

Wrapped In Grey

(Andy Partridge)

Digitally recorded at Chipping Norton Studios, Oxfordshire, England,
July-October 1991 using the Mitsubishi system.

Produced by Gus Dudgeon.

Engineered by Barry Hammond.

Mixed at Rockfield Studios, Monmouth, South Wales, November-December 1991.

Mixed by Nick Davis, assisted by Simon "Lord Brewer" Dawson.

Was to be released on 7 September 1992 as a single in the U.K. but
was withdrawn.

String and brass arrangements by David Gregory.

Dave Gregory - Piano, synthesizers & backing vocals

Stuart Gordon - Violin

Gina Griffin - Violin

Florence Lovegrove - Viola

Rose Hull - Cello

Andy Partridge - Lead & backing vocals, tambourine & percussion

Colin Moulding - Bass guitar & backing vocals

Dave Mattacks - Drums

Andy: "Life doesn't have to be grey and soulless. If you
tap into your own emotions, you can experience all the colours."

Andy: "This was the final straw. I was really proud of
this track - we put a lot of time and thought into the whole
thing, including the video, and Virgin just pulled it."

XTC are

Colin Moulding – *Vocals, Bass guitars*

Andy Partridge – *Vocals, Guitars, Linn Drum, Harmonica, Synthesisers*

Dave Gregory – *Guitars, Vocals, Piano, Mellotron, Synthesisers*

and

Terry Chambers – *Drums, Backing Vocals*

Barry Andrews – *Keyboards*

*For further reading, writing and rhythmic on XTC you might like
to drop a line (enclosing SAE or equivalent) to*

THE LITTLE EXPRESS Box 1072, Barrie, Ontario, L4M 5E1, Canada

Or in Japanese –

ECSTASY 1-38-18 Higashi-Tamagawa, Setagaya-Ku, Tokyo, Japan 158

Or in French –

ASSOCIATION LUMIERE Patrick Bourcier, 36 rue de Lathe, 31700 Beauzelle, France

Or using electronic mail –

CHALKHILLS chalkhills-request@els.sgi.com

Research and booklet design – *John Relph for Luigi Productions*

The Ballad of Peter Pumpkinhead

(Andy Partridge)
Digitally recorded at Chipping Norton Studios, Oxfordshire, England,
July-October 1991 using the Mitsubishi system.
Produced by Gus Dudgeon.
Engineered by Barry Hammond.
Mixed at Rockfield Studios, Monmouth, South Wales, November-December 1991.
Mixed by Nick Davis, assisted by Simon "Lord Brewster" Dawson.
Released on 5 April 1992 as a single in the U.S.
String and brass arrangements by David Gregory.

Andy Partridge - Vocals, electric guitar, harmonica & tambourine
Dave Matacks - Drums
Colin Moulding - Bass Guitar
Dave Gregory - Electric Guitar, Hammond organ & church bell
Gus Dudgeon, Andy Partridge & Dave Gregory - cheers

Andy: "He's every hero, every politician, every religious
leader who's far too good to be true and by telling the truth
becomes a martyr. Is Peter Pumpkinhead Jesus or JFK or
Buddha? Actually the name's from a jack-o-lantern I carved.
After Halloween, I stuck it on a fence post in my garden and
every day I'd go past it on my way to my composing shed. And
I thought I'd make it a hero in a song."

Andy: "This one's about a pumpkin I carved for my kids one
Halloween. Started as a Dylan/harmonica sort-of song."

Dave: "I play a Greisch Country Club that was a gift from a
fan in New York."

Science Friction

(Andy Partridge)
Produced and engineered by John Leckie.
Tapes worked by Haydn Bendall.
Recorded and mixed at EMI Studios, Abbey Road, London.
Originally released on 7 October 1977 as a single in the U.K.

Andy Partridge - Guitar, Vocals
Colin Moulding - Bass, Vocals
Terry Chambers - Drums
Barry Andrews - Keyboards, Vocals

Terry played the metal door of a microphone cupboard . . .
features a sound made by a filing cabinet in Abbey Road Studios.
Colin: "Definitely a case of a band in the studio for the first time
getting red-light nerve fever."

Andy: "It's weird because you start to think about really odd
things like, 'Did my trousers squeak in that take?'"
Andy: "Comics and comic art played a big part in my life at one time.
I would try and slip in words and phrases that would paint a kind of
surreal but dynamic world that reflected the real one, but in stronger
simpler ways. Freud would have a great time with me because as a
youngster I actually had a fear of stars (astrophobia?) and would
run home from cub scouts sweating and shaking in case I actually
looked up."

