Atte Oksanen
Dr. Soc. Sci, M.A.
Post-doctoral researcher in research consortium “Theories of Addiction and Images of Addictive Behaviours” founded by the Academy of Finland
Department of Sociology and Social Psychology
33014 - University of Tampere, Finland
atte.oksanen@uta.fi

33rd Annual Alcohol Epidemiology Symposium of the Kettil Bruun Society for Social and Epidemiological Research on Alcohol

June 4 – 8, 2007, Budapest

Key words: popular music, cultural studies, addiction, pain, subjectivity

“Life lies a slow suicide”: images of pain and addiction in alternative music

I hurt myself today
to see if I still feel
I focus on the pain
the only thing that's real
the needle tears a hole
the old familiar sting
try to kill it all away
but I remember everything
(Nine Inch Nails, 1994, “Hurt”, lyrics by Trent Reznor.)

Rock is traditionally linked to individuality, sexuality and freedom, often expressed by allusions to drug use. The famous ‘sex and drugs and rock ‘n’ roll’ slogan (Ian Dury, 1977) can be traced back to the romantic myth about artists since the late 18th century. This myth was especially exemplified in the end of 19th century Decadence, when the artists and writers were cultivating the use of opium, hashish and absinthe. The 20th century became an era of prohibitions and moral panics: cocaine was associated with jazz venues of 1920s, amphetamine with mods, rockers, skinheads, and punks; cannabis and LSD with hippies, and more recently MDMA (ecstasy) with techno and rave culture (Berridge 1988; Kohn 1997; Moore 1994; Shapiro 1999, 2003). Often, drug use is seen as being “normalised” and “recreational” (Forsyth 1996; Sanders 2005; Salasuo 2004; Seppälä 2001).
Although the myth of drug-taking artist is already relatively old, it is still a selling story in rock business. Harry Shapiro (2003, vii) notes that “audience hunger for the rock lunatics offering vicarious experience; musicians become trapped by their own mythologies”. Recently best-selling rock-autobiographies of Marilyn Manson (1998), Mötley Crüe (Lee et al. 2001) and Anthony Kiedis (2004) of Red Hot Chili Peppers centre on drug-orientated lifestyle. Rock ‘n’ roll lifestyle reflects ideas of Christopher Lasch (1979/1991) on narcissism culture. Rock is culturally interpreted as an area of self-expression and drug-taking as an essential way of rock stars becoming authentic. ‘Live fast and die young’ ethos has been the cornerstone of the rock ‘n’ roll mythology.

Still, there is little support for rather naïve idea of self-expression through the use of drugs in rock music in general. Addictions themselves have become a cliché in rock and attitudes toward drug use are quite complex and diversified. Within punk scene, for example, there has been a distinct anti-drug straight-edge subculture since early 1980s (Irwin 1999; Wood 1999). Relevant here is not whether drugs are consumed in rock cultures or not or whether some artists continue consuming them. There is a risk that studies addressing the question of drugs in rock music interpret lyrics too literary and do not understand the complexities related to current rock cultures. After all, the range of drug effects within culture does not restrict to actual drug taking. Images of ‘altered states’ or ‘being high’, for example, are well known for any consumer of popular culture. (Boothroyd 2006, 13.)

In this paper, alternative music and lyrics will be used to elaborate the agony of addiction experience. The emphasis is put on contextual analysis of rock music and rock lyrics. The paper addresses how addictions in rock lyrics are described and what are broader contexts of addictions in the lyrics. Alternative music is used here as an umbrella term. The style and ethos of punk laid the groundwork for alternative music in the 1970s. Usually the alternative music, a term coined in 1980s, is used to refer bands emerging from indie (i.e. independent) music scene since the 1980s, for example bands from indie rock, Britpop, gothic rock, indie pop, grunge and industrial music genres.

I will first introduce the cartographic approach before going into more detailed discussion on alternative music. I have chosen here some relevant examples of large
variety of different alternative bands. First example is the 1960s band The Velvet Underground who later influenced many important punk and post-punk artists and painted quite bleak and nihilistic view of drug addiction. Alternative music echo the nihilistic atmosphere created by The Velvet Underground. The discussion continues with examples from punk rock and later the 1980s and 1990s development of addiction issue.

