





I was invited to Moscow late in the day as far as promotion for 'subHuman' was concerned. My plan at that time was to immerse myself once more in the familiar surroundings of my studio and begin the long process of compiling new Recoil material. After 2 successful release parties in Berlin and Prague, I was fairly sure I wouldn't be embarking on any more trips. They had both been more than enjoyable and I'd had the chance to meet fans from all over Europe but the feeling was that promotion was coming to an end and Xmas was approaching fast. Besides, Moscow seemed a weird and daunting prospect and I wasn't sure what to expect.

Looking back, I can't believe my hesitation. Not only did the city turn out to be one of the most fascinating places I've ever visited but the welcome I received surpassed all my expectations. The various events were well organised and many people turned up at record stores and radio stations.

As a direct result, Gala Records have released an enhanced CD of 'Prey'/'Allelujah' and I'm pleased that we've been able to include, as an extra, a film for 'Allelujah' directed by Dmitry Semenov. To my total surprise, the film was presented at the Strangel Club party last December and I found myself entranced by its atmosphere. I contacted Dmitry and after a few tweaks and a re-edit, it was complete.

Quite simply, had the Moscow trip not proved so effective, I doubt if this release would have happened. My thanks goes to all at Gala Records, the Strangel Club and Konstantin Zavodnik for supporting Recoil. Thanks also to all of you who demanded it!





Thursday / 29.11

Upon arrival at Moscow's Domodedovo airport, promoter Kate Nikolaeva and Strangel Club owners Alexey Shelpov and Bator Bogdanov greeted us armed with flowers and smiles. We were whisked away by our driver Alexander and set off unhindered through the snowy countryside only to encounter the city's famous rush hour traffic once we hit the suburbs. Unlike Paris or Rome, where the disgruntled motorist leans permanently on his horn, the prospect of sitting in gridlock for half an hour was met with dull resignation by our Russian friends. Finally though, Alexander simply abandoned all adherence to any form of highway code, switched on his hazards and literally crossed over into the opposing lane of traffic to jump the queue of cars. This white knuckle game of 'chicken' through the Moscow streets was apparently "how ve do it in Russia" and assurances were made about us reaching our destination in one piece - albeit with slightly soiled underwear.

Our residence for the next few days was the excellent 5 star Swissotel. Everything about this hotel was perfect, right down to the Espresso machine in our room, ensuring that the early morning coffee debacle that marred our previous trip to Prague could this time be pleasantly avoided. High up on the top floors of the hotel, our aptly named 'Panorama Suite' offered superb views of the city and its architecture.

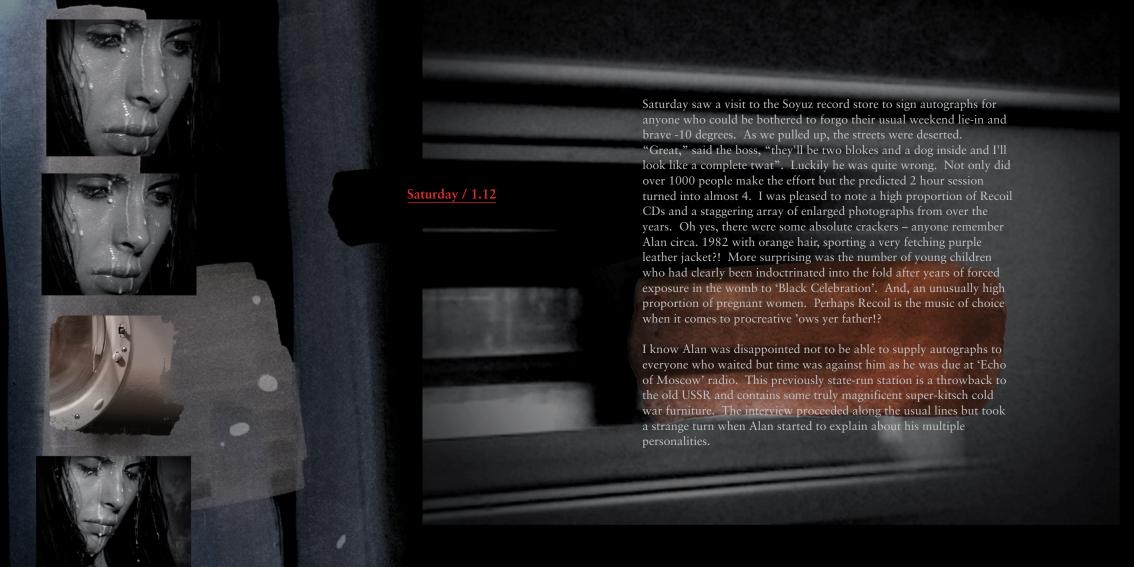
To Alan and myself (and probably many of us in the West), Russia has always held great mystery and is often imagined as grey and bleak. How wrong that is. Their "cheap electricity" (as I was reliably informed) means the whole place is lit up like a Christmas tree in a riot of gaudy neon, advertising everything from casinos to office buildings. Even the roads and fly-overs are illuminated. The architecture is spectacular; strangely unfamiliar with an Eastern slant in the form of multi-coloured or gilded minarets (onion-shaped domes to the uninitiated) and I don't even know where to start with the language. The Cyrillic alphabet is a complete enigma to us but the fonts look fantastic.





