Part Two

I KNOW A PLACE WHERE THERE’S STILL SOMETHING GOING ON
“Trouble” Songs

Trouble may appear in a title and disappear in a song. “Trouble” may sneak up in a song without warning. Trouble may escape a song in a later version. Trouble may be audible in a song without “trouble.” Might trouble also elude a “Trouble” Song?

We’ve (foot)noted (cover) versions in which trouble is only a word, but considering our allowance of Trouble Songs without “trouble,” we ought to linger on “Trouble” Songs without trouble. There is the possibility that something more than ineffectiveness is at stake in the “Trouble” Song. That is to say, there may be an absence in presence to counterpoint the presence in absence of the singer’s “trouble” gesture spoken of in other modules.

Before we proceed, let’s acknowledge (again?) that “Part Two” is a cipher. The reader is free and encouraged to read as she may, glean and skim and skip around, as the rear-view ever allows. So why Part Two? To let the sun shine in. To continue in text along

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1 and/or disaffection

2 This is a perhaps stilted avoidance of “earlier chapters,” but it brings up another distinction at an opportune time. Module suggests on the one hand interchangeability, and on the other, mobility and self-containment. Just so, a song has a history and a relation to other songs, to other singers, while rooting itself in its passage. And then again, passage suggests history, transport, and instantiation. Let’s not have indistinguishable pieces, but let’s let them lie where we lay them, only to be picked up and replaced. Again, just so, the song is replaced by subsequent versions, and a 7” can follow a CD. Which is (also) to say that we can play Cat Power’s “[Satisfaction],” then The Rolling Stones’ “Satisfaction,” and for us, this time, Cat Power comes first. If we work in modules, can we talk about what already happened, or should we bother? (And, then, why say “Part Two”?) We certainly ought to avoid repeating ourselves, if instead we can literally reiterate, replace repetition with re-placement.

a Let’s say it this way, since Chan Marshall doesn’t say it (“satisfaction”) at all.

3 As “Trouble in Mind” has it, the sun’s gonna shine in my back door someday (see “The Secret Rider” chapter — let’s let this term, chapter, (back) in, now that we’ve troubled it).
the flow of readership and time. And, yes, there’s a compiler here as well. The self that selves this might release himself, but he was here. There is a place and there is this place and there is the line let out. *I am just a dreamer / But you are just a dream,* sings Neil Young in “Like a Hurricane,” and he’s right,⁴ and so are we — all of us blown away. Flit around, come back, and never read this again. *Insist on your freedom,* as Jack Kerouac didn’t quite say.

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⁴ even if you and I are confused