**Cartographic method**

Lawrence Grossberg (1986, 190–191) writes about ‘rock-and-roll apparatus’ which organises cultural events that interpenetrate the rock culture. Studying rock as a ‘apparatus’ means that rock should be analysed in relation to the social and textual contexts within which it has been produced and performed. For example, rock lyrics are not only poems, because the music gives meaning and frame of interpretation to the lyrics (Frith 1996). Pure textual analysis of rock lyrics without understanding of bands music, style and imago might lead into serious misapprehensions (Oksanen 2003, 15).

Grossberg (1989, 15–17) emphasises that contexts should not be seen as static and atomised local fragments or solely as a background. In analysis they might refer to historical situations, political, social and cultural power of for example media images. Contexts themselves are ‘in process’. Same rock texts can exist in a number of different contexts, each one carrying its specific relations and effects (Grossberg 1992a, 45; 1992b, 54–55). The lyrics themselves can become a context. Rock lyrics might refer intertextually to others songs or then to other cultural artefacts of completely different media.

In terms of addictions, there are culturally different images for same addictive substance or addictive behaviour. In popular music lyrics, for example, the effects of marijuana have been described differently by divergent subcultural groups (Shapiro 2003, 52–53). Metaphors used in rock lyrics might also be vague. For example, after marijuana was banned in USA in 1937 jazz lyrics became increasingly obscure (Shapiro 2003, 51). Studying recent lyrics researcher might find another problem. Since drugs are being a
cliché in rock, the references to them might often also be considered as a ‘semiotic play’ or then purely as a play of words that is part of triviality of some rock lyrics.

Studying only one or few texts by one artist is hardly ever a fruitful option. It is important to study also lyrics that are not addressing explicitly the addiction issue. For example some bands might make only few remarks on drugs, but still manage to describe psychological phenomenon that is similar than in addiction disorders (see Oksanen, 2006; Oksanen, forthcoming). It is important to analyse in what kinds of contexts the addictions are described. Finding one and unitary interpretation for rock lyrics is often an unfruitful bath. Rather researchers of rock lyrics should pay attention to connections that lyrics make and eventually how do the lyrics and the overall rock-apparatus work.

Transformations, metamorphoses, mutations and processes have in fact become familiar in the lives of most contemporary subjects. […] If the only constant at the dawn of the third millennium is change, then the challenge lies in thinking about processes, rather than concepts. (Braidotti 2002, 1)

Cartography refers to a idea of ‘research as a map-making’ put forward by French philosophers Deleuze and Guattari (1980). They state that maps do not trace or copy the social world, nor do they dissolve it. Maps are pragmatic tools that enable new ways of asking questions without reducing research in one single and universal viewpoint. Map-making is always orientated towards experimentation. As a Deleuzean feminist thinker Rosi Braidotti (2002, 9) emphasizes, in the cartographic approach reason is not separated from imagination. Cartographic approach in terms of rock means analysing rock in relation to cultural power and affects that form subjectivities (Oksanen 2003).

Maps function as tools for finding out how addictions relate to different critical points in current consumers societies. This cartographical approach recognises the complexity of the relation between images of addictions in rock lyrics and the lived addictions. The lyric content should not be taken as a representation of lived musical (sub)cultures. In terms of desire-production it is important to note that music cultures have nowadays become global and mainstream. Even drug-use in club culture, for example, has been

---

1 Deleuze and Guattari have taken the concept of map from Michel Foucault (1975/1994: 725) who calls himself a cartographer (see also Deleuze, 1986: 51).
seen as a mainstream phenomenon promoted via mass media, not ‘underground magazines’ or ‘word of mouth’ as earlier (Sanders, 2005, 244).

The thesis on the end of sub-cultures should be taken seriously here (Canevacci, 1999; Bennett & Kahn-Harns, 2004). At least subcultures have become mediated and diversified in late modern consumer societies. We are not so much dealing with active self-defined groups that would create their own meanings (as stated by classical subculture theory) than mediated images that are recycled through different media. The effort is to analyse rock as an affective assemblage that cannot be restricted to one coherent audience. Music and addictions can play part in the same machine. For example, addictions are often dealt in music, but in the same time the music in itself is promoted by the alcohol and cigarette industries (Herd, 2005; Mosher, 2005).

