



LOU REED NYC MAN

COMPILATION PRODUCED BY WORLDWIDE CATALOGUE MARKETING/
BMG WW MARKETING GROUP

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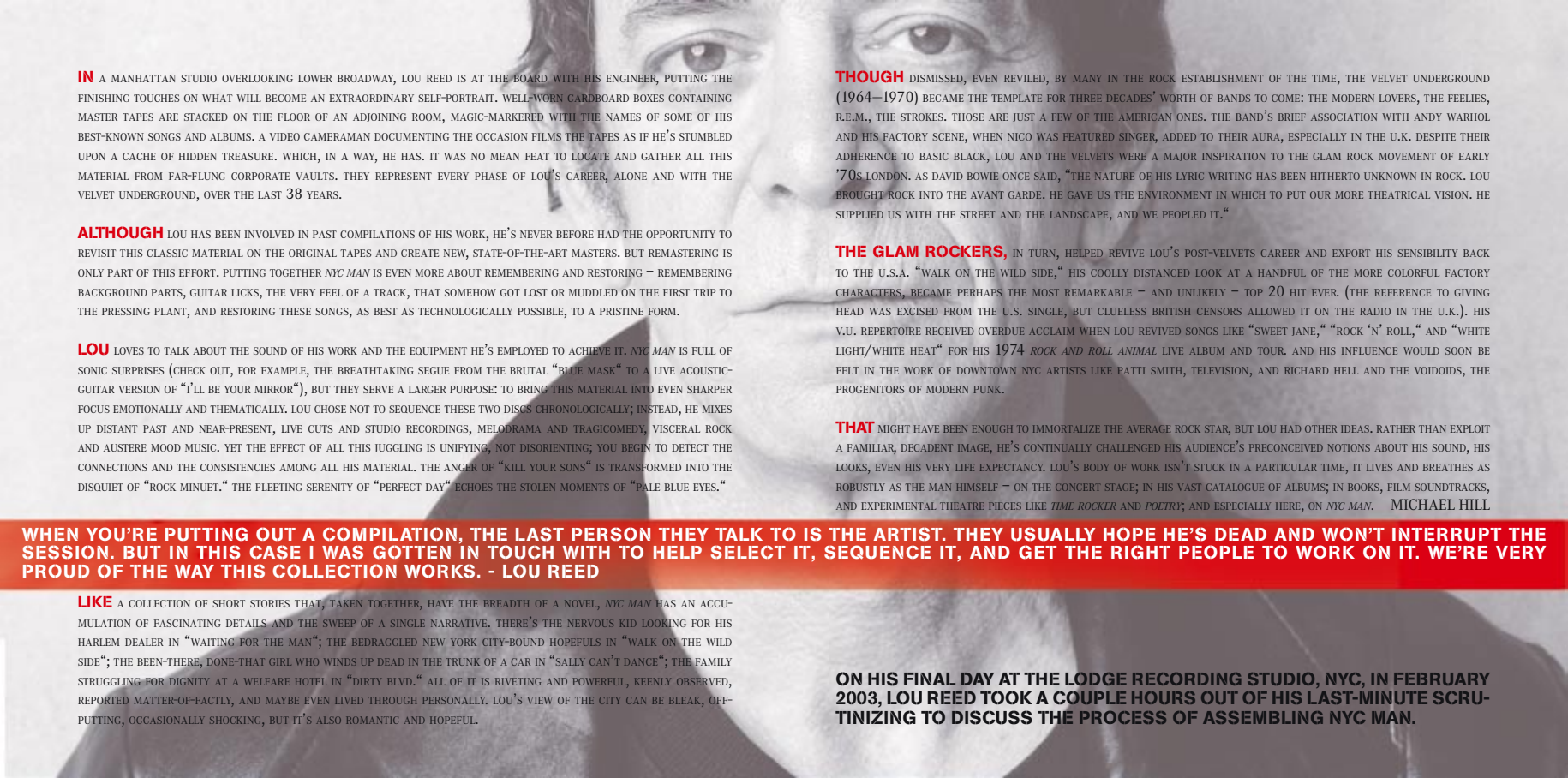
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OF COURSE, HAL WILLNER

FOR THE LATEST INFORMATION ABOUT LOU REED'S CAREER, TOURS,
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LOU
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IN A MANHATTAN STUDIO OVERLOOKING LOWER BROADWAY, LOU REED IS AT THE BOARD WITH HIS ENGINEER, PUTTING THE FINISHING TOUCHES ON WHAT WILL BECOME AN EXTRAORDINARY SELF-PORTRAIT. WELL-WORN CARDBOARD BOXES CONTAINING MASTER TAPES ARE STACKED ON THE FLOOR OF AN ADJOINING ROOM, MAGIC-MARKERED WITH THE NAMES OF SOME OF HIS BEST-KNOWN SONGS AND ALBUMS. A VIDEO CAMERAMAN DOCUMENTING THE OCCASION FILMS THE TAPES AS IF HE'S STUMBLER UPON A CACHE OF HIDDEN TREASURE. WHICH, IN A WAY, HE HAS. IT WAS NO MEAN FEAT TO LOCATE AND GATHER ALL THIS MATERIAL FROM FAR-FLUNG CORPORATE VAULTS. THEY REPRESENT EVERY PHASE OF LOU'S CAREER, ALONE AND WITH THE VELVET UNDERGROUND, OVER THE LAST 38 YEARS.

