo House  
Hexen Definitive / Strife Knot

**PERVERTED BY LANGUAGE**



CRAIG SCANLON – guitar, vocals



MARK E. SMITH – vocals, piano, violin



BRIXE SMITH – guitar, vocals

**THE FALL**

**side 1**

**EAT Y'SELF FITTER**  
**NEIGHBOURHOOD OF INFINITY**  
**GARDEN**  
**HOTEL BLÖEDEL**

**side 2**

**SMILE**  
**I FEEL VOXISH**  
**TEMPO HOUSE**  
**HEXEN DEFINITIVE/**  
**STRIFE KNOT**

**PRODUCED BY STEVE PARKER\***

Front cover: **CLAUS CASTENSKIOLD**  
slides by Ron Sumner from the Ikon Video  
**'THE FALL//PERVERTED BY LANGUAGE BIS'**

Recorded At **PLUTO, MANCHESTER**  
Mixed At **SILO, LONDON**

\*Except: **'TEMPO HOUSE'** – recorded live at the  
Hacienda, Manchester by Heather Hanley and Oz McCormick



PAUL HANLEY – drums, electronics



KARL BURNS – drums, bass



STEVE HANLEY – bass



STEVE HANLEY – bass



THE LTD

**ROUGH TRADE RECORDS**  
DISTRIBUTED BY THE CARTEL  
ROUGH 82

Technical

Produced by Steve Parker\*

Front cover: Claus Castenskiold

\*except 'TEMPO HOUSE' – recorded live at the Hacienda, Manchester by Heather Hanley and Oz McCormick

Recorded at Pluto Studio, Manchester, and mixed at Silo, London, mid-1983 (tracks 1–6 & 8).

CRAIG SCANLON – guitar, vocals  
MARK E. SMITH – vocals, piano, violin  
BRIXE SMITH – guitar, vocals  
PAUL HANLEY – drums, electronics  
KARL BURNS – drums, bass  
STEVE HANLEY – bass



## Call Yourself a Football Fan?

*Time for a chat with Mark E. Smith of the Fall, whose football experiences include encounters with a goalkeeping plumber and a controversial match against the Icicle Works.*

*You grew up in Salford, which is more United than City. Is there a reason why you're a City fan?*

Not really, just to be contrary, I suppose. Also, you want to support the opposite team to your dad, and my dad had been a United fan. Back in the 1950s he'd go to away games on his bike – he'd cycle to places like Leicester. But I converted him to City.

I had another United connection, though. I applied for a clerical job at the Edwards family's meat factory after I left school. It was £9 a week. It might even have been Martin Edwards who did the interview. He said, 'Well the meat wagons come in. Just sit there, fill in these forms and file them.' I said, 'When would the job start?' And he said, 'You've started.' And he left me in the office.

*How long did you keep the job?*

An hour. I was there all by myself, he'd locked the door. When he came back, I left.

*Did you watch United winning the Champions League?*

I was walking to my local pub just when they scored and this huge roar went up. There was a free bus into Manchester laid on half an hour after the game and they said, 'Come on. Even though you're a Blue, you're getting on this bus.' And I have to say it was a great night – all the clubs you could never normally get in to had their doors open, free drinks and everything. And in a funny way it didn't feel like it had happened to United; it was like they were a cricket team or something.

*Did you used to see City regularly?*

I used to stand on the Kippax but one of the reasons I stopped going was because of the moaning. Now, when you have to sit down, you can't escape them. In the Peter Reid days, they'd be winning 2–0 and they'd be saying, 'Oh, it'll be 3–2 ...' The thing about the moaners is you know they're always going to come back. I remember talking to these young City fans before Joe Royle came and they were practically suicidal, and I said, 'Look, it's always been like that.' When I started supporting them in 1965, they were bottom

of the Second Division. But these kids think City's history began with Colin Bell.

Just about the only good thing Oasis ever did was to threaten to take over the club. That galvanised people into action and they got this new guy, Bernstein, in like a shot. Now Sky are involved and it could be the downfall of them. Does Murdoch know what he's taking on – 30,000 miserable gets? 'Live from Maine Road, it's Man City vs. Hartlepool.' Try selling that in America.

*Who were your favourite players?*

Harry Dowd, the goalkeeper in the championship team in 1968, was the best. He still worked as a plumber part-time and my dad was a plumber too. We used to go behind the goal and Harry would wander over and talk about washers and copper joints. I remember being at a cup tie once and Harry was saying, 'Do you know if this goes to extra time today, only I've got a job on at half five?' Then suddenly people are shouting, 'Harry, Harry!', and the team we were playing are charging down the pitch, and Harry rushes out, dives at someone's feet, throws the ball up the pitch then comes back and starts again – 'So, is this extra time today...?'

The local paper had a 'Where are they now?' feature recently on City's team from the Rodney Marsh time in the early 1970s. There were a couple who just seem to have disappeared off the face of the earth. One was quoted as saying, 'If I wasn't a footballer I'd be a tramp', and I think he's done it.

*Did you collect things like football stickers?*

Yes, I had the 1970 Mexico World Cup set. The Romanians had been photographed in black and white then coloured in. You'd open a packet and it would be one of the East Europeans and you'd scream. And then when the World Cup came around, half of them weren't even in the squad. The pictures were all from about 1962.

*Did you go to see other teams in the area?*

Quite a few. Prestwich Heys were the local non-league team and I went to see them in an amateur cup tie against Sutton United. I was on the pitch celebrating a goal and got arrested by my neighbour, who was a part-time policeman.

At Bury you could get in for free if you went through the cemetery behind one end and jumped over the fence. They were always losing though because they had the best pitch, this great lush grass that all the other teams liked to play on. We used to go to see Oldham when they had Ray Wilson from the 1966 World Cup team, and he could hardly walk. You could see why he became an undertaker, because he was halfway there. They were bottom of the Fourth

but they suddenly started winning every game and in three seasons they were up near the top of the Second.

*Who was the first player you met?*

Funnily enough, I met George Best a few times. First was in some drinking club in London in the early 1980s. He heard I was from Manchester and went into this big rant about how he used to get all this stick from the crowd at United when they thought he wasn't doing enough. It was true, he did use to stand around doing nothing for eighty minutes, but I thought that was all right, given that he'd still win them the game. But he'd still get stick when he was going off, from Bobby Charlton and the other players. He was the type who'd just walk into his local boozer, and there will always be people wanting to have a go, if you're like that.

*The Fall did a song about football, 'Kicker Conspiracy', back in the early 1980s. What sort of reaction did it get at the time?*

You couldn't mention football in the rock world then. We were on Rough Trade and I told them, 'This is about football violence', and it was all, 'You don't go to football, do you?' I remember *Melody Maker* saying, 'Mark Smith's obviously got writer's block having to write about football.' About five years later, the same guy reviewed something else saying it was a load of rubbish and 'nowhere near the heights of "Kicker Conspiracy"'. And now, of course, all the old music hacks are sat in the directors' box with Oasis.

*Have you ever watched a game from the directors' box?*

My worst experience at City, actually, was when the agent we were with at the time got us into the directors' box for a David Bowie show at Maine Road. And it was a disgrace.

They had pennants on the wall, like the European Cup Winners' Cup, all creased up in plastic. They hadn't changed the photos since 1968, they still had black-and-white blow-ups from the *Manchester Evening News* and the trophy cabinet hadn't been cleaned. The bar itself was like a kiosk – it was worse than anything on the Kippax. Alex Higgins was there too and he sort of collapsed into it. I've been to United's, and of course that was like something on Concorde.

*What is your favourite football book?*

The best one I've read is *Colours of My Life* by Malcolm Allison, which covers how he turned City around. When he came back in the late 1970s he was totally broke. He'd go into all the best clubs in Manchester like it was still 1968 and

take a load of mates, like an Oliver Reed scene. He'd be asked to pay at the end and he'd just say, 'Pay? What do you mean? I'm Malcolm Allison.' But sometimes it didn't work and they'd have to have a whip-round, he'd go around collecting fivers and loose change in his hat.

As for football writing now, the newspaper coverage here is terrible. I was looking at one paper during Man United's games in Brazil and I thought, 'Am I reading the financial pages?' It was all about how Man United haven't got a press guy and what a disaster it was they were the only club who didn't have one. And I'm reading it thinking, 'Yeah, but what was the score?'

*Have you kept in touch with football when you've been abroad?*

Going to Germany in the early 1980s got me back into football when I was going off it a bit. In places like Hamburg there was an avant-garde rock scene among fans at some clubs, something that wasn't here in Britain. And you get big pints of beer at German matches for, like, 25p, and a nice clean sausage. I saw Germany vs. Bulgaria at the 1994 World Cup. What a day out that was.

The German players were limbering up like an hour before the game, doing leap-frogging and gymnastics. Then they showed an interview with someone from the Bulgarian staff on these massive screens around the ground and he said, 'I'm just glad we've all turned up. We only had nine men half an hour ago.'

In the stadium they were trying to be nice to everyone and they brought in these guys with red caps all dressed like Michael Jackson as extra security. We were in the German end and in the middle of the game this South American film crew come and sit in front of us, and I'm asking them to move. This red cap comes up and asks me what's wrong. Then a policeman comes over and he brings over this guy from the US soccer federation who looks like Ronald Reagan with white hair and he's saying things like, 'Is your seat not comfortable sir?' And I'm saying, 'No, it's fine, it's just this film crew.' Then he says, 'Ah. You're not German, are you, sir?' I think they had this idea that football was like some germ from Europe that might infect them.

*Do you play yourself?*

I've started playing again. I'm a central defender. I like tackling, but when I play I walk.

*Like Franz Beckenbauer ...*

Similar. I trip people, tap them on the shin. But I don't like the niggling little fouls they do now, all that shirt-pulling. The annoying thing about that Beckham foul in the World Cup, when he got sent off, was he hardly even kicked him. If you're going to kick them, kick them.



The Fall used to have a team, we'd play university teams before gigs. We played the Icicle Works when we were both in this hotel in London. There were eight or nine in our team, the group and couple of roadies. This guy called Big Dave from Lincolnshire, who was like the fattest lad you've ever seen, went in goal. And they turned up in replica Liverpool kits with 'The Icicle Works' on the front and they've got this mock European Cup with them.

It was twenty minutes each way and we went 5–4 in front in injury time and their tour manager's the referee, so it went on and on until they won 6–5. It'd gone dark by the time we finished and in the bar they're telling all the music journos they've won and passing the European Cup around.

*Have you had any encounters with football hooligans?*

It seems to me that the fascination with rough lads we've got now is a very middle-class thing. They're from small places, but not impoverished places either – stockbrokers who can forget about being new dads for a day and have a fight. It's a sadomasochism thing, wanting to be hit. It's like the kid at school who was always hitting people, you just knew he was a closet case. I used to get it on trains coming down to London. They get on at Milton Keynes and they're staring you out and all this.

I remember Man City had this group called the Main Line Service Crew. We were on a train on a Saturday afternoon going down for a gig and they were asking us if we were City or United and all that. And I said, 'Hold on, it's three o'clock. City are at home today. What are you doing here?' And they were going to Spurs or somewhere to try and cause trouble at half-time, then they'd be back up on the train to get to Maine Road when the away fans are coming out. That's the sort of mentality they've got.

# The Fall

The new single. Double-A side.Songs:

**"ROWCHE RUMBLE"** (Look At What The People Around You Are Taking)

This is a great dance number and combines a cheek-in-tongue put down of a popular sweetie with The Fall's tribute to Racey.Dig it.

**"IN MY AREA"**

It's a primal scream time again folks as The Fall attack their enemies,get tight,& disprove the theory that might is right.The most difficult song they attempt,the mistakes are glorious.Smith almost sings on it-like he says in another Fall tune: ["I don't sing just shout-heavy clout heart out!An artist predicting the future?"] That's the only way to get it right.

Maybe Johnny Cash'd sound like this if they'd kept him in San Quentin.Maybe it's white trash trying to talk back.

"Former friends suck on the fall/genuine white crap article/their future cries of broken pain are idiot victims just ends to - the madness in my area"

PERSONNEL MID to TERMINAL 79

The Fall have a new line-up following the departure of Martin Bramah.There are now six of them(like dice) :

**YVONNE PAWLETT(19)** elec.piano. Yvonne,like her music,travels a lot,and so would you if you came from Doncaster.Never plays the same thing twice-her notes are ex another dimension while keeping to the songs basic requirements-this is most noticeable on "In My Area"

**CRAIG SCANLAN(18)** elec.guitar. New member,left-handed.Craig is the bookworm of the group.His genius is still in formation.Plays cranky lead that flows.Fave LP is "White Light/White Heat" Ex Staff 9.Brought classic song "Choc-Stock" with him.  
**MARK E. SMITH(22)** elec.guitar. By Fall standards,whatever "wally" he does and can be heard on "Witch Trials" Very popular with younger Fall-fans,gets letters asking for guitar lessons etc.How touching.Sends manager says he reminds her of young Brian Jones.Switched to guitar as there was a lot of music buzzing around in his Cancerian brain,and to make way for his best friends:

**STEVE HANLEY(18)** bass guitar. Totally natural bassist,much revered by Smith who saw Martin's exit as the perfect opportunity to bring him in.Always hung round with band and is The Fall from head to toe.Giant in stature and mind.Not many people have heard him talk.

**MARK E. SMITH(22)** vocals. Founder and lyric writer.Called a dictator by many Audiences love him he ha. Has problems at dry cleaners viz;"How did your coat get like that,Mr Smith?" "What do you do for a living?" "I hang around old buildings for hours and get very dirty in one hour"

**MIKE LEIGH(23)** drums. Mike is straight but great.ex rock n roll revival band. Plays standing up,sometimes.Big man but big heart.Ex bouncer and is serving penance with the Fall.





" I ALWAYS USE 'SLATES' AMPLIFIERS AND 'SKINNY RATS' GUITARS - I'D TRUST NO OTHERS " - Craig Scanlan

" TO EXPLAIN MY LOVE FOR 'CASSETTES' WOULD BE IMPOSSIBLE - SIMILAR TO THE AFFECTION SHOWN TO ME BY VARIOUS NEW NEW POP PERSONALITIES " - Mark E. Smith

# THE FALL

'SLATES - NEW 10" 33rpm single release by:

**T**HE time was mid-February, The Fall, ORIGINALLY intending to cut 2 tracks ended up with many more. As crumbs of nightmare filtered through they decided to release the lot, as ALL TRACKS ARE RELATED.

33 r.p.m.

Side 1 concerns observations of trash culture, British Undercurrents of secrecy and institutional goings on, esp. Prole Art Threat - A spy media story found in an abandoned file cabinet. The side is begun by Middle Mass, the first gleanings of The Hip Priest, more of him later.  
Side 2 is, in chronological order, Fit and Working Again - a fun piece about regeneration, wi' nods ha hee to the super-weedy groups, title track (Slates, Slags Etc.) which is about plagiarism and blackboard type people in this land of curs, rounded off by Leave The Capitol (note fancy spelling) which relates time warps and encounters in Victorian Vampiric London.

### VIEWPOINTS, PRESS - TOO MODEST TO DISCUSS

- 'I just thought The Fall were Great. Just in a different league (World) to everything that had gone before.' - Ray Lowry/City Fun.
- 'full of cynical comments, puns and working-class depression - the fall sweep aside all passing trends' - Vox Magazine/Dublin.
- 'Bloody awful' - Jeff Beck
- 'The Fall are changing shape yet again... The Fall are a rhythm section tight and disciplined... a firm foundation created to give Mark the freedom to let fly' - Edwin Pouncey/'Sounds'

'The Great God Pan resides in Welsh green masquerades/ On Welsh cat caravans/ But the Monty hides behind curtains grey blackish cream All the side-stepped cars and the brutish laughs from the couple in the flat downstairs' 'Leave the Capitol'

Fall Music Publishers Ltd./ Cavalcade '81

### EXTINCTION HITS TOTALE FAMILY/RECENT DISCOGRAPHY

- 45s: 'How I Wrote Elastic Man'/'City Hobgoblins' (rough trade C48 Jul. '80)
- 'Totally Wired'/'Putta Block-ferthcoming Excerpts' (RT 056)
- 1.p.s 'Totale's Turns' (Rough 10) Apr. 80
- 'Grotesque' (Rough 18) Nov. 80



THE F.F. \_ SIGG.

The F.F.  
42Ch, Bury New Rd.  
Salford 7 Lancs.



CRAIG SCANLAN

STEVE  
HANLEY

MARK NISLEY  
(Guitars, & piano)

Average file age: 20



Grant Showles & Paul Hanley (drums)  
cover up the pink press chest file



their leader.

FIGURE FLAME

To keep it hot. The hip priest approach, aired first on an April Peel session recorded in the Nazi fortress, is the new musical direction of The Fall. i.e. songs like Lie-Dream of a Casino Soul, Hip Priest, Hassle Schack, Dragon G., Fantastic Life. Also the band will be working with ex-drummer Karl Burns in various projects.

EVERYTHING BAR 'SLATES' MUSICALLY IS TEN YEARS OUT OF SYNC ON THE COUNTERCULT SCENE. YOUNG PRODUCERS AND MCNE\_TCH STUDIOS ARE LIKE GOLD DUST NOW. YOU HAVE BEEN TOLD.

regards & affection /The Fall.

# The Fall

Handout-Statement lp "DRAGNET"

## WHY ARE YOU SMILING ?

" The Fall are from Manchester. So what. You're right. But this is not the spineless usual. It's Original Article. Not romantic not sub-intellectual not "tough" re-cycled cabaret glam three chord big boots like the mg Dog Kennel label. "DRAGNET" is white crap let loose in a studio but still in control. Sung in natural accents in front of UNAFFECTED music. 'DRAGNET' ISN't a mass of confusion covered by reverb and a control board. This sound could catch on. So what. Get Caught." - R.TOTALE XVII

" The Fall: Influential, arrogant, accurately hypercritical of rock apathy "  
- N.M.E. September '79

## ADD ON THIRTY YEARS NOW YOU'VE GOT SPIT McBURNS

The songs on "DRAGNET" are about psychics, showbiz, chances, criminals prisons, results of the Beer War, pop, cruel jokes, paranoia and stimulants of all kinds, demons and more. The follow-up to 1st. LP 'LIVE AT THE WITCH TRIALS' (Much OK'd and acclaimed), that's as much "DRAGNET" has in common with that record. This is band and fate's policy. Change equals growth. 'We're better because all ~~THE~~ <sup>OUR</sup> songs are different. - M. Leigh

This record celebrates The Fall's 3rd. year of existence against all odds. Thank to all who helped make it possible (YOU'LL STILL HAVE TO BUY IT)

Overleaf you can meet the people who wrote and recorded it, if you go for that sort of thing.

"I must create a new regime/Or live by another mans

I could use some pure originals/And get my hands on some royalties"  
- 'Before The Moon Falls' (The Fall)

Tracks on "DRAGNET" are:

side 1: PSYCKIC DANCEHALL/A FIGURE WALKS/PRINTHEAD/DICE MAN/BEFORE THE MOON FALLS/YOUR HEART OUT.

side 2: HUZOREWI'S DAUGHTER/FLAT OF ANGLES/CHOC-STOCK/SPECTRE VS RECTOR PUT AWAY .

## COMPLETE AND UTTER DISCOGRAPHY:

by and for the fall:

singles: BINGO MASTER'S BREAK-OUT (SP7) - ~~Ducted~~  
IT'S THE NEW THING/VARIOUS TIMES (SP9) - ~~Ducted~~  
BONCHE RUMBLE/IN MY AREA (SP11)

L.P.'s: LIVE AT THE WITCH TRIALS (SFLP1)  
DRAGNET (SFLP4)

Every JACK (SE 13)

"They say music should be fun like reading a story of love/  
But I wanna read a horror story"

-----"Dice Man" (The Fall)

*'TOTALE'S TURVIE' budget 1. p.  
cut 1. May on  
RAIGH T. A. DE  
Records*



Handout-statement lp DRAGONET

INFERNAL PERSONNEL phase 3

CRAIG SCAMLAN(18) e.guitar. Craig's a Cack(left) Hander.His outgoing personality and immediate charm make him the obvious spokesman for the group,which he isn't.Interests: ballroom dancing,gardening and Captain Beefheart.Mancunian.

STEVE HANLEY(19) bass guitar. Latest arrival to The Fall along with Craig. Bire citizen and chef.Not many have heard him talk.Interests: Beer and beer money.

MARC RILEY(55) guitars,vocals. Marc is the veteran of the group.Fomerly on bass guitar and can be heard on let 1 p 'Witch Trials'.Although the baby of The Fall age-wise,often takes the paternal role. Likes: Public Image,Lou Reed

MIKE LEIGH(24) drums. Ex rock n roll revival group.He got tired of playing 'It's Now Or Never' every night with inadequate musicians scared of their own hands.Part Romany.Ex-bouncer serving pennance with The Fall.

MARK E. SMITH(13) 1d vocals etc. Founder of The Fall and the cause of all this trouble,but paid back via. dry cleaners:'How did your coat get so dirty Mr. Smith ?-what do you do for a living?' Answer:'I hang around old buildings for hours and get very dirty in one of those hours'.Lyric writer.

In winter they like pullovers and thick coats,while in summer they go more for cotton garments.80% of them are Mancunians in fact ,and all members like the Residents-even those who haven't heard them.

mes/late 79

THE END

# The Fall





PSYCHIC DANCEHALL

Is there anybody there? - Yeah  
Rocky rocky it's quarter psychic dance  
Medium discharge.

By garden is made of stone/there's a  
I saw a monster on the roof/it's color  
Round the corner is quarter psychic dance  
Medium discharge

Have they have no records/They know ya  
Just bubble stumble to the waves/Two  
Clock it clock it it's quarter psychic  
Medium discharge.

When I'm do ' and gone/by vibrations  
In other way than the realm/face  
Back it rock it it's quarter psychic dance  
Medium discharge.

INTRO

U... I go to pick  
... of me a...  
... that is...

**STOP BEING  
'CONNED'**

New factual information reveals that

**YOU**

are the 'experts' on widespread Cancer,

Arthritis, Schizophrenia, and all diseases

**NOW**

act by giving pills, but by using energy.

**THE FAULT**  
S... of ...

**the Fault**



...  
... April 1979

...  
... Only in their dream world

...  
... the poison dies

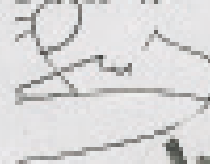
...  
... take a chance first  
... story of love

...  
... take a chance boy?

...  
... take a chance boy?

...  
... April '79.

...  
... April '79.



**draGnet**

# The Fall

Random Statement by "DRAGNET"  
PAGE 2

Rocky  
Medium  
By go. let is rad. of s.  
down  
Medium  
Here they have no record  
Just let's stumble to t  
Clock to clock it is's que  
medium disband.  
When it's dead and gone/R  
In viber, not vinyl, thru  
Rock it rock it it's quest  
"DIE!" M.C. D.

### WHY ARE YOU SMILING ?

"The Fall are from Manchester, so what. You're right. But this is not the spineless usual. It's Original Article. Not romantic not sub-intellectual and "tough" re-cycled cabaret glam three chord big beats like the eg Dog Kennel Label. "DRAGNET" is white crap let loose in a studio but still in control. Song in natural accents in front of UNEXPECTED music. "DRAGNET" has a sense of occasion. Covered by reverse and a control board. This sound could catch on. So who 'Get Caught.' - P. POTALE XVII

"The Fall: Intellectual, arrogant, arrogantly hypercritical of rock apathy" - N.M.E. September '79

### AID OF THIRTY YEARS NOW YOU'VE GOT SPIT MURKIN

The songs on "DRAGNET" are about psychics, showbiz, chances, originals, prizes, results of the Beer War, pop, cruel jokes, paranoia and stimulants of all kinds, demons and more. The follow-up to last. IF "LIVE AT THE WITCH TRIALS" (Much OK'd and acclaimed), there's no way "DRAGNET" has in common with that record. This is hard and Fall's policy. Change equals growth. We're better because all our songs are different. - N. Leigh

This record celebrates The Fall's 3rd. year of existence against all odds. Thanks to all who helped make it possible (YOU'LL STILL HAVE TO BUY IT)

Overleaf, you can meet the people who wrote and recorded it. All you go for that sort of thing.