**Say goodbye to your dreams**

The 1960s is usually described as a time of political, social, psychedelic and sexual revolution, often culminated in hippie life-style and recreational use of LSD and marijuana. At the same time The Velvet Underground, a experimentalist rock group from New York active in 1965–1970 depicted bleak and hopeless view of urban life. The group had taken the name Michael Leight’s trashy book on sadomasochism (published in 1963) and introduced a new degree of social realism and sexual kinkiness into rock lyric that was something new in the late-sixties in the generally hippie rock scene. The band dealt with hard urban realities and described the use of heroin and amphetamine, sadomasochism and decadence in unapologetic way.

The Velvet Underground was closely related to Andy Warhol’s factory where being freaky and strange was in (Shapiro 2003, 130). Warhol even produced the band’s first album. However, their music was at the time too daring to fit onto commercial radio. During the brief time band was together they only sold less than 50 000 copies (Gilmore 1998, 106). The common story about them is that hardly anyone bought their records when they first came out, but those who did formed all their own bands (Fricke 1995, 4).
The Velvet Underground is widely considered as one of the most influential rock groups of the 1960s, having directly influenced artists like New York Dolls, David Bowie, Patti Smith, Sex Pistols, Joy Division, Sonic Youth and many others.

Even early jazz songs had quite straightforward depictions on drug addiction, for example ‘Can’t Kick the Habit’ song from 1941 (Shapiro 2003, 54–55). Still, The Velvet Underground started a fresh page in the history of rock and addictions. The thing that disturbed most of the people was the lack of a moral stance (Gilmore 1998, 109). The Velvet Underground had gone in their Nietzhean nihilism beyond the good and evil. Lyrics are like taken from the diary of a drug-user. “I’m waiting for a man” (1967) is story of white young man having 26 dollars in pocket going into Harlem to buy Heroin. The man is referring to the drug-dealer: “He’s got the works, gives you sweet taste / Ah then you gotta split because you got no time to waste.”

```
I don't know just where I'm going
But I'm gonna try for the kingdom, if I can
'Cause it makes me feel like I'm a man
When I put a spike into my vein
And I'll tell ya, things aren't quite the same
When I'm rushing on my run
And I feel just like Jesus' son
[...]
Heroin, be the death of me
Heroin, it's my wife and it's my life
Because a mainer to my vein
Leads to a center in my head
And then I'm better off and dead
Because when the smack begins to flow
I really don't care anymore[...]
```

(The Velvet Underground, 1967, “Heroin”, lyrics by Lou Reed.)

The most important drug song by Velvets is “Heroin”, a detailed and bleak description on experiences of heroin-shooting. On stage during “Heroin”, the maximum shock value was practiced when Gerard Malanga, artist and Warhol’s right-hand-man went through the whole fixing routine (Shapiro 2003, 133). According to rock author Jon Savage (1997, 329) “The Velvet Underground stand at the point where the archaic, immediately post-war culture of repression and exposé! meet the full implications of the 1960s sexual
freedom, social mobility, pop as the motor of the culture industries.” If their story turns into tragedy, it’s because they were exploring uncharted waters.

The “Heroin” is musically a perfect example of Velvets’ repertoire being formed only base on only two chords and “tumultuous crush of guitar holocaust and viola screech, the see-saw dynamic of outright noise and skeletal-lullabye melodicism, the bold, punctuative shifts in rhythmic time and temper” (Fricke 1995, 34). In a 1960s ambivalent cultural position, new ways of musical expression were needed, the distortion and ambivalence of their music describes this perfectly. Later industrial music groups such as Throbbing Gristle took up the idea of ‘music as a noise of a society’ and started to create anti-musical sounds that were expressing the life in (post)industrial societies (Oksanen 2006, 96–97).

“Heroin” lacks completely the bass guitar. With its two chords and ups and lows the music itself creates a map of a drug-taking procedure and ritual involved in heroin fixing. Lou Reed himself said that “Heroin” as a song keeps pushing on like a train and saw it automatic as a song (Fricke 1995, 34). Song organization of “Heroin” is simple, but accurate and ritualized and has a resemblance as a soundscape to rituals related to drug-taking. According to Stanton Peele (1985, 103) addicts value the simplification of experience. Action is based around the ritualised drug-taking. The repetition of focused activity is rewarding for addicts in itself, for example nonnarcotic injections in the place of heroin.

