45 HOW I W
ROTE 'ELASTIC
CMAN /
CITY HO
ZAGREB
MOVEMENTS I + II + III
LIFE JUST BOUNCES
PRODUCED AND MIXED BY
M. E. SMITH AND CRAIG LEON
"And then I heard a voice say, 'Hey, you're lost in music.'" 

Why would you cover a song? Why would The Fall cover a song? As improbable cover versions go, The Fall's take on "Lost in Music" is up there.

You might suspect an easiness to it: hanging recognition on the object that is always already part of your collective memory or shared culture. After all, what would be the point of covering the one no one knows? Of course, MES did this, too, where the obscurity reinforces it becoming even more of a Fall song.

But with something so recognisable, you can move very far away from the original and it still holds together, whatever you do to it. And you can be sure that MES is going to do his best to dismantle it from within.

He interposes a whole new set of words into the Rodgers/Edwards Sister Sledge classic, and there's some Salford-accented French, among other things.

And it's when he sings the original lyrics that you understand how an object can be wholly appropriated away from its source and become something new. It completely belongs to MES now, and you can't unhear him, even when you go back to the utterly sublime original. There's no return from appropriation.

He situates it, politicises it. And along the way he achieves the very opposite of what the song set out to do in the first place. It's not that MES doesn't want to believe in what he hears, it's that he can't sustain it. So the more he asserts that he feels so alive, the less convincing he is.

You can see the appeal of the song. It's a working class anthem in a seventies glam guise, invoking night fever cultural revolution, rhyming 'alive' with 'nine to five'. Maybe it's the nine to five that's important to him, although MES renders clocking in time an hour later in his version.

What's at stake for MES is that it's likely a song can never not be a quotation. (Going back at least to "How I Wrote 'Elastic Man'.") "And then I heard a voice say, 'Hey, you're lost in music.'" More than meta—something, this speaks to the disconnect that MES wants to sustain between the content with which he's fully engaged and its delivery.

He's on board with what the song says, but he doesn't want to become victim of the very ideology his engagement would set up if he admitted as much. It's his way of doing critical engagement. Like a quantum theory, where the very act of observing changes forever what is observed.

He's especially like this with love songs, by the way, like an outsider looking in, not sure whether he wants in at all. But who wouldn't want the option?

{And why does he keep saying, "Hideaway"?}

Andrew Ranton
London 2019
and the self-involved music has a car crash a
Burns and Riley's material
second guitar with a rock-
steadily-growing

The Rowche-
sessions did
What had been
space-utilizing

\textit{Dragnet} is dark intro of "Psykid"
keeps it gloomy
the melody. Some

- a definite Fuck you to whom

\textit{Various Times}
The Fall

have a bleeding guess.

school

keep still

music press were dictating. By this juncture, it was clearly confined in the mass squawking about it in the press.
the Fall

A. Totally Wired

B. Putta Block

forthcoming A-ONE "selections

from next 6 P after the lunch"
'SLATES'

by: THE FALL

incl:

Mid-Mass Lover Etc.
Prole Threat
Working, Yeah
Slags, Slates, Etc.

Carnet
HE IS APPRECIATED!

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rule X clearly states: "You are chock... Pop... YOU are Stock. Pockets ripe for the Dragnet. Let's get this thing together... Make it Bad"

"The streets are full of mercenary eyes"

The Neighbourhood of
Infinity

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