### PRISON HEAD

A U CHORUSPAGE 1/2's a printhear  
yeah. And a notch line. End of  
We had a -page/what we had

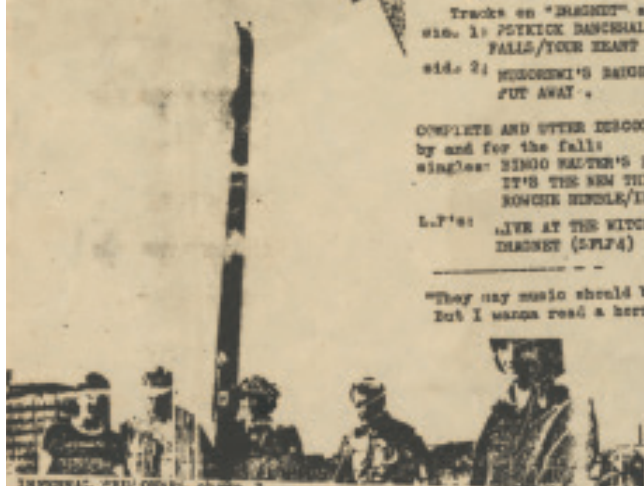
"I don't create a new regime/Or live by another name  
I could see some pure originals/And get my hands on some royalties"  
- "Before The Moon Falls" (The Fall)

- Tracks on "DRAGNET" are:
- side 1: PETERICK BANSHELL/A FIGURE W. IS/PRISON HEAD/DICE MAN/BEFORE THE MOON FALLS/YOUR HEART OUT.
  - side 2: MURKIN'S DAUGHTER/FLAT OF CIGLES/CHOC-STOCK/SPECTRE IS HECTOR PUT AWAY.

### COMPLETE AND OTHER DISCOGRAPHY:

- by and for the falls
- singles: BINGO WALTER'S BREAK-OUT (SPL7)
  - IT'S THE NEW THING/V. NIGROE T. OP (SPL9)
  - BONCHIE HINDLE/IN MY AREA (SPL10)
  - L.P.'s: LIVE AT THE WITCH TRIALS (SPLP1)
  - DRAGNET (SPLP4)

"They say music should be fun like reading a story of love/  
But I wanna read a horror story" - Dice Man' (The Fall)



is a chance heh?  
'Is this a branch on the tree  
see/Only in their front room  
I take a chance man

GRAIG SCULLAN (18) e. guitar. Craig's a Cook (left) Bander. His outgoing personality and immediate charm make him the obvious spokesman for the group, which he isn't. Interests: ballroom dancing, g. dancing and Captain Beefheart. Hobbies: ...

STEVE HAYES (19) bass guitar. Latest: ... along with Craig. Five citizens and chief. Not many have had him talk. Interests: Beer and beer money.

MARC KILBY (55) guitars, vocals. Marc is the veteran of the group. Formerly on bass guitar and can be heard on last 1 p. 'Witch Trials'. Although the baby of The Fall age-wise, often takes the paternal role. Likes: Public Image, Lou Reed

MIKE LEIGH (24) drums. In rock a well. revival group. He got tired of playing 'It's Not Or Better' every night w. inadequate musicians scared of their own heads. Part Bonage. Ex-beanour scribb. persistence with The Fall.

MARK E. SMITH (13) 14 vocals etc. Founder of The Fall and the cause of all this trouble, but paid back via. dry old. How did your coat get so dirty Mr. Smith? What do you do for a living? Answer: I hang around old buildings for hours and get very dirty in one of those hours. Lyric writer.

In winter they like pullovers and thick coats, while in summer they go more for cotton garments. 50% of whom are machinists in fact, and all members like the Residents - even those who haven't heard them.

empting ashtrays  
lice

see fan?

this a branch

see baby?

draGnet

# The Fall

45: How I WROTE  
'ELASTIC MAN'  
city hobgoblins

released 9-7-80

put that syn-  
thesizer away,  
you



Piccadilly, N/CR.

"The best book I've ever  
read" -George 'Liar' Hackington  
'Manchester Midday News'

also available:

'TOTAL'S TURNS'

'WORKING MEN'S CLUB...CULTIVATED  
POSEUR INCOMPETENCE'  
-MELODY MAKER

L.F. featuring live versions of independant  
chart moneyspinners like:

- FIERY JACK
- ROCHE RUMBLE "a sleeper"-N.M.E.
- NO XMAS
- NEW PURITAN

ELAS: EVERYTHING THAT CONFUSED YOU IN THE PAST:

~~MAXIMUM PRICE: £2.99~~

"They sound like Beefhearts'  
band did at the beginning. I  
can't believe it."  
- 'SLASH' magazine U.S.

ON ROUGH TRADE RECORDS AND CONSCIENCE



Ask Your Local Record Dealer To Take That Stupid  
Expression OFF His Face .

This Advertisement Was  
Paid For By:  
The Fall Foundation.

# The Fall



# The Fall

Front: Hand-out statement for  
L.P. "TOTALE'S TURNS"  
(Rough Trade  
records No.10)

CT Manchester

## FEATURING

- HOT PRESS LINE-UP :
- EVERYTHING THAT CONFUSED YOU IN THE PAST
- DISCOGRAPHY to come;
- HOW I WROTE 'PLASTIC MAN'

"Coupon and gas board man/dragnet for gun blast man  
a rented cage is flat of angles"

"And put down left-wing tirades  
and the musical trades.And on  
free trade I say...."

at man is self-centred and loves only for himself. The origin of this  
problem is the Fall of Man.

Divine Principle teaches that the Fall of Man was an actual event, but

One night vet is called out/From his overpaid leisure  
To Temperance household/Delivered ran out/Phoned his wife in terror

'There are no read-outs for this part of the track'

Next bit is hard to relate/The new born thing hard to describe  
Like a winged rat that's been trapped inside/A warehouse base near  
A city tide/Brown sockets purple eyes/Fed with rubbish from disposal  
barges brown and covered/No changeling as the birth was witnessed:

"Only one person could do this"

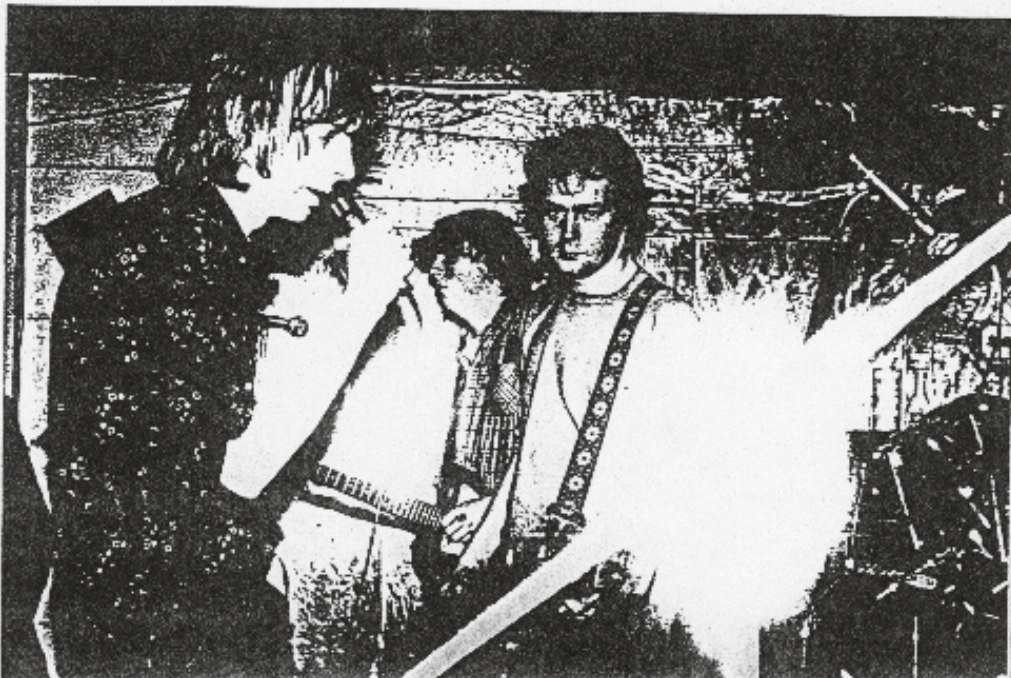
"Yes" said Cameron "And the thing was in the impression of  
J.TEMPERANCE"

-His hideous replica! His hideous replica! His hideous replica!

Scrutinize the little monster  
His hideous replica!

Disappear thru the door

NEXT WEEK: The Fall of Man





*The Wonderful and Frightening World of The Fall* (October 1984, Beggars Banquet)

SIDE 1

Lay of the Land

2 by 4

Copped It

Elves

SIDE 2

Slang King

Bug Day

Stephen Song

Craigness

Disney's Dream Debased



# The Wonderful and FRIGHTENING World Of...



MARK E. SMITH VOCALS and TAPES  
 BRIX SMITH LEAD and RHYTHM GUITAR and VOCALS  
 KARL BURNS DRUMS, PERCUSSION and BASS  
 PAUL HANLEY DRUMS, KEYBOARDS  
 CRAIG SCANLON RHYTHM and LEAD GUITAR  
 STEPHEN HANLEY BASS and ACOUSTIC GUITAR

a friendly VISITOR  
 GAVIN FRIDAY VOCALS: tracks 3 & 7



- 1. LAY OF THE LAND  
(the latest bulletin from F, Personal Chair, Mission, Personalist, Gains)
- 2. 8 by 4  
(8001 was added some time... here our artist, Gains, Personalist, Missionist, arrived on track of their debut on EMI... permission a show was falling...)
- 3. COFFED IT  
(original form, modified in thought, ending 'fingering' for 'winding back')
- 4. FEVES  
(Stable contribution of the Fall... essential finding over 100 years, only there in there and a wild range...)

Biggs, Darpauf  
 BELGA 30

Produced by  
**JOHN LECKIE**  
 Engineered by  
**JOE GILLINGHAM**

"The Wonderful and Frightening World Of"  
**SKANS • JOHN and BETH • JOHN PEEL • D. D. •**  
**• HUNTER THOMAS • CLAUD CASTENSKIOLD •**

The Fall Photography By  
 MICHAEL POLLARD  
 Cover Painting By  
 CLAUD CASTENSKIOLD

A MARQUIS PLC. MANIPULATION

- 5. SLANG King  
(... a development of... a variety of... the new...)
- 6. HUG DAY  
(... these things...)
- 7. STEPHEN SONG  
(...)
- 8. CRABNESS  
(...)
- 9. DISNEY'S DREAM DEBARRÉ  
(...)

MARK E. SMITH VOCALS and TAPES  
 BRIX SMITH LEAD and RHYTHM GUITAR and VOCALS  
 KARL BURNS DRUMS, PERCUSSION and BASS  
 PAUL HANLEY DRUMS, KEYBOARDS  
 CRAIG SCANLON RHYTHM and LEAD GUITAR  
 STEPHEN HANLEY BASS and ACOUSTIC GUITAR

a friendly VISITOR  
 GAVIN FRIDAY

VOCALS: tracks 3 & 7

Produced by JOHN LECKIE  
 Engineered by JOE GILLINGHAM

The Fall Photography By MICHAEL POLLARD  
 Cover Painting By CLAUD CASTENSKIOLD

Recorded at Focus Studios, mid-1984.





*This Nation's Saving Grace* (September 1985, Beggars Banquet)

**SIDE 1 – CASTLE NKROACHED**

Mansion  
Bombast  
Barmy  
What You Need  
Spoilt Victorian Child  
L.A.

**SIDE 2 – NATION'S SAVING GRACE**

Gut of the Quantifier  
My New House  
Paint Work  
I Am Damo Suzuki  
To NkRoachment: Yarbles

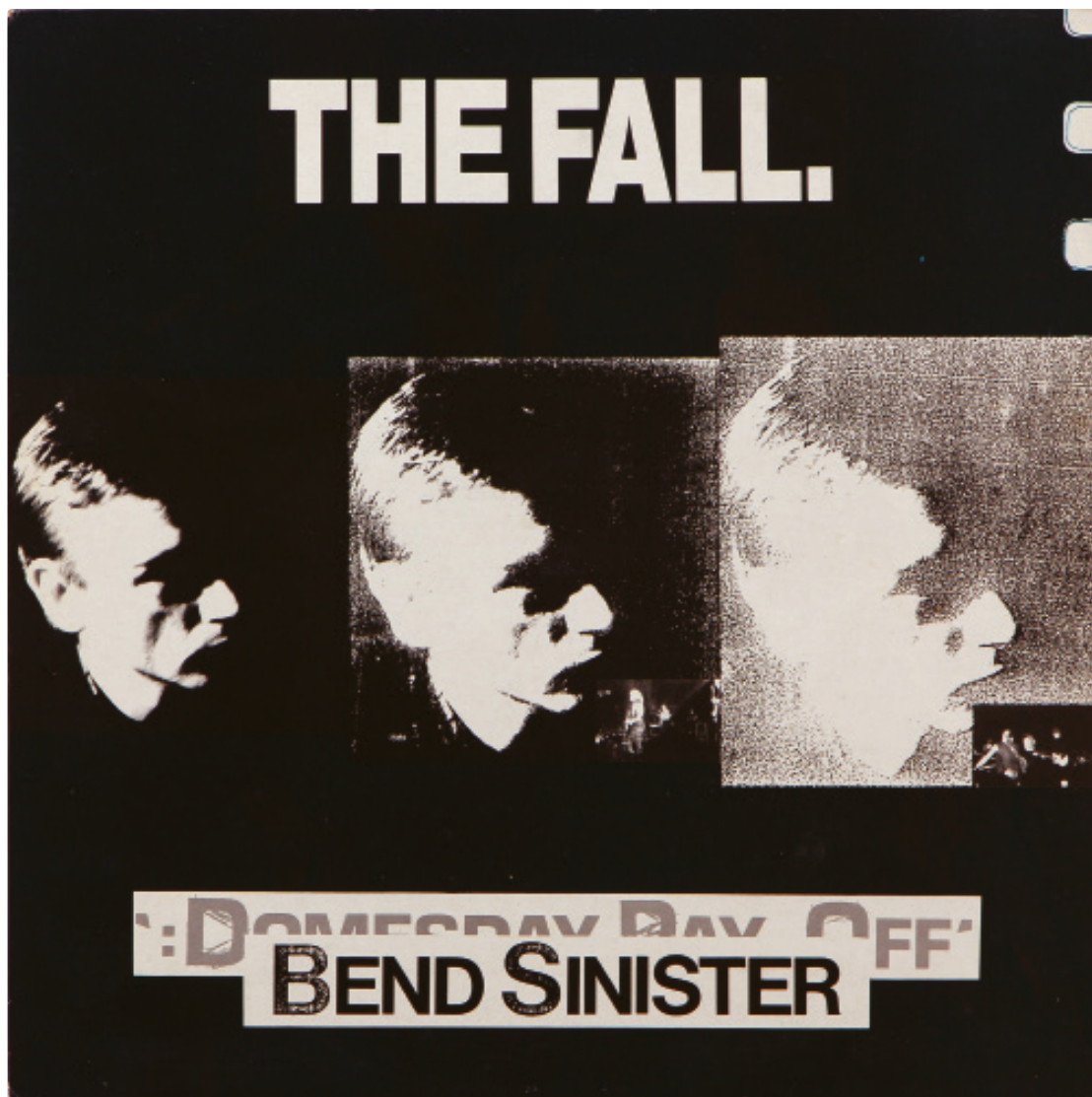


Stephen HANLEY (Eire) Bass gtr.  
Karl BURNS (Unknown) Drums  
Brix SMITH (U.S.A.) Lead Guitar, vocal  
Simon ROGERS (Snookeria) Keyboards, acc. guitar, bass gtr.  
Mark E. SMITH (Broughton) Vocals, violin, guitar  
Craig SCANLON (Munster) elec. rhythm guitars

production: John LECKIE  
side 2 – LECKIE / ROGERS/M.E.S  
engineering: Joe GILLINGHAM  
cover: M. Pollard / C. Castenskiold  
cut: Steve, Chalcot Road  
photos: Lucy Salenger, C. Chards, C. Segal  
vehicle: No Good Boyo

Recorded Orinoco, London, mid-1985.





*Bend Sinister* (September 1986, Beggars Banquet)

SIDE 1

R.O.D.

Dktr. Faustus

Shoulder Pads 1#

Mr Pharmacist

Gross Chapel – British Grenadiers

SIDE 2

US 80's–90's

Terry Waite Sez

Bournemouth Runner

Riddler!

Shoulder Pads 2#





MARK E. SMITH VOCALS & TAPES  
 STEPHEN HANLEY BASS, GUITAR  
 SIMON ROGERS KEYS, MACHINES, GUITAR  
 CRAIG SCANLON ACOUSTIC & ELECTRIC GUITAR  
 BRIX SMITH LEAD GUITAR, KEYS,  
 VOCAL  
 JOHN S. WOOLSTENCROFT DRUMS, PERCUSSION  
 (PAUL HANLEY) DRUMS, T.2.

PRODUCED BY JOHN LECKIE

PHOTO'S: Lars Schwander, Jeff Veitch, Kint B.,  
 Steve Saporito, Sue Dean and Larry Rodriguez

Recorded at Yellow 2, Stockport; Abbey Road, London;  
 Square One, Bury, mid-1986.



*The Frenz Experiment* (February 1988, Beggars Banquet)

**SIDE 1 – CRIME GENE**

Frenz  
Carry Bag Man  
Get a Hotel  
Victoria  
Athlete Cured

**SIDE 2 – EXPERIENCE**

In These Times  
The Steak Place  
Bremen Nacht  
Guest Informant (excerpt)  
Oswald Defence Lawyer



## PERSONNEL

STEVE HANLEY – BASS  
CRAIG SCANLON – RHYTHM GUITAR  
MARCIA SCHOFIELD – KEYBOARDS  
BRIX E. SMITH – LEAD GUITAR  
MARK E. SMITH – LEAD VOCALS  
SIMON WOLSTENCROFT – DRUMS

W/ S. ROGERS – SEMI-ACC GUITAR,  
ELEC. SAXOPHONE

DX'S + PROPHECT – M. Sch + S.R.  
E. PIANO (8) – M.E.S.  
BACKING VOCALS BY THE FALL

PRODUCED BY SIMON ROGERS  
BAR (2) (6) (9) – GRANT SHOWBIZ  
ENGINEERED – I. GRIMBLE, D. BARTON, STEP

PHOTOGRAPHY - PAUL COX (FRONT),  
PYKE (BACK)

Recorded at Abbey Road, London; Brixton and  
Manchester, mid-late 1987.





*I Am Kurious Oranj* (October 1988, Beggars Banquet)

SIDE 1

New Big Prinz  
Overture from 'I Am Curious Orange'  
Dog Is Life / Jerusalem  
Kurios Oranj  
Wrong Place, Right Time

SIDE 2

Win Fall C.D. 2080  
Yes, O Yes  
Van Plague?  
Bad News Girl  
Cab It Up!  
Last Nacht



**The Fall**

MARK E. SMITH – Lead Vocals  
 STEVE HANLEY – Bass Guitar  
 CRAIG SCANLON – Rhythm / Acoustic guitar  
 MARCIA SCHOFIELD – Keyboards  
 BRIX SMITH – Lead Guitar / Vocals  
 SIMON WOLSTENCROFT – Drums

**Michael Clark & Company**

LEIGH BOWERY, LESLIE BRYANT,  
 MICHAEL CLARK, MATTHEW HAWKINS,  
 DAVID HOLAH, JULIE HOOD, AMANDA KING,  
 ELLEN VAN SCHUYLENBURCH

PRODUCED BY IAN BROUDIE AND MARK E. SMITH  
 ENGINEERED BY C.J., DIAN BARTON,  
 CENZO TOWNSHEND

Kevin Cummins – The Fall Photographs  
 Richard Haughton – Stage Photographs

Recorded at Suite 16, Rochdale and The King's Theatre,  
 Edinburgh, mid-late 1988.

# The Fall

dia below: A  
see fig.  
Recollection  
THAT  
CAN  
BE  
VERIFIED  
Humorous  
side

CUSTOMS: 'Purpose of visit ?'  
VISITOR: 'To view the Fall  
sir'  
C: 'That's Mark Smith isn't  
it?'  
V: 'Yes, sir' said the  
tourist as his pass was

On Reading the XL 81 computer manual.  
- RUFING to use this contraption as a paper re-  
ducer, after days of delay through HOLLS, fear du-  
jokes about memory banks Finally thumbed through  
Text reminded me of MATHS SWOT SCHOOL. By Chap. 14  
-thoroughly embarrassed and confused- wanted to  
get a big black felt pen and Erase all dry &  
witty remarks. "Became a recluse bc  
G.O. H.O. H.O. NINE-Ought a computer set  
up on the screen  
the Holy Ghost  
swear on the scr  
Give FIG. L, on  
ie screen WHERE'S  
at cursor  
Eat y'self fitter.

## THE FALL

Of Gruppe.  
As years back, Genesis are  
along with this smug-art  
infiltration-fag of Briti  
Maybe some'd have a genui  
Cut out this ad, it's bla  
Constructive if only to b  
-struct the path of youn  
of U.K. Vaudivillene  
"ing state of pr  
"oups' proph,  
dreams of to days songwriters  
ensures you'd much rather  
buy this if only  
"or an antacid "Apres"  
YOUR TINTED LUNCH.



any better, but the gulp came on seeing this insert.  
the enemy as far as this camps' concerned The Engli  
fans, having the ca  
The GULP came on s  
Ignore it .Pervert  
Walk not perverted  
and all its Repa  
d and encouraged a  
and keep it -its' eldritch vaguality will prove  
'There's a clerk in the backroom, has a  
literature degree. His Boss a flat roofed architect  
Parisian dressed. Project - Victoriana-Punish.  
Perverted by language  
Garden. Smile Hexen Definitive  
coming up; c r e e p  
new fiend (not on)  
Moveable Backdrop

**IT INCLUDES  
EAT Y'SELF  
FITTER**

### "PERVERTED BY LANGUAGE"

ROUGH 62

DISTRIBUTED BY THE CARTEL

ROUGH  
7/9A.9E



VANBRUGH JOB & YORK UNIVERSITY S.U.  
PRESENTS

139

THURSDAY APRIL 29

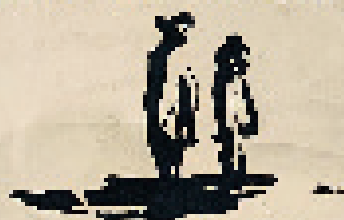
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York University

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S.U. Shop, Red Rhino, Sound Effect,  
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Discos Late Bar Over 18's only



Enquiries 412338

the  
fall

+  
PURKURR PILNIKK



THE FALL

IS & SYNDICATE PRESENTS...

DUCTION HOUR

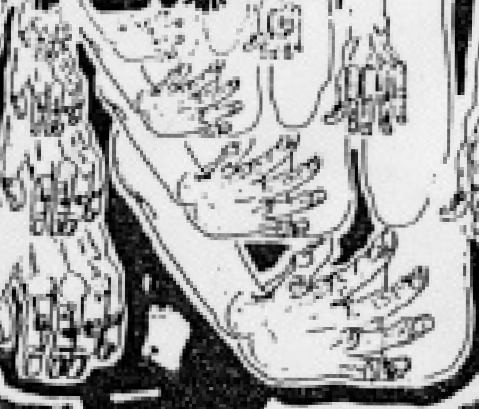
DUCTION HOUR

DUCTION HOUR

DUCTION HOUR

DUCTION HOUR

Fall



You Don't  
HAVE TO BE  
WIERD TO BE  
MIEAD...



AUGUST 19  
VICTORIA UNI



THE FALL

AUGUST 17  
CH-CH UNI

DOOR SALES ONLY IN ART!

SEE LOCAL  
PAPERS FOR FURTHER DETAILS.



(1hr) (1hr) (1hr)

# MESSAGE FOR YER...

ARE YOU STILL...

- bowing to 'Mythical Thingy'?
- in need of that 'one true sentence'?
- wondering who is the 'King Shag Corpse'?

Then you still need the HEXAN school.

Lay down your weary trend now. HERE'S HOW...

CIGS SMOKED HERE

UNSUITABLE FOR ROMANTICS

HAIL THE CLASSICAL

# HEX ENDUCTION HOUR BY THE FALL

## HEXEN

JAWBONE AND THE AIR-RIFLE WHO MAKES THE NAZIS?  
AND MANY MORE!

CUT OUT

- \* Fabulous stereo effects
- \* 2 drum kit line-up
- \* immortal melodies
- \* chummy lifestyle tips
- \* euro-processed vinyl!

AND FILL AWAY FOR BIRTHDAY

THINK FIRST - MOST DOKTORS FOLLOW WHAT'S 'BEST'

**KAMERA**  
RECORDS

DISTRIBUTED BY STAGE 1 RECORDS

KAM 005

He had been frightened of himself far too much. Now, as he paced the creaking boards, this realisation filtered into his psyche and for the first time he understood the words 'gratitude' 'sympathy' and 'big personality face'. Their dictionary meanings were intended to oppress, especially the last two. Gratitude was still useful in that it could mean the random forces of nature working for his good, and him seeing that. Paganism. He'd been very close to becoming ex-funny man celebrity. He needed a good hour at the Hexen school, a word mutant of two languages he'd grasped from thin air.

## HEX ENDUCTION HOUR

x New l.p.!

## THE FALL

IST: HEXEN-BILE, HEXEN CURSES

THE SCOURGE OF 'RCSSO-Rosso'

'HEX Enduction Hour' is official new Fall product on Kamera Records, and in the groups opinion their most concentrated work to date. And maybe it will. It is packed with typical Fall appreciation of the good things in life, plus the usual niggly, annoying, BITTY observations that keep the group well away from the over exposed minds of our time.