In “Heroin” the narrator is trapped in a paradox of drug-taking. The drug is both death and love. According to Lou Reed “Heroin” is a romantic song, because “there’s not that much strain in that world. […] People deserve the right to be what they’re going to be, both in the positive and pejorative sense.” (Gilmore, 1998, 109). Addiction experience is in literature often related to problems of coping in the world and regulating own negative feelings and experiences (Hopson, 1993; Vos, 1989) Opiates are said to be desired because they provide relief from other sensations and feelings which addict finds unpleasant (Peele, 1985, 99). In “Heroin” the drug is a way to distance oneself from the social world: “And all the politicians makin' busy sounds / And everybody puttin' everybody else down […] / 'Cause when the smack begins to flow Then I really don't
care anymore”. The heroin is used as a way to distance oneself from the problems of the world.

‘Heroin’ could be interpreted in terms of the songs related to sadomasochism by Velvets. Sadomasochism was staged in Velvets’ liveshows and their lyrics with, for example direct reference to Venus in Furs, the classical novel of Leopold von Sacher-Masoch. Roy F. Baumeister (1988, 42) states that masochism can be interpreted as retreat from self into body. Masochism, like heroin, for example reduces a person into complexity of routines and bodily affects. Drug-use and physical pain are compromised ways to exist and find comfort: “Strike, dear mistress, and cure his heart” (The Velvet Underground 1967, “Venus in Furs”, lyrics by Lou Reed).

**Punk up the volume**

Here's Room 506  
It's enough to make you sick  
(Nico, 1967, “Chelsea Girls, lyrics by Lou Reed)

In 1967 Lou Reed and Sterling Morrison of The Velvet Underground wrote “Chelsea girls” song for Nico, a German-origin actress and model who had been singing in their first record. “Chelsea girls” is a direct reference Chelsea Hotel in Manhattan, New York where many famous artists, writers and musicians such as Édith Piaf, Janis Joplin, Leonard Cohen, Janis Joplin and Jimi Hendrix have resided. “Chelsea girls” is metropolitan freak show involving personal problems and drugs: “Drop out, she’s in a fix / Amphetamine has made her sick”.

Chelsea hotel is featured in many films and songs including “Chelsea Morning” by Joni Mitchell (1969), “Third Week in Chelsea” by Jefferson Airplane (1971) and “Chelsea Hotel #2” by Leonard Cohen (1974). The hotel has become a part of rock ‘n’ roll mythology. One of the famous incidents of Chelsea Hotel involved Sid Vicious, the bass player of Sex Pistols and his girlfriend Nancy Spungen. Nancy and Sid were locked in their own world of addiction and self-destruction. Nancy died after being stabbed. Sid
didn’t remember anything but was arrested and sent to prison where he later committed suicide. In Dee Dee Ramone’s surrealistic fiction novel “Chelsea Horror Hotel” (2001) the horror dimension is taken to grotesque levels: Dee Dee is hanging around with his dead punk friends Sid Vicious, Johnny Thunders and Stiv Bators when Satan decides to join the party.

Chelsea Hotel is a good example, how rock music produces myths, but myths themselves construct reality and have real consequences. In this sense research should also go beyond the constructionism versus realism opposition and as well beyond fact and fiction. This aspect is well shown in the Velvets’ frontman Lou Reed’s solo album Berlin (1973) that continued the drug issues. The only reference to real Berlin is the wall. Lou Reed’s Berlin is mythologized place making allusions to Berlin of the 1920s with Cabaret singers, “Lady Day“ for example referring to heroin addict Billie Holiday who was called by that name. Lou Reed’s Berlin is a dark metropolis, where the doomed junky couple is having all kinds of problems related to drugs starting from the arguments to family violence (“Caroline says 2”), children taken into custody (“Kids”) and eventually suicide by cutting wrists open (“The Bed”).

The Berlin record was one of the reasons why David Bowie and Iggy Pop, the so called god-father of punk, went to seek their rock ‘n’ roll dream in West-Berlin in 1976. According to Finish rock musician and writer Kauko Röyhkä (2007, 83) Lou Reed demonstrated with Berlin that milieus represented in rock do not have to be based on New York, San Francisco or other Anglo-American places. Bowie made his famous Berlin trilogy (1977a, 1977b, 1979) with Brian Eno and wrote together with Iggy “Lust for Life“ (1977) hit that later played central part in the most recognised drug movie of the 1990s, The Trainspotting (1996). This song like the film is mainly about an ambivalent effort to quit drugs: “Yeah, I’m through with sleeping on the sidewalk / No more beating my brains / With liquor and drugs”.