ALTHOUGH LOU HAS BEEN INVOLVED IN PAST COMPILATIONS OF HIS WORK, HE'S NEVER BEFORE HAD THE OPPORTUNITY TO REVISIT THIS CLASSIC MATERIAL ON THE ORIGINAL TAPES AND CREATE NEW, STATE-OF-THE-ART MASTERS. BUT REMASTERING IS ONLY PART OF THIS EFFORT. PUTTING TOGETHER *NYC MAN* IS EVEN MORE ABOUT REMEMBERING AND RESTORING – REMEMBERING BACKGROUND PARTS, GUITAR LICKS, THE VERY FEEL OF A TRACK, THAT SOMEHOW GOT LOST OR MUDDLED ON THE FIRST TRIP TO THE PRESSING PLANT, AND RESTORING THESE SONGS, AS BEST AS TECHNOLOGICALLY POSSIBLE, TO A PRISTINE FORM.

LOU LOVES TO TALK ABOUT THE SOUND OF HIS WORK AND THE EQUIPMENT HE'S EMPLOYED TO ACHIEVE IT. *NYC MAN* IS FULL OF SONIC SURPRISES (CHECK OUT, FOR EXAMPLE, THE BREATHTAKING SEGUE FROM THE BRUTAL "BLUE MASK" TO A LIVE ACOUSTIC-GUITAR VERSION OF "I'LL BE YOUR MIRROR"), BUT THEY SERVE A LARGER PURPOSE: TO BRING THIS MATERIAL INTO EVEN SHARPER FOCUS EMOTIONALLY AND THEMATICALLY. LOU CHOSE NOT TO SEQUENCE THESE TWO DISCS CHRONOLOGICALLY; INSTEAD, HE MIXES UP DISTANT PAST AND NEAR-PRESENT, LIVE CUTS AND STUDIO RECORDINGS, MELODRAMA AND TRAGICOMEDY, VISCERAL ROCK AND AUSTERE MOOD MUSIC. YET THE EFFECT OF ALL THIS JUGGLING IS UNIFYING, NOT DISORIENTING; YOU BEGIN TO DETECT THE CONNECTIONS AND THE CONSISTENCIES AMONG ALL HIS MATERIAL. THE ANGER OF "KILL YOUR SONS" IS TRANSFORMED INTO THE DISQUIET OF "ROCK MINUET." THE FLEETING SERENITY OF "PERFECT DAY" ECHOES THE STOLEN MOMENTS OF "PALE BLUE EYES."

THOUGH DISMISSED, EVEN REVILED, BY MANY IN THE ROCK ESTABLISHMENT OF THE TIME, THE VELVET UNDERGROUND (1964–1970) BECAME THE TEMPLATE FOR THREE DECADES' WORTH OF BANDS TO COME: THE MODERN LOVERS, THE FEELIES, R.E.M., THE STROKES. THOSE ARE JUST A FEW OF THE AMERICAN ONES. THE BAND'S BRIEF ASSOCIATION WITH ANDY WARHOL AND HIS FACTORY SCENE, WHEN NICO WAS FEATURED SINGER, ADDED TO THEIR AURA, ESPECIALLY IN THE U.K. DESPITE THEIR ADHERENCE TO BASIC BLACK, LOU AND THE VELVETS WERE A MAJOR INSPIRATION TO THE GLAM ROCK MOVEMENT OF EARLY '70S LONDON. AS DAVID BOWIE ONCE SAID, "THE NATURE OF HIS LYRIC WRITING HAS BEEN HITHERTO UNKNOWN IN ROCK. LOU BROUGHT ROCK INTO THE AVANT GARDE. HE GAVE US THE ENVIRONMENT IN WHICH TO PUT OUR MORE THEATRICAL VISION. HE SUPPLIED US WITH THE STREET AND THE LANDSCAPE, AND WE PEOPLED IT."

THE GLAM ROCKERS, IN TURN, HELPED REVIVE LOU'S POST-VELVETS CAREER AND EXPORT HIS SENSIBILITY BACK TO THE U.S.A. "WALK ON THE WILD SIDE," HIS COOLLY DISTANCED LOOK AT A HANDFUL OF THE MORE COLORFUL FACTORY CHARACTERS, BECAME PERHAPS THE MOST REMARKABLE – AND UNLIKELY – TOP 20 HIT EVER. (THE REFERENCE TO GIVING HEAD WAS EXCISED FROM THE U.S. SINGLE, BUT CLUELESS BRITISH CENSORS ALLOWED IT ON THE RADIO IN THE U.K.) HIS V.U. REPERTOIRE RECEIVED OVERDUE ACCLAIM WHEN LOU REVIVED SONGS LIKE "SWEET JANE," "ROCK 'N' ROLL," AND "WHITE LIGHT/WHITE HEAT" FOR HIS 1974 *ROCK AND ROLL ANIMAL* LIVE ALBUM AND TOUR. AND HIS INFLUENCE WOULD SOON BE FELT IN THE WORK OF DOWNTOWN NYC ARTISTS LIKE PATTI SMITH, TELEVISION, AND RICHARD HELL AND THE VOIDOIDS, THE PROGENITORS OF MODERN PUNK.

