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27 May 2022

### **The Hero Unplugged:**

#### **The Greek Influence, Lyricism, and Performance Aesthetic of Layne Staley**

The qualities shared within the individual and societal consciousness are influenced by the experiences of a shared cultural and temporal reality. The capstone of personal and group experience represents an era and time, its individuality unique to its circumstance and sentiment. Social maturation is portrayed through artistic and literary endeavors, the representation of universal chord characterizing its cultural and historical significance. Development of poetry and lyric documented the collective joy and sorrow, its message and allure inspiring its live performance in theatre. The context and narrative of performance stimulated reflection and challenge of performer and audience, symbiotically engaging wisdom into action. The performer's live interpretation resonates with the audience, encouraging a synergic relationship that imprints mutual connection and catharsis. The ensuing kinship represents its cultural and historical cadre, impressing concurrent identity through lyric and performance establishing influence and legacy. The progression of Ancient Greek lyric and poetry expressed emotions experienced in Greek life, its representation of internal and external conflict significant to its cultural wisdom and evolution. The harmony of mind and soul played a prominent role in Classical aesthetic and reason. Live performance of lyric provided the audience with emotive and visual narrative, stimulating contemplation and reconciliation of one's circumstance. The relationship Ancient Greek performers cultivated with their audience established a precedence in performer and audience connection; mutual catharsis and healing forming a cultural identity

unique to the lyric and performance. The profundity of lyric in Homer's *Iliad* offered the Ancient Greek audience a showcase of their greatest strengths and weaknesses, the toil of humanity, and the hope for eternal harmony and redemption. The live performance of the *Iliad*'s tragedy assured the performer and audience that the veracity and will of self would prevail against conflict, a didactic representation of individual and collective fate.<sup>1</sup> The *Iliad*'s performance inspired its audience to action of mind and soul, the authenticity of the performer eternally celebrated as a conduit to individual and collective growth. Its legacy authoring the history, pride, and triumph of Classical Greek culture, the premise for the Western canon of performance aesthetic. The framework and significance of lyric and live performance is evident in subsequent cultures and generations; the cultural and temporal characterization a defining representation seen in performance. Generation X, 1965 – 1980, experienced its own cultural metamorphosis through parallel honesty of self and purpose; reflective lyric, music, and performance providing an outlet for individuality. Generation Grunge, a Generation X sub-culture, found its identity in the honest performance of Seattle Grunge band, Alice In Chain's 1996 live performance recording of *Unplugged*.<sup>2</sup> The emotive lyrics and performance of lead singer Layne Staley reflected and represented the conflicts and transformation of Generation Grunge, his verisimilitude and vulnerable catharsis eternally inspiring redemption of performer and audience.

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<sup>1</sup> Derrick De Kerckhove, "A Theory of Greek Tragedy," *SubStance* 9, no. 4 (1980): 27.

<sup>2</sup> In the 1990s, Music Television (MTV) hosted a series entitled *MTV Unplugged*, its premise was to showcase musicians and the acoustic versions of their most successful songs. Rather than an arena audience, MTV provided small, intimate settings allowing musicians and audience to engage in performance. The result created a new aesthetic for previously recorded music. Alice in Chains' rendition of *Unplugged* showcased a small compilation of their written and recorded canon, representing four of their studio albums. The entire context of this paper will reference the lyrics, live performance, and recording of Alice in Chains' *Unplugged*. To view *Unplugged* in its entirety, <https://www.youtube.com/watch?v=HnzcMFIgek&t=2196s>. Further information on the song's original lyric and bibliography is provided in the Appendix.

Themes of conflict pervaded Classical Greek aesthetic ideals and value systems, political and social experiences heavily influencing individual and collective identity. Challenges to strength and will of mind and soul weighing heavily amid cultural instability and war was reflected in the realistic depictions of current reality. Artistic programs in architecture, literature, painting, sculpture, and theatre expressed coetaneous sentiment and aspiration, each with sententious inspiration. Acknowledgment of the balancing forces of opposition equated strength and weakness, their equitable presentation motivating self-awareness and action. The incentive provided by portrayals of internal and external conflict initiated an individual and cultural attunement, the hopes of redemption despite turmoil evolving cultural progress and memory. Artistic representation of individual and collective development formed cultural community, identity, and pride; its evidence in lyric and performance showcased in Homer's *Iliad*. The epic poem's context describes the tales of heroes, the strife of conflict and war, and the fate promised for living a life of honor and merit. The arc of the *Iliad*'s narrative depicts the harmony of the human condition through its tragedy and triumph, the dichotomy of life's organic composition. The poem resides in the complexity of human potential and reason, its confrontation of struggle and grief inspiring its audience into reflection and action. The eternal endeavor to succeed against opposition enlightens the individual and collective Greek mind, the moral imparted underscoring the greatness and potential of every citizen.

