

# The Fall: The Wonderful and Frightening World of Mark E Smith

**BBC Four Documentary**

**First Broadcast 21st January 2005**

**Unofficial transcript**

**Latest update: 14th April 2005**

**Note:** Some of the interview text was delivered as voice-over, some to camera. I have not attempted to distinguish between the two. Some of what was said was indistinct, and I have indicated this either with "hrrr" or "murbles" or some variation thereof.

**Announcer:** ...Unique English rock and roll story now on BBC Four, told for the first time on television, of one of the most idiosyncratic, enigmatic and chaotic garage bands of the last 30 years. Strong language in *'The Fall: The Wonderful and Frightening World of Mark E Smith'*.

## ***Programme begins***

**MES:** I came top in English like two years on the run and they never thought it was me. All the other Smiths used to get congratulated [laughs] except me. I like that. It's good being a Smith sometimes. You get away with murder, you know [drinks from pint glass, revealing plaster on hand].

*Scene: Salford Van Hire van parked outside BBC Maida Vale Studios*

*Song: 'Intro' from 'Totale's Turns' ("We are Northern white crap that talks back...etc")*

*Caption: "29 years"*

*Scene: Outside Maida Vale Studios*

*Caption: "25 studio albums"*

*Caption: "22 live albums"*

The BBC 4 Fall Documentary

*Caption: "24 Peel Sessions"*

*Scene: MES limps towards BBC entrance*

*Caption: "49 members"*

*Scene: MES continues to approach entrance*

*Caption: "only one constant"*

*Scene: MES enters building: to camera he says "How you doing? All right?"*

*Caption: "The Fall: the wonderful and frightening world of Mark E Smith"*

*Scene: Peel in studio*

**John Peel:** Er, time for me to warn you that it is possible that in the course of the next hour and 55 minutes or so you may hear some rough language or be introduced to, er, concepts you find unwholesome. If you fear that this is a possibility, clearly you should be listening to something else.

*Scene: Maida Vale Studios. Steve Trafford playing piano*

*Caption: Peel Session recording, August 2004*

**Peel:** As regular listeners will know there are few words in the English language finer than, "tonight, a new session from The Fall"...

*Scene: MES in Maida Vale studio; shots of band equipment, alternates with Peel in Studio*

**Peel:** ...and that's what we've got for you. We think it's the 24th but we're not absolutely certain about it. Er, before I play you the first track, an email from Chris Goodhead, the first of the night, er, Chris says, "Quick message to say that I've had a bloody awful week so far, nevertheless I'm still excited by the prospect of another mighty Fall session. I've been to a couple of recent shows and they've got a really good song that mentions Harold Shipman; they've been playing 'Walk Like A Man'; their old bass player is now the guitarist; it's all business as usual really - chaos, but good chaos."

*Scene: Maida Vale. Guitarist is tuning up*

**MES:** What's he doing now, is he doing it or what? [indistinct]

**Engineer:** Just trying to tune...

**MES:** It doesn't need tuning up... just [hrrm]... just fucking play it [hrrm]

**Engineer:** [laughs] He's a traditionalist.

*Archive footage; video clips; live etc*

*Song: Dead Beat Descendent*

*Montage of archive footage: 'Kicker Conspiracy' video; Michael Clark dancers; MES in various guises/poses; Fall swirly backdrop; MES again*

*Songs: Kicker Conspiracy; Wings*

**MES:** When they start saying they like the Fall, it's usually that they've run out of ideas. You remember Wet Wet Wet saying that, you know, 'we wanna concentrate on doing our own stuff, a bit like The Fall'.

It's like, 'shut the fuck up!', you know.

*Song: Totally Wired*

*Montage of archive footage*

**Tony Wilson:** No-one exemplifies attitude more than Mark E. Smith. He is attitude personified.

*Archive footage of early Fall performing snippet of 'Industrial Estate'; snippet of 'Telephone Thing'*

**Ian Broudie:** Mark's an inspirational character, and also an awkward get, you know [chuckle].

*Montage of archive footage.*

*Song: Green-Eyed Loco Man*

**Marc Riley:** His behaviour's become kind of more, er, mystifying and erratic since I left. I mean, people do use the word genius quite a lot, but I do think he's a genius.

*Montage of archive footage*

**Alan Wise:** I think he's got talent, he's got charisma, like it or not. He's not a *nice* guy.

*Song: C.R.E.E.P.*

**Stewart Lee:** We don't know anything about him, as fans. All we know is this absolutely distinct stage persona and voice.

*Song: Mr Pharmacist*

*Montage of archive footage*

**Franz Ferdinand (singer):** I don't think you can compare any other bands to The Fall. 'Cos nobody really sounds like The Fall, and when bands do sound like The Fall, you just kind of go, 'you're trying to rip off The Fall, fuck off' [laughs].

**Peel:** With The Fall, you can never be absolutely certain what you're going to get. Sometimes it may not be what you want. But it's still... they're The Fall. That's all you need.

*Song: Touch Sensitive*

*Montage of archive footage ends in MES grinning like a piranha in period dress from video for 'Victoria'.*

*Scene: Maida Vale*

**Peel:** ...hopefully this will brighten up your evening for you a bit. From The Fall: 'Clasp Hands'

*Scene: MES, Maida Vale: in control room, addressing band in studio*

**MES:** You need summat at the end, just go 'dur, dur, dur, dur...', dead sad, you know.  
Just be yourselves.

*Scene: Band plays 'Clasp Hands'*

*Scene: Peel in studio listening on headphones*

*Scene: Band at Maida Vale: MES conducting through studio window*

*Footage: contemporary and archive images of A56; Bury New Road, local scenes, pubs and people.*

**MES:** My dad's sort of attitude was, 'you follow me into the business', you know. Or, [laughs] 'go into the army'. Otherwise, you're a waste of bloody time, you know.

*Footage: Sedgley Park Primary School, Young MES, contemporary and archive Manchester images*

**MES:** I used to work for my dad in the school holidays, summer holidays, like for about 10 years, from when I was 6 to when I was like 15. I worked for my dad every bloody school holiday, you know. I used to think he was a right bastard, [laughs] but, erm, in a way it's good, you know. He basically chucked me out of the house, which I'd rather have... you know, nowadays they can't rid of the lads, can they...? Stay at home 'til they're about 35 [hrrrr]...be awful that... Must be hard. I couldn't do it. I couldn't bring up any kids, me. It's hard with the bloody group, that's enough for me.

*Footage: local scenes*

*Song clip: The Seeds - 'The Other Place'*

**MES:** I formed the group because, er, I wanted to write music, you know. I was like laid off the docks, you know, but it was a way of earning money at the start.

*Footage: pictures of first Fall line-up*

**MES:** The first group, erm, started as like three people. Friel, Bramah, Baines. They realised that their true mission was to be in The Fall.