THAT MIGHT HAVE BEEN ENOUGH TO IMMORTALIZE THE AVERAGE ROCK STAR, BUT LOU HAD OTHER IDEAS. RATHER THAN EXPLOIT A FAMILIAR, DECADENT IMAGE, HE'S CONTINUALLY CHALLENGED HIS AUDIENCE'S PRECONCEIVED NOTIONS ABOUT HIS SOUND, HIS LOOKS, EVEN HIS VERY LIFE EXPECTANCY. LOU'S BODY OF WORK ISN'T STUCK IN A PARTICULAR TIME, IT LIVES AND BREATHEAS AS ROBUSTLY AS THE MAN HIMSELF – ON THE CONCERT STAGE; IN HIS VAST CATALOGUE OF ALBUMS; IN BOOKS, FILM SOUNDTRACKS, AND EXPERIMENTAL THEATRE PIECES LIKE *TIME ROCKER* AND *POETRY*; AND ESPECIALLY HERE, ON *NYC MAN*. MICHAEL HILL

WHEN YOU'RE PUTTING OUT A COMPILATION, THE LAST PERSON THEY TALK TO IS THE ARTIST. THEY USUALLY HOPE HE'S DEAD AND WON'T INTERRUPT THE SESSION. BUT IN THIS CASE I WAS GOTTEN IN TOUCH WITH TO HELP SELECT IT, SEQUENCE IT, AND GET THE RIGHT PEOPLE TO WORK ON IT. WE'RE VERY PROUD OF THE WAY THIS COLLECTION WORKS. - LOU REED

LIKE A COLLECTION OF SHORT STORIES THAT, TAKEN TOGETHER, HAVE THE BREADTH OF A NOVEL, *NYC MAN* HAS AN ACCUMULATION OF FASCINATING DETAILS AND THE SWEEP OF A SINGLE NARRATIVE. THERE'S THE NERVOUS KID LOOKING FOR HIS HARLEM DEALER IN "WAITING FOR THE MAN"; THE BEDRAGGLED NEW YORK CITY-BOUND HOPEFULS IN "WALK ON THE WILD SIDE"; THE BEEN-THERE, DONE-THAT GIRL WHO WINDS UP DEAD IN THE TRUNK OF A CAR IN "SALLY CAN'T DANCE"; THE FAMILY STRUGGLING FOR DIGNITY AT A WELFARE HOTEL IN "DIRTY BLVD." ALL OF IT IS RIVETING AND POWERFUL, KEENLY OBSERVED, REPORTED MATTER-OF-FACTLY, AND MAYBE EVEN LIVED THROUGH PERSONALLY. LOU'S VIEW OF THE CITY CAN BE BLEAK, OFF-PUTTING, OCCASIONALLY SHOCKING, BUT IT'S ALSO ROMANTIC AND HOPEFUL.

ON HIS FINAL DAY AT THE LODGE RECORDING STUDIO, NYC, IN FEBRUARY 2003, LOU REED TOOK A COUPLE HOURS OUT OF HIS LAST-MINUTE SCRUTINIZING TO DISCUSS THE PROCESS OF ASSEMBLING NYC MAN.

DISC ONE

1. WHO AM I? (TRIPITENA'S SONG) (5:33)

Produced by Lou Reed and Hal Willner ~ Published by Lou Reed Music ~ previously unreleased
© 2002 Warner Bros. Records Inc. ~ Produced Under License From Warner Bros. Records Inc.

WE'VE BEEN TRYING TO CONSTRUCT THIS DOUBLE CD SET FROM THE POINT OF FEW OF WHICH SONGS RELATE TO EACH OTHER IN THE BEST FASHION, NOT FROM A CHRONOLOGICAL POINT OF VIEW. AND WHEN WE DID THAT, WE THOUGHT IT WOULD BE GREAT TO OPEN WITH AS NEW A SONG AS EXISTS, THEN GO RIGHT INTO A CLASSIC.

THIS PARTICULAR MIX IS ONE OF TWO VERSIONS OF THE SAME SONG. THE OTHER VERSION WAS DONE BY PRODUCER RIC WAKE, MINUS MY BAND. THIS ONE IS A PARTICULAR FAVORITE OF MINE BECAUSE I PRODUCED IT WITH HAL WILLNER, WITH MY BAND. WE WERE RE-

ALLY LUCKY TO BE ABLE TO DO TWO VERSIONS OF THIS SONG. RIC WAKE IS A MAINSTREAM PRODUCER AND WE DID THAT KIND OF A VERSION OF THE SONG [FOR THE RAVEN], WHICH HAS ITS PLACE IN THE WORLD. OUR VERSION IS A ROCKY WORLD VERSION THAT HAS A PLACE IN THE WORLD AS WELL.

2. SWEET JANE (3:01)

The Velvet Underground ~ Produced by The Velvet Underground and Shel Kagan ~ Published by Metal Machine Music ~ From the album LOADED (1970) © 2003 Atlantic Recording Corp. ~ Produced Under License From Atlantic Recording Corp.

3. ROCK 'N' ROLL (4:41)

The Velvet Underground ~ Produced by The Velvet Underground and Shel Kagan ~ Published by Metal Machine Music ~ From the album LOADED (1970) © 1970 Atlantic Recording Corp. ~ Produced Under License From Atlantic Recording Corp.

LOADED HAD SO MANY GREAT SONGS ON IT. ANYONE WHO IS A FAN OF ME OR THE VELVET UNDERGROUND MIGHT BE DELIGHTED TO HEAR THIS STUFF SOUND THE WAY IT'S SUPPOSED TO SOUND. THOSE REPROCESSED STEREO RECORDINGS [ON VINYL] USED TO BE VERY SCARY. THIS IS SOMETHING DONE RIGHT.

4. I'M WAITING FOR THE MAN (4:37)

The Velvet Underground ~ Produced by Andy Warhol ~ Published by Oakfield Avenue Music Ltd. ~ From the album THE VELVET UNDERGROUND & NICO (1967) © 1967 Universal Records, A Division of UMG Recordings, Inc. ~ Courtesy of Universal Records under license from Universal Music Enterprises

ON "WAITING FOR THE MAN," THE POWER OF JOHN CALE'S PIANO PART HAS NEVER COME ACROSS. I KNOW HOW HARD HE WAS HITTING THE PIANO BECAUSE I WAS THERE. BUT YOU COULD NEVER REALLY FEEL IT. NOW YOU CAN FEEL IT.