The Disappointed

(Andy Partridge)

Digitally recorded at Chipping Norton Studios, Oxfordshire, England,
July-October 1991 using the Mitsubishi system.

Produced by Gus Dudgeon.

Engineered by Barry Hammond.

Mixed at Rockfield Studios, Monmouth, South Wales, November-December 1991.

Mixed by Nick Davis, assisted by Simon "Lord Brewer" Dawson.

Released on 23 March 1992 as a single in the U.K.

String and brass arrangements by David Gregory.

Dave Mattacks - Drums

Andy Partridge - Lead & backing vocals, electric guitar & tambourine

Colin Moulding - Bass guitar

Dave Gregory - Electric guitars, synthesizer & backing vocals

Florence Lovegrove - Viola

Rose Hull - Cello

Andy: "I fancied writing something that was up musically and dejected lyrically at the same time. It's about people who've been neglected in affairs of the heart, and they band together to form an organisation of the disappointed. Then they all congregate round this guy's house and declare him their king. It's in memory of morose teenage incapacity with the opposite sex."

Andy: "I remember Dave [Mattacks, drummer] couldn't get the shuffle beat I wanted. . ."

Dave: "He did actually get eight bars of it."

Andy: "Then we looped it. This was nominated for an Ivor Novello award. Never won it, though."

Statue of Liberty

(Andy Partridge)

Recorded at EMI Studios, Abbey Road, London.

Produced and engineered by John Leckie.

Originally released on the "White Music" LP in the U.K.

Andy Partridge - guitar, vocals

Colin Moulding - bass, vocals

Terry Chambers - drums

Barry Andrews - keyboards, vocals

Colin: "Barry [Andrews] was still with us then, and the keyboards were a dominant part of the sound."

Andy: "Yeah, that cheap fairground organ - I was well into that. Barry had a ludicrously idiosyncratic style."

Dave: "It was banned by the BBC for the lyrics: 'In my fantasy I sail beneath your skirt'."

Andy: "One Sunday afternoon my girlfriend was doing some ironing and kept on lifting her iron into the air to get the lead untangled, she reminded me of the Statue of Liberty. Rainy days make your mind wander and. . . I even saw the Statue herself in 1978, it was bright green with oxidation. A certain radio station banned it [the song] for its 'risque' line 'I sailed beneath your skirt', whilst they played 'Walk on the Wild Side' in which Lou Reed's characters are busy shaving their legs, changing their sex and giving each other head."

This Is Pop?

(Andy Partridge)
Produced by Robert John Lange.
Engineered by Bill Price.
Released in March 1978 as a single in the U.K.
Andy Partridge - Guitar - Voice
Colin Moulding - Bass - Voice
Barry Andrews - Keyboards
Terry Chambers - Merely Drums

Andy: "In 1976 I read a tiny review of a group called The Sex Pistols and the journalist was looking for words to describe them and their music. I thought how stupid a lot of writers are, trying to find categories and names for things when surely if you're in a pop group, making pop music. Despite what haughty, clever or elitist tags you are given or claim for yourself. If you don't want to get wet stay out of the pool."

Are You Receiving Me?

(Andy Partridge)
Produced by Martin Rushent
Released on 27 September 1978 as a single in the U.K.

Andy: "I remember Martin didn't turn up until really late. We were all plugged in, buzzing and ready to go at ten, and he turned up about seven in the evening."

King For A Day

(Colin Moulding)
Produced by Paul Fox and XTC.
Engineered by Ed Thacker assisted by Joel Fiorello, Tim Weidner and Clark Gernain.
Recorded at Ocean Way, Los Angeles.
Released in April 1989 as a single in the U.K.
Reached top ten on the U.S. alternative / modern rock charts.

Pat Mastelotto - drums (traps and buttons)
Mark Isham - horns (heavenly honking)
Paul Fox - keyboards (extra ivory embellishments)

Andy: "Like all records, it reflects your state of mind at the time - we wanted to do a big bright noisy record. Our version of music for driving with the top down."

The Lovins

(Andy Partridge)
Produced by Paul Fox and XTC.
Engineered by Ed Thacker assisted by Joel Fiorello, Tim Weidner and Clark Gernain.
Recorded at Ocean Way, Los Angeles.
Released in August 1989 as a single in the U.K.