*Song clip: Captain Beefheart and his Magic Band - 'Dali's Car'*

**MES:** It wasn't taken seriously... in them days it was a bit like now, you think you've got to have a million quid before you start a group, you know... it was a bit like that then.

*Footage: local scenes*

**MES:** Started in '76. I was writing a lot, and so it started as, like, a poetry reading and that, pissing around, you know what I mean.

**Una Baines:** Yeah, we all used to meet up and, erm, hang out at my flat on Kenswood Road in Prestwich and listen to music.

*Footage: picture of Una in first incarnation of The Fall; exterior of Kenswood Road flat.*

*Song clip: Can - 'Mushroom'*

**MES:** We were into punk before punk. We were into the garage groups like the early 60s groups, you know.

*Song clip: Velvet Underground - 'European Son'*

**Paul Morley:** In 1974-75, you could be interested in music like Iggy Pop and you could be interested in avant-garde jazz and electronic German music - all sorts of strange things - and that was in the air anyway. And I think people were beginning to put bands together anyway that had those kind of weird influences. It just didn't have a focus, it didn't have a name. It didn't really have a sense that it could really be anything other than local.

*Footage: Sex Pistols performing 'Anarchy in the UK'; punk montage*

**Morley:** The Sex Pistols coming up those two times, er, completely shattered all that and made everything intimate and close and do-able.

**Richard Boon:** Those gigs galvanised Manchester musicians, or wannabe musicians. People came out of the woodwork. Closet Stooges fans, rabid Captain Beefheart fans, began to touch base with one another, and started making their own groups.

**Morley:** In hindsight, you know, they turned out to be Joy Division; they turned out to be The Fall; they turned out to be Morrissey. They turned out to be all sorts of interesting kind of Manchester groups that at the time didn't think that they had it in them to be musicians, to be a group.

**MES:** So, 'everybody' went to the gig. But I mean, I did. So fucking what.

*Archive footage: early Fall on film.*

*Song: Psycho Mafia*

**MES:** Well, we got involved in this like, er, north-west arts thing. It was like, a musicians' collective. It was like brass bands and, erm, bird noises - there was a fella, did symphonies made out of bird noises.

**Baines:** Anybody could get up and do a performance. So, it really suited what The Fall were about at that time.

**MES:** So, we thought we'd just do what were doing in the bedroom, you know, like, reading out poetry over a bass and a guitar. We got a drummer and it kicked off, you know.

*Lyric: 'drop dead deadhead, drop dead deadhead'*

**Morley:** After the Sex Pistols gig, there were lots of strange things happening in odd basement clubs in Manchester. Obviously the Buzzcocks had started up, and if you went to see Buzzcocks, there would be interesting support groups that had also come about at the same time.

*Song: Psycho Mafia. Montage of images.*

**Baines:** That was the big break. Richard Boon offering supports to the Buzzcocks, 'cos that's when we started doing regular gigs.

**Richard Boon:** They were startling. They had the thrift-store styling; totally anti-fashion with the threadbare sweaters and the awful shirts. They were totally a garage band and they obviously *had it*.

*Song: Stepping Out*

**Morley:** Incredibly exciting if you knew your Iggy Pop and you knew your Can and you knew your Captain Beefheart, because it seemed to have the same thing going on. This crunching together of strange rhythms and odd shafts of sound, just sort of cutting against it like bits of glass and a really peculiar guy at the front ranting away.

**Boon:** Once '*Spiral Scratch*' had been released and we'd been working with The Fall on a live, occasional, basis, I thought it was important that their work was recorded too.

**MES:** Yeah, yeah, well actually you've gotta say this, the Buzzcocks paid for our first recording... [pause] God bless 'em.

**Boon:** I would have loved to have put it out myself, but things around Buzzcocks got commercially chaotic and I was distracted, so gave them the tapes.

### **Archive footage: Tony Wilson**

Young **Tony Wilson:** Good evening, welcome to 'What's On', for... World Cup plus.

**Wilson:** I think Richard must have mentioned the band to me. I certainly remember getting a copy of '*Bingo Master's Breakout*', thinking: this sounds bloody weird; this sounds like part of the explosion. And I remember taking a film crew up to, erm, a basement in a house in north Manchester, in Prestwich.

*Archive footage: 'What's On', June 1978.  
The Fall performing Psycho Mafia.*

**Archive footage: 'What's On' interview**

**young MES:** The music is offensive to a lot of people, you know, and, er, coming from the north, you've got this, er, inoffensive cap-touching attitude... which, er, we're trying to break out of.

**Wilson:** I always think it was more attitude than music. I think that's what The Fall brought to Manchester, and, again, they brought this great oppositional thing, which is, erm... they loathed wankers like me from south Manchester, and Mark E epitomised that.

*Archive footage: 'What's On'. The Fall performing 'Industrial Estate'*

**Archive footage: 'What's On' interview**

**Wilson** [interviewing]: Would you say it's more than just the songs you play?

**MES:** Yeah, you know, I mean it is more than the songs. I mean, the music is, er, secondary really. The music scene does not communicate to people. We try to. That's where we fall down.

**Wilson:** To this day, I always say I'm not quite sure whether I like The Fall's music, but I like The Fall. I mean, just 'Yah Yah Industrial'... just a song called 'Yah Yah Industrial Estate'. Fantastic.

**Baines:** Originally I felt, I mean - and I think everyone else would agree with this - that we were just all equal members of a band.

**Archive footage: 'What's On' interview – Bramah, McGann and Burns in shot.**

**Wilson** [off screen]: Do you not get tired of being poor though, lads? I mean, you...

**Martin Bramah:** Yeah, we're dead tired.

**Eric McGann:** Yeah, to not make a living out of it, it's...

**Wilson:** And you don't make a living out of it, do you?

**Karl Burns:** No.

**MES:** Please give us some money... [Initially just out of shot, but camera turns a little to take him in. He does bowing, scraping cap-touching act – slightly uncomfortable laughter from others]

**Baines:** I think as The Fall evolved, it emerged as Mark as very definitely, you know, the, the voice of The Fall.

**Morley:** It was a solo act, but it was a solo act that needed everybody around him, er, so you had the kind of weird dynamic, that he couldn't have done it on his own.

*Archive footage: 'What's On'.  
Song: Dresden Dolls*

**Archive footage: Kay Carroll and MES 'at home'**

**Kay Carroll:** Give me a name then... well, give me a name then...

**Baines:** I met Kay through a friend, erm, she worked at Prestwich hospital the same time that I did and when she split up with her partner, she came to live with me. And at that time me and Mark were drifting apart, we were splitting up really, and, er, they got together and she became The Fall's manager.

**Archive footage: Carroll and MES 'at home'**

**Carroll:** What do you mean, you want some money? What are you talking about? You're pirating my bloody stuff, Tony, what're talking about?... I paid for your equipment!