5. WHITE LIGHT/WHITE HEAT (5:01)

Produced by Steve Katz and Lou Reed ~ Published by Oakfield Avenue Music, Ltd. ~ From the album ROCK 'N' ROLL ANIMAL (1967) © 1974 BMG Music

ROCK AND ROLL ANIMAL WAS LOU REVISITING THE VELVETS, THINKING, MAYBE THEY'LL CATCH ON THIS TIME AROUND. IT'S LIKE THREE OR FOUR YEARS AFTER THE FACT AND WE'RE DOING THE SAME MATERIAL AS THE VELVET UNDERGROUND BUT WITH THE ROCK AND ROLL ANIMAL BAND. WHICH I DIDN'T EVEN PLAY WITH. IT WAS NOT THE KIND OF BAND I PLAY WITH. IT'S THE KIND OF BAND I ADMIRE BUT I WOULDN'T PLAY WITH. THIS IS ONE OF THE GREAT LIVE RECORDINGS. BUT THEN AGAIN, YOU CAN GO IN AND MAKE IT SOUND WAY BETTER THAN IT DID THEN, AND IT WAS GREAT SOUNDING THEN. JUST LISTEN TO THE BOTTOM END.

6. STREET HASSLE (11:00)

Produced by Lou Reed and Richard Robinson ~ Published by Metal Machine Music ~ From the album STREET HASSLE (1978) © 1978 Arista Records, Inc.

STREET HASSLE WAS RECORDED AT THE OLD RECORD PLANT. I WAS THERE, PATTI SMITH WAS THERE, BRUCE SPRINGSTEEN WAS THERE. EVERYONE WAS IN A DIFFERENT STUDIO. I KNEW STEVE VAN ZANT AND WE ASKED STEVE, WOULD BRUCE DO THIS MONOLOGUE? AND BRUCE SAID SURE, AND THAT WAS THAT . . . BUT DON'T USE MY NAME. I WISH ALL OF BRUCE'S FANS WOULD HAVE GONE OUT AND BOUGHT IT, BUT SINCE WE COULDN'T USE HIS NAME, THEY THINK IT'S ME IMITATING HIM.

STREET HASSLE IS DIVIDED INTO THREE MOVEMENTS AND HAD DIFFERENT CHARACTERS TALKING WHEREAS IN WALK ON THE WILD SIDE [TO WHICH THE SONG HAS BEEN COMPARED], IT'S A TAKE ON FOUR OR FIVE DIFFERENT PEOPLE, VIGNETTES REDUCED TO FOUR OR EIGHT LINES. HERE YOU HAVE A LOT OF WORDS. THE VERY END SPEECH THE CHARACTER GIVES IN STREET HASSLE IS LIKE A TENNESSEE WILLIAMS MONOLOGUE.

7. BERLIN (3:23)

Produced by Bob Ezrin for Nimbus 9 Productions ~ Published by Oakfield Avenue Music Ltd. ~ Arranged by Bob Ezrin and Allan Macmillan ~ From the album BERLIN (1973) © 1973 BMG Music



8. CAROLINE SAYS II (4:12)

Produced by Bob Ezrin for Nimbus 9 Productions ~ Published by Oakfield Avenue Music Ltd. ~ Arranged by Bob Ezrin and Allan Macmillan ~ From the album BERLIN (1973) © 1973 BMG Music

9. THE KIDS (7:49)

Produced by Bob Ezrin for Nimbus 9 Productions ~ Published by Oakfield Avenue Music Ltd. ~ Arranged by Bob Ezrin and Allan Macmillan ~ From the album BERLIN (1973) © 1973 BMG Music

I HAD NEVER BEEN TO BERLIN WHEN I WROTE BERLIN. IT WAS AN IMAGINARY JOURNEY. I COULDN'T EVEN GO COACH.

IT'S NOW CALLED A CLASSIC [BUT WAS MUCH MALIGNED BY CRITICS WHEN IT WAS FIRST RELEASED]. MY ALBUMS HAVE CONTINUOUSLY GOTTEN SERIOUSLY PANNED AND THEN, TWENTY YEARS LATER, THEY'RE RE-RELEASED AND THEY SAY "THIS IS A CLASSIC."

METAL MACHINE MUSIC, WHICH WAS A CAREER-ENDER, GOT A 25TH ANNIVERSARY RELEASE. IN A VERY BEAUTIFUL PACKAGE. AND I MASTERED IT, SO YOU KNOW IT SOUNDED GOOD. THE GERMAN GROUP ENSEMBLE ZEITKRATZER PRODUCED IT LIVE AT A CONCERT HALL IN BERLIN AND IN VENICE. LIVE. IT TOOK 25 YEARS, OF COURSE, BUT THAT WAS GREAT.



1972

10. WALK ON THE WILD SIDE (4:11)

Produced by David Bowie and Mick Ronson ~ Published by Oakfield Avenue Music Ltd. ~ Arranged by Lou Reed, David Bowie and Mick Ronson ~ String and Bass Arrangements: Mick Ronson ~ From the album TRANSFORMER (1972) © 1972 BMG Music

WILD SIDE WAS JUST ONE OF 12 OTHER TRACKS [ON TRANSFORMER]. I DIDN'T THINK ANY MORE OF IT THAN THE OTHER ONES. I MEAN, THE TRACK THAT I REALLY LIKED WAS HANGIN' AROUND, WHICH IS WHY NO ONE LISTENS TO ME. AND THERE'S ANOTHER SONG, GOODNIGHT LADIES, THAT I REALLY LIKED, AND NEW YORK TELEPHONE CONVERSATION, WHICH I DO WITH DAVID BOWIE, AND IT'S ONE-MINUTE LONG. THERE'S A LOT ON THAT ALBUM. ANOTHER EXAMPLE: 25 YEARS LATER, PERFECT DAY BECAME MUCH BIGGER THAN WILD SIDE EVER WAS. GO FIGURE.