'There is no culture is my brag' \_ 'The Classical'

THE LITTLE THINGS JOIN UP

TO MAKE:

Track listing:

Side a. The Classical-Jawbone & The Air-Rifle-Hip Priest-Fortress, Deer Park-Mere Pseud Mag. Ed-Winter (Hostel-Maxi)

Side b: Winter 2 -Just Step S'ways-Who Makes the Nazis?-Iceland-And This Day.

personnel same as last 45 release 'Lie-Dream Of A Casino Soul'

The first 50 mins of the l.p. are songs honed in from the last tours The Fall have performed, the first side songs of comment and attitude, the 2nd side especially last 2 tracks 'Iceland' and 'And This Day', intends to intimidate the listener into the Fall's intelligence thru noise waves (!) 'And This Day' was savagely and randomly edited to produce new lyrics & impossible notes. Satirical, humorous element of past Fall work v. underplayed because 1. they've wrung it dry 2. t.v. is riddled now with liquidified 'satire' in most cases inferior to what the 'satirists' are trying to take da piss out of.

BLAST First (from politeness) ENGLAND

-W. Lewis 1914

WARNING: THERE ARE NO BLONDE BIRDS ON THE COVER OR IN THE RECORD.

P.T.O.



TEXT EXCERPT FROM: AND THIS DAY

And this day no matter what and never or who fills baskets or  
who's just there, the whole earth shudders  
You show me the bloody poor bores/The surroundings are screaming on  
the roads,so you even mistrust your own feelings  
And this day,the old feelings came back:  
Big basket full s'-park s'-mart  
Everywhere just no fucking respite for us here,John kidder  
And this day,it will soon heal up.

-----  
'Winter' is a tale concerning an insane child who is taken over by a  
spirit from the mind of a cooped-up alcoholic,and his ravaged viewpoints  
and theories.An earlier version went into the 'Clang' process of speech,  
whereby the sufferer during speech makes sentences containing similar sound-  
ing words.  
NI

-----  
Hex Enduction Hour was recorded in an empty cinema,a studio adjacent to  
it,and 'Hip Priest' was recorded in a studio made of lava( :)

-----  
Production: Richard Mazda/Grant Cunliffe/Mark E. Smith  
-----



BIG. P. You know it needs a lens.

-----  
next single announce ment;  
45 rpm SIDE A: 'LOOL,KNOW'  
SIDE B: 'I'M INTO C.B.'

side A is a new version of a fairly old song recorded using the same  
technique as 'And This Day'.Lyric is a schizo rant,spawned in  
the U.S., where many groups are becoming male go-go dancers

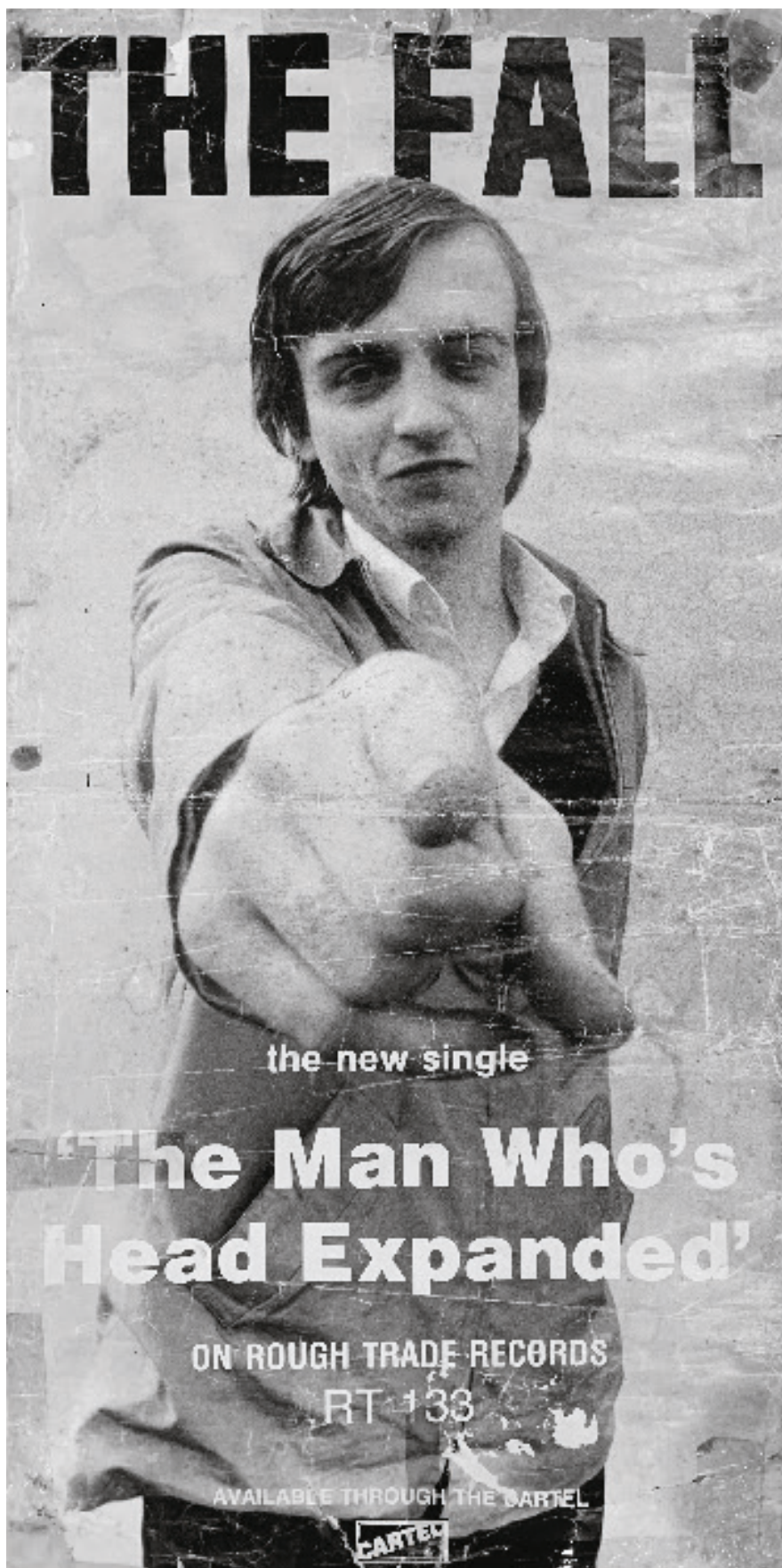
side B: Is a comment on the weedy Home Office Sanctioned LIBERACE-ISM  
of U.K. band transmissions.  
out terminal Mar.82

-----  
Any mail should be sent to: The Fall c/o V.M. 284 Pentonville Rd.  
London N.

please do not expect a reply,as The Fall are not a condescending French  
resistance type group nor do they have warehouses packed with info kits  
on themselves.Thankyou.

-----  
M.E.S. Mar 82  
-----





# THE FALL

the new single

## 'The Man Who's Head Expanded'

ON ROUGH TRADE RECORDS

RT 133

AVAILABLE THROUGH THE CARTEL

CARTEL

# **THE FALL**

**Two 7 inch singles in  
Gatefold Sleeve RT 143**



**featuring  
CONTAINER DRIVERS  
and  
KICKER CONSPIRACY  
(LIMITED QUANTITY AT £1.99)**

**DISTRIBUTED BY THE CARTEL**

**FORTHCOMING FALL LP ON ROUGH TRADE RECORDS  
"PERVERTED BY LANGUAGE" - ROUGH £2**



Beggars Banquet is associated with MANIPULATED, MANIPULATION, possibly others

# The Wonderful and FRIGHTENING World of..



# The Fall

*The Swartland Long Player*  
*By the same Double Play Artists*  
*Having Long Super Tracks*

Dist. by: ...

Also *Slowing* **CALL FOR ESCAPE ROUTE** *The 12" with "FREE T"*

# The Fall

Hey nar - Beggars Banquet  
7" 12" WITH! BEG 110 + 110T

## Oh! Brother

**/GOD-BOX** THE *real* Monty-

A TIGHT TORNQUET TWIXT WETPOP  
AND BRAINY POP LIES: THE  
SAY to POP IN 'SHOP OF POP' HEY FALL  
POP NOT THAT POP OR THAT INCEP  
PAPPY POP, POP OVER THE COUNTER: *splinter  
+ LEEP  
ANTI - The group  
QUEEN Sound!*


OH! BROTHER

WORLD: IMPEALING TO EARNEST FAMILY INDINGS MOTIVE: REVENGE!

### Know your Enemy: - a series

5. The keyboarder/producer 1970-?  
Perpetrated by groups such as YE\* & G\*NE\*\*S

Below: CREEP (singular, modern) at the zenith  
of his career



extra  
C.R.E.E.P.  
Art Print  
with 12"  
only

# The Fall

*Beggars Banquet*



## IKON F.C.L. VIDEO RELEASES

### FACT 37 "HERE ARE THE YOUNG MEN" - JOY DIVISION

Dead Souls/Love Will Tear Us Apart/Shadowplay/Day Of The Lords/Digital/Colony/  
New Dawn Fades/Autosuggestion/Transmission/Sound Of Music/She's Lost Control/  
They Walked In Line/I Remember Nothing.

### FACT 56 "A FACTORY VIDEO"

SECTION 25 - New Horizons/NEW ORDER - Ceremony/A CERTAIN RATIO -  
Forced Laughter/OMITD - Electricity/CABARET VOLTAIRE - No Escape/  
DURUTTI COLUMN - The Missing Boy/KEVIN HEWICK - Cyphelia's Drinking  
Song/THE NAMES - Nightshift/CRISPY AMBULANCE - The Presence/NEW ORDER -  
In A Lonely Place/STOCKHOLM MONSTERS - Soft Babies.

### FACT 71 "A FACTORY OUTING"

NEW ORDER - Your Silent Face/JAMES - Scatter/STOCKHOLM MONSTERS -  
Life's Two Faces/52nd STREET - The Rapp/A CERTAIN RATIO -  
Back To The Start & Show Case/SWAMP CHILDREN - You've Got Me Beat/  
DURUTTI COLUMN - The Beggar/THE WAKE - Uniform/SECTION 25 -  
Warhead/QUANDO QUANGO - Go Backing.

### FACT 77 "TARAS SHEVCHENKO" - NEW ORDER

ICB/Dreams Never End/Everything's Gone Green/Truth/Senses/Processions/Ceremony/  
Little Dead/Temptation.

### FACT 89 "DOWIE"

Comedian John Dowie at the Edinburgh Fringe Festival  
(may offend those of more conservative taste).

### "PLEASURE HEADS MUST BURN" - THE BIRTHDAY PARTY

Dead Joe/A Dead Song/Junkyard/Release The Bats/Pleasure Heads/Big Jesus Trains/  
Nick The Strippers/Hunter/Pleasure Avalanche/Six Inch Gold Blade/Wild World/  
Six Strings/Sonny's Burning/She's Hit.

### "PERVERTED BY LANGUAGE BIS" - THE FALL

Wings/Totally Wired/Kicker Conspiracy/Hex-Stride ad./Bat Y'Self Finest/  
Tempo House/Man Whose Head Expanded/Smile/Drago-H. Priest.

### COMING SOON - Early '84

WILLIAM S. BURROUGHS, VIRGIN PRUNES, "FEVERHOUSE".

All tapes are available by Mail Order from IKON F.C.L., 86 Palatine Road, West Didsbury, Manchester 20.  
Price £12.50 plus U.K. orders £1.50 post and packaging EACH cassette;  
Europe £5.00 EACH; Non EEC £5.00 EACH. Make cheque or postal order payable to "IKON F.C.L." The tapes  
are available in either VHS or BETA, please specify which format is required. All tapes are One Hour approx.

For NTSC format contact: "Of Factors, America," 315 Spring Street, Room 231, New York,  
10013. Price \$15 plus \$2 post and packaging EACH. Make cheque payable to "OF IKON, New York."

FACTORY COMMUNICATIONS LIMITED

# THE FALL.

NEW SINGLE.. (partly from the 1.p.)

## Mr. Pharmacist

LUCIFER OVER BEG 168 T  
LANCASHIRE SEPTEMBER 1 '86

12" XTRA : AUTO-TECH PILOT

THE ALL BRITISH CHERRY SONG SUCCESS

By: THE FALL

Still Available: 'LIVING TOO LATE' BEG 165t

SECONDS/QUANTITY

Sept 6 St Albans City Hall

7 London Deptford Albany

8 London Deptford Albany

11 Croydon Underground

13 Northampton Durgate

PART OF THE

**'DOMESDAY PAY-OFF'  
TRIAD!**

1: Mr. Pharmacist 45 / 12"

2: BEND SINISTER 1.P. TERMINAL  
SEPT. '86

3: ? DEC '86



# THE FALL.

## The FRENZ Experiment

AVAILABLE ON ÷  
**ALBUM** ÷ WITH LIMITED FREE SINGLE  
**CASSETTE** ÷ WITH FOUR ADDITIONAL TRACKS  
**COMPACT DISC** ÷ WITH FIVE ADDITIONAL TRACKS

**BEGGARS BANQUET**

INCLUDES THE SINGLE VICTORIA

ON TOUR ÷ IN MARCH  
 7th **BIRMINGHAM** ÷ HUMMINGBIRD  
 8th **MANCHESTER** ÷ RITZ  
 10th **EXETER** ÷ UNIVERSITY  
 11th **CARDIFF** ÷ UNIVERSITY  
 12th **OXFORD** ÷ POLYTECHNIC  
 14th **LIVERPOOL** ÷ ROYAL COURT THEATRE  
 15th **LEEDS** ÷ UNIVERSITY  
 17th **LEICESTER** ÷ UNIVERSITY  
 18th **LONDON** ÷ HAMMERSMITH ODEON  
 19th **CAMBRIDGE** ÷ CORN EXCHANGE





Endnotes

PART I

1. k-punk, 8 May 2006, <http://k-punk.abstractdynamics.org/archives/007759.html>. A version of this piece was previously published in Michael Goddard and Benjamin Halligan, *Mark E. Smith and The Fall: Art, Music and Politics*, Ashgate, 2010.
2. The Fall, *Dragnet*, Step-Forward, 1979.
3. The Fall, 'Spector vs. Rector', *Dragnet*, Step-Forward, 1979.
4. Mark Sinker, 'England: Look Back in Anguish', *NME*, 2 January 1988.
5. Peter Stallybrass and Allon White, 'The Fair, the Pig, Authorship', in *The Politics and Poetics of Transgression*, Cornell University Press, 1986.
6. A passage in T. S. Eliot's *The Waste Land* which, by Eliot's own admission, was influenced by Stoker's novel:  
 'And bats with baby faces in the violet light  
 Whistled and beat their wings  
 And crawled head downward down a blackened wall.'
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8. Jean Baudrillard, 'The Ecstasy of Communication', in Hal Foster (ed.), *The Anti-Aesthetic: Essays on Postmodern Culture*, New Press, 2002, p. 153.

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9. k-punk, 4 February 2007, <http://k-punk.abstractdynamics.org/archives/008993.html>.
10. The Fall, 'City Hobgoblins', *Grotesque (After the Gramme)*, Rough Trade, 1980.
11. Mark Sinker, 'Watching the City Hobgoblins', *The Wire*, August 1986.
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13. S. T. Joshi, 'Introduction' to M. R. James, *Count Magnus and Other Ghost Stories: The Complete Ghost Stories of M. R. James*, Vol. 1, Penguin, 2004.
14. Mark E. Smith, onstage at the Lyceum, London, in 1978.
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19. Philip Thomson, *The Grotesque*, Routledge, 1972, p. 2.
20. The Fall, 'The N.W.R.A.', *Grotesque (After the Gramme)*, Rough Trade, 1980.

PART III

21. k-punk, 16 February 2007, <http://k-punk.abstractdynamics.org/archives/009039.html>.
22. Gérard Genette, *Paratexts*, Cambridge University Press, 1997.
23. Michael Moorcock, *The Final Programme*, HarperCollins, 1971



*Extricate* (February 1990, Fontana)

SIDE 1

Sing! Harpy  
I'm Frank  
Bill Is Dead  
Black Monk Theme Part I  
Popcorn Double Feature

SIDE 2

Telephone Thing  
Hilary  
Chicago, Now!  
The Littlest Rebel  
And Therein...



STEPHEN HANLEY – BASS  
 CRAIG SCANLON – GUITAR  
 MARCIA SCHOFIELD – KEYBOARDS & PERCUSSION  
 MARK E. SMITH – VOCALS  
 SIMON WOLSTENCROFT – DRUMS  
 MARTIN BRAMA – GUITAR & VOCALS

with: CHARLOTTE BILL / FLUTE & OBOE,  
 KENNY BRADY / FIDDLE, CRAIG & CASTLE /  
 B.VOCALS & ORGAN, M.EDWARDS / GUITAR

PRODUCED BY: CRAIG LEON, ADRIAN SHERWOOD,  
 COLD CUT, M.E. SMITH

ENGINEERS: ALAISTAR G. SCHILLING,  
 IAN TAPE ONE and a bunch of guys in pony tails

Recorded at Southern Studios, London; Swanyard Studios,  
 London; The Manor, Oxfordshire; Wool Hall, Somerset,  
 mid-late 1989.





*Shift-Work* (April 1991, Fontana)

**SIDE 1 – “EARTH’S IMPOSSIBLE DAY”**

So What About It?  
Idiot Joy Showland  
Edinburgh Man  
Pittsville Direkt  
The Book of Lies  
The War Against Intelligence

**SIDE 2 – “NOTEBOOKS OUT PLAGIARISTS”**

Shift-Work  
You Haven’t Found It Yet  
The Mixer  
A Lot of Wind  
Rose  
Sinister Waltz



STEPHEN HANLEY – BASS GUITAR  
 CRAIG SCANLON – LEAD & RHYTHM GUITAR  
 MARK E. SMITH – LEAD VOCALS  
 SIMON WOLSTENCROFT – DRUMS & KEYBOARDS  
 KENNY BRADY – VOCALS & FIDDLE

WITH ADDITIONS:  
 CASSELL WEBB – BACKING VOCALS  
 DAVE BUSH – MACHINES  
 CRAIG LEON – ORGAN AND GUITAR  
 MARTIN BRAMAH – GUITAR ON 'ROSE'  
 MARCIA SCHOFIELD – FLUTE ON 'ROSE'

“EARTH’S IMPOSSIBLE DAY”  
 TRACKS 1,5,6 PRODUCED BY ROBERT GORDON AT  
 FUN STUDIOS, TRACK 2 PRODUCED AND MIXED  
 BY CRAIG LEON, TRACK 3 PRODUCED BY CRAIG  
 LEON/GRANT SHOWBIZ, MIXED BY CRAIG LEON  
 TRACK 4 PRODUCED BY GRANT SHOWBIZ,  
 MIXED BY CRAIG LEON

“NOTEBOOKS OUT PLAGIARISTS”  
 TRACKS 1, 2, 5, 6 PRODUCED AND MIXED BY  
 CRAIG LEON, TRACK 4 PRODUCED BY CRAIG  
 LEON AND GRANT SHOWBIZ, MIXED BY  
 CRAIG LEON, TRACK 3 PRODUCED BY ROBERT  
 GORDON AT FON STUDIOS

ARTWORK: PASCAL

Recorded at FON Studios, Sheffield and elsewhere,  
 late 1990 / early 1991.



*Code: Selfish* (March 1992, Fontana)

**SIDE 1**

The Birmingham School of Business School  
Free Range  
Return  
Time Enough At Last  
Everything Hurtz  
Immortality

**SIDE 2**

Two-Face!  
Just Waiting  
So-Called Dangerous  
Gentlemen's Agreement  
Married, 2 Kids  
Crew Filth





Stephen Hanley – bass guitar  
Craig Scanlon – lead & rhythm guitar  
Mark E. Smith – vocals & tapes  
Simon Wolstencroft – drums & keyboard

Introducing  
David Bush – keyboards & machines

With:  
C. Leon, S. Rogers – keyboards  
Cassell Webb – backing vocals

Produced by Craig Leon, Simon Rogers, Mark E. Smith  
Artwork, front: Pascal Le Gras  
Back: Saffron

Recorded at Air Studio, London and Glasgow, late 1991.



*The Infotainment Scan* (April 1993, Cog Sinister / Permanent)

SIDE 1

Lady Bird (Green Grass)  
Lost In Music  
Glam-Racket  
I'm Going to Spain  
It's a Curse

SIDE 2

Paranoia Man in Cheap Sh\*t Room  
Service  
The League of Bald-Headed Men  
A Past Gone Mad  
Light / Fireworks





PRODUCED BY: Rex Sargeant  
 Except: Tracks 2 & 10 – Mark E. Smith  
 Tracks 3 & 12 – Simon Rogers  
 Cover Art By Pascal Le Gras





*Middle Class Revolt* (May 1994, Cog Sinister / Permanent)

**SIDE 1**

15 Ways  
The Reckoning  
Behind The Counter  
M5#1  
Surmount All Obstacles  
Middle Class Revolt!  
You're Not Up To Much

**SIDE 2**

Symbol Of Mordgan  
Hey! Student  
Junk Man  
The \$500 Bottle Of Wine  
City Dweller  
War  
Shut Up!



Engineered & produced by Rex Sargeant  
Cover design by Pascal Le Gras. Layout by Ian Baldwin.

Recorded at Suite 16, Rochdale and The Windings  
Studio, Wrexham, late 1993 / early 1994.

No line-up listed on original artwork



*Cerebral Caustic* (February 1995, Cog Sinister / Permanent)

SIDE A

The Joke  
Don't Call Me Darling  
Rainmaster  
Feeling Numb  
Pearl City  
Life Just Bounces

SIDE B

I'm Not Satisfied  
The Aphid  
Bonkers In Phoenix  
One Day  
North West Fashion Show  
Pine Leaves



**Side A**

**The Jobs** (Lyrics - Smith M.E. / Music - Smith L.E.)  
**Don't Call Me Darling** (Lyrics - Smith M.E. / Music - Scanlon C.)  
**Rainmaster** (Lyrics - Smith M.E. / Music - Smith L.E.)  
**Feeling Numb** (Lyrics - Smith M.E. / Music - Smith L.E.)  
**Pearl City** (Lyrics - Smith M.E. / Music - Burns C. & Bennett M.)  
**Life Just Bourgeois** (Lyrics - Smith M.E. / Music - Harley S. & Scanlon C.)

**Side B**

**I'm Not Socialized** (Lyrics - Frank Zappa / Music - Frank Zappa)  
**The Aphid** (Lyrics - Smith M.E. / Music - Harley S. & Scanlon C. & Wolstencroft S. & Smith L.E.)  
**Boxcars In Phoenix** (Lyrics - Smith M.E. / Music - Smith L.E.)  
**One Day** (Lyrics - Smith M.E. / Music - Bush D.)  
**North West Fashion Show** (Lyrics - Smith M.E. / Music - Burns C.)  
**Pine Leaves** (Lyrics - Smith M.E. / Music - Burns C. & Harley S. & Scanlon C.)

Produced by M.E. Smith & M. Bennett. Backing vocals on track 5 by Lucy Rimmer. All songs SGO Music except track 6 SGO/Bricks Music & track 7 copyright control. Skull & Spike images by Pascal Le Gras. Photographs by Valerie Philips. Sleeve design & layout by Ian Baldwin.

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Marketed and distributed by

Total Records via BMG.



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  
 With:  
 Lucy Rimmer – vocals on Pearl City

Produced by M.E. Smith & M. Bennett  
 Skull & Spike images by Pascal Le Gras  
 Photographs by Valerie Philips  
 Sleeve design & layout by Ian Baldwin

Recorded in London, late 1994.



*The Light User Syndrome* (June 1996, Jet)

SIDE 1

D.I.Y. Meat  
Das Vulture Ans Ein Nutter-Wain  
He Pep!  
Hostile  
Stay Away (Old White Train)  
Spinetrak  
Interlude / Chilinism  
Powder Keg

SIDE 2

Oleano  
Cheetham Hill  
The Coliseum  
Last Chance To Turn Around  
The Ballard of J. Drummer  
Oxymoron  
Secession Man



Mark E. Smith, vocals, tapes. Simon Wolstencroft, drums, programming. Brix Smith, guitar, vocals. Julie Nagle, keyboards, guitar. Stephen Hanley, bass guitar. Karl Burns, drums, vocals, guitar. Lucy Rimmer, vocals. Mike Bennett, vocals.

Production: Mike Bennett & Mark E. Smith. Engineer: Warren Bassett. Sleeve design: Phil Rogers. Photography: Pete Cronin.

Recorded at The Dairy, London, early 1996.