**Alan Wise:** Kay was actually the tough abrasive one. She was the boss then. [Imitates] 'Kay Carroll, hello love, hello lovey'. Kay would get very drunk and was even tougher than Mark and would jump on you, attack you, and go on about the money, or generally act in a ridiculous way. And one could be quite fond of her, but I was quite scared of Kay Carroll to tell you the truth, in a way I've never been scared of Mark.

**Archive footage: Carroll and MES 'at home'**

**Carroll:** He's being an arsehole and he's calling me, you know what I mean?

**Baines:** The idea of a manager seemed to be against the original ethos of The Fall, so that was a bit problematic, and Tony left, I left. And then a whole new Fall emerged.

*Song: Repetition*

*Montage of images.*

**Boon:** Finally '*Bingo Master's Breakout*' was released: much later than anybody had intended, but there was a certain amount of redemption involved. Some critics got where The Fall were coming from.

**John Peel:** Well, it was, er, actually my producer at the time, John Walters, who, erm, first heard them and I think they were a support band in, er, at a gig in Croydon, and Walters heard them at that and wrote, er, a letter...

*Archive footage: John Walters*

**MES:** John Walters wrote me a letter and said, you know, "you are the worst group I've ever seen in the [laughs] in the history of mankind" [laughs]. [Addresses someone off camera] He was good like that, John Walters was. You ever meet him? No, he was fucking fantastic. He said, "you were the worst, tuneless, rubbish I've ever heard"... you know, "even worse than Siouxsie and the Banshees". This is what he wrote... "you're even worse than Siouxsie and the Banshees. I didn't believe it was possible." You know what I mean? [laughs] He was a gem, what a gem. He said, "please do a session" [laughs].

*Scene: Maida Vale. Smith in studio control room, talking to engineers. Band playing 'Blindness'*

**Smith:** Can you get 'em to start again, er, Geoff?

**Engineer:** Pardon?

**Smith:** Get 'em to start again.

**Engineer:** It's really good this...

[few seconds indistinct chat from MES and sound engineers]

*Band finish playing*

**Smith:** Nah, do it again like I said. Yeah. Let me have a word. Can you do it again, kids, with a bit fucking... just hit it a bit harder. Rhythm section and the keyboards. Steve, you got to fucking play a bit harder, and you gotta be in tune, and you got to do it on the changes...

*Scene: Peel in studio*

**Peel:** Er, you heard a taster of this earlier on. It'll be slightly louder now, I think, actually. The Fall, and '*Blindness*'.

*Scene: Maida Vale, The Fall playing 'Blindness'. MES singing.*

**Peel:** To be realistic, you barely need anything else, do you... The 24th session for the programme as far as we know. Er, the very first of them was recorded at Maida Vale on 30th of whichever the fifth month is, in 1978, and broadcast...

*Footage of motorway*

**Marc Riley:** The Fall were on their way to do a John Peel session, and the bass player at the time, he'd had a few ups and downs, a guy called, er, Eric Ferret. And, er, I think the actual point at which Eric was thrown out of the band, was, erm, he decided that he didn't want to come along to a Peel Session. So I was going along to help them with the gear and when we got back I got a phone call from Mark asking me if I wanted to join. Now bearing in mind these were... it was my favourite band, I was happy to be a roadie, and I was being asked by Mark Smith to join The Fall, and I was still sixteen years old, and... I didn't have to think long and hard before saying 'yes'.

**MES:** Like, me granddad used to stand outside prisons and that, and when they were released say 'you work for me'. [laughs] Which is a bit like me [laughs]. You know what I mean? 'Oh, you play the bass? Right, you're in.' [laughs] Don't have auditions or anything. Usually comes off alright actually, touch wood.

*Image of 'Live at the Witch Trials' album sleeve. Caption: "Released 1979"*

*Song: Music Scene*

**Riley:** I remember once we went to record *'Live At the Witch Trials'*, and we ended up recording the album in a day. So we were wandering round London, particularly Martin, Karl and I, and I remember them saying to me, "you're Mark's puppet, aren't you?" You know. And I'm, like, "What?" And they'd say, "Yeah, you'll do anything that he tells you, that's why he got you in." You know, "we wanted our mate in." I'm going, "Oh, um, sorry", you know, "but what can I do?" I think they were the seeds of, erm, the split in the band, and it becoming not a load of mates all pulling together and working together, but Mark wanting to foist his own kind of intentions on everybody else.

**Wise:** There was a matter of control of direction, and where they were going. And Mark had a certain idea, I think, a fixed idea of how he wanted it to be portrayed.

**Riley:** A year after I joined, Steve and Craig joined, and again we were all in the same situation. We were there and happy to be, you know, Mark's foils, and his backing and really. Whereas Martin had already got sort of disaffected with the whole thing, you know. Him and Mark being the sort of core of it and the real creative force behind it. Martin had realised that he was kind of being sidelined. So he just had enough and went.

**MES:** It was a drastical fucking time. I shit my pants. Not... not literally, I mean. I was scared to death.

*Images of band at the time*

*Song: Frightened*

**Grant Showbiz:** The guys who I'd seen carrying the equipment onto the stage were suddenly playing, 'cos Steve suddenly went onto bass and Craig Scanlon then became a guitarist and Marc moved onto guitar. So there was this ever changing kind of movement of The Fall.

**Steve Hanley:** Don't know how we ended up going round with them, but they were just this, like these really strange people from the other side of Manchester, who seemed to be really into their music.

*Song: Psykick Dancehall*

*Image of 'Dragnet' album sleeve: Caption: "Released 1979"*

**MES:** Dragnet was like, er, it was, er, three 19 year olds, you know. [murbles] Half the group wasn't even allowed to work, apparently [laughs], in them days. They were too young.

**Morley:** At the time, we didn't even know how young they were because he would add years to the ages of the group because, you know, they couldn't play in the pubs they were playing or whatever, you know, because they were so young.

*Archive footage of band*

**MES:** I like to get 'em and tutor 'em, is the word, I suppose. You understand...[gestures] It's amazing what you can get out of them, you know. It is incredible.

*Song: Container Drivers*

**Peel:** It wasn't... To be absolutely honest it wasn't until about, you know, the second or third record, or perhaps even the second or third session, that I started to think, actually this is really something fairly astonishing.

*Archive images of The Fall performing 'Container Drivers'*

**Morley:** It fitted into the John Peel Show, because it was in a way made out of the John Peel Show. It was, you know, it was a soundtrack that was based on listening to the John Peel Show - the strange sense in the early 70s of listening to this show late at night that was bringing things from around the world that were just so exotic and so strange.