11. KILL YOUR SONS (4:09)

Produced by Lou Reed ~ Published by BMG Recordi Spa/Oakfield Avenue Music Ltd. ~ From the album LIVE IN ITALY (1984) © 1984 Sister Ray Enterprises, Inc./BMG Ricordi Spa

I WAS GOING THROUGH A LOT OF DIFFERENT CDS AND THIS LIVE IN ITALY TRACK WAS JUST SITTING THERE. I THOUGHT, WHAT A GREAT GUITAR PART - THAT'S FROM ROBERT QUINE. AND WHAT A DRUM PART FROM FRED MAHER. I LOVE FRED'S DRUMMING. IT WASN'T RECORDED VERY WELL, SO WE WENT IN AND FIXED IT UP.

12. VICIOUS (2:56)

Produced by David Bowie and Mick Ronson ~ Published by Oakfield Avenue Music Ltd. ~ Arranged by Lou Reed, David Bowie and Mick Ronson ~ String and Bass Arrangements: Mick Ronson ~ From the album TRANSFORMER (1972) © 1972 BMG Music

WE HAD REALLY, REALLY GREAT FUN [ON THE TRANSFORMER SESSIONS]. IT WAS IN A GREAT STUDIO, GREAT ENGINEER. DAVID BOWIE AND MICK RONSON RUNNING THE SESSIONS, GETTING THE MUSICIANS. I DIDN'T HAVE TO WORRY ABOUT ANY OF THAT. I HAD MADE A RECORD IN LONDON BEFORE THAT [LOU REED] WHERE THEY BROUGHT IN STUDIO GUYS AND IT DIDN'T WORK OUT VERY WELL. BUT TRANSFORMER WAS LOT OF FUN. IT'S ALWAYS FUN TO WORK WITH PEOPLE WHO HAVE A LOT OF IDEAS. DAVID HAS LOTS AND LOTS AND LOTS OF IDEAS. RONSON WAS A GREAT ARRANGER. YOU COULDN'T GO WRONG.



1984

1972





13. THE BLUE MASK (5:01)

Produced by Lou Reed and Sean Fullan ~ Published by Metal Machine Music ~ From the album THE BLUE MASK (1982) © 1982 BMG Music

THIS BUSINESS OF "DARK"...LIFE IS MADE UP OF A LOT OF THINGS. YOU COULD WRITE ABOUT MOON JUNE SPOON FOREVER. AND LEAVE ANY OTHER REALISTIC FEELING YOU HAVE OUT OF THE SONGBOOK. I DON'T UNDERSTAND WHY YOU WOULD. AND YET IF YOU INCLUDE THE REST OF LIFE IN IT YOU'RE CALLED NEGATIVE, DARK. IT'S AMAZING TO ME. FOR EXAMPLE, MY RAVEN THING, EDGAR ALLEN POE . . . I DON'T KNOW ANYONE WHO HAS A PULSE WHO HASN'T EXPERIENCED BEING ANXIOUS. I MEAN, UNLESS THERE'S SOMEONE LOCKED UP SOMEWHERE, HAPPY ALL THE TIME. THERE'S A YIN AND YANG TO THINGS, UPS AND DOWNS. I WOULDN'T CALL THEM DARK. I'D CALL THEM REAL LIFE.

14. I'LL BE YOUR MIRROR (2:46)

Produced by Lou Reed and Mike Rathke ~ Published by Oakfield Avenue Music Ltd. ~ From the album PERFECT NIGHT: LIVE IN LONDON (1998) © 1998 Reprise Records for the U.S. and WEA International Inc. for the world outside the U.S. ~ Produced Under License From Warner Bros. Records Inc.

I REALLY LIKE THIS VERSION OF *I'LL BE YOUR MIRROR* THAT I PLAYED ON AN ELECTRIFIED ACOUSTIC GUITAR THROUGH A SPECIAL AMPLIFIER, WHICH WE DID IN LONDON AT THE MELTDOWN FESTIVAL. "I'LL BE YOUR MIRROR" IS A CLASSIC VELVET UNDERGROUND SONG, ONE OF MY FAVORITE SONGS FOREVER.



15. MAGIC AND LOSS – THE SUMMATION (6:36)

Written by Lou Reed and Mike Rathke ~ Produced by Lou Reed and Mike Rathke ~ Published by Metal Machine Music Inc. ~ From the album MAGIC AND LOSS (1992) © 1991, 1992 Sire Records Company for the U.S. and WEA International Inc. for the world outside the U.S. ~ Produced Under License From Warner Bros. Records Inc.

MAGIC AND LOSS WAS ABOUT THE LOSS OF MY FRIEND, DOC POMUS, WHO BECAME ILL. I THOUGHT, THEY WRITE WAKES, THEY HAVE MASSES, THEY HAVE PIECES OF MUSIC WRITTEN FOR SPECIAL OCCASIONS, A BIRTH OR A DEATH OR THE TRANSMOGRIFICATION OF A SOUL. BUT WHERE IS THE CONTEMPORARY VERSION OF MUSIC FOR THE PASSING OF A FRIEND? HOW DO YOU HANDLE THE EMOTIONS OF THE MOMENT? HOW DO YOU SURVIVE SOMETHING THAT HAPPENS IN REAL LIFE? HOW DO YOU GET TO THE BETTER SIDE, THE BETTER END OF IT? *MAGIC AND LOSS* IS A POSITIVE AFFIRMATION OF LIFE, NOT A NEGATIVE WHINING ABOUT DEATH.