Pat Mastelotto - drums (traps and buttons)
Mark Isham - horns (heavenly honking)
Paul Fox - keyboards (extra ivory embellishments)

Andy: "I wanted something anthemic like 'All The Young Dudes'. The crowd's faked up with multi-tracking."

Dear God

(Andy Partridge)

Recorded at Utopia Sound Studios, Woodstock, New York, U.S.A., and
at Cavum Soni, San Francisco, California, U.S.A.

Produced by Todd Rundgren for Alchemedia Productions.
Assistant Engineers Kim Foscatto and George Cowan.

Originally released on 16 August 1986 as a B-side to the 'Grass'
12" single in the U.K.

Released on 1 June 1987 as a single in the U.K.

Backing vocals by the Beech Avenue Boys.

Drums by Prairie Prince.

String arrangement by Dave Gregory.

Andy: "This was the B-side to "Grass", but radio stations
started to flip it over. The lyrics really got up some
people's noses, and it became a big radio hit. Whoever
first flipped it probably saved us."

The Mayor of Simpleton

(Andy Partridge)

Produced by Paul Fox and XTC.

Engineered by Ed Thacker assisted by Joel Fiorello, Tim Weidner
and Clark Germain.

Recorded at Ocean Way, Los Angeles.

Released on 16 January 1989 as a single in the U.K.

Reached No. 1 on the U.S. alternative / modern rock charts.

Pat Mastelotto - drums (traps and buttons)

Mark Isham - horns (heavenly honking)

Paul Fox - keyboards (extra ivory embellishments)

Andy: "This went through a lot of different changes before
we finally hit on the Byrdsy approach."

Dave: "It was a whole new experience for us making this
record. We spent five months in Hollywood. Lots of fun."

Life Begins At The Hop

(Colin Moulding)

Produced by Steve Lillywhite.

Released on 27 April 1979 as a single in the U.K.

Colin: "First song of mine ever to make the A side of a single,
and a bit special to me as a result. I like to reminisce and this
one sprang from spending the greater part of my adolescence on a
council estate and having the church hall hop as the only way of
getting me rocks off. I go into a trance everytime I think of
those young socialists meeting in the church hall every Friday
night. Well, you have to write about something, haven't you?"

Andy: "By this time [Dave's] in."

Colin: "We should mention Barry's leaving here."

Andy: "Yeah, he'd written these songs I thought were half baked,
though they were probably as good as mine at the time. We ended up
arguing a lot, so he decided to leave."

Colin: "This was also the first single I'd written up until that
point. I think the introduction of Dave, and Barry leaving, helped
me find my own style."

Andy: "Our attempt at a modern Tamla-Motown track. . ."

Dave: "Or maybe The Equals."

Making Plans For Nigel

(Colin Moulding)
Recorded at the Town House, Goldhawk Road, London, England.

Produced by Steve (Space Invader) Lillywhite.

Engineered by Hugh Padgham.

Tape operators George Chambers and his dog 'Lonely', Steve Prestage, and Nick Cook.

Originally released on the "Drums and Wires" LP in the U.K.

Released on 14 September 1979 as a single in the U.K.

Reached top 20 in the U.K. charts.

Colin: "Partly biographical, this one. My dad prompted me to write it. He wanted a University future for me and was very overpowered in trying to persuade me to get my haircut and stay on school. It got to the point where he almost tried to drag me

down the barber's shop by my hair. As it happens, the whole thing got decided by my headmaster who expelled me for keeping it long.

My dad was a bit cut up, I think. I know the song tells of a slightly different situation but it all boils down to the same thing - parental domination. Looking back, I think he saw playing

with 'Andy Partridge's mob' as a bad influence on me. I think now he's proud of me, although he would never let on, he's that sort of

bloke."

Andy: "People comment on the rhythm and how inventive it was, but it's just a normal pattern played on the wrong drums. I've got to say I was lividly jealous of [Colin] at that point because he just

couldn't put a foot wrong."

Colin: "It's nice to see a song taken into a nation's consciousness. I saw a headline about Nigel Lawson. . ."

Andy: "That's it, you're HP sauce at last."

The Meeting Place

(Colin Moulding)

Recorded at Utopia Sound Studios, Woodstock, New York, U.S.A., and

at Cavum Soni, San Francisco, California, U.S.A.

Produced by Todd Rundgren for Alchemedia Productions.

Assistant Engineers Kim Foscatto and George Cowan.

Released on 2 February 1987 as a single in the U.K.

Backing vocals by the Beech Avenue Boys.