*Archive footage of The Fall performing. Song: Winter (Hostel Maxi)*

**Lee:** I first heard The Fall in about 1981 on John Peel.

*Archive footage of Fall performing: lyrics appear on screen. Interspersed with Lee interview.*

"The mad kid ran leftside southside towards me. He was about seven"

You know, you kind of used to listen to it under the bedclothes, that sort of thing, in the middle of the night. And I remember not really liking it.

"And the mad kid said gimme the lead! Gimme the lead!! Gimme the lead!!!"

And I just thought it was annoying and incomprehensible, but then that in itself became fascinating and the good thing was you get kind of exposed to it.

"There was a feminist's Austin Maxi parked outside with anti-nuclear, anti-nicotine signs on the side, anyway two weeks before..."

There's that fascinating thing of this superficially ugly music and these really fascinating, incredibly well thought out words.

*Archive footage of Fall performing. Song: How I Wrote Elastic Man. Lyrics appear on screen, interspersed with interviews*

"The Observer magazine just about sums him up. Eg self satisfied, smug."

**Peel:** Mark does use language extraordinarily well, and, in such a way that you're perhaps made to think more deeply about something which you've may have taken for granted. So you know, so er, in the way that, er, a poet or a painter would, where you just maybe think: actually, I never really thought of it like that.

"So I reside to bed. I keep bottles and comics stuck by its head. Fuck it, let the beard grow..."

**Showbiz:** He has an amazing eye for the mundane and at the same time for the complete strangeness and otherworldliness of things.

“... and they will ask me, HOW I WROTE ELASTIC MAN, HOW I WROTE ELASTIC MAN...”

**Boon:** They're all cut up together. They seem to come from some other place.

**Wise:** Politically he's neither left nor right. He sometimes espouses views that you might think were right-wing, but then he'll come out with something that's extremely radical. He's neither one or another. He's critical, essentially, of everything. And perhaps suspicious of everything as well.

*Photo of MES at typewriter*

**MES:** I don't understand it. You know... which I think's the best way to write, you know. I'm still like that, I don't know what I'm writing about...

[pause... raises pint glass to mouth]

[into beer glass]...Half the time.

*'How I Wrote Elastic Man' ends*

You know, I don't want to give me secrets away to these fucking idiots on the BBC. You understand that?

*Scene: Maida Vale*

**MES** [reciting]: We are all living leg-ends. So close my brain is imploding. But everything is all right. I am a rabbit from Germany, I was very happy. I could frolic around all night, by the Leipzig Station...

*Scene: Peel in studio*

**Peel:** ...but tonight of course is a night for The Fall, and this is *'What About Us'*...

*Scene: Maida Vale*

**MES** [declaiming]: And what about us? Shipman.... [Etc]

*Scene: Peel in studio*

**Peel:** Well, I am tempted to say that this is possibly the best Fall session that we've ever had, but I probably say that about all of them. Er, that was called *'What About Us'*.

**Archive footage: Fall in concert. Caption: Leeds University March 1981**

**MES:** Er, well, this is the lecturing part of the, er, concert

*Song: Middle Mass*

**Wise:** He likes to have a dominating influence. Or I should say like a paternalistic influence over you. Very much like an old Victorian paternalistic boss.

*Song: No Xmas for John Quays*

*Scene: Riley and Hanley being interviewed together*

**Riley:** Most of the time we just got on with it, and pretty much did as we were told, didn't we?

**Hanley:** Yeah. At the beginning, yeah.

**Riley:** ...at the beginning.

**Archive footage: Fall in concert**

**MES:** Can you fucking put the monitors on for Christ's sake...

*Scene: Riley and Hanley being interviewed together*

**Hanley:** Like a matter of life or death a Fall gig, wasn't it?

**Riley:** Oh yeah.

**Hanley:** It was, er...

**Riley:** Couldn't be seen to enjoy yourself, could yer?

**Hanley:** No.

*Cut*

**Peel:** I've never been in a room that so crackled with malevolence. I mean, we had our backs to the wall at the far end of the room. Extraordinarily grateful to have done so. You know, there was so much hostility and rancour.

**Archive footage: Fall in concert, Leeds Uni again**

**MES:** Come on, get a bit of fucking guts in it!

*Scene: Riley and Hanley being interviewed together*

**Riley:** I remember there was one gig we did. It was only a little club, but it was that low that we couldn't hear what was going on the other side of the stage. I couldn't hear Steve and Craig, and they couldn't hear me. So me and Craig swapped over sides.

**Archive footage: Fall in concert, Leeds Uni again**

**MES:** Can you fucking get it together instead of showing off?!

**Riley:** Well, we got a right bollocking when we got off. "What you doing?" You know, "Who do you think you are, you're not in a big rock combo, you know, you're not in U2. Bloody swapping sides and messing about."

*Cut*

**Wise:** No, I think Mark's got a different idea. I don't think the other guys quite grasped it. Marc Riley's from a different background again and his culture is different and he thinks in terms of a conventional group writing nice songs. I don't think Mark Smith wants to be a pop artist or a rock star, you know.

**Riley [solo]:** My relationship with Mark Smith started off brilliantly, and then did not so brilliantly, really.

**Hanley [solo]:** You could kind of see it coming, I think. Yeah, there had been various arguments and, you know, fallings out. And there seemed to be, well, differences of opinion on how things should be done.

**Riley:** I was probably just a little bit more vocal about it, which would still be not very vocal. It certainly wouldn't be, you know, fist flaring and fingers pointing. It'd be just like, 'well, excuse me, but...'; 'ooh, we're not quite happy about that', you know.

**Hanley:** Mark Smith was quite critical of Marc Riley's playing and, you know, his attitude.

**Showbiz:** Marc Riley, he wanted to do stuff his way, and I think that kind of, that clash...

**MES:** Well, he wanted to do the hits every night, you know [murbles]... That's not the group, you know.

**Hanley:** It was like, there's only one leader in The Fall, you know: Mark. And then I suppose Marc was a bit of a challenge to that.

**Riley:** He said, "we're going to Europe in about a month". I went, "alright, OK". He said, "but I don't want you to come." And I was like "...what?" And then he said, "yeah, we're gonna do it without you." I said, "oh, right, OK." Erm, he said, "if it doesn't go very well, [laughs] we'll call you when we get back and you can rejoin the band." And I'm like, "... right, okay." [laughs] In a daze, you know. So the next thing I knew, yeah, it was about a month later I think and they were going to Europe. I've still not had the phone call.

*Images of band at the time*

*Song: The Man Whose Head Expanded*

**Hanley:** We just carried on really, er, Kay was still the manger and she'd set this American tour up, so we went and did that and, er, Kay [laugh]... I don't really want to say that do I, really? Don't want to say that Mark... Kay left Mark and then he met Brix, all on the same tour, but, er, that's how it happened. [laughs]

**Archive footage: MES/Brix interview**

**MES:** ...came up to me and said, er, "don't like your records much but, erm, what're your lyrics about?", you know, so we just got on from there, and we got married.