16. ECSTASY (4:31)

Produced by Lou Reed and Hal Willner ~ Published by Lou Reed Music ~ From the album ECSTASY (2000) © 2000 Reprise Records for the U.S. and WEA International Inc. for the world outside the U.S. ~ Produced Under License From Warner Bros. Records Inc.

THE THING ABOUT *ECSTASY* IS THAT IT HAS JUST A KILLER GUITAR RIFF. I THINK OF THAT RIFF THE WAY I THINK OF THE *SWEET JANE* RIFF. ONCE IN A WHILE YOU GET A REALLY GOOD GUITAR LICK. I'LL BE WALKING DOWN THE STREET SOMETIMES AND SOME KID WILL BE PRACTICING GUITAR AND HE WILL BE DOING THE *SWEET JANE* LICK. I GET A KICK OUT OF THAT. IT'S LIKE THE CHUCK BERRY LICK. EVERYBODY PRACTICES CHUCK BERRY, EVERYBODY PRACTICES *SWEET JANE*. *ECSTASY* – THAT'S A LITTLE HARDER, SAD TO SAY. BUT IF YOU MAKE IT THROUGH *SWEET JANE*, THEN PART TWO IS YOU CAN LEARN *ECSTASY*.

2000
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DISC TWO
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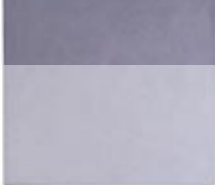
1. I WANNA BE BLACK (6:30)

Produced by Lou Reed for Sister Ray Enterprises, Inc. ~ Published by Lou Reed Music ~ From the album LIVE: TAKE NO PRISONERS (1978) © 1978 Arista Records, Inc. and RCA Records

I WENT TO GERMANY AND DID A LOT OF RESEARCH ON A SYSTEM CALLED BINAURAL SOUND. BINAURAL SOUND GOES BACK TO THE WORLD'S FAIR OF 1942, THE YEAR I WAS BORN. IT'S A WAY OF DOING 360 DEGREE SOUND. WE HAVE 5.1 SOUND, THIS MAKES 5.1. LOOK LIKE 1.3. THERE WERE SOME TECHNICAL PROBLEMS [WITH THE TAKE NO PRISONERS ALBUM] THAT HAVE ALWAYS BOTHERED ME, IF YOU CAN BELIEVE THAT. WE WENT BACK, GOT THE TAPES, AND LO AND BEHOLD WE WERE ABLE TO CORRECT SOME OF THESE PROBLEMS.

THIS IS ONE OF THE TAPES RESCUED FROM THE OBSCURITY OF THE ANTI-BINAURAL. WE WERE ABLE TO PUT IT BACK WHERE IT'S SUPPOSED TO BE. IT SOUNDS AS THOUGH YOU'RE IN A CLUB SURROUNDED BY THE AUDIENCE WITH THE BAND IN FRONT OF YOU AND GLASSES TINKLING AND PEOPLE YELLING IN BACK OF YOU AND CHAIRS SCRAPING. IT'S DEFINITELY EXCITING. THIS IS A HEADPHONE MIX - LISTEN ON HEADPHONES AND YOU WILL EXPERIENCE THE GREAT WONDER OF ALL THIS RESEARCH WE DID.

THE OBJECT OF *I WANNA BE BLACK* WAS TO TRY AND REALLY GET YOU GOING. THAT WAS THE GOAL. CONSIDER THE TIME PERIOD. REALLY TRYING TO STIR THINGS UP A BIT. AND WE SUCCEEDED.



2. TEMPORARY THING (5:14)

Produced by Lou Reed for Sister Ray Enterprises, Inc. ~ Published by Metal Machine Music ~ From the album ROCK AND ROLL HEART (1976) © 1976 Arista Records, Inc.

MY FAVORITE DRUG SONG WITH THE IMMORTAL LYRIC "YOUR MOTHER, YOUR FATHER, YOUR BROTHER I GUESS YOU WOULDN'T AGREE WITH ME. BUT I DON'T GIVE TWO SHITS, THEY'RE NO BETTER THAN ME."

IT WAS HARDCORE BEFORE THERE WAS HARDCORE.

3. SHOOTING STAR (3:11)

Produced by Lou Reed and Richard Robinson ~ Published by Metal Machine Music ~ From the album STREET HASSLE (1978) © 1978 Arista Records, Inc.

SOME OF *STREET HASSLE* WAS RECORDED LIVE. THEN, ON TOP OF THE ORIGINAL TRACK, I PUT OTHER THINGS - NOT WITH THE *STREET HASSLE* TRACK, BUT HERE WITH *SHOOTING STAR*.

4. LEGENDARY HEARTS (3:05)

Produced by Lou Reed for Sister Ray Enterprises, Inc. ~ Published by Metal Machine Music ~ From the album *Legendary Hearts* (1983) © 1983 BMG Music

I LIKE THE IDEA OF *LEGENDARY HEARTS*. IT'S LIKE LOOKING AT ROMEO AND JULIET IN AN IDEALIZED WEST SIDE STORY VERSION OF IT, THEN LOOKING AT A NEW YORK CITY LOWER EAST SIDE VERSION - WHICH, BY THE WAY, WAS JUST A HOP, SKIP, AND A JUMP FROM THE *BERLIN* CHARACTERS.