*Levitate* (September 1997, Artful)

SIDE 1

Ten Houses of Eve  
Masquerade  
Hurricane Edward  
I'm a Mummy  
The Quartet of Doc Shanley  
Jap Kid  
4 ½ Inch

SIDE 2

Spencer Must Die  
Jungle Rock  
Ol' Gang  
Tragic Days  
I Come and Stand At Your Door  
Levitate  
Everybody But Myself



vocals keyboards ME SMITH  
 bass guitar S HANLEY  
 keyboards guitars programming arranging JULIA NAGLE  
 drums S WOLSTENCROFT  
 drums K BURNS  
 guitars ANDY HACKETT  
 guitars TOMMY CROOKS

produced by mark e smith

photography tommy crooks  
 artwork pascal le gras  
 design venus

Recorded at West Heath Studios, London;  
 Beethoven Street Studios, London, and PWL Studios,  
 Manchester, mid-1997.

FREE "Distort to find the grotto of thought"

**THE FALL**

**HEY! LUCIANI**

the 'yeh' ning pandered

Riverside Programme

PART 3

Tuesday-Saturday 5th-20th December 1986

## Hideous Noise Group Write 'St' Pope Biog

**Ohio, Sweden:** A group has written a character portrayal of a Pope J.P. One — rumoured to become a 'SAINT' which will be presented at the 'Riverside Studios' near some river where 'Rule Britannia' was written. The Vatican commented "We have been waiting for a sign for 7 years".

**Today 7.5103**  
Years ago  
*"I could have been a journalist. I could've been head of Rueters"*  
*Albino Luciani*  
1978.

**"It's nonsense" claimed their manager from a St John's Wood face lift surgery. "I was promoting big time heavy metal/Top 20 groups when they concocted this scheme in Hull, almost 497 miles away from Albert Side Studios, Croydon".**

**'Wild Bill Hicock Relative traced in U.K.**

Boston, Lincs — a descendant of the legendary Wild West Hero, Wild Bill Cody, has been traced in Boston, Lincs, England. Known locally as 'Big Dave' Cody he bears a striking resemblance

**STOP PRESS  
BORMANN FOUND  
CHIL  
VICTORY FOR ROBSON  
AGAINST FIST 1 — 0**

Above: Riverside Theatre programme, December 1986.

Pages 206–16: It has long been rumoured that the script for *Hey! Luciani: The Times, Life and Codex of Albino Luciani*, which ran for two weeks at London's Riverside

Theatre in 1988, was scrawled on beer mats and delivered in a carrier bag. These preparatory notes and script extracts for the play suggest that this may not be entirely accurate, although the script was clearly rapidly changing during rehearsals.



for 2 minutes, The Chicago  
 Newspaper Board  
 GELI: For all its ~~activity~~  
 solid ~~base~~ Democrat  
 appearance... - 20. 11. 86.

MARCH: Yeah, you have agreements  
 with these guys -  
 GELI: To  
 write  
 what he's ~~old~~, Big and  
 Bold! - So his Newness is  
 done?

Gelli is  
 delimiting in  
 MARCHUS's  
 obvious NERVE

ADULT NET: Waking  
 Up in The Sun (Beggars  
 Benquet)  
 Dix E. Smith's fourth  
 book is pleasantly not too  
 but insidiously forgettable  
 with some and repetitive  
 times. The 2 sides (Re-  
 member) Walking (The  
 land) parks more  
 national punch but is broken  
 up by a disarming chapter  
 of party 4

MARCHUS: Yeah. How?  
 GELI - Yew wouldn't have ~~been~~  
~~we~~ asked me here. A visit to the  
 dead centre of Rome perhaps?  
 MARCHUS: The envelope, quickly  
 exit, Gelli laughing, M. Flopping

light swings to M.E.S.

SDS  
Coke!  
⑤

MES:

W cassette  
of piano  
weedy

~~IT WAS~~

THE NIGHT AFTER 'FLUKE NIGHT',  
~~STAYED~~ UP IN A  
CONVENTION ACCOMMODATION  
SORTA PLACE, OWNED BY A  
BETTING SHOP CHAIN, NOT  
MUCH SEEN OUT OF MIDDLE ENG-  
LAND, HERE'S WHY.

AFTER I'd bluffed in with photocopy of  
Express American Jet.  
See over.



SISTER VINCE FW 2A :

SINCE U HAVE NOT BEEN WITH  
US LONG I WILL GIVE YOU  
THE BENEFIT.

of watching me with the Holy See -

SISTER: Do you know him? They say he is provincial!

S. VINCE: KNOW HIM? HE LOOKS LIKE WALTER WINCHELL  
AT THIRTY TWO HE WENT THROUGH A WINDSHIELD  
HE IS A MAN OF THE SOIL, YES, BUT  
HE IS FOUL AND WISE. I WAS AT A FARM  
WITH HIM TODAY, <sup>SOMETHING</sup> NEVER BEFORE DONE BY A  
HOLY ~~See~~ <sup>Sister</sup>. THE CHURCH OF THE POOR.

SISTER: PARDON MY HOLY MOTHER <sup>BUT</sup> THIS IS THE MODERN  
AGE - THE CHURCH MUST FOLLOW COMPUTER  
TRENDS. I HEAR.

SISTER  
VINCE: <sup>Dear Sister</sup> IN YOUR TEACHINGS YOU NEVER ENCOUNTERED  
THE COMEL + NEEDLE?



ACT. S.

Stage. L-R: mes Adj 3rd desk / POPE /  
S. HANLEY. / MASKED MAN  
Unmasked!

Tape: ... STATE COG. ANALYST.

MATHEWAS STATE COG ANALYST

MATHEWAS, STATE COG ANALYST

typing (Mask. Man) \*

Pope / S.H. / <sup>hiding</sup> ~~eyes~~ eyes?

M.B.S. - II case SDS orig? ||

P.A. . .

LOUD M.MN: 'I KNOW A FRIEND OF MY  
BROTHER IN LAWS' WORKED IN A  
'REGENERATION' STATION, TELEX  
DEPARTMENT I THINK. ANYWAY, ~~THEY~~  
<sup>IT WAS TOO NEAR</sup> SAID SOMETHING, SO THEY RAN AWAY  
Exiled, Pa + Yellow Car.

The rear view mirror became A  
credit card /

All it reflected were the eyes  
OF those inside /



STEVE HANLEY (MIDOL.)

DISAPPEARED. SNATCHED. BACK.  
IN THE NOON LOUNGE

HELD A FIESTA

FOR NORMALS

I'VE BEEN WAITING,

music  
up

ALWAYS AROUND,

A LONG TIME COMING

BY MY FORM SHEET

IT'S TIME, TO

DO SOME REPLACING.

city  
scenery  
disappear

— MUSIC (Also  
available).

BLACK



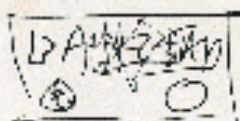


purple - Proj:

yellow

purple

swimming  
ghostly



oh  
out of  
revisited it  
inside?

1. NO SURE DOES INTO HYPOTH STATE THE FOUR OFFICIAL STATE  
PUZZLEMENT ASSIGNMENT ASSIGNMENT

SEE AT CHENAL

6 ITEMS WILL BE CORRECT TRACKED RECORDS

TRFED

CLASS SEE NUMBER 26

WIKIOLM CORRE SEE T2 L3

GEE SCREENS 12 PAK SCREENERS

CORRECTS THIS AND IN EIGHT WENARD

STRANDED KNIGHTS IS AND LEAD OVER IT ONLY EFFA 16

AND SHY LAST EXT. TAN REVEAL CIRCLES DIGNITY

OF IS FINALLY ENTERED ALL INWARD'S NEST

BANHEAD STATE THE ANALYST

BANHEAD STATE GOT ANALYST

(SPOTLIGHT) FROM TRILL ALL STATE IS DEEBELDEF TRK

STATE THE IS ALL 2

10 22 22 beginning turning into code version of the processors.





# riverside studios

Coco Road Hammersmith W8 9EJ

Phone: 01-894 2221

Fax: 01-894 8305

part of act three: after live group perf and after tape music excerpt:

jacky (stage middle)

'THE PEOPLE BELIEVE ASKED  
DONES LYO. KINDLY CON  
TINUE INH TO COM-PLIE  
THEIR WORSE MEMOIRS TO  
US.

J.C.M: hello, my name is gail Howard." I am not what I seem.:

Through glass pitchers holding coffee stains, walk or

work for Mr squad Mr Binge pants. Cannot recall why or

why I jxxx don't just exit, resign as I enter the house

the aisle down, not through the guest house that doubles

as coffe shop, off line up cannot

follow workers turn away in envy and hatred

I JUST DON't get this.

THE nightmare unfolds in five unit swatches

The part time work bug, HOW DID I catch it?

At a loss to know if awake or dreaming.

When I try to recall. ; DOES BLANK;

Results:

observe tragic clouds, no ears are ringing

The earth is made up of Terylene patches,

My name is ...Bill Howard?

music

Wes Michelle



REV. (CONT'D.)

Get One.

Narrator: Europe 1876 - the First Vatican Council meets and guarantees an infallible Pope. The Anglo-Saxons are in disarray and tough-guy France is recovering from a fight it could not finish. Meanwhile, in (Liber-Lorraine state, F. (Lorraine), in hand-guns, tanks and airplanes - tough - arrangements by the manipulating British gang, to play a bigger part in the French coming short-war scenario.

Muscle BR. - (PASTOR)

Young Lucian: appears and senses he looks like a nut.

Young Lucian: (Hums) How can they even stand by the holy tree  
 que de i que de i, I am, Lucian, the devil get ready!

Old Lucian: At the back of the head of this priest about to be ordained, was the feeling of a chapters end. I was getting lost for some reason, now I look back, as I know the route as well as I know the back of my hand.

Young Lucian: (A black look) senses his (evil) God of  
 .....devil get ready, it is over, it is over, when I see a priest,  
 now ordained, the people will exclaim....

Narrator: Rome, Rome, seven, eight, Rome, Rome, ...

John Paul II: (I pretence to be calm, but at the back of my head,  
 there was a goal...the poor people would exclaim rejoiced, and I  
 change, but I was never like them.....)

Sister Vincenza, Villet, Mandriva and Buzzarelli: join the Rome  
 they do it good things and save. They all look like good people.

Call: enters and is calling for Antognosi.

Call: Antognosi?

Antog.: Yes?

Call: What news regarding the election? I've left our allies  
 disturbed (A). Antog.:

An open press transmission via news - don't fool me off, Antog. -  
 his Dave over the sea, his compatriot Bishop gevillie in there  
 with our Villet...

Antog.: Mendoza would like a conversation regarding your work,  
 and a favour will supply you with full information if requested  
 on the Jew (Ironists), who have, he claims, (B) asked Vivaldis,  
 south board.

Call: Some idiot, I suppose it has to come in this, the



Gelli: Ah, the Chicago Paper Board, you like their swayed democratic ways?

Marcinkus: Exactly, that just the way I feel. To have an agreement with these guys...

Gelli: To write what they are told!

Marcinkus: Yes!

Gelli: To write it big and bold!

Marcinkus: Yes!

Gelli: So how go things with my friend?

Marcinkus: Not so good!

Gelli: Not so good for you I think, not so good. Tell me, when did his neunces go away?

Marcinkus: He went away....Hey! Wait a minute your not supposed to know about that.

Gelli: You would not have arranged this meeting otherwise, my jungle book keeper.

Marcinkus: What I'm interested in is the telex.

Gelli: Tell me first - his holiness is on a visit to the dead centre of the world?

Marcinkus: Perhaps. Perhaps not. But I'll tell you something one day the stool pigeon will be on the other hand. (Gelli shows the telex) Ah! Well at last, it sure looks interesting.

looked more closely.

MONOLOGUE

?: (Speaking on the telephone) O.K, yea, O.K, yea, tomorrow, mm, our thought are with you too, yea, right.

JPI: Number seven - out out. Oh fat one - satan has clipped your legs and strung your eyelashes to a glibbering neon tube of all the numbers the world knows - we could can his dormant flesh and export it to Wall Street, and monitor the Index of Vatican Luncheonmeat! Wheres Sister Vencenza with the bloody wine? Fifteen? Fifteen ex - s.s, tut, tut. It's not easy being a pope. Twenty - ha! This new world crazy, telexes us an invoice for his mediocre womanising! Out, Out.

(Sister Vencenza enters with a bottle of wine)

Sister Vencenza: Your refreshment your holiness, your second bottle, if your remember.

JPI: My father would spit that amount before noon, dear Sister. A man's nerves often require subtle inclinations for them to tolerate their similars. (Sister Vencenza exits) You and you - transaction gangsters. Your fleet ~~don't seem to~~ <sup>of flats will</sup> ~~come in handy when the intercom pick up your door~~ - out, out. ??

Swindlers of odd pennies given in faith

????? What next pay confession booths? The last twelve! This is always the most difficult. Only with my senses can I justify these removals. Their aura is confidence, but their eyes and mouths communicate only stimulated egos. ??? Their affection in my presence reduces my spirits to an aura like I'm an open gift box, of continued assurance - a trifle penance necessary, to leave them time to think of nothing.

come in handy when you are being trailed by Interpol Agents.

revealed only in their treatment of servants, waiter and suchlike, in asides and a chilling abruptness - that's conscious merely of its position on a ladder thats not quite it though.

Sister Vencenza: John Paul - go to bed now please. They say sleep provide all the angels cannot proscribe.





Custom number plate made for 'Telephone Thing' music video.









*The Marshall Suite* (April 1999, Artful)

**PART ONE**

Touch Sensitive  
F-'oldin' Money  
Shake-Off  
Bound  
This Perfect Day

**PART TWO**

(Jung Nev's) Antidotes  
Inevitable  
Anecdotes + Antidotes In B#  
Finale: Tom Raggazzi

**PART THREE**

Early Life of Crying Marshal  
The Crying Marshal  
Birthday Song  
Mad.Men-Eng.Dog  
On My Own



SOUND / ENGINEERING // ELSPETH HUGHES,  
JIM BRUMBY, RICHARD FLACK  
PRODUCTION // S. HITCHCOCK, M.E. SMITH

PASCAL LE GRAS // PHOTOGRAPHY

MARK E. SMITH // (VOCALS) KEYBOARDS) GUITAR)  
TOM HEAD // (DRUMS)  
JULIA NAGLE // (KEYBOARDS) GUITAR)  
PROGRAMMING)  
NEVILLE WILDING // (GUITAR) VOCAL)  
KAREN LEATHAM // BASS)  
ADAM HALAL // BASS)  
S. HITCHCOCK // (STRING ARRANGEMENTS)

DESIGN // WARNE/TRUSTAM)

RECORDED AT BATTERY STUDIOS, LONDON,  
LATE 1998 / EARLY 1999.

NB The double vinyl only used three sides,  
with Side 4 blank.



# THE FALL



## The Unutterable

*The Unutterable* (November 2000, Eagle)

**SIDE A**

Cyber Insekt  
Two Librans  
W.B.  
Sons Of Temperance

**SIDE B**

Dr. Bucks' Letter  
Hot Runes  
Way Round

**SIDE C**

Octo Realm – Ketamine Sun  
Serum  
Unutterable  
Pumpkin Soup and Mashed Potatoes

**SIDE D**

Hands Up Billy  
Midwatch 1953  
Devolute  
Das Katerer



Mark E. Smith – Vocals, SFX  
Adam Helal – Bass Guitar, proTools  
Neville Wilding – Guitar, Vocal  
Julia Nagle – Keyboards, Guitar, Vocal Programming  
Tom Head – Drums, Percussion  
Steve Evets – Vocal  
Kazuko Hohki – Vocal  
Ben Pritchard – Guitar

Produced by Grant Showbiz / Mark E. Smith  
Executive Producer – Rob Ayling

NB This album was only available on CD on release, with the first vinyl pressing on Let Them Eat Vinyl in 2014.



*Are You Are Missing Winner* (November 2002, Cog Sinister)

SIDE 1

Jim's "The Fall"  
Bourgeois Town  
Crop-Dust  
My Ex-Classmates' Kids  
Kick The Can  
Gotta See Jane

SIDE 2

Ibis-Afro Man  
The Acute  
Hollow Mind  
Reprise: Jane – Prof Mick – Ey Bastardo



1. Jim's "The Fall"  
(M.E. Smith, J. Watts)
2. Bourgeois Town  
(R. Johnson arr. M.E. Smith)
3. Crop-Dust  
(S. Birtwistle/M.E. Smith)
4. My Ex-Classmates' Kids  
(M.E. Smith, E. Blaney)
5. Kick The Can  
(M.E. Smith, B. Pritchard)
6. Gotta See Jane  
(H. Dean Taylor)

1. Ibis-Afro Man  
(M.E. Smith, J. Watts), Pop
2. The Acute  
(Smith/Fanning)
3. Hollow Mind  
(Smith/Blaney)
4. Reprise:  
Jane - Prof Mick - Ey Bastardo  
(Spence/Blaney)

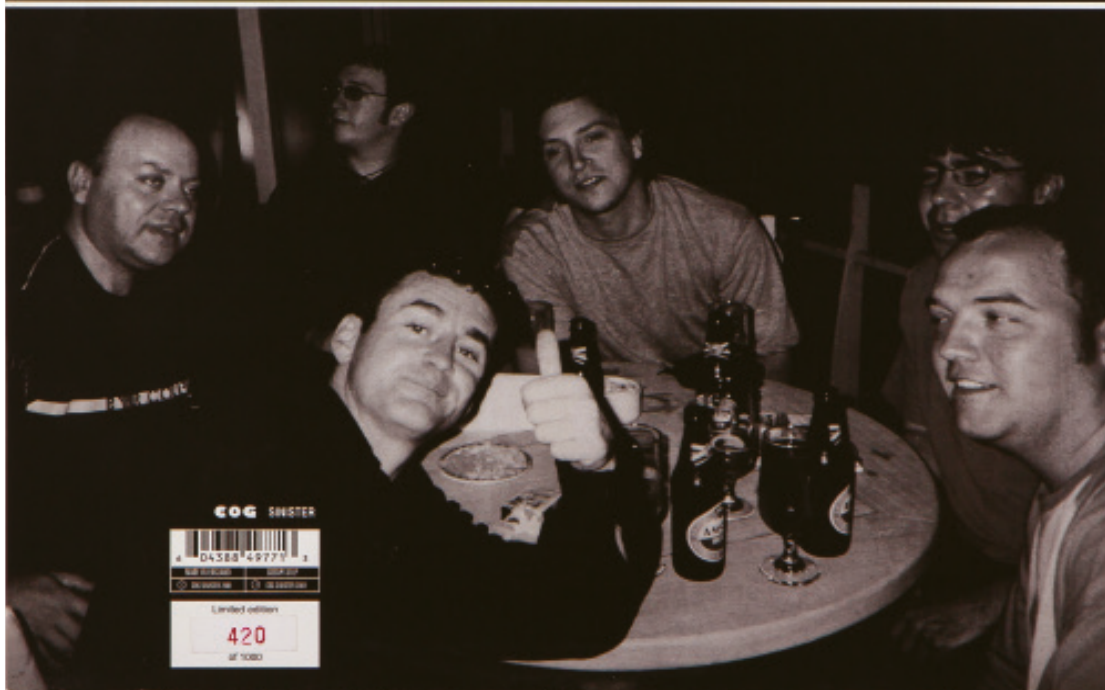
M. E. Smith : Vocals  
 J. Watts : Bass, Guitar  
 B. Pritchard : Lead Guitar  
 S. Birtwistle : Drums  
 with :  
 E. Blaney : Guitar + Vocals  
 B. Fanning : Guitar + Vocals

Produced by :  
 M. E. Smith  
 E. Blaney  
 S. Birtwistle  
 J. Watts

Engineered by :  
 Steve Lloyd /Noise Box /Lancs 2001

Thanks to :  
 Robin, Robert L. A. R. Kidd,  
 No Body Else, Herrogate Rabble.

Design Steve Lee at ZEITartwork



M. E. Smith : Vocals  
 J. Watts : Bass, Guitar  
 B. Pritchard : Lead Guitar  
 S. Birtwistle : Drums  
 with :  
 E. Blaney : Guitar + Vocals  
 B. Fanning : Guitar + Vocals

Produced by :  
 M. E. Smith  
 E. Blaney  
 S. Birtwistle  
 J. Watts

Engineered by :  
 Steve Lloyd /Noise Box / Lancs 2001

Design Steve Lee at ZEITartwork

Recorded at Noise Box, Manchester, mid-2001.



*The Real New Fall LP (Formerly 'Country on the Click') (October 2003, Action)*

SIDE 1

Green Eyed Loco-Man  
Mountain Energei  
Theme From Sparta F.C.  
Contraflow  
Last Commands of Xyralothepe Via M.E.S.  
Open the Boxoctosis #2

SIDE 2

Janet, Johnny + James  
The Past #2  
Loop41 'Houston  
Mike's Love Xexagon  
Proteinprotection  
Recovery Kit



1) GREEN EYED LOCO-MAN

2) MOUNTAIN ENERGEI

3) THEME FROM SPARTA F.C.

4) CONTRAFLW

5) LAST COMMANDS OF XYRALOTHEP VIA M.E.S.

6) OPEN THE BOXOCTOSIS #2

7) JANET, JOHNNY + JAMES

8) THE PAST #2

9) LOOP41 'HOUSTON

10) MIKE'S LOVE XEXAGON

11) PROTEINPROTECTION

12) RECOVERY KIT

TAKE 21 © 2003



**ACTION RECORDS**  
www.action-records.co.uk

DAVID MILNER – DRUMS – B.VOCALS  
– KEYBOARDS  
BEN PRITCHARD – LD.GUITAR – B.VOCALS  
ELINI POULOU – KEYBOARDS – B.VOCALS  
MARK.E.SMITH – LD.VOCALS  
JIM WATTS – BASS GUITAR – GUITAR  
– COMPUTERS

PLUS: S.BESWICK [KEYS 12]  
THE PLOUTY [ORGAN+TEXT 11]  
DING [BASS 1]

ENGINEERED BY – TIM GRACIELANDS  
– JIM WATTS  
PRODUCED BY – GRANT CUNLIFFE  
– MARK.E.SMITH

COVER: MARCUS PARNELL

EXECUTIVE PRODUCER – GORDON GIBSON

Recorded at Gracieland, Rochdale, late 2002 /  
mid-2003.