**Brix:** No, that's not what I said. I said...

**MES** [interrupts]: Well, it's not what you exactly said... [laughs]

**Brix:** ...well, it was like 'I thought you guys were brilliant but I can't understand your lyrics and they irritate me because I can't understand them.' That's what I meant to say.

**Morley:** The story of The Fall and Mark E Smith over the last quarter of a century has so many elements that's it's got to have a soap element and it's got to have the Elizabeth Taylor and Burton element. It's got to have the Paul and Linda McCartney element. It's got to have that kind of weird, odd, sexual thing going on. And it was, again, the last thing you would have expected Mark E Smith to get involved in. You know, having his wife in the band.

*Video clip: Kicker Conspiracy*

**Hanley:** No, it was like The Fall was one of them things that, you know, it was always on the verge of splitting up, really. So Brix sort of brought a bit of new life back into it, I think. Different ideas, and, you know, wasn't just miserable blokes from Manchester involved.

*Photo of band at the time*

*Video clip: Eat Yourself Fitter*

**Boon:** She brought a particularly different, American, work ethic into the equation. Which is [imitates US accent], 'get some money; try for a hit.'

**Peel:** I actually, er, sacrificed my principles, in order to get The Fall on television.

**Archive footage: Peel talking to Jools Holland on 'The Tube'**

**Peel:** I wanted to pick somebody who was, like, a favourite of mine for a number of years and, funnily enough they've never done, er, national TV in this country before. They've done a couple of local things but they've never been on national TV, which seemed to me to be shocking, so, er, I quite wanted to go down in history as, er, the man who put 'em on TV.

**Peel:** When they said to me, you know, how much do you want for coming up to do it, I said, 'I'll come up for nothing, if you let me pick a band to be on the programme.'

**Archive footage: Peel with Jools Holland on 'The Tube'**

**Holland:** It's The Fall!!!!

*Archive footage of The Fall performing '2x4'. 'The Tube', November 1983*

**Lee:** I think Brix's influence on the band was, one, sartorial - you could see that they'd suddenly smartened up. And they looked like a proposition that could get in the charts.

*Archive footage*

**Lee:** Secondly, I think that she brought, um, a more of, er, kind of American rock 'n' roll sensibility to it which, um, which softened off, er, softened up a lot of the rough edges of the sound.

*Archive footage of The Fall performing 'Cruiser's Creek'. 'The Tube', November 1985*

**Showbiz:** That was great, that whole thing where they were suddenly on TV and there was, er, they would have champagne in the dressing room and it was, ahh, great, and Mark was wearing these cool suits...

*Archive footage*

**MES:** Well, the best thing was, erm, meeting, er, Bo Diddley. And he was on this old rock 'n' roll tour or something, and he said it was "the biggest load of crap I've ever experienced." And he said, "but I did see you, on that, that 'Tube' show." He said [imitates US accent] "I was watching it in me hotel", like, you know, "saw that Elton John and all that [murbles] Paula Yates... What the hell's going on there? ...There was only one good rock 'n' roll group and [drops accent] it was you." He goes, "and it was you" [points]. I went [mimes jaw-dropping astonishment] "it's Bo Diddley!" Cos I love Bo Diddley.

*Archive footage*

**Showbiz:** Just for a little bit of time, they were like Mr and Mrs Rock 'n' Roll, you know, or Mr and Mrs Strange Deranged Rock 'n' Roll, you know. It was great.

**Archive footage: MES & Brix with Muriel Gray on 'The Tube'.**

**MES is stroking his lips with his forefinger, Brix is clutching her knee like an excited schoolgirl.**

**Gray:** How long can you carry on, though, because things have...

**Brix:** [giggles]

**MES:** What d'you mean? Would you like us to break up now? [laughs]

**Brix:** Yes, Muriel? [giggles, touches Gray on shoulder]

**MES:** You see, if you're in a business where's it's all in the pursuit of novelty, I mean, that's fair enough, that's cool. But I mean, we're not, you know.

**Wise:** He doesn't want to be in a rock band. And I don't think he sees The Fall as a rock band in any sense. So, I suppose, he's always been wanting to take it into other artistic dimensions.

**Archive footage: 'Old Grey Whistle Test'. Andy Kershaw speaking to camera**

**Kershaw:** Now, when I was working in Edinburgh during the summer, lots of arts lovers were dribbling their claret down their cravats and getting very excited over a young dancer by the name of Michael Clark. But when it comes to dancing I'm a bit of a philistine myself, although I did have to sit up and take notice when I heard that this lad was dancing to music by The Fall.

*Archive footage: The Fall and Michael Clark Company, 'Old Grey Whistle Test'. November 1984  
Song: Lay of the Land*

**Wise:** He has a genuine desire for an artistic expression. That's not false. It may be naïve or primitive, in the sense of the artists which he likes who are primitive artists, but it's, er, a genuine desire.

*Archive footage: 'Old Grey Whistle Test'*

**MES** [amused]: All the group stayed up to watch the Old Grey Whistle Test. Not that I would, personally... but you couldn't see the group, that was the funniest bit.

*Archive footage, .Old Grey Whistle Test.*

**MES:** ...they stayed up to watch it with all their parents [cackles]. And all you could see was like Michael Clark baring his arse on the fucking screen, you know. Fucking great. It was dead funny.

*Video clip: Ghost In My House*

**Morley:** When a group keeps going as long as The Fall have done, and they have a sound that, fundamentally, is actually a commercial sound. I mean, at it's most sort of fluent, for all its experimental and avant garde edges, it's a commercial sound because it's about the, the attack of pop and the attack of rock, er, and the way that, er, a good lyric, you know, has a catchy chorus.

*Video clip: Hit The North*

**Morley:** Well, Mark E Smith has never really, even at his most peculiarest, obstinate and strange, veered away from that notion, that he wants to reach the masses and I think that, er, they kept going for so long that fashion does sort of weird dips, you know, and definitely, you know, at the end of the eighties it hit that time. People noticed them.

*Video Clip: Victoria*

**Wise:** They'd become fashionable and they started to have bigger audiences. He had never been fashionable, he'd been anti-fashion. And very for a very short period he became fashionable.

*Video Clip: Victoria*

**MES** [dryly]: I was so glad when we got very popular... I remember the time that me mother told me that Elton John was on 'The Tube', and said he liked The Fall because it was rock 'n' roll.

*Video Clip: Victoria*

**MES:** I thought we were doing something wrong, actually.

*Scene: Peel in studio*

**Peel:** ...an email here from Shaun Cordell, and it reads in part "my youth can be tracked through the development of The Fall." A good way to have spent your life, I think, Shaun.