5. HEROIN (8:21)

~ Published by Cyclus/BMG Recordi Spa/Oakfield Avenue Music Ltd./Screen Gems-EMI Music Ltd. ~ From the album LIVE IN ITALY (1984) © 1984 Sister Ray Enterprises, Inc./BMG Ricordi Spa

TWO GUITARS, BASS, DRUMS. ANY BAND CAN PLAY THIS. THAT'S WHAT I LIKE ABOUT MY SONGS. YOU COULD HAVE THE IQ OF A TURTLE AND PLAY A LOU REED SONG. IT'S REALLY TRUE. I LOVE THAT ABOUT ROCK AND ROLL. ANYBODY CAN PLAY ROCK AND ROLL, INCLUDING ME. THREE CHORDS IS GOOD ENOUGH FOR ME. I'M NOT INTERESTED IN LEARNING NEW ONES. I WANT TO MASTER THOSE. IF IT WAS GOOD ENOUGH FOR JOHN LEE HOOKER, IT'S GOOD ENOUGH FOR ME. BUT THAT DOESN'T MEAN I DON'T LIKE MILES DAVIS OR LITTLE JIMMY SCOTT, WHOM I WORKED WITH [ON MAGIC AND LOSS] OR DON CHERRY, WHO PLAYS ON *THE BELLS*. TAKE IT WITH A GRAIN OF SALT.



1976

1978

1984

1978



6. CONEY ISLAND BABY (6:36)

Produced by Lou Reed and Godfrey Diamond ~ Published by Oakfield Avenue Music Ltd. ~ From the album CONEY ISLAND BABY (1976) © 1976 BMG Music

I THINK THERE'S A UNIVERSAL ASPECT TO CERTAIN FEELINGS. PERIODICALLY - WHEN I'M LUCKY - I TAP INTO THOSE FEELINGS AND PEOPLE RELATE TO IT. NOT TOO MANY PEOPLE WRITE ABOUT THOSE FEELINGS FOR OTHER PEOPLE TO RELATE TO. YOU MIGHT WANT TO RELATE TO MORE THAN JUST SHAKING YOUR ASS. NOTHING WRONG WITH THAT, BUT IT WOULD BE NICE TO HAVE A CHOICE OF THINGS.

7. THE LAST SHOT (3:23)

Produced by Lou Reed for Sister Ray Enterprises, Inc. ~ Digitally Remastered by Lou Reed/Bob Ludwig at Masterdisk, NYC ~ Reissue Produced by Rob Bowman/Jim Campbell ~ Published by Metal Machine Music © 1982 BMG Entertainment

IF WILLIAM BURROUGHS WROTE ROCK SONGS - I LOOK AT IT THAT WAY. MOVIES HAVE COVERED THIS, NOVELS COVERED THIS, ROCK - NO. MAN WITH A GOLDEN ARM, OLD MOVIE, NO BIG DEAL. *THE LAST SHOT*, PUT IT ON A RECORD, THAT'S A BIG DEAL. WHY? BECAUSE KIDS TAKE IT MORE SERIOUSLY AND BECAUSE I'M NOT LYING. THE MOVIE'S A LIE. I'M NOT LYING. EVERYBODY KNOWS THAT ABOUT ME. MINE IS AS STRAIGHT AS IT GOES. FOR BETTER OR FOR WORSE, THERE IT IS. NO KIDDING AROUND. I WALK AROUND THE CITY, SO IF ANYONE WANTS TO DISCUSS IT WITH ME, I'M HERE. I'M AVAILABLE.



8. THE BELLS (9:20)

Produced by Lou Reed ~ Published by Metal Machine Music ~ From the album THE BELLS (1979) © 1979 Arista Records, Inc.

IT WAS SUPPOSED TO BE A LITTLE ROCK MINI-SYMPHONY. IT'S GOT A LOT OF WORDS THAT ARE BEING RECITED IN THE LEFT CHANNEL AND THE RIGHT CHANNEL. YOU CAN'T QUITE MAKE THEM OUT. THEY'RE JUST WORDS AS SOUND. THE WHOLE THING IS A MOOD PIECE THAT'S SUPPOSED TO CAUSE AN EMOTION. AND THEN WHEN I GET TO THE VOCAL, THE ACTUAL VERSE PER SE, THAT WAS EXTEMPORANEOUS, WHICH HAS ALWAYS AMAZED ME. A LOT OF TIMES IN THE STUDIO, I'LL MAKE LYRICS UP ON THE SPOT AND IT'S ONE SHOT, ONE SHOT ONLY. A LOT OF THESE THINGS ARE RECORDED FIRST TAKE. THERE IS NO SECOND TAKE BECAUSE I CAN'T DO IT A SECOND TIME. THIS WAS ONE OF THOSE THINGS, AND IT WAS LIVE - WITH ALL THOSE BINAURAL HEADS SITTING AROUND US. THAT'S AN AVERAGE GERMAN HEAD WITH A MICROPHONE IN EACH EAR. AND WHEN YOU HAVE HEADPHONES ON, YOU'LL HEAR IT THE WAY THE HEAD DID. TRY IT, YOU'LL LIKE IT.

9. PERFECT DAY (3:43)

Produced by David Bowie and Mick Ronson ~ Published by Oakfield Avenue Music ~ Arranged by Lou Reed, David Bowie and Mick Ronson ~ String and Bass Arrangements: Mick Ronson ~ From the album TRANSFORMER (1972) © 1972 BMG Music

THERE ARE A LOT OF MY SONGS THAT, IF PEOPLE WERE EXPOSED TO THEM, THEY WOULD TAKE ON A LIFE. PROBABLY BECAUSE OF *TRAINSPOTTING*, PEOPLE BECAME AWARE OF THIS SONG AGAIN AND SUDDENLY REALIZED I WROTE SOME VERY PRETTY SONGS, JUXTAPOSED AGAINST THE DARK SIDE OF THE DARK UNDERBELLY OF THE NEW YORK PRINCE.