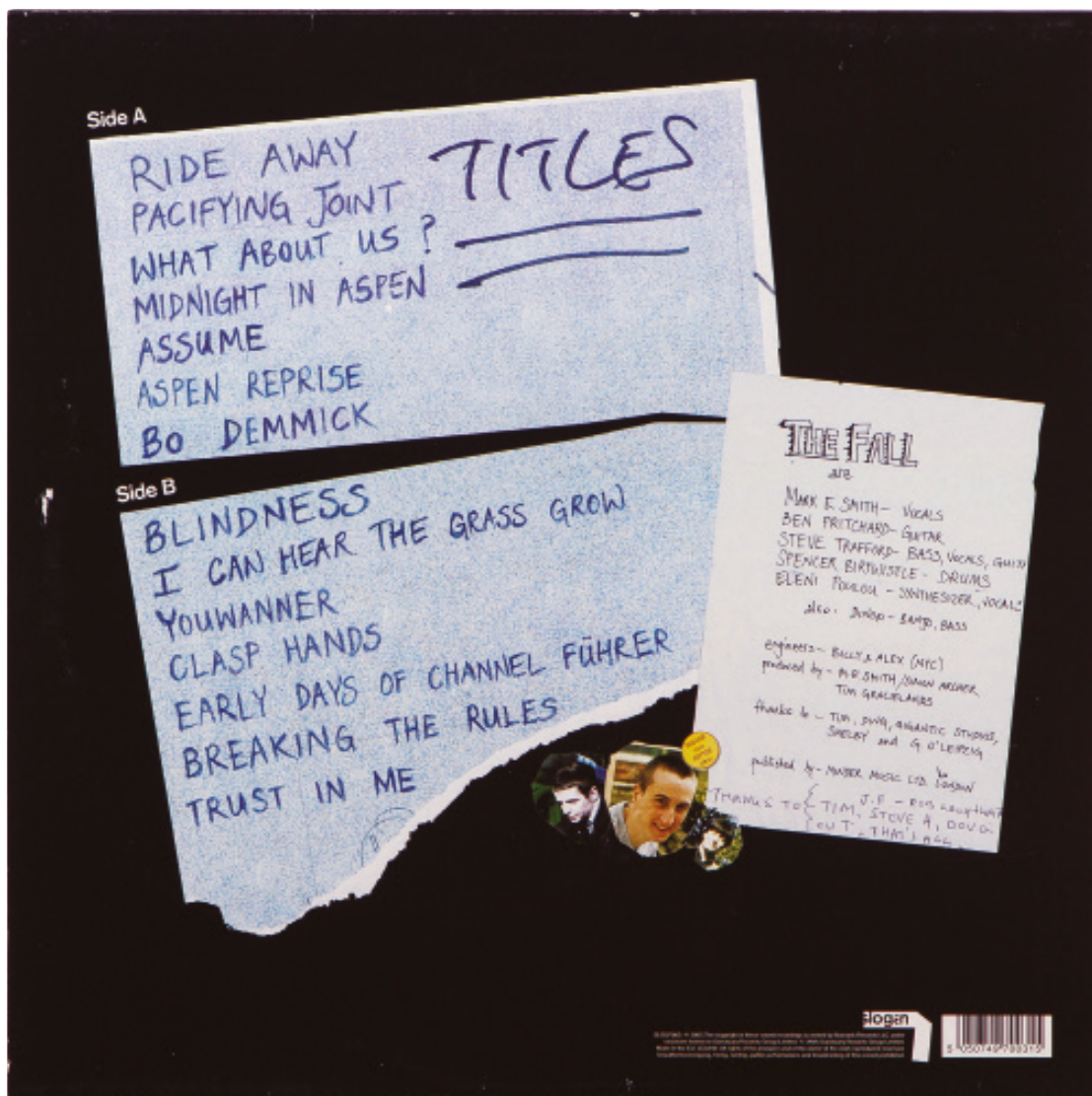
*Fall Heads Roll* (October 2005, Slogan)

SIDE A

Ride Away  
Pacifying Joint  
What About Us?  
Midnight in Aspen  
Assume  
Aspen Reprise  
Bo Demmick

SIDE B

Blindness  
I Can Hear the Grass Grow  
Youwanner  
Clasp Hands  
Early Days of Channel Führer  
Breaking the Rules  
Trust In Me



MARK E. SMITH - VOCALS  
 BEN PRITCHARD - GUITAR  
 STEVE TRAFFORD - BASS, VOCALS, GUITAR  
 SPENCER BIRTWISTLE - DRUMS  
 ELENI POULOU - SYNTHESIZER, VOCALS

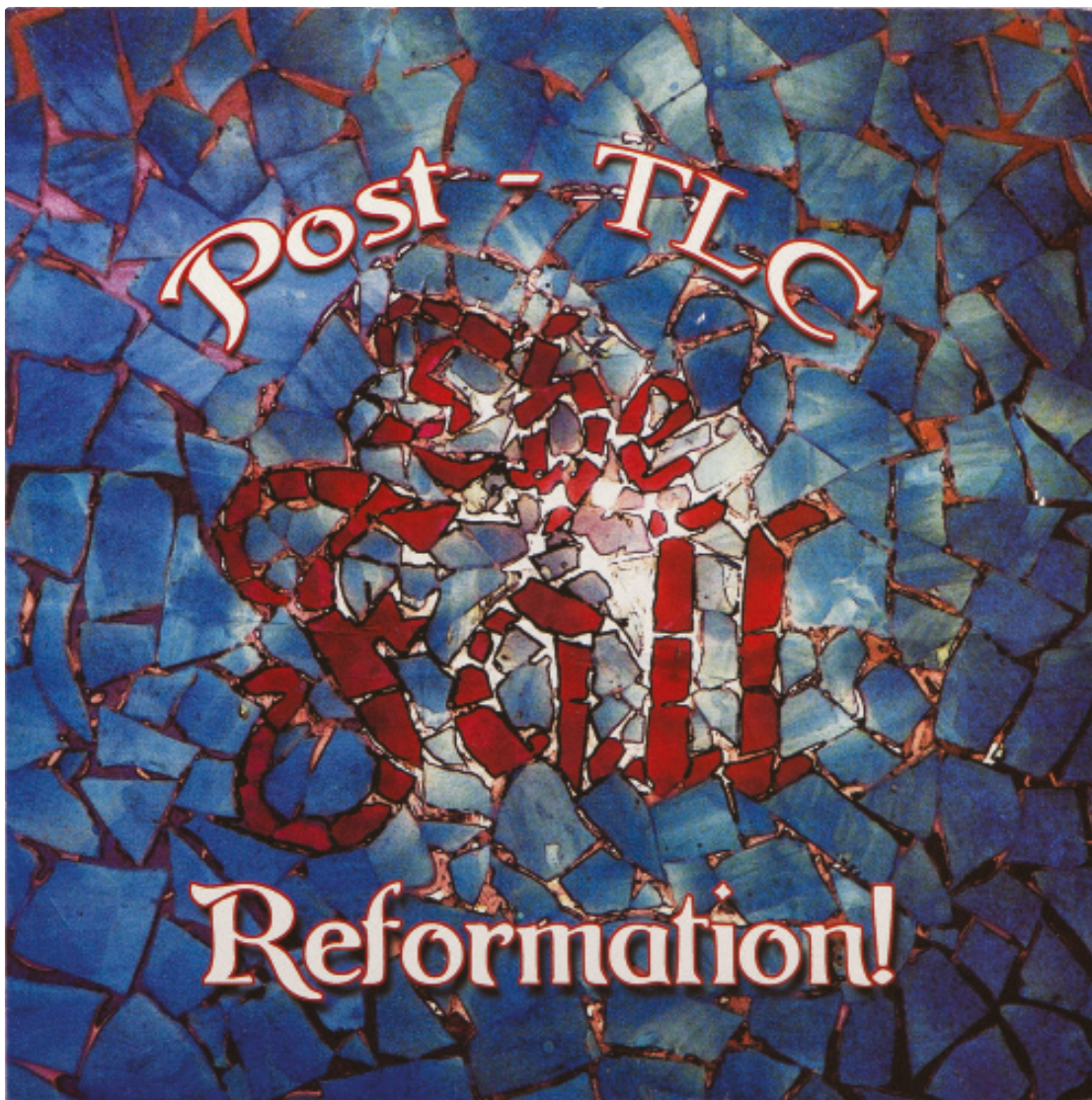
also: DINGO - BANJO, BASS

engineers - BILLY & ALEX (NYC)

produced by - M.E. SMITH / SIMON ARCHER  
 TIM GRACIELANDS

Recorded at Gigantic Studios, New York, January 2005  
 and Gracieland, Rochdale, mid-2005.





*Reformation Post TLC* (February 2007, Slogan)

SIDE 1

Over! Over!  
Reformation!  
Fall Sound

SIDE 2

White Line Fever  
Insult Song  
My Door Is Never

SIDE 3

Coach And Horses  
The Usher  
The Wright Stuff  
Scenario

SIDE 4

Das Boat  
The Bad Stuff  
Systematic Abuse





Robert Barbatto      Bass Guitar  
 Elena Poulou        Keyboards  
 Mark E Smith        Vocals  
 Orpheo McCord      Drums / Vocals  
 Tim Presley          Lead Guitar  
 Dave Spurr           Bass Guitar

With Special Guests  
 Peter Greenway Rhythm / Lead Guitar  
 Gary Bennett Rhythm Guitar

Produced By Tim 'Graciellands' and Mark E Smith

Artwork: Mark Kennedy / George Shaw / Big Head And His Wife / Becky Stewart

Recorded at Gracieland, Rochdale, late 2006.

2nd. May '88

260

Dear Ms. Tait.

Herewith my subscription / application to join The Arthur Meehan Society.

regards -

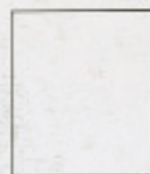
Mark E. Smith

---





To the A.M. Soc.



From the only  
man banned from it!  
(or can't find it, more like!)  
M. E. Smith —  
The Fall

**ROVERS BY NIGHT**  
© REGISTERED COPYRIGHT GRANADA TV

To: Rita Tait.  
19, CROSS ST.  
CAERLEON  
GWENT.

the

Fall

COG-SINISTER  
Unit 39  
23 New Mount Street  
Manchester  
M4 4DE

M.E. SMITH.  
16, WINCHESTER  
AVENUE  
Sedgley Park  
PRESTWICH.  
M/CR M25

Dear Rita:

So GOOD TO HEAR FROM YOU AND YOU SOUND WELL. 28th. Sep. '95

AS FOR "UPDATING" COMPUTERS, I'VE MONITORED SO MUCH CASH WASTE IN PUBLISHERS, COLLECTION AGENCIES, RECORD STUDIOS AND GENERAL BUSINESS - ESP. WHERE ARTISTIC FANS LIKE YOU + I ARE INVOLVED, I'D THINK TWICE IF I WERE YOU!!! WATCH OUT!!

ANYTHING ME OR THE FALL CAN DO, THOUGH, CASH-WISE FOR



② of ②

c.c. File.

c.c. COG-SWISER

- L. RUMMER

M. FAUX

the

Fall

Unit 59  
83 New Mount Street  
Manchester  
M4 4DE

0161 953

4028

THE SOCIETY, JUST RING OFFICE OR ME ON [REDACTED] (Please keep no. 2 yself)

I'LL DEFINITELY RING JAIN RE. 4+5  
IT'LL FIT IN WITH OUR GENE PITNEY CONCERT  
VISIT IN THAT VICINITY (GOING TO WATCH HIM,  
THAT IS!).

HIT ACKROUD UP FOR SOME CASH TOO -  
ESP. AFTER THAT TRAVESTY BOOK ON  
'OUR LORD' W. BLAKE!

A BIT OF ADVICE I'D APPRECIATE  
THOUGH OFF YOU RITA. - Let Me Explain  
- my music publishers in conjunction w/  
- funny enough - a Welsh T.V. Channel  
Are seriously talking about me



3/3

28/9/95

c.c. File

c.c. 'COG-SWISTER'

- L. RIMMER

M. FAUX

the

Fall

Pub. 28  
20 New Moore Street  
Manchester  
M4 4DE

doing six T.V. episodes in a weird  
 vein, with total control. Me and some  
 friends have come up with some ~~really~~  
 cracking original tales, ~~which~~ <sup>modern</sup>. Also  
 I've done an adapt. of H.P. Lovecraft's  
 'THE CALL OF CTUULHU'. They want me  
 to do a 'POE-ISH (in their words) tale  
 also. OBVIOUSLY, I'd rather do a machine  
 one - but, WHAT TO CHOOSE???. it'd have  
 to be a short story obviously ~~to~~ 20  
 mins. in T.V.-time (I'd like 2 to  
 the lot!) <sup>BY I!</sup> NEED OBJECTIVE VIEWPOINT!  
 KEEP THIS UNDER UR. BELT! YOUR FAVE!  
 STORY! ALL THE BEST, HOPE TO <sup>FROM U.</sup> ~~HERE~~ <sub>YOUR POL. M.E.S. X</sub>

To Rita - From the desk  
 Angus Smith  
 THE PRESWICH MENTAL  
 HOSPITAL

My dear Mrs  
 OLS  
 8th July 08

So glad you enjoyed the  
 book "Rubbish" by me

Ghost writer, funny enough,  
 six hours after I saw you I  
 hit him + poured beer over

him, I'm not really keen  
 on this literary world

I mean - have you seen the chapter where he involves the Trot ??? Wot my idea! Anyway, he now lives in Chelsea with all the Liverpool/Man Utd stars - I'm not kidding


It was so shocking for me 2 meet you that day, but it made the 3 day visit worth while -


Have just got back from Croatia, which was like the



• Great God Pa - Take In  
 the airport & father + son  
 at my table looked at me  
 and stuck out their tongues  
 which were Reptilian  
 like! I'm not kidding!

Am not a big Welsh fan -  
 but me + Eleni - do need  
 work in August So you never  
 know! - Thank for photos!  
 • An Idea - instead of GLASTON  
 for Robby - send him to.

Croatia or Estonia - the  
 women & men are beautiful  
 & sporty but they to were  
 brought up on Dylan &  
 Le Chat <sup>part</sup> they have a funny  
 like teeth honest 

And when you part the hair  
 from their faces, hair cuts  
 are like 

Love you  
 M. O. S. J.



FIRST RELEASE ::

IN PALACE OF SWORDS REVERSED  
- THE FALL, Circa. compilation:  
1980 - 83

DEAR FUTURE COGS,

This time period heralds the first L.P. release on Cog-Sinister Records Ltd.

"In Palace of Swords Reversed" is a collection of rare 45's, alternate takes etc. from British living legends **THE FALL**.

-----  
 PRE-REJECTED Classics & Artists  
 - NOW under The Vendetta - Like ANSPICES  
 =====  
 OF 'COG-SINISTER' Limited -  
 =====  
 --- THE GOLD QUALITY - STATE !!  
 =====

-----  
 NOT ONLY was 'Cog-Sinister' Ltd. set up to furnish frustrated Fall fans with affordable past classics and alternate versions of same, but also to bring attention to other past singers and groups of note (i.e. THE HAMSTERS, The cynical, skin pop group of the early 80's, or exclusive tapes of John The Postman's legendary 'lost' 3rd l.p.). But to Recognise NEW Talent, maybe ignored by A&R's or not middle-class enough to set up their own label. (i.e. A.Berry/Obi-Men etc.).

N.B: THE GOLD 'QUALITY-STATE' will be usually Fall & Past material by others, and usually on long - player

THE 'COG-SIN RANGE' will concentrate ON ALL New Creators, regardless of location or reputation but out of necessity, solo to trio only.

SO: GEAR UP, SEMI-LIT!!!

Regards,

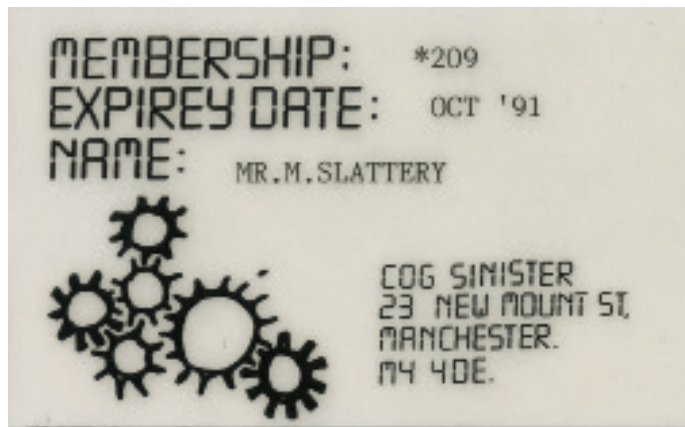
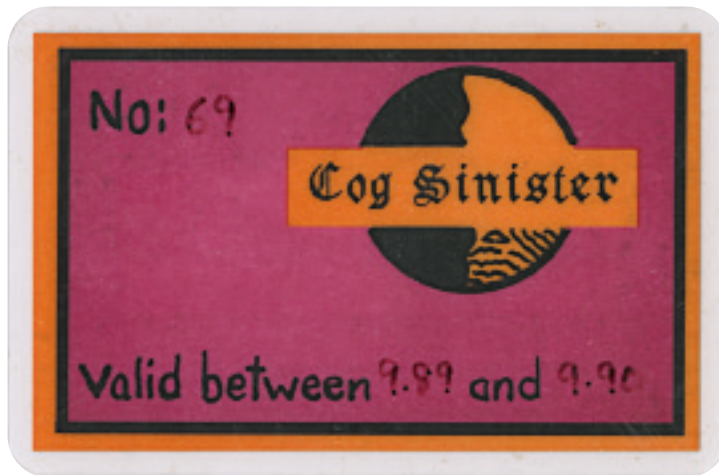
MARK E. SMITH  
 Director  
 COG-sinister

Further info etc SPIKE 833-2133





Pages 270–8: Cog Sinister was both the record label and official fan club of the Fall. Correspondence and press releases, 1988–92.



# COG - SINISTER

HAGGARD,  
32 HOLMES ROAD  
LONDON SW1  
CALL 067 1991 (London  
REGISTERED  
MANCHESTER, ENGLAND

BY DEAR MEMBER NO. 69,

### LATEST BULLETIN AND UPDATE

FIRST OFF, many many apologies for our slight delay - this is due to the continuing mental deterioration of PAUL, D. LUFF, (see 'SINISTER TIMES' Example) due to his recent access to Apple computers - BUT it could well be worth sticking with his as madness sometimes can produce 'off-the-wall' benefits.

So, welcome to all new

MEMBERS - IS IS NOT CAROLINE'S PAUL.

DO NOT ATTEMPT TO RECOVER HER.

DELAY DUE TO CHANGE OF ADDRESS -  
Manchester Fan Club:

48 PRINCESS STREET  
MANCHESTER M2 1

London: record enquiries, mail etc,  
Caroline, O & LTD.  
32, HOLMES ROAD  
LONDON, SW 5

The former fan club, and the address on 'THE PALACE OF STORMS REVENUED' Magazine you should erase from your dear, dear memories.

HERE IS THE PAUL 2-shops BRITISH TOUR FOR SW & NW - MAR 88

- |        |      |                                          |                                     |
|--------|------|------------------------------------------|-------------------------------------|
| 7 th.  | CON. | BIRMINGHAM                               | W/ 'Shack' & Andrew Berry's 'Swing' |
| 8 th.  |      | KAYBOWTER Hill - Ballinac, Whitworth St. | W/ support as above                 |
| 10 th. |      | SWANSEA                                  | W/ 'Shack'                          |
| 11 th. |      | CARDIFF                                  | W/ 'Shack'                          |
| 12 th. |      | SWANSEA                                  | W/ 'Shack'                          |
| 14 th. |      | LIVERPOOL Royal Court Theatre            | W/ 'Shack' & Andrew Berry           |
| 15 th. |      | LEEDS INT.                               | W/ support as above                 |
| 17 th. |      | LEICESTER                                | W/ 'Shack'                          |
| 18 th. |      | LONDON - Battersea Park                  | W/ 'Shack' & Andrew Berry           |
| 19 th. |      | CAMBRIDGE Corn Exchange                  | W/ 'Shack'                          |

SPACE ARE USE Artists

ANDREW BERRY is a 'COG SINISTER LTD.' artist.

810

Andrew, M. E. Smith  
J. Leonard  
S. Smith

# COG-SINISTER

 feb-88



NEWSLETTER JAN/FEB XI 1991

PAIN &amp; GATE

Dear Sinisters,

A Happy New Year to you all, and here's hoping you spent 'Xmas with Simon' and 1991 leaves you well.

Members will have noticed the localisation of Beggars' Banquet, compilations out recently, i.e. the 'A' side, double 'B' side(!) and video releases. Of course, if it was up to M.E.S., none of them would've come out - but the video is well worth a look at. Of course it is not for COS-SIN to comment.

The new 'streamlined' The Fall hit UB40's studio in Birmingham (A city definitely conducive to work, at least!) just prior to their U.K. tour-apology to E. Ireland as usual, and are presently finishing the

new songs recorded there at the moment.

working titles are: 'Pittsville Livski' ((As performed live recently))

'Idiot Joy Shawland' ((D'-li))

'Shift'

'Fag-Dog Dream'

'Bairnburgh M'

and 'A lot of Wind' - two of them featuring the

immortal Kerry Brady on distorted fiddle.

As this is being written, Suzanne Vega & ENA's record is on the run - for once I must agree with M.E.S. and say it 'MUST' be the most boring record in the history of music!

"Most misinformed Man of The Year" award must go to Mr. Mearns of the M.Mag for his review of December's London show-though favourable, he mentions two songs The Fall haven't performed since 1988, and his lyrics quotes are, quite frankly, funny. M.E.S. REMAINS ~~THE~~ WAS still worrying about the Gulf Crisis, having met said gunk in an 'X interview capacity' some months ago. Talking of said crisis, Smith laughingly claims he predicted part of it in song 'Arms Control Porcup' - 'Arms Control Porcup' being the Washington "insiders" nickname for Pres. George Bush. Anyway, give the latter half of it a listen and see ~~me~~ what you think.

Your went extremely well, especially accounting for weather etc. etc. and to hear you further, did you know electricity has to be sent out from power stations at very high voltage and then 'stepped down' to reduce voltage? - many thanks to P.J. of Liverpool for that info.

Anyway, onward, to, inward, and no such words.

your ps1.

MR. SMOG-INSIDER,

and - SINISTER.



COG - Sinister



COG - SIN RAK COG - SIN  
 ANDREW BERRY

# COG Sinister

l i m i t e d

BARRY REILLY.  
61, Watergate,  
WHITWORTH.  
ROCHDALE.

Dear Mr. Reilly,

Thank you for your letter. Unfortunately we do not have anywhere that is able to supply you with a lyric book. It was infact a limited edition, and as far as we know all the stocks have sold out, the same goes for the "Bend Sinister" T-Shirts. If you are a member of our fan-club you could try placing an advert on our personal page. I don't think the ballet will be available on video, though there are two promotional videos "Big New Prins" and "Wrong Place/Right Time" which have been shown on T.V. and hopefully will feature again. The Christmas Tour does not include a date in Rochdale - I'm afraid the nearest venue to you is The Ritz in Manchester - where they will be playing 14th December. Sorry we could not be of more help to you.

Your sincerely,

*Saffron Price*

SAFFRON PRICE  
for Cog Sinister Records

 SINISTER





Dear Sinisters,

A Happy new year to you all, and here's hoping you spent 'Xmas With Simon' and 1991 bears you well.

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Working titles are:

- 'Pittsville Direkt' ((As performed live recently))
- 'Idiot Joy Showland' ((Ditto))
- 'Shift'
- 'Psy-Cog Dream'
- 'Edinburgh Man'

and 'A lot of Wind' - two of them featuring the

immortal Kenny Brady on distorted fiddle.

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Anyway, onward, not inward, and no back words,

your pal,

MR. SMUG-INSIDER,  
COG-SINISTER.

---

EDINBURGH INTERNATIONAL FESTIVAL 1988



*I Am Curious, Orange*

KING'S THEATRE

---

*I Am Curious, Orange* programme from performance at Edinburgh International Festival, 1988.





*MICHAEL CLARK*  
*Photo credit: Dean Freeman*

## I AM CURIOUS, ORANGE

Choreography	MICHAEL CLARK
Music	THE FALL
Set design	MICHAEL CLARK
Costume design	BODYMAP LEIGH BOWERY MICHAEL CLARK
Additional costumes	ERIC HOLAH CLIVE ROSS
Lighting	CHARLES ATLAS

### MICHAEL CLARK & COMPANY

LEIGH BOWERY  
LESLIE BRYANT  
MICHAEL CLARK  
MATTHEW HAWKINS  
DAVID HOLAH  
JULIE HOOD  
AMANDA KING  
ELLEN VAN SCHUYLENBURCH

### THE FALL

MARK E SMITH	(lead vocals)
STEVE HANLEY	(bass guitar)
CRAIG SCANLON	(rhythm/accoustic guitar)
MARCIA SCHOFIELD	(keyboards)
BRIX SMITH	(lead guitar/vocals)
SIMON WOLSTENCROFT	(drums)

Michael Clark & Company gratefully acknowledge the participation of the following as extras in the show: Kirstie Alexander, Winnie Armitage, Leigh Falconer, David Orgles, Maxine Railton, Alison Scott, Alison Steele.

There will be one interval of 15 minutes.

First performance: Stadsschouwburg, Amsterdam 11 June 1988 as part of the Holland Festival.

# I AM CURIOUS, ORANGE

## MUSIC

Overture: Theme from *I Am Curious, Orange*  
 Music: B Smith

### Jerusalem

Words: W Blake/M E Smith  
 Music: M E Smith

### Kurious Oranj

Words: M E Smith  
 Music: M E Smith/B Smith/S Hanley/ S Wolstencroft

### Wrong Place, Right Time

Words & Music: M E Smith

### Yes O Yes

Words: M E Smith  
 Music: M E Smith/B Smith

### Hip Priest/Big New Prinz

Words: M E Smith  
 Music: S Hanley/M Riley/C Scanlon/P Hanley/M E Smith/  
 M Schofield

Interval

### Frenz

Words & Music: M E Smith

### Bad News Girl

Words: M E Smith  
 Music: B Smith

### Dead Beat Descendant

Words: M E Smith  
 Music: B Smith

### The Plague

Words: M E Smith  
 Music:

### Cab It Up

Words & Music: M E Smith

### Bremen Nacht

Words: M E Smith  
 Music: S Rogers/M E Smith

All songs published by Warner Bros Music except *Hip Priest*  
 (Minder Music Ltd 1963).





MARK E SMITH  
Photo credit: Steve Pyke

## MICHAEL CLARK THE BAD BOY OF BRITISH DANCE

Curiosity has always been a byword for rebellious young choreographer Michael Clark. Recently turned 26, Clark is the brightest and most notorious creative force in British dance today.

Born and raised in Scotland, Clark grew up dancing. 'Apparently,' he recalls, 'I seem to have told my mother that I wanted to be a dancer when I was only four.' That request led to Scottish dance lessons in his native Aberdeen and was followed by a move to the full-time training programme with Britain's Royal Ballet. Even when he was still a teenager Clark's exceptional dance talents were easy to spot. He was already being groomed to be a future Prince Charming for the Royal, when he suddenly rebelled and walked out. He says he loved the training but couldn't stand the way his days in the studio had to be kept separate from his nights out on the town. Only 17 at the time, he had already decided that art shouldn't be barricaded behind high walls. Clark set out to find ways of blending the rigour of dance with the vigour of real life. He spent a brief period dancing with Ballet Rambert and also went to New York to study with Merce Cunningham. By the time he returned to England at the beginning of the 1980s, he knew he wouldn't be happy unless he started creating his own choreography.

In 1983 he teamed up with the Dutch dancer Ellen van Schuylenburch. Since then his company has continued to grow. The new show features seven of Clark's regular dancers plus a host of extras. He admits that some of this year's William and Mary celebrations will end up being woven into the fabric of his new piece.