Iggy Pop’s severe heroin addiction had caused the Stooges disbanding in 1974. The other idols of the new punk generation were heavy users too. New York Dolls, a cross-dressing glam band continued Velvet’s legacy in early 1970s with reckless drug-using and had an image of ‘transsexual junkies’. According to Harry Shapiro (2003, 139) the key thing
subcultural constant linking the 50s, 60s and 70s was the amphetamine. Shapiro goes on stating that speed was a cheap proletarian passport of self-esteem and social mobility. Johnny Rotten of Sex Pistols according to Shapiro was described as a role model of the speed-shot punk. The punk aesthetics itself took parts of glam rock and parts of sadomasochistic image by the Velvets, but it was basically celebrating the image of a nihilistic junky.

Speed-up attitude is well present in both punk and later heavy metal bands like Motörhead (e.g. “Motörhead”, 1977) or later Industrial metal of Ministry (e.g. “Just One Fix”, 1992). However, it might often be too straightforward to link metal or punk directly with amphetamine. A good example is “Drug Me” by hardcore punk band Dead Kennedy’s (1980). The song itself might be read as a drug song, a cry for stimulation, but eventually it is a satire of a busy working life and numbness caused by it: “Drug me – with natural vitamin C / Drug me – with pharmaceutical speed / Drug me – with your sleeping pills / Drug me – with your crossword puzzles / Drug me – with your magazines / Drug me – with your fuck machines”.

**I’m a creep**

Lawrence Grossberg (1983–1984, 120) writes on post-punk as a disruption of the category of rock and roll. Post-punk is characterized by desperation, frustration and anger and rejection of the possibility of order and community: “The result is a music that is oddly detached and yet furiously energetic and affective.” Perfect example of internalization of punk anarchy was for example Joy Division who painted dark cityscapes and inner frustration, shame and lack of self-control (Oksanen, forthcoming). The singer of Joy Division, Ian Curtis himself personalized the nihilism of the punk (Marcus 1993, 212). He later committed suicide at the age of 23 in 1980.

The counterpart of Ian Curtis in 1990s was Kurt Cobain. Nirvana had made their commercial breakthrough with *Nevermind* in 1991 and forced the pop world to accommodate the punk-aesthetic. Nirvana has been associated with the so called slacker-
generation of the 1990s who have retreated from life (Savage 1997, 331). Unlike Curtis
who was fighting against difficult epilepsy seizures, Cobain had become addicted to
heroin. He analyses acutely heroin addiction in his diaries and describes the process of
getting addicted and the difficulty of fighting addiction in the end.

[I]f you dope once you don’t instantly become addicted it usually takes about one month of
every day to physically become addicted. […] [W]ith everyone some time at least once a
year some sort of crisis happens to everyone, the loss of a friend or mate or relative this is
when the drug tells you to say fuck it. […] [E]very junkie I’ve ever met has fought with it
at least 5 years and most end up fighting for about 15–25 years, until finally they have to
resort to becoming a slave to another drug the 12 step program which is in itself another
drug/religion. (Cobain 2002, 283–284.)

Cobain’s lyrics were often centered on issues with self-hate and self-destruction having
songs such as “I Hate Myself and Want to Die” (1993a). Similar songs had been made
through the 1980s, different bands especially in the darker side of the alternative music
concentrating on pain and human misery, but they had never reached this huge success,
with the exception of the Pretty Hate Machine (1989) by Nine Inch Nails perhaps.
“Lithium” (1991) is a good example of a Nirvana song describing a cracking mind. The
name of the song is a reference to lithium salts that are used as mood stabilizers, for
example in the treatment of bipolar disorder and depression.

I'm so happy 'cause today
I've found my friends, they're in my head
I'm so ugly, that's OK
'Cause so are you, broke our mirrors
Sunday mornin' is every day
For all I care and I'm not scared

Authenticity has played a serious role in rock music and commerciality is often seen as
selling one self off (Grossberg, 1992a, 206–207, 217; 1992b, 62). Nirvana’s last album
“In Utero” reflects this problem: ”Teenage angst has paid off well / Now I'm bored and
old” (1993b, “Serve the Servants”). Even earlier album Nevermind was referring to the
loss of innocence and contract with money: the cover shows a baby swimming under
water towards a dollar bill on fish hook.” According to Jon Savage (1997, 333, 381–382)
Nirvana’s problem was related to retaining integrity in the commercial situation that
always demands for compromises. The problem of Nirvana and especially Cobain was getting oneself rid of self-destruction involved in the punk script.