10. SALLY CAN'T DANCE (2:55)

Produced by Steve Katz and Lou Reed for Anxiety Productions ~ Published by Oakfield Avenue Music ~ From the album SALLY CAN'T DANCE (1974) © 1974 BMG Music

SALLY CAN'T DANCE WAS ABOUT A THING THAT HAPPENED IN NEW YORK ON THE LOWER EAST SIDE. THE SHORT VERSION OF THE STORY IS THESE GUYS SHOT THIS GIRL AND PUT HER IN THE TRUNK OF A CAR AND THEN THEY WENT OUT PARTYING. AND IT NAMES ALL THE DIFFERENT CLUBS THAT WERE HOT AT THE TIME. IT'S THE ONLY TIME I DID SOMETHING LIKE THAT, THAT WAS DATED...THE HOT CLUBS, THE HOT COSTUME DESIGNER, THE HOT THIS, THE HOT THAT. IT'S JUST A TAKE ON NEW YORK NIGHTLIFE, INCLUDING THE MURDER. AND THAT'S WHY SALLY CAN'T DANCE. THEY FOUND HER IN THE TRUNK OF A CAR.

11. SATELLITE OF LOVE (3:38)

Produced by David Bowie and Mick Ronson ~ Published by Oakfield Avenue Music ~ Arranged by Lou Reed, David Bowie and Mick Ronson ~ String and Bass Arrangements: Mick Ronson ~ From the album TRANSFORMER (1972) © 1972 BMG Music

DAVID BOWIE'S BACKGROUND VOCALS - I LOVE THEM ON HIS RECORDS, I LOVE THEM WHEN HE DID THEM ON MY RECORD. IT'S NOT THE KIND OF PART I WOULD HAVE EVER COME UP WITH IF YOU LEFT ME ALONE WITH A COMPUTER PROGRAM FOR A YEAR. BUT DAVID HEARS THOSE PARTS. PLUS HE'S GOT A FREAKY VOICE AND HE CAN GO UP THAT HIGH AND DO THAT. IT'S VERY, VERY BEAUTIFUL. AND HE'S A GREAT SINGER.



12. NYC MAN (4:55)

Produced by Lou Reed ~ Published by Lou Reed Music ~ From the album SET THE TWILIGHT REELING (1996)
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THE MUSIC TO *NYC MAN* IS SO MUCH A NEW YORK CITY SOUND, A REALLY HIP NEW YORK CITY SOUND, A ROMANTIC NEW YORK CITY SOUND. THIS IS WHAT I HEAR WHEN I THINK OF MANHATTAN ISLAND.

13. DIRTY BLVD. (3:30)

Produced by Lou Reed and Fred Maher ~ Published by Metal Machine Music Inc./Oakfield Avenue Music ~ From the album NEW YORK (1989) © 1989 Sire Records Company for the U.S. and WEA International Inc. for the world outside the U.S. ~ Produced Under License From Warner Bros. Records Inc.

DIRTY BLVD. IS ANOTHER CONTEMPORARY TAKE OF NEW YORK AT A DIFFERENT TIME PERIOD. THAT SONG, OF ALL THE SONGS, WAS INCREDIBLY HARD TO WRITE, THAT VERY SIMPLE CHORD THING. THAT WAS ONE OF THE HARDEST THINGS I EVER HAD TO WORK ON. IT'S JUST THREE CHORDS AND THE PATTERN WAS REALLY HARD TO GET.

14. ROCK MINUET (6:56)

Produced by Lou Reed and Hal Willner ~ Published by Lou Reed Music ~ From the album ECSTASY (2000) © 2000 Reprise Records for the U.S. and WEA International Inc. for the world outside the U.S. ~ Produced Under License From Warner Bros. Records Inc.

THAT'S A LIGHTHEARTED SONG ABOUT A MAN AND HIS FATHER. I LIKE THE IDEA OF TRYING TO REVISIT OEDIPUS REX. *ROCK MINUET* IS, I REALLY BELIEVE, ONE OF THE GREATEST SONGS I'VE EVER DONE OF THAT TYPE. THAT'S UP THERE WITH *STREET HASSLE*. THAT'S A REAL HEAD TRIP, A REALLY SERIOUS EXAMINATION OF FEELING FOR YOUR FATHER. SOME PEOPLE WILL UNDERSTAND IT. OTHER PEOPLE WILL BE ACTIVELY UPSET BY IT.

BY THE WAY, *ROCK MINUET* CONTAINS THIS BEAUTIFUL VIOLIN PART BY THE MAGNIFICENT LAURIE ANDERSON.

15. PALE BLUE EYES (5:38)

The Velvet Underground ~ Produced by The Velvet Underground ~ Published by Oakfield Avenue Music Inc. ~ From the album THE VELVET UNDERGROUND (1969) © 1969 PolyGram Records, Inc. ~ Courtesy of The Island Def Jam Music Group under license from Universal Music Enterprises

THERE WERE TWO MIXES, THE JAPANESE MIX AND THE AMERICAN MIX. WE WERE ABLE TO GO BACK, EXAMINE BOTH, AND REALLY MAKE IT SOUND BETTER THAN THE ORIGINAL ALBUM. WHICH BRINGS YOU ALL THE BACK TO 1968...

IT WAS PRETTY GOOD TO DO THIS IN '68 AND *SWEET JANE* IN '69, DON'T YOU THINK?

1996

1989

1969



All tracks written by Lou Reed, except as noted

Mastered by Emily Lazar at The Lodge, NY

Assisted by Sarah Register