Drums by Prairie Prince.

Orchestral arrangements and computer programming by Todd Rundgren.

Andy: "The rhythm track is taken from a soundtrack of industrial sound effects."

Dave: "It starts with the sound of a local factory hooter in Swindon. They were closing factories down, and I thought it might be a nice tribute to the old town."

Grass

(Andy Partridge)

Recorded at Utopia Sound Studios, Woodstock, New York, U.S.A., and
at Cavum Soni, San Francisco, California, U.S.A.

Produced by Todd Rundgren for Alchemedia Productions.

Assistant Engineers Kim Foscatto and George Cowan.

Released on 16 August 1986 as a single in the U.K.

Backing vocals by the Beech Avenue Boys.

Drums by Prairie Prince.

Orchestral arrangements and computer programming by Todd Rundgren.

Dave: "We were called in and told; 'Look lads, your career's down the toilet unless you start to sell records in America.' So we were given this long list of American producers, and the only name on it I knew was Todd's."

Colin: "He said he could do it all for \$150,000, so we said OK."

Andy: "In hindsight, it was a very good move."

Dave: "It saved our careers, really."

Colin: "But this single sank without trace."

Ten Feet Tall

(Colin Moulding)

Produced by Phil Wainman courtesy of Utopia Records.
Released on 18 February 1980 on a one-sided flexidisc included free
with "Smash Hits" magazine dated 18 February - 3 March 1980.
Released in March 1980 as a single in the U.S.

Terry Chambers banged
Colin Moulding sanged
Dave Gregory clanged
Andy Partridge twanged

Andy: "An electric version of the song on 'Drums And Wires' for a never released American single."

Dave: "Only a single in America - our first, in fact. . ."

Colin: "Personally I prefer the album version."

Andy: "I remember [Terry] Chambers getting quite irate because Phil kept trying to put timbale breaks in. I think he managed to slip them on while we were away on tour, and Terry wasn't around to nut him."

Wait Till Your Boat Goes Down

(Andy Partridge)

Produced by Phil Wainman.

Released on 14 March 1980 as a single in the U.K.

Andy: "I wrote this sat up in bed about 3 O'clock one morning. All the hairs on the back of my neck stood on end with excitement, I honestly (naively) thought it would get to No. 1 in the charts. It didn't, in fact nobody bought it, but it's still my favourite XTC track, and my hairs are still known to dance about a bit if ever I hear it nowadays."

Andy: "A great melody, but in hindsight something in the rhythm came out sluggish; it's a bit turgid."

This World Over

(Andy Partridge)
Recorded at Crescent Studios, Bath, England, Spring, 1984.
Produced by David Lord and XTC.
Engineered by David Lord with additional engineering by Glenn Tommey.
Released on 29 October 1984 as a single in the U.K.

Andy Partridge - Vocals, Electric Guitars, Linn Drum and Harmonica
Colin Moulding - Vocals, Bass Guitars
David Gregory - Electric Guitars, Piano, Mellotron and Synthesizers
Stuart Gordon - Violin and Viola

Andy: "This track, in fact most of the [Big Express] album was written on an open-E tuning. The squeaky feedback noises are Stuart Gordon playing harmonics on a violin. I won an award for the sleeve design on this, but nobody sent it to me."

Wake Up!

(Colin Moulding)
Recorded at Crescent Studios, Bath, England, Spring, 1984.
Produced by David Lord and XTC.
Engineered by David Lord with additional engineering by Glenn Tommey.
Mixed by David Lord and XTC.
Released in January 1985 as a single in the U.K.

Andy Partridge - Vocals, Electric Guitars, Linn Drum and Harmonica
Colin Moulding - Vocals, Bass Guitars
David Gregory - Electric Guitars, Piano, Mellotron and Synthesizers
Peter Phipps - Drums
Stuart Gordon - Violin and Viola
Annie Huchtrak - 'Choir' (Arranged by David Lord)

Colin: "I'm responsible, but it's not much of a song."

Andy: "Great intro, though."

Dave: "Syncopated intro."

Andy: "It was on the jukebox in 'Eastenders'."

Generals And Majors

(Colin Moulding)
Recorded at the Townhouse Studio, London, England, June-July 1980.
Produced by Steve Lillywhite.
Engineered by Hugh Padgham.
Released on 9 August 1980 as a single in the U.K.