*Scene: Maida Vale; MES recording vocals*

**MES** [declaiming]: ...wrong place!... [laughs] sorry... [Next bit of dialogue is indistinct, but makes engineer laugh]

*Film of MES recording vocals*

*Archive footage: I Am Kurious Oranj*

**MES:** Well, nobody could believe with Kurious Oranj that we would dare to put it on in Edinburgh.

*Montage of press coverage and footage of ballet, Performing 'Wrong Place, Right Time' etc*

**Morley:** What was interesting about the idea of being associated with a ballet was that, that, it seemed one of the few moments of utter logic in the history of The Fall in a way. You know, a series of clashing illogicalities, constantly, here was something that was quite logical, as if there was a narrative kind of development of The Fall. This is the moment when they're deemed to be quite artistic, really.

*Archive footage: I Am Kurious Oranj, Edinburgh Festival 1988.*

*Song: Cab It Up*

**Broudie:** I remember going up and just overseeing the recording of it in Edinburgh, and seeing the play, and it was great, it was really good. Mad. Brix on the hamburger and so on. It just was, it was just, you sort of smiled all the way through it.

**Hanley:** You had the Fall fans at the back in the cheap seats, and then you'd have the ballet fans down the front with fingers in their ears.

*Archive Footage.*

*Song: Big New Prinz*

**Boon:** I thought it was hysterical. It was wild, it was free, the group played really well, some of the dancing was fantastic. Michael runs a mean troupe, in the similar way to Mark running a mean band.

**MES:** It was good doing ballet. Because there's a discipline there, you know. You know, you have to be in there at 7, for half an hour, then you gotta get on stage at 9 o'clock, and you gotta get fucking off at 10.30, and that's fucking it. And if you don't get it right, you're fucked. You know, different, you know.

*Archive footage.*

*Song: Kurious Oranj*

**Wise:** Well, it took Mark to a new level of audience; it made him a favourite, you see. Suddenly become of interest to the chattering classes. To the very middle class crowd and bourgeois crowd that he doesn't like, himself, if the truth be told.

**Showbiz:** Just as it was going really well, I think Mark just said, you know, I'm not really what you're saying I am. You know, I'm not this thing, I'm Mark E Smith. I am not, like, your pet. And just veered off in another direction.

*Images of "Brix Quits" - type press coverage*

*Song: Bad News Girl*

**Hanley:** Difficult time for Mark, yeah.

**Wise:** I think she was looking for fame, and Mark - I'm sure he doesn't mind fame, but he's not looking for it in the same way. You know, he doesn't value fame, and he doesn't really value the opinion of a load of famous people who don't particularly care for him.

**Hanley** [laughing]: Mark's personal life was always entangled with The Fall.

*Video clip: Bill is Dead. 'Snub TV' February 1990*

*Montage of images of press coverage about Brix leaving*

**MES:** They all felt dead sorry for me, you know, blokes on the dole, in the fucking pub, were, like, going, 'there's a pint, Mark, come on, it's alright, happens to us all lad.' [laughs] You know, and all that, you know, 'it's alright, you know', It's just...[smiles]

*Clip: 'Snub TV' appearance*

**Hanley:** Mark just seemed to keep working through things... whenever things happened like that in his life, he'd just seemed to keep working through it, you know... there was never, like, 'I'm gonna take a break for six months' or anything like that.

**Archive footage of The Fall on 'The Late Show', January 1990**

**MES:** This is, er, Craig's tribute to Frank Zappa. Now we can all laugh about this, but this is his attempt to be Frank, and, er, so it's called, 'I'm Frank'.

**Hanley:** ...just about to do our first album for Phonogram, and, er, Brix left and Martin Bramah came back for that, for 'Extricate'. I mean we all liked Martin anyway because he was the original guitarist, so we were quite chuffed to have him back in the band.

*Archive footage of The Fall performing 'I'm Frank' on 'The Late Show'*

**Morley:** You know, even with Mark, the strangest things you just take for granted. You know, you would just, erm, you know, he needed some kind of replacement for Brix, maybe the best way would be go back to the very beginning, or maybe some strange notion that he could get a bit of the formula back.

*Archive footage: The Fall and Coldcut performing 'Telephone Thing'*

**Hanley:** It didn't really work out, him rejoining, I don't think. 'Cos it was like, when they formed it was probably equal, you know, it was as much his band as Mark's. But then when he rejoined, he had to take a bit of a back seat.

*Scene: Peel in studio*

**Peel:** ...the 24th session for the programme as far as we know. Band recorded sessions for the programme pretty much every year, the exceptions being '82, '89, '97, not quite sure how that happened. And then for some reason there were no more sessions after '98 until 2003. "John, can you tell us why this was?", it says here. Er, breakdown in communications, I think probably the, er, best reason that I can give you...

*Scene: Maida Vale*

*MES sitting down. Someone moves a 'No Smoking' sign next to Mark, who grins.*

**MES:** Wrote this script for this. You know, like, I come in and start shouting at you 'cos you haven't done the track.... So why have you done the fucking tracks?

**Spencer Birtwistle:** Well, we just thought, 'cos you'd gone to the pub, we thought we'd better sort of do...

**MES:** Don't say that to me! Don't you say that to me!

**Birtwistle:** Oh, sorry, we've been working hard. Sorry boss.

**MES:** Yeah, 'sorry boss', what kind of word's that? [funny voice] You are only a drummer, I am Mark Smith.

**Birtwistle:** I am only a drummer.

*Cut*

**Morley:** We think of The Fall as a group; this is one of his more brilliant illusions. That he's kept that idea that The Fall has been going for 25, you know, 30 years. But in a funny sort of way there's been about 30 or 40 groups that Mark E Smith has had.

*Montage of album cover credits: Live at the Witch Trials; I Am Kurious Oranj; Levitate; Hex Enduction Hour; Code: Selfish; Infotainment Scan; Seminal Live; Marshall Suite; Extricate; Real New Fall LP (Formerly Country on the Click); Wonderful and Frightening World Of...*

*Scene: Riley and Hanley being interviewed together*

**Riley:** Well, there's been so many of them, I mean, you know. Go out and do a straw poll, you know. [Hanley smiles] I mean, you could go outside the door now, and, er, and probably bump into somebody who's been in The Fall.

*Montage of press cuttings on theme of "Fall collapse"*

*Song: Don't Call Me Darling*

**MES:** Well, I got this thing, this reputation as like, the sackmaster, you know what I mean? Keep firing people and all that. This is even like common knowledge now, even anywhere I go now, people, you know people on the street, go [accusingly] 'you're the one who's had all them group members.' I don't, I don't see what the problem is.

**Peel:** Obviously it's become almost a kind of joke, except to the people concerned, you know, the kind of passage through The Fall. And then, by and large, people then disappear without a trace after they've gone, which always seems to me to be... I don't know whether he's killing them or what.