'I'm curious to find out how the ways we think and act, the way we are today, can be traced back into history. The whole Protestant and Catholic thing hasn't changed much in 300 years, has it?'

The typical Clark style is a lively mix. He infuses the formal elements of classical ballet with the stringency of Merce Cunningham and the eclectic energy of Twyla Tharp. Then, to spice things up even more, Clark tosses in subversive humour, punk glitter and a raucous sense of silliness. Clark usually choreographs his dances to rock music. *I Am Curious, Orange* has original songs by The Fall, a rough-edged band from the north of England. The band performs live on stage with the dancers. As a tribute, Clark has also choreographed sections of the new dance to both the Dutch and British national anthems.

Clark says he wants to present the kind of theatre where all sorts of styles and techniques can work together, if not in blissful harmony, then at least in joyous cacophony. Some people don't like the

controversial outcome, even when it's in jest. That doesn't bother Clark much. He readily admits that some serious dance fans find his works juvenile. 'That's all right,' he says. In fact he thinks that his explosive evening-length extravaganzas are meant for people who really don't want to bother going to yet another dance concert; or, even better, for people who don't have any interest in dance at all.

'I just want people to relax and have fun,' he says. Fun is certainly one of the key elements of Clark's artistic credo. Sometimes his notions of a joke can teeter on the edge of childishness, at other times the jokes can go flying off into delirious Fellini-dreamland.

Part of the excitement comes from the way Clark enlists extras, who are usually not trained dancers. They can sometimes be distracting, but they do provide a special feeling of community. Clark feels that extras' enthusiastic amateur energy adds a real sense of variety to the choreography.

'They stop it being boring,' he says, 'and that gives the dance a raw quality that I really like. There's a certain crude way of moving that is actually very hard for trained dancers to do, so I get it by asking friends, just people I know, to come along and be in my shows.'

The fun element in Clark's dances has led him to a lot of hard work. He's been a guest choreographer for several British companies including London Festival Ballet and Ballet Rambert. Even more glamorously, Rudolf Nureyev lured him to France to choreograph for Paris Opera Ballet. After Nureyev saw Clark's troupe performing at the Edinburgh Festival three years ago, he dashed backstage and demanded Clark to come and work for him. The first piece Clark did in Paris was called *The French Revolting*. It included clever costumes that turned the dancers into apparently headless bodies topped off by miniature guillotines. Then he made *Angel Food*, a series of swank and openly sexy solos for three of the Opera's top male stars. Since then, Clark's own company has performed in New York, Los Angeles, Australia and throughout Europe.

ALLEN ROBERTSON  
Dance Editor of *Time Out*



**MICHAEL CLARK** was born in Aberdeen in 1962. He studied at the Royal Ballet School and joined Ballet Rambert at the age of 17. He began his career as an independent choreographer/dancer in 1981 at the age of 19, and has since created over a dozen works for leading companies, including Paris Opera Ballet, London Festival Ballet, the Scottish Ballet and Rambert Dance Company. He founded Michael Clark & Company in 1984 and the company has since toured worldwide, presenting seven programmes of his choreography: *Do You Me? I Did?/New Puritans* (1984), *not H.AIR* (1985), *our caca phoney H. our caca phoney H.* (1985), *No Fire Escape in Hell* (1986), *Pure Pre-Scenes* (1987), *Because We Must* (1987) and *I Am Curious, Orange* (1988). He has appeared in numerous films and videos including Charles Atlas's *Hail The New Puritan* (1985), *No Fire Escape in Hell* (1986) and *Comrades*, directed by Bill Douglas (1987).

**MICHAEL CLARK & COMPANY** is now established as one of Britain's most popular contemporary dance companies. It has toured all over the world since its debut season in London in August 1984, and has expanded its line-up to feature eight dancers, led by Michael Clark himself. The Company works regularly with a distinctive group of young British musicians and designers, who have contributed to their shows. These include fashion designers BodyMap and Leigh Bowery, and The Fall, whose music has been included in all the company's shows. This project marks the first time that the band have played live with the company and composed music specially for the show. *I Am Curious, Orange* was co-produced by the Holland Festival and Sadler's Wells Theatre as part of the William and Mary Tercentenary Celebrations.



MICHAEL CLARK  
Photo credit: Richard Haughton

**MARK E SMITH** is the leader and main songwriter of The Fall group, and under his steerage they have released 14 LPs, including bootlegs. He was born in Salford in 1958 and left his job on the docks there to form The Fall at the age of 18. An eternal thorn in the side of rock music and its press, it is claimed he has single-handedly changed the course of underground music with his pen and sheer bloody mindedness. The Fall to him is life and passion through which he can filter his original words, music and ideas. There are no rules and boundaries in his group. He has had a lyric book published in Germany and in 1986 he wrote and directed the play *Hey Luciani* (The Times, Life and Codex of Albino Luciani), a music comedy which centres around the mysterious death of Pope John Paul I, a brave work relentlessly plagiarised since by scores of 'new' US novelists and moribund UK pop acts. 'Rock music is too easy for people,' he states, 'yet the possibilities are infinite.' A history buff and admirer of Michael Clark, *I Am Curious, Orange* spawned the idea of a thematic delving into the foibles and little-known psyche of William of Orange.

**THE FALL** released their first album in 1979. Renowned for their innovatory qualities, they still remain unique and apart, begrudgingly admired by a rapidly decomposing 'rock' world for their omnipresent influence on music plus musicians of all ranges and ages. Led since the beginning by Mark E Smith, lyricist/vocalist and feared commentator, The Fall surprisingly notched up three top 40 singles in 1987/88. Their latest line-up consists of six people, all of whom are creative composers, average age 24 years old. Personnel: Mark E Smith (lead vocal/Type FX), Stephen Hanley (bass guitar), Brix Smith (lead guitar/vocals), Craig Scanlon (rhythm/acoustic guitar), Marcia Schofield (keyboards/FX) and Simon Wolstencroft (drums). Described as the definitive British group and the only English group worth listening to, The Fall nevertheless contain two US citizens, Brix and Marcia, who in the past two years have added a unique creative angle that is fringed with a spot of glamour. Their latest release is *The Frenz Experiment* LP (February 1988). Brix also touts her own group, the Adult Net. *I Am Curious, Orange* is the first live collaboration entered into with Michael Clark & Company, and heralds yet another dynamic period in Fall history.

JOE TOTALE XV, Vancouver May 1988



KURIOUS GRAY



**THE FALL**  
Photo credit: Steve Pyke

## KURIOUS ORANJ

Words: M E Smith

Verse:

CUR I OUS OR ANJ, I CURIOUS OR ANJ  
ORANJ IM CURIOUS OR ANJ CURIOUS ORANJ

Chorus (spoken):

ANONYMOUS CURIOUS IS CURIOUS HE'S  
CURIOUS, CURIOUS, CURIOUS, CURIOUS  
SOME SAY WHAT A CUR AND HOW  
ANONYMOUS IS HE'S  
CURIOUS, CURIOUS, CURIOUS, CURIOUS  
CURIOUS ORANGE CURIOUS ORANG  
brrrpa bapababa ba ba ba ba ba

THEY BUILT THE ROADS OVER DUMB FELLOWS  
LIKE YOU  
THEY BUILT THE WORLD AS YOU KNOW IT  
ALL THE SYSTEMS YOU TRAVERSE  
THEY RODE SLIPSHOD OVER ALL PEASANTS LIKE YOU  
THEY WERE CURIOUS ORANGE  
THEY WERE CURIOUS ORANJ  
THEY DISLIKED PAPISTS  
THEY RODE  
AND THEIR HORSES LOVED THEM, AND THEIR  
HORSES LOVED THEM TOO  
THEY WERE CURIOUS ORANJ  
THEY FREED THE BLACKS TOO  
BUILT A CHURCH IN ONE DAY MAN-AMISH  
THEIR CLOTHES WERE COOL  
TURNED NAPOLEON OVER AND DIDN'T KNOW  
THEY MADE HITLER LAUGH IN PAIN --  
THEY WERE CURIOUS ORANJ.  
THEY INVENTED BIRTH CONTROL  
THEY WERE RIDICULED, INVULNERABLE TO --  
COOL

Part Two

brrp ba ba ba ba ba ba ba ba ba ba ba  
THEY WERE CURIOUS ORANGE  
THEY WERE CURIOUS ORANJ  
PAVED WAY FOR ATOM BOMB

MADE THE JEWS GO TO SCHOOL  
 SENT MISSIONARY GIRLS TO ARAB STATES,  
 AND THE SUN-BAKED MEN DID DROOL  
 THEY WERE CURIOUS ORANGE  
 THEY WERE CURIOUS ORANJ  
 PAINS IN THE ARSE MAN BUT THEY WERE  
 INQUIRIN  
 brrp ba ba ba ba ba ba ba ba ba ba  
 THEY WERE: ANTI SEMITIC  
 ANTI ARTIC  
 ANTI GAELIC, YOU NAME IT MAN

THEY WERE AGAINST IT  
 THEY WERE THE REFORMATION SPRING,  
 AND EVERYBODY IN THE WORLD  
 TURNED REFORMATION BLUE  
 THEY WERE POSITIVELY DERANGED,  
 THEY WERE CURIOUS ORANJ  
 STUYVESANT SMOKING.  
 They were beyond Ooobenblief  
 EFFICIENT-PRIMA TO A MAN  
 THEY WERE CURIOUS ORANGE.

Copyright MARK E SMITH (1988)  
 Warner Bros Music Ltd

---

**CHARLES ATLAS** has worked extensively in dance, both as a film-maker and designer, including a period between 1978 and 1983 as film-maker in residence with Merce Cunningham Dance Company. He has worked with other choreographers including Karole Armitage, Douglas Dunn and Dana Reitz and composers Rhys Chatham and Jeffrey Lohn. He began his association with Michael Clark in 1984, designing lighting for all his ballets, as well as costumes for Michael Clark's *HAIL the classical* (Scottish Ballet) and sets for *Drop Your Pearls and Hog It Girl* (London Festival Ballet LFB2). He conceived and directed the film *Hail the New Puritan*, starring Michael Clark for Channel 4 TV/WGBH TV (1985). Earlier this year, he won a 'Bessie' Award in New York, as part of the design team with BodyMap and Leigh Bowery, on Michael Clark's *No Fire Escape in Hell*. He is currently recipient of a Guggenheim Foundation Grant for video and film-making.

**BODYMAP**, the internationally acclaimed fashion design partnership, was formed by Stevie Stewart and David Holah in 1982. They won the Martini Award for Innovative Design in 1983, and established themselves as one of Britain's most successful young fashion teams. They have designed costumes for all Michael Clark & Company's shows and in 1987 were recipients with Charles Atlas and Leigh Bowery of a 'Bessie' Award in New York for their work on Michael Clark's *No Fire Escape in Hell*.

**LEIGH BOWERY** was born in Australia where he studied music and design. He came to London in 1980 and began developing his unique style of design. After successful catwalk shows in London, Vienna, Tokyo and New York, he set about creating costumes and make-up for Michael Clark. He has since designed costumes for all Michael Clark's shows along with fashion design team BodyMap. He instigated and hosted the now



legendary nightclub Taboo, and most recently has concentrated on developing performance work. He joined Michael Clark & Company in March 1987.

**LESLIE BRYANT** studied at the Rambert School. He worked with Lindsay Kemp's company and subsequently became an independent dancer performing with numerous well-known choreographers. He has presented two programmes of his own choreography at Riverside Studios and has appeared in a number of video and film projects. He joined Michael Clark & Company in 1985.

**MATTHEW HAWKINS** trained at the Royal Ballet School and graduated into the Royal Ballet at the age of 17. After five years of performing at Covent Garden he began his freelance career as a dancer, working with Second Stride, Mantis Dance Company and with Michael Clark & Company from 1984-5. He has choreographed his own work since 1981, including commissions from Mantis Dance Company, English Dance Theatre and Pauline Daniels. He has formed two companies: Lurching Darts, with his colleague Ann Dickie, which performed in Britain and Europe between 1982 and 1984, and The Imminent Dancers' Group in 1986. Most recently, he has been seen in Derek Jarman's film *The Last of England*.

**DAVID HOLAH** studied fashion design at Middlesex Polytechnic and formed the highly successful design team Bodymap in 1982 with Stevie Stewart. He has worked with Michael Clark since 1983, and joined the company in the summer of 1986.

**JULIE HOOD** trained at the Rambert School and toured with Ballet Rambert before joining English Dance Theatre in 1983. She joined Michael Clark & Company as a founder member in 1984, leaving the company for a year in 1986, and rejoining for this season.

**AMANDA KING** studied at the Rambert School. She joined Michael Clark & Company upon graduation in the summer of 1986.

**ELLEN VAN SCHUYLENBURCH** was born in Holland. She trained at the Rotterdam Dance Academy and worked with Werkcentrum Dance for two years before joining the Netherlands Dance Theatre. She studied in New York and performed with leading American choreographers including David Gordon, Karole Armitage, Bill T Jones, Arnie Zane and others. She first worked with Michael Clark in 1984 on a duet programme, and she became a founder member of Michael Clark & Company in the same year.

---

#### For Michael Clark & Company:

Management	Bolton & Quinn Ltd
Production Consultant	Steven Scott
Technical Manager	Paul O'Brien
Stage Manager	Melanie Bryceland
Chief Electrician	Dick Stedman
Assistant Stage Manager	Maria Gibbons

#### For the Fall:

Management	JLP Concerts Ltd
Tour Manager	Trevor Long
Sound Engineers	Diane Barton, Ed Hallam
Stage Technician	Phil Ames

...completely ignorant of the ongoing wrangle between Carter and the Stones over Ruby Tuesday which, it seems, still hasn't been sorted out. One thing which, it seems, has been sorted out is the position of what **SINEAD O'CONNOR** said in this very organ. Her record company has emphatically denied that she is going to stop making records. Well, they would, wouldn't they? Partly of the wish to be the one which was held together to launch **NEW ORDER** singer **ROB GRETTON**'s latest business venture. It isn't a home for the blind, the hill muffs, but a record label called Seattle Robbette Club. Taking over the Hammersmith club as half London. It's part in chilling out were **NEW ORDER**, minus **BARNEY** who was still confined

latest exploit to stun and confuse the world involves them embarking upon a mission to the North Pole to place a photo of **ELVIS PRESLEY** there. Along the way they intend to write a book of their experiences, most of which will undoubtedly be totally unprintable. And do we care anyway? Do we heck, Mrs Hoskins. On no, it's a Transit van story! Well, it's more of a Flotts-Royce story actually. Most arduous and spectacular gig trip of the week has to be the odyssey which bele **SEAN O'HAGREN** and the **HIGH LLAMAS** on their way to the Mean Fiddler Highway there, said via a long nearly being their own death in. However, to those who mas their drink, it's a Swiss chap who and his band that they were not to worry, he had a friend who lived nearby who could help them out when they goes

was held at Hammersmith Palaces were one or two leather-bugged pop stars believing themselves to be invisible in the long Glimpsed working in a sweat were designed by **PAUL GAULTIER**, **DOODY** and the **OTHER TWO** from the Order. **CHRISTOPHER YOUNG** and his band the gl... was a smel... his pockets a... very much like... out with... due to... of... yes, it was the... and the... **MICK RAGGER**... **DAVE CRAWFORD**... and sun... Amongst... prey to... are none... the... **Brothers**... asked the merry troupe off to their chateau and cracked open a few bottles of

ultra-rare wine. Beauv... Nouveau. We hear they made a... of an... which we are sure... involve recording... of the rich and...? Where are they now corner... the wake of the current **ORANGE JUICE** resurgence we hear that former bassist **DAVE MCCLYMONT** currently employed making... balls in an ethnic restaurant... some description in... while **MALCOLM ROSS**... of... to... **STEPHEN DA...**... that... **MES KIRK** is currently resident... **PAUL QUINN**'s new band... whatever happened

to **ZEKE MANYIKA** we cry? definitely not on the... missing list, we hear... **BLACK FRANCIS**... album which is scheduled for release... near... bats, we cry?... 4AD... that... should be ready for next year, too. One... the last... **BLAKE MAKER BLEACH** and **KITCHENS OF DISTINCTION**... Everyone got... the final encore... themselves... passionate re... Wild Thing' which... action in the... Kingmaker snogging an alarmed

**PATRICK** from the Kitchens during the chorus. Doing a lot of finger-pointing this week were **MIRACLE LEGION**, who are currently supporting **GREEN ON RED**. After the Glasgow gig, the lads got talking to **JERRY** from the **TEENAGE FANCLUB** who came back to pay his respects and rock the beer from their neighbor. Sadly this wasn't the only thing to be nicked - two guitars went mysteriously missing. Anyone know the whereabouts of a **Fred** '69 Jazz bass and a **Christnum** Hollowbody should call the band's press officer Heather on 081-846 8090. And while we're on the subject of missing musical objects, **SCORPIO RISING** have suddenly found themselves minus a bass player and interested parties, willing to relocate to Liverpool, should contact Marc on 051-608 2084.



GREAT POP THINGS → Goes shopping with the stars (an occasional series) this week... MARK E. SMITH <sup>BY COLIN OR CHUCK</sup>



14 November 1992 New Musical Express—Page 55

REWARD OFFERED FOR THEIR HEADS DELIVERED TO COO OFFICE IN A BAG!

New Musical Express cartoon, defaced by MES.

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# THE FALL

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**BACK** ISSUE 8  
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 NOV-DEC '97 **BEAT**

**It's Christm-ah-s!**

\*\*\* **THE FALL** \*\*\*

**back in Leeds**

THE BETA BAND  
 THE HYBIRDS  
 THE FLAMING STARS  
 EMBRACE  
 POLARIS  
 SOEZA

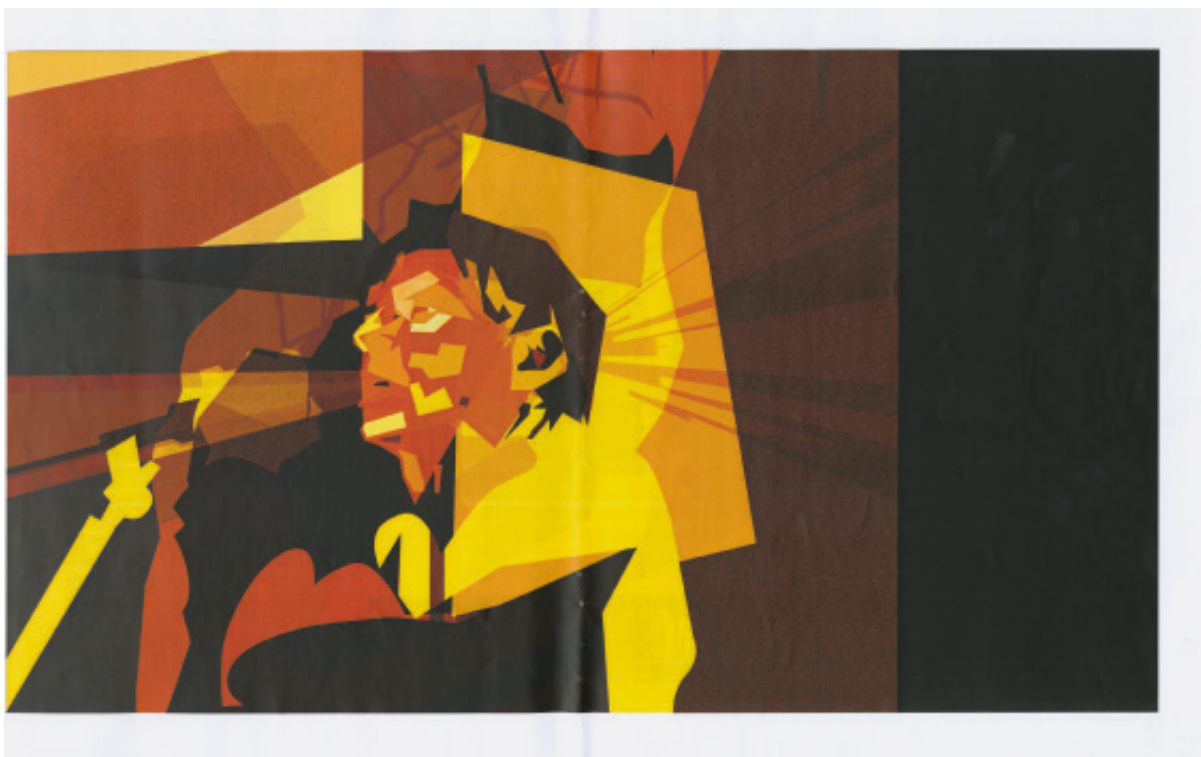


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**GIGS • NEWS • REVIEWS • INTERVIEWS**



Preparations for artwork for *Country on the Click* – the original mix of the album was abandoned, remixed, and then re-emerged six months later as *The Real New Fall LP* (Formerly ‘*Country on the Click*’). Smith described the abandoned mix as ‘sounding like *Doctor Who* meets Posh Spice’.

Pages 310–16: Correspondence with Steve Hammonds at Sanctuary / Cherry Red, 2003–06

From:

M. E. SMITH.  
Sixten. 16. Windlester  
Ave.  
Sedgley Plk  
Prestwich.  
Manchester  
M25 0LS

To:

MR. STEVE H.  
SANCTUARY  
HOUSE.  
43-53 Sinclair Rd  
London - W14 0NS

JAN. 05

Dearest Steveoid:

As per phone call of 17-1-herewith  
rough list for 20 faves/worst

I am now a moron and have  
a job on Metro + Big Issue compiling  
"fave track", in no order of merit:

1. PAINTER MAN - BOWEN M.
2. STRAIGHT TO I. ROM HEAD -  
PRINCE JAZZBO
3. LONGDOME MARY - JACK SCOTT
4. AQUALUNG - JETHRO TULL



Continued  
from M.E.J.

Z.S.H.

---

5. BUT I'VE GOT TEXAS -  
JON WAYNE.
6. FREAKS - COOL KEITH.
7. PICK A DURS - KEITH HUDSON.
8. OMNIBUS - THE MOVIE
9. I CAN'T CONTROL MYSELF -  
THE TROGGS
10. THE TRAK OF PETER HANNA (L)  
LAST STUDIO L.P.
11. GERI REGI - DER PLAN.
12. CUCKOO - THE MONKS
13. (I AM GUILTY) - GUILTY OR  
HATRED L.I.E.R.  
~~IF~~

2-5-14 free M.E.S (3)

15. BEATLE BONES + SMOKEIN STONES

16. JIM SQUESTY - BIG <sup>- CPT. BEEF HEART</sup> YOUTH.

17. RUNAWAY - TRAK 4  
WOMAN SINGER ON  
'NORTHAN SOUL ALL WITER' COMP  
on Virgin records

18. PROPOSTEROUS TACS in  
the life of Tet McKenzie

I, ~~THE~~ LUDICROUS

14. NEAR DISCO DAWN - ERROR

19. WHO MAKES THE NAZIS <sup>SMITH</sup>  
THE FALL

20. CHERRY RED -  
THE GROUND HOGS.

Hope this suffice -  
all the best  
y1-Pol - Mark.

"F.H.R." rel. Oct. 1st.

- 1) RIDE AWAY (POULOU - SMITH)
- 2) PACIFYING JOINT (SMITH)
- 3) WHAT ABOUT US? (SMITH - POULOU)
- 4) MIDNIGHT IN ASPEN (SMITH - TRAFFORD)
- 5) ASSUME (SMITH)
- 6) ASPEN REPRISÉ (SMITH - TRAFFORD)
- 7) BLINDNESS (SMITH - BIRTWISTLE)
- 8) I CAN HEAR THE GRASS GROW (ROY WOOD)
- 9) BO DEMMICK (SMITH)
- 10) YOUWANNER (SMITH - PRITCHARD - ARCHER)
- 11) CLASP HANDS (SMITH - TRAFFORD)
- 12) EARLY DAYS OF CHANNEL FÜHRER (SMITH - PRITCHARD)
- \* 13) BREAKING THE RULES (CROWE - SMITH)
- 14) TRUST IN ME (SMITH - TRAFFORD)

PRODUCED BY M.E:SMITH, S.ARCHER; TFM at GRACIELANDS  
 PUBLISHED by MINDER MUSIC LTD. London.

\*  
 ↓  
 CREDITS SONG 13):

CHECK WITH  
 PREVIOUS LIST,  
 WHICH YOU RECEIVED  
 AFTER THE MOJO AWARD.

Paul comes o.k.  
 inside o.k.  
 get rid of left office building  
 + we're rolling - 95. pel - Mark



The Best of M.E.S  
 M/CR.  
 20th Feb 06  
 M.E.S.

To: S. HAMMONDS -  
 SAREEVARY ETC.  
 COX -  
 W/4.ONS.

①

Dear Steve -

WORDS cannot Express the  
 love I feel for you at  
 this moment.

Anyway, here with front +  
 back of 12" CD single  
 IF Art Dept follow instruct-  
 ions, I think it'll be o.k.  
 Loved the last cut, esp. REF.

The Best of M.E.S  
 M/CR.  
 20th Feb 06  
 M.E.S.