Colin: "One for all the military types - justify your manhood here, chaps. Partly inspired by a school mate's brother who was a mercenary in Angola and got killed. I'm sure it wasn't just for the money. I tried to introduce a little sarcasm and pomposity into it as well, so it wasn't too heavy going. In the style of 'Oh What a Lovely War'."

Andy: "You were reluctant about this, weren't you?"

Colin: "It was a half-finished song, really. It only came to life when Andy came up with the chorus - most of it was created in the studio."

Andy: "It's related to 'Those Magnificent Men In Their Flying Machines'."

Love on a Farmboy's Wages

(Andy Partridge)

Recorded at The Manor, Oxfordshire, England, and Genetic Studios,
winter 1982.

Mixed at AIR Studios, London, England, January 1983.

Produced and mixed by Steve Nye / XTC.

Released on 19 September 1983 as a single in the U.K.

Andy: "This track did for [Terry] Chambers. I wanted a sort of
shuffly jazz rhythm, and he put his sticks down, said 'That's it',
and walked out."

Colin: "You have to remember we'd stopped touring [in 1982] and
Terry missed all that."

All You Pretty Girls

(Andy Partridge)

Recorded at Crescent Studios, Bath, England, Spring, 1984.

Produced by David Lord and XTC.

Engineered by David Lord with additional engineering by Glenn Tommey.

Mixed by Phil Thornalley and XTC at RAK Studios, London, England,
July 1984.

Phil Thornalley was assisted by Matt Barry.

Released on 3 September 1984 as a 7" single in the U.K.

Andy Partridge - Vocals, Electric Guitars, Linn Drum and Harmonica

Colin Moulding - Vocals, Bass Guitars

David Gregory - Electric Guitars, Piano, Mellotron and Synthesisers

Peter Phipps - Drums

Stuart Gordon - Violin and Viola

Towers Of London

(Andy Partridge)

Recorded at the Townhouse Studio, London, England, June-July 1980.

Produced by Steve Lillywhite.

Engineered by Hugh Padgham.

Released on 10 October 1980 as a single in the U.K.

Anvil sound created by tapping a fire extinguisher with a microphone stand.

Andy: "I love Victorian engravings and those grimy scenes of
Dickensian London, navvies building bridges and digging tunnels.
It set me thinking, lots of people write about towns, cities, etc.
But nobody seems concerned that someone actually had to sweat,
bleed and occasionally die to construct them in the first place.
We recorded a version of this prior to making 'Black Sea' that was
much slower and very mournful, but the rest of the band urged me
to do it again as they thought it too sad."

Andy: "Supposed to be a bit Beatlesy. . ."

Colin: "I think it was more akin to Ray Davies. . ."

Andy: "Really? I always had 'Rain' in mind. . ."

Sgt. Rock (Is Going To Help Me)

(Andy Partridge)

Recorded at the Townhouse Studio, London, England, June-July 1980.

Produced by Steve Lillywhite.

Engineered by Hugh Padgham.

Released on 5 December 1980 as a single in the U.K.

PLAY LOUD.

Andy: "Just a simple admiration song. Sgt. Rock is a U.S. comic

character who commands a troop known as Easy Company. He is brave,

handsome, and successful, not as one empty headed girl wrote in to

complain to a music paper, 'likely to cause violence to women.'"

Andy: "The least favourite of all my songs. It was written as a

joke about a little weed who looked up to Sgt. Rock. It was a

nerd's sad fantasy."

Dave: "It got a lot of airplay."

Andy: "I know, but I just wish we hadn't released it. There's

something very...crap, really. Something banal about it."

Love At First Sight

(Colin Moulding)

Recorded at the Townhouse Studio, London, England, June-July 1980.

Produced by Steve Lillywhite.

Engineered by Hugh Padgham.

Released on 23 January 1981 as a single in the U.S.

Colin: "This was only released in North America, and they

thought it was a bit sluggish."

Dave: "So rather than do a proper edit, they simply cranked

up the speed."

Andy: "Ludicrous. Real Mickey Mouse territory, like it

was done on helium."

Great Fire

(Andy Partridge)

Recorded and mixed at Odyssey Studios, London.

Produced by Bob Sargeant.

Engineered by Mark Dearmley.

Released on 22 April 1983 as a single in the U.K.

Gavin Wright and Nigel Warren-Green / strings

Colin: "We're really off the pace around this time..."

Andy: "Up against the old Casio troops..."

Dave: "Bob was drafted in for this because he'd just had a hit with

Haircut 100."

Andy: "I got to play the sax..."

