

SIDE I:

- 1. SUNDAY MORNING\* 2:53
- 2. I'M WAITING FOR THE MAN 4:37
- 3. FEMME FATALE 2:35
- 4. VENUS IN FURS 5:07
- 5. RUN RUN RUN 4:18
- 6. ALL TOMORROW'S PARTIES 5:55
- 7. I'LL BE YOUR MIRROR 2:01

SIDE II:

- 1. HEROIN 7:10
- 2. THERE SHE GOES AGAIN 2:39
- 3. THE BLACK ANGEL'S DEATH SONG 3:10
- 4. EUROPEAN SON 7:47
- 5. CHELSEA GIRLS 7:24

Produced by: Tom Wilson

All songs written by Lou Reed except:  
SUNDAY MORNING & THE BLACK ANGEL'S DEATH SONG — Lou Reed & John Cale  
EUROPEAN SON to DELMORE SCHWARTZ — Lou Reed, John Cale, Sterling Morrison & Maureen Tucker  
CHELSEA GIRLS — Lou Reed & Sterling Morrison



"Warhol's brutal assemblage—non-stop horror show. He has indeed put together a total environment, but it is an assemblage that actually vibrates with menace, cynicism, and perversion. To experience it is to be brutalized, helpless—you're in any kind of horror you want to imagine, from police state to mad house. Eventually the reverberations in your ears stop. But what do you do with what you still hear in your brain? The flowers of evil are in full bloom with the Exploding Plastic Inevitable."

—Michaelo Williams, Chicago Daily News

"Shatteringly contemporary—the electronic music, loud enough to make the room and the mind vibrate in unison—Nico, the beautiful flaxen-haired girl, the noise, the lights, the film and the dances build to a screeching crescendo." —San Francisco Chronicle

"The Velvet Underground, a group whose howling, throbbing beat is amplified and extended by electronic dial-twiddling, has a sound hard to describe, even harder to duplicate, but haunting in its uniqueness. And with the Velvets come the blonde, bland, beautiful Nico, another cooler Dietrich for another cooler generation. Art has come to the discotheque and it will never be the same again."

—John Wilcock, East Village Other

"The sound is a savage series of atonal thrusts and electronic feedback. The lyrics combine Sado-Masochistic frenzy with free-association imagery. The whole sound seems to be the product of a secret marriage between Bob Dylan and The Marquis de Sade." —Richard Goldstein, New York World Journal-Tribune

"The rock'n roll music gets louder, the dancers get more frantic, and the lights start going on and off like crazy. And there are spotlights blinking in our eyes, and car horns beeping, and Gerard Malanga and the dancers are shaking like mad, and you don't think the noise can get any louder, and then it does, until there is one big rhythmic tidal wave of sound, pressing down around you, just impure enough so you can still get the beat; the audience, the dancers, the music and the movies, all of it fused together into one magnificent moment of hysteria."

—George English, Fire Island News

"Nico, astonishing—the macabre face—so beautifully resembles a momento mori, the marvelous deathlike voice coming from the lovely blond head."

—David Antim, Art News