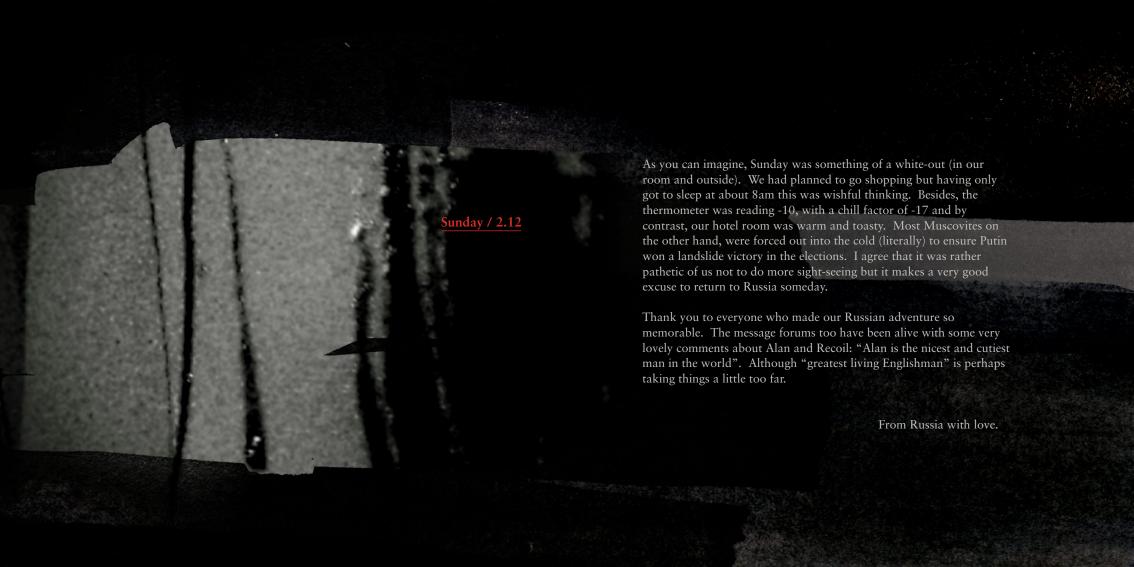
No visitor could resist a visit to The Kremlin and Red Square and with the best part of a day to ourselves we assumed the mantle of true tourists. It proved as evocative as expected – the resulting photographs recapturing the very unique aura of the place. Following a turnaround the eccentric but very beautiful St. Basil's Cathedral, Alan was required for an interview with Misha Kozirev of 'Silver Rain'.

The interview itself was quite relaxed covering the usual chit-chat about the album as well as more universal subjects such as England's collective tittering when Russia knocked themselves out of Euro 2008 (by losing to Israel), only to be followed by acute embarrassment when we sent ourselves packing instead (by losing to Croatia), tail between legs. Misha also explained that the 'phones were buzzing with fans attempting to speak to Alan – and a gaggle had gathered outside the gates of the station to await his exit. When we did eventually emerge, the poor souls had been standing in the freezing cold for 2 hours but had obviously kept themselves warm with a drop or two of the local brew.













Dmitry Semenov director

I've always been a great admirer of Alan's work. Ever since I got swept away by design and photography, I've held a dream to create something for Recoil – either graphic art for a record sleeve or to shoot a video for one of the tracks. And when the chance came, I couldn't let it pass.

At the outset, I didn't have any specific ideas but was inspired by the general mood of the entire 'subHuman' album. The multi-layered atmosphere of Recoil compositions requires special attention to detail. After many listens you discover new feelings and emotions in this music. 'Allelujah' touched me greatly and inspired me to shoot the video.

Perhaps my work shouldn't be regarded as a 'music video' but rather, it's a film, an illustration or 'live' photography. And it is no accident that the images chosen fit rhythmically with the music. Each viewer should experience something very personal – his or her own interpretation of this film. Some will probably focus on the environmental problems, others will point to a relationship between humans and the industrial city... My idea was to create something sensual out of something senseless.

'Allelujah' film directed by Dmitry Semenov Assisted by Darya Kuznetsova Girl in film: Anna Lisitsina

Stereo Mastering: Simon Heyworth @ Super Audio Mastering CD Art Direction & Design: Jesse Holborn @ Design Holborn Photography: Sheyi Anthony Bankale Original bomb image: @ Alfred Gescheidt/Getty Images CD Art Production: Paul A. Taylor Booklet Concept: Oleg Gorbachev Booklet Concept & Design: Olga Golovan Web Programming: Oliver Thiede

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Original versions of 'Prey' & 'Allelujah' appear on the album 'subHuman' available on Mute

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Recoil LPs available on Mute:

subHuman	CDStumm279	2007
Liquid	CDStumm173	2000
Unsound Methods	CDStumm159	1997
Bloodline	CDStumm94	1992
Hydrology / 1+2	CDStumm51	1988

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