②

EDIT - GO with that  
 last one, it's o.k. w/  
 me.. your pal -

WORDS cannot Express the  
 love I feel for  
 this moment. The Fall -

Anyway, here with front +  
 back of 12" CD single  
 IF Art Dept follow instruct-  
 ions, I think it'll be o.k.  
 Loved the last cut, esp. REF.

CTP Template: CD\_DPS1  
 Compact Disc Booklet: Double Page Spread

Customer  
 Catalogue No.  
 Job No.

Page Nos. 207

COLOURS  
 CYAN  
 MAGENTA  
 YELLOW  
 BLACK

With Open Office Endpapers of the same colour

St. Clair  
 Jackson  
 The Beatles  
 G.H. Hardy  
 John F. Kennedy  
 Gary Kemp  
 Miles Davis  
 Vanessa Carlton  
 Grand Canyon  
 The Beatles - Lennon  
 R. Kelly  
 Carole King  
 Julian 217  
 Jimmy Page  
 Genesis (P.A.T.)  
 and Mark P. Smith



FRONT:  
EX-FALL MEMBERS NEGOTIATE  
(+ MANAGERS)  
PATH 2 Steve's office.

To Steve + ALL AT S.  
All the best -  
*Wishing you a*  
Merry Christmas + H.N.Y.  
from Mark E. & 2003  
"The Fall" group.



Dearest Steve, all the best  
to you & family thanks  
for everything this year -  
you pal -  
Mark E -  
& 'THE FALL' R'

To Steve and everyone at  
Sanctuary records...  
wishing you a...  
*Merry Christmas*  
and a happy and  
successful new year  
2007!  
All the best, from  
dean + Mark E



FRONT:  
MAIN PIC - M.E.S. new  
image.  
right: new studio  
fall instruments:  
drums  
guitar.  
bass

Dear Steve, & other Holi:  
wishing you a very happy  
christmas time and a  
Happy XMAS.  
*Season's Greetings and*  
Best Wishes for the New Year  
lovely and successful  
new year 2006  
Mark E. & dean





DEAR STEVE AND FAMILY,  
 WITH ALL THE VERY BEST WISHES FOR A  
 Happy Christmas  
 AND A HAPPY NEW YEAR 2009  
 ALL MY LOVE STEVE AND  
 FRUSTOR WIFE TO ME -  
 MARK - B - X -  
 FRONT: MARK + STEVE'S  
 B RAIN  
 SCREW  
 dealing with  
 Reels:



DEAR STEVE AND FAMILY,  
 WE WISH YOU A VERY  
 MERRY CHRISTMAS  
 AND A HAPPY NEW YEAR  
 2015!  
 Regards & Thank  
 yr. pals -  
 Mark & Thats// den  
 X  
 FROM: THE FALL'S  
 Attempt at FESTIVE IS MARK  
 DROP.





*Imperial Wax Solvent* (April 2008, Castle)

SIDE 1

Alton Towers  
Wolf Kidult Man  
50 Year Old Man  
I've Been Duped  
Strangetown

SIDE 2

Taurig  
Can Can Summer  
Tommy Shooter  
Latch Key Kid  
Is This New  
Senior Twilight Stock Replacer  
Exploding Chimney



# THE FALL

## Imperial Wax Solvent



**SIDE ONE**

- 1. Alton Towers
- 2. Wolf Kidult Man
- 3. 50 Year Old Man
- 4. I've Been Duped
- 5. Strangtown

**SIDE TWO**

- 1. Taurig
- 2. Can Can Summer
- 3. Jimmy Shooter
- 4. Latch Key Kid
- 5. Is This New
- 6. Senior Twilight Stock Replacer
- 7. Exploding Chimney

**Band Line-up:**

PETER GREENWAY – Lead Guitar  
KEIRON MELLING – Drums  
ELENI POULOU – Keyboards, Vocals  
MARK E. SMITH – Vocals  
DAVID SPURR – Bass Guitar

**Produced by:**

MARK E. SMITH  
GRANT SHOWBIZ  
ANDI TOMA  
TIM GRACIELANDS

**Engineered by:**

TOM PRITCHARD  
DINGO  
OLLIVER GROSCHECK

Artwork: ANTHONY FROST



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Cherry Red Records, Power Road Studios, 114 Power Road, London W14 1PP  
[www.cherryred.co.uk](http://www.cherryred.co.uk)



Produced by:  
MARK E. SMITH  
GRANT SHOWBIZ  
ANDI TOMA  
TIM / GRACIELANDS

Engineered by:  
TOM PRITCHARD  
DINGO  
OLLIVER GROSCHECK

Artwork: ANTHONY FROST

Recorded at St. Martin Tonstudio, Düsseldorf,  
May–June 2007; Gracieland, Rochdale, late 2007.

PETER GREENWAY – Lead Guitar  
KEIRON MELLING – Drums  
ELENI POULOU – Keyboards, Vocals  
MARK E. SMITH – Vocals  
DAVID SPURR – Bass Guitar



*Your Future Our Clutter* (April 2010, Domino)

**SIDE 1**

O.F.Y.C. Showcase  
Bury Pts. 1 + 3  
Hot Cake

**SIDE 2**

Mexico Wax Solvent  
Y.F.O.C./Slippy Floor

**SIDE 3**

Chino  
Funnel of Love  
986 Generator

**SIDE 4**

Weather Report 2  
Get a Summer Song Goin'  
Cowboy George





Peter "PP" Greenway: Guitars  
 Dave "The Eagle" Spurr: Bass guitar  
 Eleni Poulou: Keyboards, bass & backing vocals  
 Keiron Melling: Drums & percussion  
 Mark E. Smith: Lead vocals

Recorded at Chairworks Studios, Castleford  
 (tracks 2, 3, 4, 5, 7, 8); 6dB Studio, Salford (tracks 1, 6, 9);  
 Saddleworth and London from mid- to late 2009.



*Ersatz GB* (November 2011, Cherry Red)

SIDE 1

Cosmos 7  
Taking Off  
Nate Will Not Return  
Mask Search  
Greenway  
Happi Song

SIDE 2

Monocard  
Laptop Dog  
I've Seen Them Come  
Age of Chang



ARTWORK: Mark Kennedy, & Mark E. Smith

PRODUCTION:  
Simon Archer  
Mark E. Smith

ENGINEERS:  
Sam – Metropolis  
Ed – Toerag

Recorded at Metropolis Studios, London,  
and Toerag Studio, London, mid-2011.

Mark E. Smith – Vocals  
David Spurr – Bass  
Eleni Poulou – Keyboards  
Keiron Melling – Drums





*Re-Mit* (May 2013, Cherry Red)

SIDE 1

No Respects (Intro)  
Sir William Wray  
Kinder of Spine  
Noise  
Hittite Man  
Pre-MDMA Years

SIDE 2

No Respects rev.  
Victrola Time  
Irish  
Jetplane  
Jam Song  
Loadstones

MARK E. SMITH  
KEIRON MELLING  
DAVE SPURR  
PETER GREENWAY  
ELENI POULOU

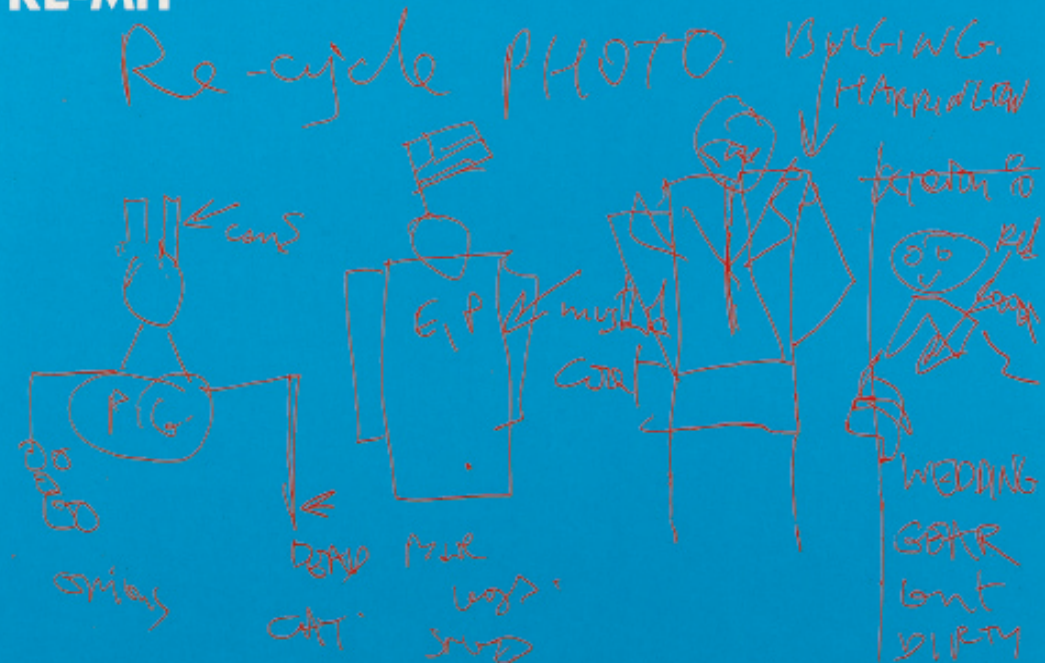
Produced by Mark E. Smith  
Engineered by Ding and Grant  
Mastered by Andy Pearce  
Published by Minder Music Ltd.

Artwork:  
Suzanne Smith  
Anthony Frost  
Becky Stewart

present:

# RE-MIT

Guitar on 1, 3, 7: Tim Presley



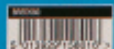
## SIDE ONE

1. No Respects (Intro) (Smith/Presley/Poulou)
2. Sir William Wray (Smith/Poulou)
3. Kinder of Spine (Smith/Presley)
4. Noise (Smith/Spurr/Greenway)
5. Hittite Man (Smith/Greenway)
6. Pre-MDMA Years (Smith)

## SIDE TWO

7. No Respects rev. (Smith/Presley/Poulou)
8. Victrola Time (Smith/Melling/Poulou)
9. Irish (Smith/Spurr/Melling)
10. Jetplane (Smith/Spurr/Melling)
11. Jam Song (Smith/Spurr/Melling/Poulou)
12. Loadstones (Smith/Greenway/Poulou)

CHERRY  
RECORDS



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MARK E. SMITH  
KEIRON MELLING  
DAVE SPURR  
PETER GREENWAY  
ELENI POULOU

Produced by Mark E. Smith  
Engineered by Ding and Grant  
Artwork:  
Suzanne Smith  
Anthony Frost  
Becky Stewart

Recorded at Konk Studios, London, and 6DB, Salford  
(except Victrola Time, recorded in Chelsea),  
September 2012.



*Sub-Lingual Tablet* (May 2015, Cherry Red)

**SIDE 1**

Venice With the Girls  
Black Roof  
Dedication Not Medication

**SIDE 2**

First One Today  
Junger Cloth  
Stout Man

**SIDE 3**

Auto Chip 2014–2016  
Pledge!  
Snazzy

**SIDE 4**

Fibre Book Troll  
Quit iPhone





Bass: Dave Spurr  
Guitar: Peter Greenway  
Drums: Kieron Melling & Daren Garratt  
Synths: Eleni Poulou  
Vocals: Mark E Smith

All instruments on Track 2 Black Roof played,  
recorded and mixed by Rob Barbato & Tim Presley  
Produced by: Mark E Smith  
Engineered by: Ding

Recorded at Chairworks, Castleford, and 6DB, Salford,  
May 2014.



*New Facts Emerge* (July 2017, Cherry Red)

SIDE 1

Segue  
Fol de Rol  
Brillo de Facto

SIDE 2

Victoria Train Station Massacre  
New Facts Emerge  
Couples vs Jobless Mid 30's

SIDE 3

Second House Now  
O! ZZTRRK Man  
Gibbus Gibson

SIDE 4

Groundsboy  
Nine Out of Ten



SIDE ONE

- 1. **SEGUE** 0:30  
(Smith)
- 2. **FOL DE ROL** 5:34  
(Smith / Spurr / Melling)
- 3. **BRILLO DE FACTO** 3:48  
(Smith / Spurr / Greenway / Melling)

SIDE TWO

- 1. **VICTORIA TRAIN STATION MASSACRE** 1:14  
(Smith / Spurr)
- 2. **NEW FACTS EMERGE** 4:02  
(Smith / Spurr)
- 3. **COUPLES Vs JOBLESS MID 30's** 0:44  
(Smith / Spurr / Melling)

SIDE THREE

- 1. **SECOND HOUSE NOW** 4:27  
(Smith / Spurr / Greenway)
- 2. **O! ZZTRRK MAN** 3:52  
(Smith / Melling)
- 3. **GIBBUS GIBSON** 2:57  
(Smith / Spurr / Greenway)

SIDE FOUR

- 1. **GRONDSBOY** 3:27  
(Smith / Spurr / Greenway)
- 2. **NINE OUT OF TEN** 0:48  
(Smith)

All tracks published by BMG Music Ltd.

M.E. SMITH – LEAD VOCALS  
P. GREENWAY – GUITAR, SYNTH, BACKING VOCALS  
D. SPURR – BASS, MELLOTRON, BACKING VOCALS  
K. MELLING – DRUMS

PRODUCED BY MELLING / SMITH  
ENGINEERED BY DING

ARTWORK BY PAMELA VANDER

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www.cherryred.co.uk



PRODUCED BY MELLING / SMITH  
ENGINEERED BY DING

ARTWORK BY PAMELA VANDER

M. E. SMITH – LEAD VOCALS  
P. GREENWAY – GUITAR, SYNTH,  
BACKING VOCALS  
D. SPURR – BASS, MELLOTRON, BACKING VOCALS  
K. MELLING – DRUMS

Recorded at Chairworks, Castleford, with some vocal  
tracks at 6DB, Salford, May 2016. Mixed at Hilltown  
Studios, Colne, Lancashire.



## The Outsider

*Twelve months ago, the world of Mark E. Smith imploded. In New York he was arrested and charged with assault. Alienated by his erratic behaviour, the members of the Fall walked out on him for the final time. Now he's back, fronting a new group, and ready to carry his artistic vision forward into the next century. Interview: Tony Herrington.*

The interview begins with a red herring – a lead picked up that morning, but which turns out to be another scrap of misinformation to lay on top of all the other items of hearsay and rumour that have attached themselves, like an outer, disfiguring skin, to the body of Mark E. Smith and his group the Fall over the last twenty years.

I'm told that you have just been away, I begin, to North Africa. Even as I put the question to Mark it sounds ridiculous; the kind of thing you might reasonably expect to ask one day of a subject such as Bill Laswell, Ryuichi Sakamoto, or any other member of music's intercontinental perpetual motion club. But not Mark E. Smith, a musician who makes a virtue out of the fact that he still lives within walking distance of the place of his birth in north Manchester. (As he tells me later: 'I'm near my mother now. There are no more men in the family, they all died. The family are all women, so it's handy to have somebody around, I think. And I can cadge money off them and everything,' he adds, laughing uproariously.)

Sure enough, the answer comes back in the negative.

'No, not really.'

Where then?

'Lanzarote, Tenerife. I just went up there for a bit, four or five days.'

The Canary Islands, then, located just off the coast of Morocco, but Spain rather than North Africa. I was just there myself in fact, last October.

'Was you? It's good isn't it? It's strange.'

Very. Some of it is like being on the surface of the moon.

'Iceland is a bit like that. Lanzarote was like Iceland with sun.'

The Canaries are sometimes called the Islands of Lost Souls. People travel there to escape, but often they are criminals on the run, or people who are trying to erase some traumatic past incident in their lives. In the Canary Islands there is a high suicide rate among ex-pats.

'Is there? I didn't know that... Just having a holiday was great. I haven't had a holiday for about two years. So that was unusual. It took me about three or four days for my body to suss out that I wasn't about to go onstage. When I've been in places like that, Greece or Spain or Portugal, it's always been to play, so it really did me a lot of good actually. For the first three days I was like this [he hunches his shoulders into a stressed-out position], because when you're in places like that you are doubly keyed-up with the group,

because they're going, "Oh, isn't it lovely," and they forget that they're there to play, or they play crap. At seven o'clock I'm like, "Hurry up! Finish your dinner." No Mark, it's all right. You can do what you like tonight.'

I remember something you once wrote, in 1982, about the track 'Iceland' on *Hex Induction Hour*, which implied that you had finally found your roots in Reykjavik but no one you were with noticed. When was the last time you were in Iceland?

'Two years ago. I've been on holiday there, worked there three or four times. That's a good holiday to go on. It's the same scene. Like Lanzarote, there's no bugger there. The beach part was rammed to the gills with Brits and Krauts, but five minutes out of there it was great, there was no bugger around.

'The thing I liked about it was, it was the first time I'd got on an aeroplane where everyone wasn't a businessman or stuck-up professional traveller. That was relaxing, to get on a plane and everybody is working class. Usually with me, when they hear your voice, it's like, "What's he doing on this plane?"; everybody watches when you go to the bog. And if you're with the group it's worse. I didn't get that this time. It was full of these people who never go away, never travel anywhere, maybe just once a year. They're asking you what to do: "Is this where we get off the plane?" Mark laughs. It was nice that, you know.'

Was the flight to Lanzarote part of Mark Smith's own process of erasure, an attempt to obliterate the traumatic events, still shrouded in mystery, that marked the Fall's 1998 North American tour? The stories emerging at that time were terrible, and salaciously reported. Perplexing bulletins of internecine fighting both on- and offstage; lacklustre or disastrous performances; Smith on a 24-7 drunk-binge, seemingly locked on a course of auto-destruction; a suicide mission designed to sabotage his group's music and future.

It all came to a head in New York City, when all but one member of the Fall walked out on the group for good, and Smith was arrested and then bailed on charges of bodily assault.

So I have to ask: how do you feel now about what happened in New York?

'I was just starting to forget about it,' he says, the reply dripping with sarcasm. 'They wrote a lot of shit about New York,' he continues, referring to a certain weekly UK music paper. 'I rang the editor up about it. They get their information off the internet. I said, "What kind of editor are you? Get a retraction printed." And it was like *that* big. It's dangerous that stuff, especially if you're still on bail. You're talking about jeopardising somebody's liberty here.

'But a lot of the time I play along with it. I mean, how many interviews have I done? They think you're that daft, but sometimes it's good to have that image of being drunk and arrogant.

‘And people think it’s engineered. People get very jealous. Bands, who are dead rich, I’ve got nothing, me, they think: how much did you pay to get that much press? People in America said to me that to get the amount of publicity I got you’d have to pay a press guy \$500,000. That’s what they do, you know, these actors and actresses: “My struggle with alcohol” and all that. They haven’t got a cocaine problem, you must have sussed this out, they’ve paid the PR guy just to revive their careers. That’s the rate, \$250,000, if you want blanket coverage.’

Do you get frustrated by the fact that your constituency is defined by the music press, and that your peers and contemporaries are perceived to be people like . . . Echo and the Bunnymen or some such. Don’t you think that’s ridiculous? Mark bursts out laughing.

‘Very much. I did before I was in a band. You worked that out. I’m still very edgy about it, what I do, talking about it. That’s my background. To my mam’s mates, for instance, I’m that pop-singer fella. That’s good in a way, it brings you down a peg. I do find it . . . that’s not what I only do. But they are my contemporaries, yes. Ian [McCulloch] out of Echo used to be our roadie . . . But I don’t relate to him any more. Because I don’t like musicians much. I don’t hate them, but I don’t associate with them. Most of my mates know nothing about music. They just know I’m in a group. And I’m not what they expect of a singer. It sounds ridiculous, but if I do get a compliment it’s: “You’re not like what we thought you’d be like. We thought you’d be a right pain in the arse.”’

At the beginning of this year Mark debuted a new version of the Fall, which retained just keyboard player Julia Nagle from the group that had come apart in New York. Performing in unlikely venues in Ashton and Whitefield, suburban areas of north Manchester, the group premiered many of the songs which now make up the new Fall album, *The Marshall Suite*. Among the record’s thirteen tracks is a thundering *motorik* version of the Saints’ misanthropic 1977 single ‘This Perfect Day’ to sit alongside extraordinary performances such as ‘Shake Off’ and ‘Antidote’. The record is split into three sections, obliquely linked by episodes in the life of a character called the Crying Marshal.

‘This new band is great,’ Mark says enthusiastically. ‘Tom [Head], the drummer, I’m lucky to get him, he’s brilliant. His older brother is a good mate of mine. He played me this tape he’d done and it was like Zappa-esque stuff. I said, “Yeah, do you think he’d do it?” He’s great because he does exactly what you want. He’d played jazz, country and western; he can play anything, I mean, really play it. It used to take days, weeks and months sometimes before the drummer got it right. He can get what you want like that [he clicks his fingers]. Touch wood. It’s a pleasure to be onstage now, which is the first time it’s been like that for a bit.’

‘It’s quite weird actually,’ he continues, then pauses . . . ‘A lot of the things that were frustrating me have disappeared. A lot of things that were put down



to me rambling and all that was in fact the group, that last group. They were efficient, lazy, old fashioned, I thought, everything the Fall shouldn't be.'

Is that something that bothers you: you get all the credit for the Fall, but all the blame as well?

'For sure, course you do. I take it anyway. You've got to take it. You can't say to interviewers, "Well actually, I thought the set was rubbish last night." If people say that set was a bit long, or a bit flat, you have to say, "It was my idea." You take the rough... But they've got their own band now,' he says, referring to ARK, the group formed by the members of the Fall who jumped ship in New York, 'and everyone says... *It wasn't you* [laughs].'

Now, Mark says, 'I relate a lot to, not to DJs playing music, but a lot of these dance groups, and I think they are very much ignored, much more than we were. You never hear about them, they never get reviewed, but there are some really interesting bands in Manchester, about seventeen, eighteen years old. They've got a guy on the records, they've got a machine, something like a sampler, but they've also got a bass player and the singer looks like someone who works in a supermarket. They've got tapes going, keyboards, a lot of distortion, a lot of feedback. If they've got drums, they'll play just one drum, or a hi-hat. And the lyrics are just hitting you; stuff you can't understand.'

That will do nicely as a description of the music that Mark has been issuing over the last two years, beginning with the 'Plug Myself In' single, a collaboration with the Manchester production team DOSE, who had connections with Pete Waterman's PWL operation, and the release of the 1997 Fall LP *Levitate*, which again featured input from DOSE, and was partly recorded at the PWL studios in Manchester.

'I looked on *Levitate* as a new start,' says Mark. 'That was part of the disagreement; I think the group understood what was going on. They were even talking about going on strike if we used a DAT player. [He sounds exasperated.] You're the Fall, for Christ's sake. It's amazing how many times I've had to put up with that kind of crap. You think you're past all that; fellas with beer bellies turning everything you do into a bloody Sex Pistols track. I thought that stopped happening ages back.'

There weren't many words on *Levitate*. The texts sounded like cut-ups, like they'd been blasted into incoherent fragments. Was that deliberate?

'Yeah, very, and that was what started the rows with the group as well. I was doing that onstage, walking off. I was doing it deliberately. People would say he was too drunk to sing so he disappears for fifteen minutes, but I wasn't. What I was trying to do... When you've got nothing to say, don't say it, I reckon, and it was really working well. The audiences were getting younger and younger, and they were really getting into it, because if you talk to young people, that's what they listen to; they don't like a lot of lyrics. The lads who work at PWL, they don't care about lyrics; they're just another layer in the track. But the group would be saying, "You never do your job."'

Applying the Protestant work ethic.

‘No, they want to be rock stars; but those days are gone in my mind, a long time ago [laughs]. And they started doing stupid things onstage. I haven’t been in that situation since before I was in the Fall. You can’t sing to that way of playing. I had to bring back the old Fall things, fine people for doing drum rolls [laughs]. Fined for too many solos. “What did you think of those two solos I put in?” “Did you like them?” “Yeah.” “Well, it’s coming out of your wages.”’

What kind of response did that get?

‘Not much,’ he says, still laughing so hard that he almost spills his drink.

An insight into the kind of volatile relationships that exist between Smith and the musicians he works with can be heard on ‘Inch’, a track which came out of the collaborations with DOSE and begins with a tape of a heated phone conversation between Smith and DOSE’s Simon Spencer. ‘Inch’ has only just been released as a single, but the relationship with DOSE was actually terminated two years ago during the sessions for *Levitate*.

‘I had to fire them,’ says Mark. ‘Working with them was great, but the mistake I made there was asking them to work on *Levitate*. They went dead rocky. I felt like a real corrupter. They obviously read a book on how to be a rock producer, or how to behave. I said, “If I wanted a bad rock producer, I’d have got one. I want you to do what you did when I worked with you [on ‘Plug Myself In’].” Jason [Barron] still works with us. He was working at PWL at the time. He did a lot on *Levitate*, engineering and helping me with sounds. A lot of those funny noises, I couldn’t have done that with a rock producer.