Wonderland

(Colin Moulding)

Recorded at The Manor, Oxfordshire, England, and Genetic Studios,

winter 1982.

Produced by XTC and Steve Nye.

Remixed by Alex Sadkin, remix engineer Phil Thornalley.

Remixed at RAK Studios, London.

Released on 24 June 1983 as a single in the U.K.

Voices and instruments by Andy Partridge, Colin Moulding, Dave Gregory.

Ferry Chambers - drums

Steve Nye - mini-korg

Andy: "We were trying to get a tropical sound."

Colin: "Do you remember that cheap echo chamber...?"

Andy: "We dragged out the mono Korg synth again."

No Thugs In Our House

(Andy Partridge)

Recorded and mixed between 5 October and mid-November 1981 at The Manor, Oxfordshire, England.

Produced and mixed by Hugh Padgham and XTC.

Engineered by Hugh Padgham.

Assisted by Howard Gray.

Released on 14 May 1982 as a single in the U.K.

andy - lead and backing vocals, acoustic guitar

colin - fender bass

dave - electric guitars, prophet V

terry - drums

Andy: "It's based on those old rock & roll-driven acoustic things, not a million miles from 'Summertime Blues'."

Dave: "We decided to record the guitar in the stone room at the Manor, with a really loud old 50 watt Marshall bass amp and a 4x12 at one end of the room, and a couple of ambient mikes at the other. But I couldn't stay in there. I had to have a long lead, shut the door, and stand in the studio. And I could still hear it without any headphones on."

Colin: "This was a more acoustic record, so I decided to use a fretless bass, but I wasn't all that proficient, and if you listen closely, you can hear it."

Respectable Street

(Andy Partridge)

Recorded at the Townhouse Studios, London, England, Summer 1980.

Produced by Steve Lillywhite.

Engineered by Hugh Padgham.

Released on 13 March 1981 as a single in the U.K.

Andy: "Actually inspired by my neighbour who spends half her life banging on the wall should I so much as sneeze. Not knocking people who have 'respectable' ideals (I know I must have a few), more of a song of people with double or hypocritical values. You know the sort, blind drunk one night, church the next. Or the mother who urges her daughter to go out and have fun dear, isn't abortion wonderful. If their daughter got pregnant they would beat her senseless."

Andy: "The BBC felt the lyrics on the song on 'Black Sea' would upset people. They asked if I could rewrite it and, being a good boy, I did. Contraception became 'child prevention' and abortion became 'absorption'. Still they wouldn't play it. Here's that old peoples, pre-chewed version."

Andy: "The A&R man decided the BBC wouldn't play this with words like 'abortion' and 'contraception', so he took out all the words he didn't like. It wasn't a big hit, though, because the BBC still didn't play it. A couple of bands have covered it, and they always get the chords wrong. The second one's a seventh, formed from the E-string up. They always miss it."

Dave: "It's not really a guitarist's chord, that one."

Andy: "Nope, but it's a Partsy one."

Senses Working Overtime

(Andy Partridge)

Recorded and mixed between 5 October and mid-November 1981 at The

Manor, Oxfordshire, England.

Produced and mixed by Hugh Padgham and XTC.

Engineered by Hugh Padgham.

Assisted by Howard Gray.

Released on 8 January 1982 as a single in the U.K.

Reached top ten in the U.K. single charts.

andy - lead and backing vocals, acoustic guitar

collin - fretless bass, backing vocals

dave - electric 12-string guitar, percussion

terry - drums, drum synthesizer

Collin: "I think this was our highest chart entry."

Andy: "Made up from two songs. It's also the only song we've ever done with crows on."

Ball and Chain

(Collin Moulding)

Recorded and mixed between 5 October and mid-November 1981 at The

Manor, Oxfordshire, England.

Produced and mixed by Hugh Padgham and XTC.

Engineered by Hugh Padgham.

Assisted by Howard Gray.

Released on 26 February 1982 as a single in the U.K.

Collin - lead and backing vocals, fretless bass.

Andy - electric guitar

Dave - electric 12-string guitar, mini-korg, backing vocals

Terry - drums and percussion, backing vocals

Hugh - vocal support

Andy: "This is based on [the Beatles'] 'Getting Better'."

Collin: "About the destruction of Swindon town centre, but it wasn't much of a song. I think I'd gone off the boil."

Andy [a little surprised]: "You reckon?"

Collin: "Yeah, I do. The least favourite of my contributions. I don't think I got it back until 'Skyarking'."