


# RECOIL





Prey / Allelujah – Enhanced CD

1 / Prey / 3.56 / Radio edit  
2 / Prey / 8.20 / Album version  
3 / Allelujah / 9.23 / Reduction  
Film / Allelujah / 9.18

Arranged & produced by Alan Wilder  
Additional production & sound design by Paul Kendall  
Production assistance & co-ordination by Hepzibah Sessa  
Recorded @ The Thin Line, Sussex  
& Texas Treefort Studios, Austin  
Texas sessions engineered by Jim Volentine  
Mixed by Alan Wilder & Paul Kendall @ The Thin Line

Vocals: Joe Richardson & Carla Trevaskis  
Additional guitars, drums & bass on 'Prey':  
Joe Richardson, Richard Lamm & John Wolfe

Prey (Wilder / Richardson)

Deep down in Louisiana  
Way down by the 'cane  
Lived a Mambo, name of Queenie  
She sure deal out some pain  
Like the deep ole' Atchafalaya  
Her soul was dark as mud  
Suck your life out just like quicksand  
Leave you choking on your blood

You better pray boy, pray  
Because you're prey boy, prey  
You better pray boy, pray  
Gotta get down on your knees

Old Sonnier got a shotgun  
Mad as he could be  
Gon' to shoot young Queenie  
The girl would not let him be  
No chance to pull the trigger  
She had him on his knees  
Too late to beg for mercy  
Time for him to bleed

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!

Alan Wilder





Putin the boot in...  
by Hepzibah Sessa


Given that diplomatic relations between Russia and the UK are not in a particularly healthy state these days, Alan and I were not entirely convinced we would be granted the visas required for our much-anticipated trip to Moscow. However, after wrestling with Russian bureaucracy and sending off forms in triplicate, official invites, photographs, our vital statistics, the birth weight of our children, our top 10 all-time favourite records, a list of preferred sexual positions and a plethora of other requirements, we did eventually receive the necessary paperwork.

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 we 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.



And so, after a quick unpack and change of clothes, we headed towards the executive lounge to meet with some local hacks. Organised by the very efficient and charming Oksana Strizhakova (our representative from EMI's Russian partner Gala Records), promo included talking to various newspapers, radio and an interview with the lovely Masha Albova for MTV. We met later with our hosts, their respective spouses and Katya Belenko (translator) to dine at Sudar, a famous Moscow restaurant whose decor resembles a wealthy 19th century country home. Traditional music accompanied a menu of reliably Russian fayre (caviar, beet-root and cabbage) and one or two surprises (pony and bear for example), with each dish described with it's time-honoured cooking instructions so that an innocuous 'Leg of Lamb' read thus:

Skin baby sheep, keeping legs and head for later. It is good for to remove sinew and membranes. Throw head in pot for to flavour stock etc., etc.....

I am being restrained in my descriptions so as to spare the more squeamish but again, I can't help admiring this no-nonsense approach.



Friday / 30.11

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.




Saturday / 1.12

Saturday saw a visit to the Soyuz record store to sign autographs for anyone who could be bothered to forgo their usual weekend lie-in and brave -10 degrees. As we pulled up, the streets were deserted. "Great," said the boss, "they'll be two blokes and a dog inside and I'll look like a complete twat". Luckily he was quite wrong. Not only did over 1000 people make the effort but the predicted 2 hour session turned into almost 4. I was pleased to note a high proportion of Recoil CDs and a staggering array of enlarged photographs from over the years. Oh yes, there were some absolute crackers – anyone remember Alan circa. 1982 with orange hair, sporting a very fetching purple leather jacket?! More surprising was the number of young children who had clearly been indoctrinated into the fold after years of forced exposure in the womb to 'Black Celebration'. And, an unusually high proportion of pregnant women. Perhaps Recoil is the music of choice when it comes to procreative 'ows yer father!?

I know Alan was disappointed not to be able to supply autographs to everyone who waited but time was against him as he was due at 'Echo of Moscow' radio. This previously state-run station is a throwback to the old USSR and contains some truly magnificent super-kitsch cold war furniture. The interview proceeded along the usual lines but took a strange turn when Alan started to explain about his multiple personalities.



A dark, atmospheric photograph of a concert stage. In the foreground, a large, glowing orange and yellow light fixture, possibly a stage light or a piece of equipment, is partially visible on the right side. The background shows a dimly lit stage with some equipment and a large, dark, textured object, possibly a piece of art or a large prop, illuminated by a soft, warm light. The overall mood is mysterious and dramatic.

I suspect the interviewers (and listeners) were slightly perplexed to hear about the two ‘tour’ personas, Ron and Stan Fellini. The self-confident and hedonistic Ron is a contradiction in himself, being a combination of a down-to-earth ‘lad’ (Ron) but with pretensions to be more learned and ‘arty’ (Fellini). His twin brother Stan, rarely seen, is extremely unpleasant and aggressive. Alan made it clear in the interview that luckily, he spends most of his time on the ‘inside’. Interview over, we returned to our hotel to prepare for the evening’s entertainment.

We reached the Strangel Club at around 10pm for the official ‘subHuman’ release party. Alan took to the stage to conduct a Q + A session, aided by Katya, whilst being blinded by a white spotlight and photographed from the mosh pit 6 feet below, chins a-plenty (flattering – NOT!). He answered various questions ranging from his favourite studio equipment to more on England’s disastrous exit from Euro 2008 (now the Ruskiies were having the last laugh) and then spent the next few hours moving around the club signing autographs and chatting with fans.

True to form, I drank vast quantities of vodka and the evening rushed by all too quickly. However, I was pleased to see Ron Felling appear around 2am and as a result, we didn't leave the club until after 6am. He was on excellent form and the evening conjured up memorable nights from the 'Devotional' tour.

Sunday / 2.12

As you can imagine, Sunday was something of a white-out (in our room and outside). We had planned to go shopping but having only got to sleep at about 8am this was wishful thinking. Besides, the thermometer was reading -10, with a chill factor of -17 and by contrast, our hotel room was warm and toasty. Most Muscovites on the other hand, were forced out into the cold (literally) to ensure Putin won a landslide victory in the elections. I agree that it was rather pathetic of us not to do more sight-seeing but it makes a very good excuse to return to Russia someday.

Thank you to everyone who made our Russian adventure so memorable. The message forums too have been alive with some very lovely comments about Alan and Recoil: "Alan is the nicest and cutiest man in the world". Although "greatest living Englishman" is perhaps taking things a little too far.

From Russia with love.






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

Published by Mute Song/Jamey Slane Publishing – BMI

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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