*Scene: Riley and Hanley being interviewed together*

**Hanley:** You have to be a fairly strong person, I think, you know. There was quite a few musicians who didn't... and people around the band... who didn't last very long.

*Cut*

**MES:** It's not like an ordinary group... People do it because they love it, you know. They do it for nothing or they do it for a load of money, but they will fucking do it, you know.

*Song: Feeling Numb*

*Montage of press clippings on theme of "Fall chaos"*

**Morley:** I noticed in the '90s that what was happening with Mark E Smith was what had once been almost sympathetically registered in a certain area as the old curmudgeon, or whatever, or the old fart, but, you know, what a genius. He suddenly became, you know, a fucking asshole I guess is the phrase. He'd suddenly become, you know, not a, not... you realised that there was large parts of Mark E Smith that were not very nice.

**Wise:** I don't think he's made his behaviour any better by his use - tremendous use - of drugs, speedy drugs, speed, and various things that would make his nerves worse. But he's a tough, tough, character. It shows on his face. It shows on his face that he's a hard-line drinker, it shows on his face that he's a tough guy.

**Morley:** There came a moment when it turned. And that abuse that we'd put down to just him living on the edge, and er, the speed, and the booze - it started actually to be something that was really, you know, clearly just affecting, affecting him as an

individual. That was the moment when you kind of thought, oh my god, you know, what if he wasn't a genius, it was just an old drunken tramp that when he got really drunk started to spout phrases that made a kind of sense, and we [laughs] read to much into it, you know. Just a little bit of that started to come into it, you know.

*Images of press coverage, including NME Godlike Genius award.*

**Lee:** I don't think an award like Godlike Genius or Lifetime Service Award or anything is relevant to them because it suggests that it's stopped, and it doesn't look like it ever is going to stop. You know, the point where everybody thought it would end was the mid-90s, when he didn't seem to be able to hold a line-up together, he looked terribly ill, and you really felt like you were living in the last days.

*Archive footage from 'Brownies', NYC. April 1998.*

**Hanley:** It was turning into a bit of a shambles by this time, I think everybody'd admit that. There was a lot of financial trouble the band were in, you know, which was kind of affecting everything. Gigs got cancelled and row in the soundcheck and we wouldn't get to the gig, and, you know. The writing was on the wall really, I think. I don't know why we went to America [laughs] seemed like a good idea at the time.

*Archive footage from Brownies  
Song: Free Range*

**Hanley:** Well, my last gig was at 'Brownies', which is like, pretty well known as a disaster. Lot of aggression on stage, and think the odd microphone being thrown about and kicked over, and...

**MES** [tight lipped, terse]: Well, they started on me, and I started on them. So it was fair, I think.

**Hanley:** By this time I'd had enough I think, you know, maybe I should have got out of it a couple of years before.

**Showbiz:** That band had just run out of steam, and yet because it was Steve, because it was Karl, I think you had a loyalty to those people.

**Hanley:** Oh, the equipment was pushed over and Mark was throwing... fighting with Karl, and trashed the drum kit.

**MES:** So they attacked me, so, I ended up in gaol. But at the end of the day I think it was probably the best thing that ever happened, actually, that scrap on the, er... the stage. 'Cos, you know... I felt like I was carrying these old fellas around all the time... I really did. They were all about my age and they were shit. No two ways about it, you know, they were crap.

*Archive Footage, 'Brownies'*

**MES:** ...a fucking animal on drugs, and a fucking idiot...

**Burns:** Where's the fucking singer? You cock.

**MES:** I've been, er, assaulted in public here...

**Burns:** Yeah, yeah, yeah, right...

**MES:** By two people, or three people...

**Burns:** Yeah, yeah...

**MES:** ...you've been witness to it. Bear witness laddies...

**Wise:** He'd let it go too far, he'd fallen out with his group. He was drinking too much and he was gradually losing contact. He had no... various management and no friends working with him.

*Montage of images of MES with black eyes, covered in blood etc*

**MES** [tight lipped, terse]: ...couldn't get any work. Couldn't get any jobs, in Europe or anything. America. Anything. Zip. Britain even.

**Wise:** The point about him is you've gotta play the game a little bit and he knows that. You can't completely ditch everything and expect your fame to carry you through.

*Clip of 'Dissolute Singer'. Lyrics: "You dissolute singer.... At Brownies tonight..."*

**Wise:** I think that after that low point, he realised that you have to have a band, that he was known, he went back to the basics of his success.

**Morley:** When, you just think, you know, he can't... he's too drunk, he hasn't got a band, he's forgotten his lyrics, who the hell is he? He'll end up putting together a set that's utterly mesmerising and you realise what a great artist he truly is.

*Song: Touch Sensitive*

**Wise:** What he produced was rather good. He came up with, erm, one or two incarnations of The Fall that were very, very, talented.

**Lee:** There were so many people that would love to be in that band, that are great musicians, that could join it, and often you think: God, just get someone in and sort it out. You know there are people that would contribute to this that are brilliant. But that would be exactly the wrong thing to do.

**MES:** Don't want Fall followers, you know, 'cos, you get... I've had fill-in's, you know, blokes who liked The Fall who filled in on bass or guitar [laughs], and they play like The Fall, or they think The Fall is, and it's rubbish.

**Ben Pritchard:** First time I met Mark I was about 15 years old, 'cos he used to come drinking in the, er, in the same building that used to be my youth club. And, er, kind of saw him on and off for about four years, and then I got a phone call off a friend of Mark's who was giving me a ring to ask me if I wanted to come and do a day's work for The Fall in Manchester.

*Song: Pumpkin Soup and Mashed Potatoes*

*Image of 'Unutterable' album sleeve. Caption: 'Released 2000'*

... went down, recorded some tunes off the '*Unutterable*' album. And I think on the strength of that performance that I did on that day, he, er, kind of offered me the job.

**MES:** Everybody who works for The Fall is, erm, they're very regular people, you know. And I wouldn't pick 'em otherwise, you know.

**Showbiz:** He's got Eleanor now, in the band, and that has really focussed down again. Another very strong woman, knows exactly what she wants to do.

**Eleanor Smith:** I didn't want to join, for obvious reasons, being the wife, and so... But then, I found it quite easy to play with them, and, you know, I just stuck with it.

**MES:** I mean, I treat Eleanor completely differently, which the group don't like.

*Edit*

**MES:** ...treat her like everybody else. Bit hard sometimes, you know.

**Smith:** I don't think it's important to Mark, he doesn't differentiate between women and men as humans, as people, and certainly not as musicians, so it makes no difference.

**MES:** No, women are a lot better actually, at a lot of things - musically. They just take it up. You can just give 'em an idea. A lot of fellas, you know, they want to know the mechanics of it all the time. Which I can't explain to them, because believe it or not I still don't know a D from an E or F from an A.... I know an A and an E, but... [does 'so-so' hand gesture] [lights cigarette]

*Scene: Peel in studio*

**Peel:** ...and this, er, email says, er, "play a Fall track for Mike in Frume and Ben in London, arseholed saddoes and for all the young Fall fans: big up! And Spencer is a top Fall drummer."