Kurt Cobain committed suicide after unsuccessful battle against his addiction in 1994. Suicide note itself made a reference into Neil Young’s song “My My, Hey Hey (Out of The Blue)” (1979)": "It's better to burn out than to fade away." Cobain could have cited the other song by Young “The Needle and the Damage done” (1972): “I watched the needle / take another man / gone, gone, the damage done.” Cobain's death had an impact on Young’s 1994 album *Sleeps with Angels*. The death of Kurt Cobain laid a shadow on popular culture for years. Cobain called himself a product of spoiled America and his story is an American tragedy (Savage 1997, 382).

**Killing the desire**

Each day living out a lie  
Life sold cheaply forever, ever, ever  

Under neon loneliness motorcycle emptiness  
Under neon loneliness motorcycle emptiness  

Life lies a slow suicide  
Orthodox dreams and symbolic myths  
From feudal serf to spender  
This wonderful world of purchase power

(Manic Street Preachers, 1992, “Motorcycle Emptiness”)

The 1990s became the darkest decade in popular music history both musically and lyrically. Never before had human misery described in various genres from rock and metal to electronic music reached such a mass-scale of audience. Alternative music groups that were still in the 1980s relatively marginal and independent were now in the spotlights. The popularity echoes a problem that Nirvana was having with fame. Alternative bands were part of marketing machines. Alternative/Britpop group Manic Street Preachers sings on life being a slow suicide and society bringing only numbness in their song “Motorcycle Emptiness” (1992). Smashing Pumpkins’ hit “Bullet with a Butterfly Wings” (1995) describes world as a vampire and situation where anger turns out to be futile: “despite all my rage I am still just a rat in a cage”.

12
Greil Marcus (1989, 51–52) notes how eventually in entertainment oriented consumer societies boredom becomes a social pathology. A record sleeve of Sex Pistols’ *Pretty Vacant* (1977) portrayed two buses with destinations *Boredom* and *Nowhere* (Marcus 1993, 19). In 1990s the entertainment had become more than what could have been grasped through the idea of “society of spectacle” (Debord 1967/1992). Society had become saturated by individualistic desire to be a star. Alternative music often addressed this issue having a critique of mediated society with its star cults (e.g. Nine Inch Nails’s Starfuckers, 1999). Marilyn Manson’s *The Dope Show* (1998) underlines the shallowness of life addressing that eventually “we’re all the stars now in the dope show”.

Addiction is based on addiction to experiences (Peele 1985, 97) or even addiction to the life itself (Braidotti 2006, 213). Recently an American neuro-psychologist Peter Whybrown (2005) has related addictions to phenomenon he calls *American mania*, an intense effort of over-controlling the life, compulsive effort to constantly shock the body system. Eventually this leads into overload of dopamine systems of the brain. Interestingly though what Whybrown relates to hectic life was experienced and tested out in rock decades earlier. The experience of “high” has been central in rock ‘n’ roll lyrics since early jazz songs. Hippies used metaphors of being high as metaphor of expanded consciousness and punks were storming against the society. Even nihilistic Velvets were describing the feeling of high.

Alternative rock brought a total introversion, well exemplified by gothic rock. Lyrics dropped from high to six feet under. Towards 1990s addictions described in rock lyrics start to relate more and more to lifestyles in consumer societies. The question is not anymore of a rock star being anti or pro drugs or promoting drug-orientated lifestyle. Even addicts such as Nirvana’s Kurt Cobain themselves write more on the curses of their addiction. The addiction maps created by alternative rock diagnose that we all play a part in the addictive machinery: consumer society is itself producing dependencies.
References

Music

- Bowie, David (1977) *Low*. RCA.
- Bowie, David (1977) *Heroes*. RCA.
- Bowie, David (1977) *Lodger*. RCA.
- Pop, Iggy (1977) *Lust for Life*. RCA.
- Reed, Lou (1973) *Berlin*. RCA.

Literature