‘All those lads who work at PWL, people sneer at them, they work on Steps and all that, but their own stuff is dead weird. Guitar groups sneer at Pete Waterman’s, but they’re pushing a few more barriers than a lot of people. They leave school at sixteen and go straight into the studio. You go into other studios, the engineer’s smoking pot, he’s got his own band, his own ideas. With these lads, you can say, “I want it to sound like this”; and you can make the noise with your mouth. You go out for a drink, come back, and they say, “We did it, Mark, the minute you went out the door.” [Laughs.] You’re so used to coming back an hour later and having to say, “No, it’s not like that, now do it like this.”’

‘Triple echo. Sixties sounds. I said to them, “I want a backward noise, a bit like on *Sgt. Pepper’s* but not quite.” They all went, “What? A *Sgt. Pepper’s* sound? What’s that?” One of the older ones said, “Oh, it’s an LP or something.” I said, “I fucking love you lads!”’

‘He’s been really good to me, Pete Waterman. At PWL they just have PWL artists working there, but he did it as a favour to me. He’s the best record-company boss, for me. When I was working with DOSE, they’d be going, “Do this, do that”; there were all these managers, interfering buggers, from their label. Pete Waterman comes in and says, “Let Mark do what he wants,

all right? He knows what he's doing." "Yes, Pete!" Stopping record labels interfering is half the job. What you hear on the record is like five per cent of the work.'

Earlier this year, the Fall's current record company, Artful, released a Mark E. Smith solo project, *The Post Nearly Man*, sections of which were recorded at PWL. Marketed as a spoken-word record, the CD was best understood if listened to as an audio scrapbook, or in the tradition of the kind of marginalised small-hours radio art discussed in Douglas Kahn and Gregory Whitehead's *Wireless Imagination: Sound, Radio, and the Avant-Garde*.

The first track on *The Post Nearly Man*, 'The Horror in Clay', opens with a quote from H. P. Lovecraft's 1926 tale 'The Call of Cthulhu'. The connection forms a link with some of Mark's earliest works. Lovecraft, who fused 'the brooding idiosyncrasies and metonymic strategies of the nineteenth-century Gothic imagination' (in the words of Joyce Carol Oates) with proto-science-fiction scenarios and his own nightmarish dreamscapes into hair-raising tales of existential terror and insight, has long been a marker for Smith's own intrepid imagination. For the Fall's genuinely spooky 1979 song 'Spectre vs. Rector', just reissued by Cog Sinister/Voiceprint as part of the *Dragnet* album, Smith invoked the terrible character of Yog-Sothoth from 'The Dunwich Horror', and many of his texts ('The Impression of J. Temperance', 'Jawbone and the Air-Rifle', 'Garden', as well as more recent songs such as 'Hurricane Edward' and 'The Horror in Clay') appear to draw on both Lovecraft's themes and techniques.

So I ask: when did you first read Lovecraft?

'When I was ... a child really. It's funny going back to it and reading it now, which I did, with doing that record. It's very strange. It reminds you of how you were as well, what you thought ...' Mark tails off, then continues: 'I'm one of those people who rages about the way Lovecraft is treated in the cinema.'

Hollywood does have a tendency to ruin everything it touches.

'Yeah, everything. There are not many films that are better than the books, or as good as.'

There is a lot of diverse material on *The Post Nearly Man*. Where did it come from?

'A couple of years ago I got this commission to write six episodes of what was going to be like an *X-Files* thing. I said I'll do six 25-minute stories. So I spent all this time doing it, and the music, and got all these people to help me with the scripts, got them all ready, went to the TV station, and they said, "Oh we've changed our minds", the new directors. It was like four or five months' hard work up the spout. Then the last thing I heard was *The X-Files* had been in contact with the TV station and they said to me could we have a look at your scripts again because we can't find the ones you submitted. I said, "No fucking way. You'll send them to *The X-Files*, rip all my ideas off, and



then send them back and say you're not interested." So I burned half of them,' he says, laughing, 'and I used the ones that were left for bits of *Nearly Man*.'

The record features a disorientating range of characters and scenarios, which are made more oblique by the strange cuts and edits.

'I started getting deliberately obscure. That was the fun bit of it. I had people reading out parts of the script in the wrong tense [laughs], the third person. They'd say, "This can't be right, can it?"; and I'd say, "No, leave it, it's great."

'I would have liked it to be about an hour and a half long, more speakers, and using these stereos you can get now where the bass is behind you and the drums are in front of you, this glorified furniture. I thought it would be good to have the voices like that, so that there's someone talking behind you.

'It was very frustrating in a lot of ways. It always happens to me; when I get the time and opportunity to do these things all these other things happen in your life. I don't know what it is with me; I've done something wrong in a past life or something. Something else will come up and it's on your mind, like that thing in New York, or I'll split up with the missus. Always.

'Another problem was, when it came time to cut it, edit it together, the guy at the cutting studio couldn't handle it, a lot of people couldn't handle it, and it became like cursed. At the record plant the lacquer went missing. They did a cut of it and it came out all hiss. There was a demo of it and it was sent to record shops and it came out backwards. You're doing it on your own and you think it's going to be totally controllable, but it wasn't, it was worse."

Because there were all these other people dealing with it down the line?

'No not really, it was just weird, It was like cursed, this bloody thing.'

The night before I am due to interview Mark, I read a short story titled 'The Misanthrope', written in the years leading up to the First World War, by the English novelist J. D. Beresford. The story is related by an anonymous narrator, who travels to an isolated rocky island in order to visit the Misanthrope of the title, who has exiled himself there from all humanity due to a terrible psychic affliction. '*When I look at people in the face,*' he explains to his horrified visitor, '*I see them as anybody else sees them. But when I look back at them over my shoulder I see [...] Oh! I see all their vices and defects. Their faces remain, in a sense the same, but distorted [...] beastly [...] I was living in a world of beasts ...*'

Compared to many of the writers discussed by H. P. Lovecraft in his 1927 essay 'Supernatural Horror in Literature', among them M. R. James, Arthur Machen and Algernon Blackwood, all of whom have been cited as influential by Mark Smith, Beresford is a forgotten figure in the history of turn-of-the-century fantastical literature. But he also wrote a biography of H. G. Wells, one of the pioneers of the idea of psychic time travel; and another

of his novels, written in 1911, was titled *The Hampdenshire Wonder*, the tale of a child with such an advanced hyper-intelligence that it is eventually ostracised from the working-class community of its birth.

The reason for citing Beresford here will hopefully become clear presently, but after reading ‘The Misanthrope’, I skim-read Philip K. Dick’s 1974 novel *Flow My Tears, the Policeman Said*, trying to nail down the evidence that will lend weight to a question which I want to ask Mark the following day.

In the past, I begin, you’ve mentioned that you like composers such as Schoenberg and Stockhausen. I was wondering whether you picked up on that stuff from reading Philip K. Dick, who was a big fan of that kind of music, and would drop references to it into his books. Were you aware of that?

‘That’s interesting. No, I never knew that, but it explains a lot, because his stuff was so layered at times, like fifteen things going on at once in some books. I’ve seen biographies of Dick and I’ve had to put them away because it’s horrible. It breaks your heart, the shit he had to put up with, bumming meals off students, things like that, just to live, and that was just before he died. I go on about not getting any royalties but he got nothing. They pissed around with *Blade Runner* for about five years before it came out, kept changing the script, and he’s broke, health’s gone, just wondering where he’s going to get something to eat, and he dies like a fortnight before *Blade Runner* comes out. So, I’m not that bad off.’

Like a lot of the writers you’ve said you admire, Dick was interested in the notion of psychic time travel; attempting to decipher the present by intercutting it with past and future events, which has been a theme in a lot of your work.

‘Pre-cog he used to call it. That’s happened to me so many times. I’ve had a dream, or think I’ve seen something in the paper about an event, and six months later I’ll see it. It’s weird. You won’t believe this, but I remember the last time we toured Yugoslavia, I said to the band, “Something’s going to happen here.” They said, “Why? It’s lovely.” But I could feel it. I could *feel* it. I could bloody... I could virtually see it, in the audience, above the audience. I’d come offstage and say, “It’s fucking weird that audience.” I’d never been frightened by an audience, you know? The group go, “No, it’s great, the birds are lovely” and all that. And it was... they’re better dressed than us. But every time I went out I got in trouble with the police or a soldier. Every fucking time. I got stopped. I got chased by soldiers once. I thought: there’s something going on here, I don’t like it, you know what I mean?’ Then he says: ‘I’d be talking to somebody and think they were crying. They weren’t.’

Mark laughs. ‘It’s weird isn’t it? I don’t like that too much. I don’t have that so much now. It used to shit me up when I was a teenager. [He shivers a little.] Some things are better you don’t know; don’t want to know. Don’t want to forecast or hear about.’

Maybe those kinds of things only feel strange because they’ve been suppressed or they are not discussed, or because they have been dismissed

because they are the stuff of science fiction and fantasy; weird fiction, as Lovecraft called it. Maybe they are really not that strange.

‘That’s right. Maybe people should be a bit more aware of it. It’s like these politicians: don’t they read history books? I mean, the bloody Balkans is basic History O-Level. I knew when I was fifteen that they were bloody trouble, man. They decimated the English working class, the bloody Serbians, starting that mess off, getting mad about nought again. You go to Scotland, half the bloody male population died, you know what I mean? Three quarters of the villages you go through, gone, you know, because of a bloody Serb, and taking notice of them and getting involved. I think Bismarck had the best quote. He said the whole of the Balkans is not worth the life of one single Pomeranian Grenadier [laughs]. They said he was cynical, a horrible man, Bismarck. I thought he was bloody great.

‘I haven’t played abroad for quite a while now, so I’ve had things coming back. When you think back, it’s quite weird. We were in Yugoslavia about the time of . . . ‘White Lightning’. I don’t remember when that was. Some years are a blur.’

‘The visionary is inevitably an Outsider.’

Colin Wilson

Is it absurd to refer to Mark Smith as a visionary? Perhaps; and almost certainly if you subscribe to the kind of ingrained hierarchical value system imposed on our world by the likes of Roger Scruton, who might regard the likes of Smith as a mere insect, scurrying around the feet of the Great Men of art, science and literature. But many of the themes that have populated Smith’s writing over the last two decades might reasonably fit the visionary-outsider identity in nineteenth-century European literature as defined by Colin Wilson in his mid-fifties tract *The Outsider*. Like both Lovecraft’s and Wilson’s anti-canons of Outsider authors, like Louis-Ferdinand Céline and his notorious disciple Charles Bukowski, all writers whose supernatural X-ray vision caused them to ascend/descend into misanthropic loathing and linguistic overload, Smith still conjures idiosyncratic narratives as a means of decoding and reflecting back the absurdities of his times.

The Crying Marshal is just the latest in a line of invented personae that stretches back to the late seventies and the creation of Roman Totale (‘the bastard offspring of Charles I and the Great God Pan’) and through which Smith projects himself and his unbidden visions.

The ‘I’ in your songs is very rarely you, I say.

‘Right, well done, someone’s got it. I find it very stimulating, writing for characters. It’s a good way to filter ideas. It gives you a new slant. I feel a lot freer head-wise now, so that I have time for such thoughts, odd things. Explaining it to everybody else is a pain in the arse. But why should you have to explain it?’



It's been put about that sections of *The Marshall Suite* are based on Hardy's *The Mayor of Casterbridge*. Mark laughs dismissively.

'That got out because I was trying to explain the concept to the so-called producer, a loony, who'd get everything wrong anyway. They think: Mayor/ Marshal. I said, "Have you read *The Mayor of Casterbridge*?" No. I said, "It just goes down and down that book, which is the way you produced the record, you bastard.'" [laughs]

So who, or what, is the Crying Marshal?

'He's just... a figure, to link it together. The idea started when I did the track 'The Crying Marshal' with these two blokes called the Filthy Three; one of them is Jason [Barron]. They had a song and they didn't have any lyrics for it. That song came from that; throwing ideas around. I thought it would be good to do it as the story of his life, a themed LP, with a thread running through it. It's such an unhip thing to do, but I do want to continue and develop it, maybe a five-sided thing next: the return of the Marshal.'

The link with the version of 'This Perfect Day' is elusive.

'There isn't one.'

So why do you do cover versions?

'It gives you a different perspective, which is good for me, and you can be a lot freer in a strange way. 'F-'Oldin' Money" [also on *The Marshall Suite*], that's half a cover; it's based on a piece of rockabilly from around 1955 [by Tommy Blake]. I can't even find the publisher or whether the bloke's alive or anything. I don't like to just lift things; I've always been against that.

'I'm still very mad that some of the mixes on the new record were pissed about with by the producer while I was away,' Mark announces suddenly. 'It's only one or two tracks, no one else will notice it, but I'm furious. I won't talk to him. And they missed a track off! "The Crying Marshal"! [He laughs hysterically.] The remix is on it, but the original song isn't, so there should be like another two and a half minutes. Not to worry. You get to a point where it's not worth putting everything back again.' Then he adds, through gritted teeth: 'It's good I can laugh about it, innit!'

'I used to try and cover everything,' he continues, 'still do, but if you have your eyes everywhere and your brain everywhere it just fucks you up, take my word for it.'



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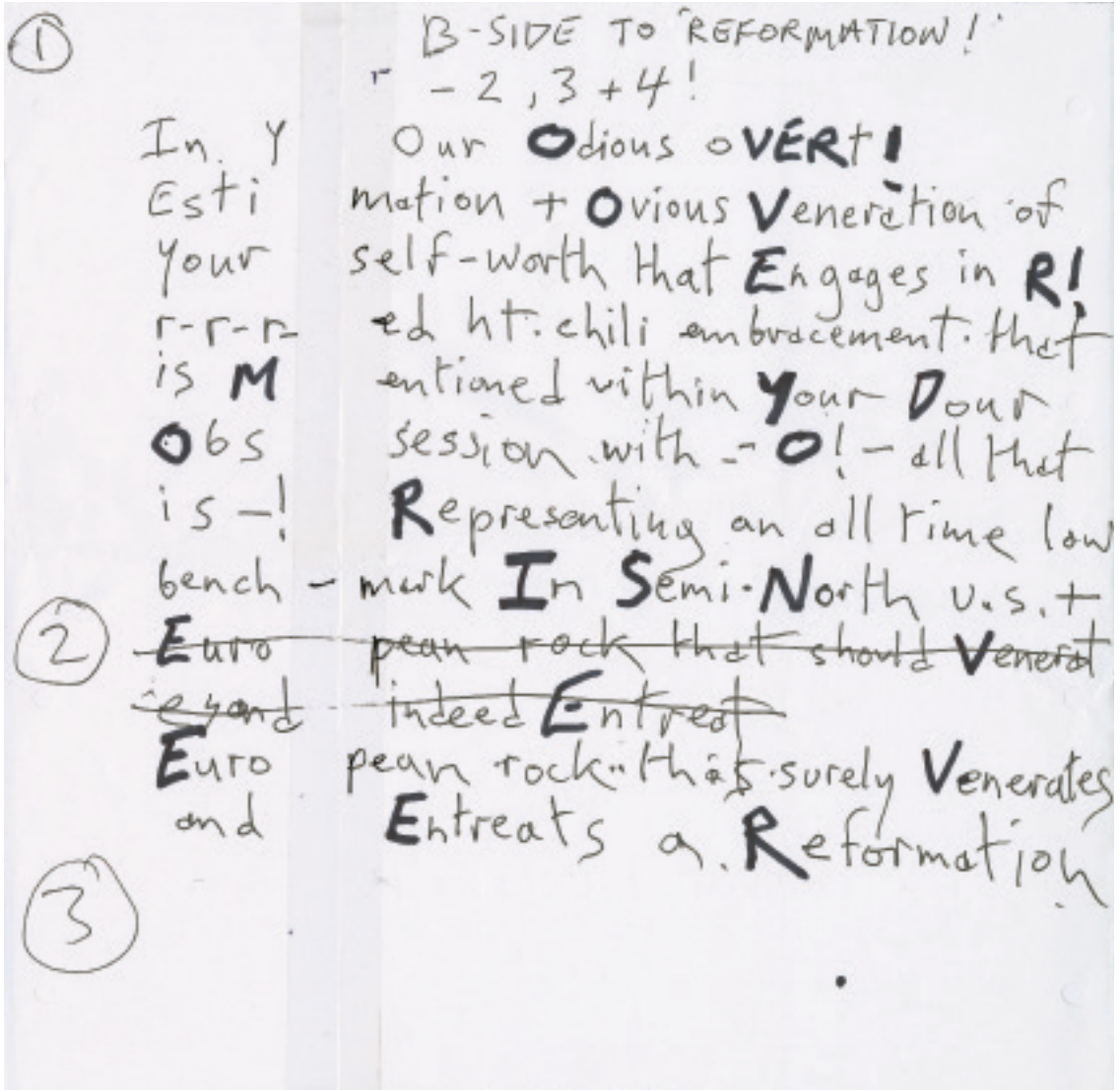
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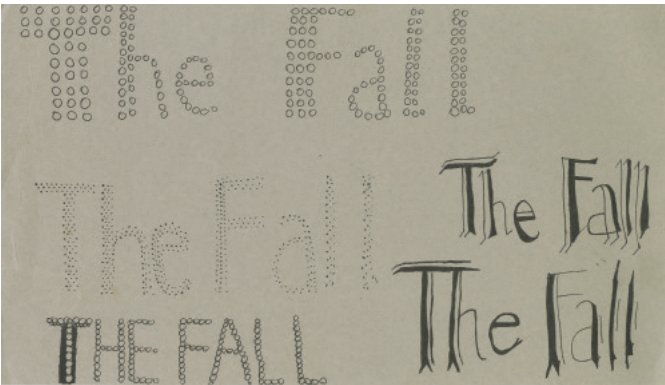
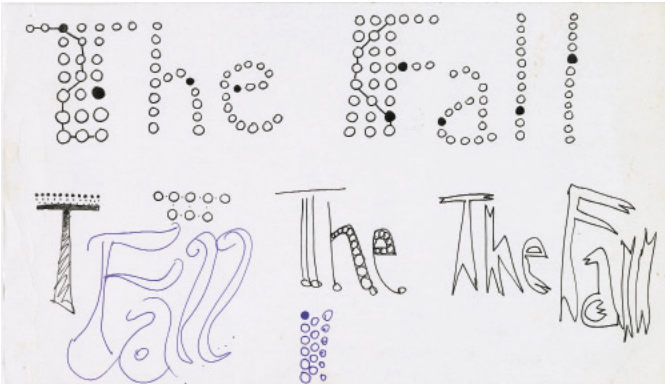
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See changes,  
mirrorimage  
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F =

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From:  
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Dear Steve:

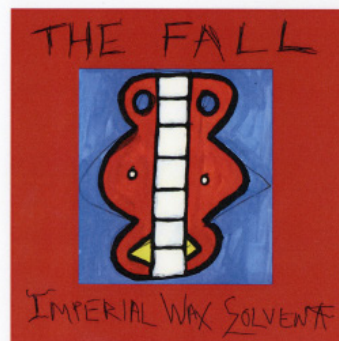
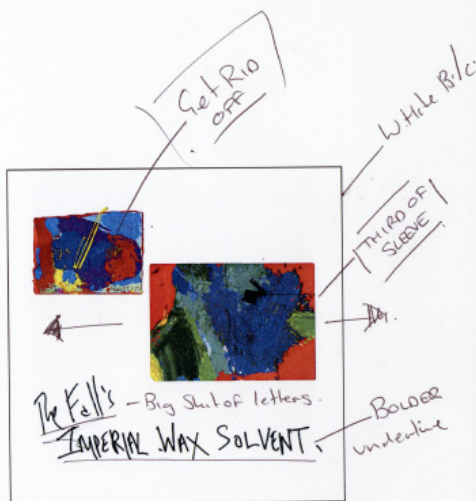
Herewith rest of artwork for  
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If you and Becky want to  
composite it up it's o.k.  
by me - it'll be revenge  
for Box Set 2!! →

Just credit Pascal le Gras +  
ME + youse for it.

Hope everything's o.k. yo-  
end!

yo. pal -  
Mark E. Smith  
'The Fall' + X.



Alternate cover artwork for *Imperial Wax Solvent*, with annotations and correspondence from Smith to Steve Hammonds and Castle Records.

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F.A.O. 10  
 Tues 25th.

ANDY / MATT:

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— Going in to —  
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Must Be CD

2. BRICK (FR 0 0)  
3. BRICK (shorter version) FATTO

4. GLASS TISSUE  
used water shorter ver 2-56

5. NO HOUSE  
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CONNOISSEURS  
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Stuart Bertolotti-Bailey is a graphic designer, writer and publisher who currently works as Head of Design at the ICA in London. He co-founded the left-field arts journal *Dot Dot Dot* in 2000, is one half of artist duo Dexter Sinister and a quarter of archiving/publishing platform The Serving Library. He also designed this book.

Michael Bracewell is the author of several works of fiction and non-fiction, including *England is Mine* (HarperCollins, 1997) and *Perfect Tense* (Vintage, 2000).

Mark Fisher (1968–2017) was co-founder of Zer0 Books and, later, Repeater Books. His blog, *K-Punk*, defined critical writing for a generation, as did his books, *Capitalist Realism*, *Ghosts of My Life* and *The Weird and the Eerie*.

Dan Fox is a writer, film-maker and musician living in New York. Formerly co-editor of *Frieze* magazine, he is the author of two books – *Pretentiousness: Why It Matters* and *Limbo* (both Fitzcarraldo Editions). He co-runs the music label Junior Aspirin Records, and is co-director of the documentary *Other, Like Me: The Oral History of COUM Transmissions & Throbbing Gristle*.

Elain Harwood is an architectural historian who wrote a dissertation on Victorian asylums, including Prestwich, before specialising in Modernism, Art Deco and Brutalism. In 1979 she read a review of a Fall gig and rushed out to buy *Live at the Witch Trials*. She lost count after seeing them fifty times.

Owen Hatherley writes regularly on aesthetics and politics for various publications. He is the author of several books, including *Europe Express* (Penguin, 2018) and *Red Metropolis* (Repeater, 2020), and is the editor of *The Alternative Guide to the London Boroughs* (Open House, 2020). He is the culture editor of *Tribune*.

Scott King is an artist and graphic designer. He worked as art director for *i-D* magazine and creative director for *Sleazeneration* magazine. King has also worked with Malcolm McLaren, Pet Shop Boys, Róisín Murphy, Saint Etienne and Suicide, amongst others. His work has been exhibited internationally, in both commercial galleries and institutions.

Richard McKenna grew up in the visionary utopia of 1970s South Yorkshire and now ekes out a living among crumbling Roman ruins. He's a senior editor at and co-founder of *We Are the Mutants*, an online magazine focusing on the history and analysis of Cold War-era popular and outsider culture.

Tessa Norton writes regularly about art, books and music for various publications including *The Wire*, and for exhibitions and events including Liverpool Biennial and The Tetley. She published the artists' book *The Fields Here Are Full of Ghosts* with Wysing Arts Centre in 2019, and she is a Jerwood Arts Fellow at FACT gallery for 2020–1.

Siân Pattenden is a writer and illustrator. She started at *Smash Hits* aged eighteen and has since been a features writer for titles such as *NME*, *The Face* and the *Guardian*, and is sometimes on television and radio. She has written six children's books and once acted as Young Tegan in *Doctor Who*, for about ten minutes, wearing a wig.

In 1978, Mark E. Smith and the Fall were the first people Ian Penman ever interviewed. (He was so embarrassed by the subsequent article, he tried again in 1979.) His collection of essays, *It Gets Me Home, This Curving Track*, was published in 2019. A book about Billie Holiday is forthcoming.

Mark Sinker wrote for *NME* in the 1980s and edited *The Wire* in the 1990s. In 2019, Strange Attractor published his anthology of essays and conversations, *A Hidden Landscape Once a Week: The Unruly Curiosity of the UK Music Press in the 1960s–80s*. [marksinker.co.uk](http://marksinker.co.uk)

Bob Stanley is the author of *Yeah Yeah Yeah: The Story of Modern Pop* (Faber, 2013), and *Too Darn Hot* (Faber, forthcoming), and has written for the *Guardian*, the *Times*, *NME* and *The Face*. He is also a film-maker and founding member of the group Saint Etienne. He was writer in residence at the British Library in 2017.

Adelle Stripe is the author of *Black Teeth and a Brilliant Smile*, a novel inspired by the playwright Andrea Dunbar. It was shortlisted for the Gordon Burn Prize and Portico Prize for Literature. She lives in West Yorkshire.

Between 1981 and 2017, Jon Wilde worked as a journalist, specialising in interviews with hellraisers and wild-hearted outsiders. Based in Brighton, he now works as a mindfulness teacher, mentor and recovery coach.

Paul Wilson is a researcher, designer and writer whose work explores the everyday forms, places and histories of utopian words, actions and objects. He is a lecturer at the School of Design, University of Leeds.



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PS The albums pictured in this book are all from my collection, which felt like the right thing to do for completeness' sake. This does mean the images for *Imperial Wax Solvent* are from the Cherry Red reissue as I don't own a first pressing. Also, *The Unutterable* was the only album not to be issued on vinyl when it was released in 2000 – this is the first vinyl pressing from 2014. – BS