*Scene: Maida Vale.*

*Group are listening to playback of tracks*

**Pritchard:** See what I mean...?

**Engineer:** It's great, shut it.

**Pritchard:** I'm saying, we could improve on that [gestures].

**Trafford:** We don't have to do '*Wrong Place*' again, do we?

*Scene: Pritchard and Eleanor Smith interviewed together*

**Pritchard:** Creatively, it's the best band to be in, it really is, 'cos the songs are written that... or at least some are written by individuals [Eleanor nods] and some are written by, er, you know, the entire band. He gives you a lot of leeway.

*Scene: Maida Vale*

**MES:** I just give 'em the freedom... which they don't get in, erm, you know, like rock bands and all that.

**Pritchard:** ... at the end of the day, you know, once you hand that song over and he's sung over it, it's his song, it's his tune, you know, and he'll put his nice little touch... he'll do his thing to it, that makes it that little bit special.

**Morley:** I love the way he reduces the basic idea of The Fall to being, you know, raw sound with weird singing over the top. You know he's not a singer, but he's one of the greatest rock singers there's ever been, and his whole way of turning, er, the drunken karaoke singing with the '-uh' at the end of everything, has become unbelievably powerful.

**MES:** My singing's getting very good, actually. Don't wanna boast...

[Pause. Gestures to throat]

I'm getting really good at singing actually... [pause]... after twenty-fucking-five years, you know...

[pause]

No, I really am.

*Scene: Maida Vale.*

*Band playing and MES 'singing' 'I Can Hear the Grass Grow'*

*Scene: Peel in studio*

**Peel:** ...well, this has been just magnificent I think and, er, thanks Mark and the rest of you for making an old man very happy. Two tunes from The Fall, 'Wrong Place', and, er, The Move's 'I Can Hear The Grass Grow.'

*Footage of Fall in concert. 'Carling Academy' Islington, London. September 2004*

*Song: Sparta FC*

**Showbiz:** The latest band, now, is just fantastic. Who can say at 27 years, and he's got a stunning band, and I saw them a week ago and there were like five new songs in the set and they were the best five songs.

**Lee:** One of the sort of classic moves in the last five years on stage has been him turning up people's amps, switching bits of kit off.

*Scene: Pritchard and Eleanor Smith interviewed together*

**Smith:** Mark does a lot of live mixing on stage, like, he moves microphones, put it in the bass drum also, and I think there's no other band that does this, like a live mix by the singer.

**Pritchard:** What's he doing? What's he doing now, he's coming over, he's messing with your amp and it's like, I don't know what he's doing. But in his head, he's like, 'I'm gonna do this... I'm gonna do this.. I'm gonna do this...

*Cut*

**MES:** No, it's to wake 'em up a bit, you know. The group, mainly, not the crowd - I'm not bothered about the crowd, I've never ever been, you know. They don't interest me.

*Footage of Fall in concert. 'Carling Academy', Islington, London, September 2004  
Song Sparta FC*

*Scene: Pritchard and Eleanor Smith interviewed together. Interspersed with footage of gig.*

**Pritchard:** The experience of being in The Fall will give you the most fantastic time of your life, that you would never have had in any other band. But at the same time, you also get some of the most frightening experiences, I mean, it's kind of like that, it's kind of like that. It's very easy to kind of assume that when you go to a gig and all these people have turned up, you know, that you're partly responsible for this, and that's when you start your slippery slope downhill [Eleanor smiles], because once you start thinking that, you know... You've gotta come into this band and know your role.

*Cut*

**Lee:** There was a song on 'Hex Enduction Hour': 'Hip Priest', that they redid on 'Kurios Oranj' soundtrack, which has got this line, 'he is not appreciated'. And every encore for time immemorial now has involved him handing the mic out to a member of the audience who can then shout 'he is not appreciated'. And I think that there's a kind of feedback loop there, of the audience flattering Mark E Smith, saying, we know how good you are, but you're playing to these kinds of crowds at this level. But there's also, um, a bit of flattery going the other way. It's one of those rare moments where he is approving of the audience and saying, 'but you know; you know I'm really good'.

*Fall in concert  
Song: Big New Prinz*

**Morley:** There's part of him that is so fucking furious with his obscurity and his poverty, considering how, how brilliant he is, and then part of him that really really just wouldn't want it any other way.

**Boon:** I think there's a lot of deception going on sometimes with Mark. He wants an audience, he wants to be appreciated, deserves to be appreciated - or feels he does - and some of it is just showbiz: 'I'm an anti-star, but I shine brightly'.

**Riley:** He lives in his own weird little world, and it's not a world I particularly want to be part of, but, you know, it's Mark Smith, what he does is brilliant, and you can never write him off.

**Wilson:** It is to Manchester's glory that, yes, we have Ian Curtis and Shaun Rider and Ian Brown, and, um, let's forget the Gallagher brothers, but without Mark E that heritage would be a much much poorer place. And the fact that I'm calling him heritage he will fucking hate so I'm glad I said it.

*Fall in concert: audience singing along to 'Big New Prinz'*

**Peel:** I respect Mark for continuing to beat his own path through the [pretentious voice] 'the jungle that is life'. You know, even if there's a well-worn path three or four feet to the left or right of him, he's still gonna go down the middle. And, er, that's got to be good.

**MES:** I've got, I've got plenty to say, you know, and I'm gonna carry on saying it.

[Pause. Nod.]

[firmly] Okey doke?

*Fall in concert*  
*Song: Big New Prinz*

# END CREDITS

## ARCHIVE:

Peter Anderson  
Beggars Banquet  
Bleddyn Butcher  
Philippe Carly  
Cherry Red Records  
Stefan Cooke  
Kevin Cummings/Idols  
ITN  
NME  
Michael Pollard  
Paul Slattery/Retina  
Paul Smith  
Redferns  
Rex  
Tim Riley  
Snub TV

**Programme Finance Assistant: James Platt**  
**Production Executive: Stephania Minici**  
**Rostrum: Chris King**  
**Colourist: Perry Gibbs**  
**Online Editor: Dan Evans**  
**Dubbing Mixer: Dan Chapman**

## SOUND

David Harcombe  
James Thomson  
Stuart Wareing

## CAMERA

Ric Clark  
Jon Daly  
Damian Furnivall  
Dan Lightening

**Production Team Assistant: Arianna Maniscalco**  
**Production Manager: Jo Housden**  
**Researcher: Jane Maugham**  
**Film Editor: Alex Muggleton**

**Executive Producer: Mark Cooper**  
**Producer: Alison Howe**  
**Director: Dione Newton**

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