Ascertaining Humanistic potential proved paramount in Classical Greek thought, the responsibility for harmony of soul residing within the individual. The autonomy of mind and reason providing choice and consciousness through the travail of internal and external conflict. The *psychomachia* experienced within self and foe challenges vice and virtue of thought and action, the discord inspiring choice and accord to transcend matter. The journey toward self-

actualization requiring strength of purpose and reflective contemplation propelling realization of identity and individuality. This process enables the individual to encounter and reconcile the ensuing conflict and duality of mind and soul. Reason and emotion must remain in balance to reflect actualization and Divine union, its achievement ascending the individual and their eternal legacy.<sup>3</sup> The preeminence of this journey is available to all, though its manifestation resides with the aspiring and determined individual. In Greek poetry, the hero is presented with the autonomy of reason and emotion, its use challenged in times of prosperity and toil. The portrayal and representation of the hero acknowledges their individual duality, the trial of their strength and weakness identified and chronicled in lyric.<sup>4</sup> In its lyrical representation, the hero is marked by greatness of purpose and ability, the grace of their merit and worth allocated by the readers of the poem. The hero becomes the inspirational archetype of humanity and *métier*, the depth of their struggle and redemption of self, inspiring reader and audience into contemplation and action.<sup>5</sup>

The poetry of the hero derives from their history and myth, their life of action, consequence, and redemption culminating into a didactic representation for the concurrent and future collective. The hero's contemplation of moral choice is verbalized by the poet, who acts as a conduit between hero and written word. Performance of lyric characterizes and connects to the hero's action; the performance's embodiment of action mimicking the audience's skepticism and resolve of self. The desire for a harmonious mind and soul is portrayed in the mournful lament and performance; the conflict of choice, acknowledgement of struggle, and the return to self-authenticity demonstrates the arc and didactic purpose of lyrical composition. The hero's

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<sup>3</sup> Plato. *Plato's Phaedo*. (Oxford: Clarendon Press, 1911), line 79d.

<sup>4</sup> D.C. Feeney, "Epic Hero and Epic Fable," *Comparative Literature* 38, no. 2 (Spring 1986): 157.

<sup>5</sup> D.C. Feeney, "Epic Hero and Epic Fable," *Comparative Literature* 38, no. 2 (Spring 1986): 154.

nature is substantiated through the *vita contemplativa* and *vita activa* of lyric and performance.<sup>6</sup> The hero's composite represented and reflected as poet and performer, the synergic relationship unifying its incarnation. The further reference of the hero is equilateral to poet and performer, their connection kindred and solidified. The *Iliad* promotes inquest into the mental fortitude and moral virtue of its mortal heroes, the individuality and conflict of each depict choice and consequence. The poem's heroes portray the fear and pity of their conditions, the depth of either motivating action or continued grief.<sup>7</sup> The *psychomachia* experienced by Hector is chronicled through conflict between his foe, Achilles, and his own self-doubt. As the *Iliad* unfolds, Hector realizes his circumstance, the inevitability of his fate propelling action through contemplation.<sup>8</sup> He remains authentic to his duty, purpose, and accountability, allowing grit and soundness to prevail. Layne Staley endeavored a similar conflict of self and aspiration, his lyrical confession challenging the err of the internal vice of his mind and soul. Through reflection and communication of confusion and sorrow, Layne confronted his discordance through lyric and performance. His inquiry prompted accountability and honesty of self; the reconciliation of thought through lament initiating catharsis for hero and audience. The choices made in Hector and Layne's crucible, recounted through lyric and performance, demonstrate the quest to reclaim authenticity, balance, and identity. The resolution provided calibrating their potential as mortal men capable of harmonious mind and soul, their legacy providing inspiration for their respective individual and collective cultural-historical narrative, catharsis, potential, and redemption for all.

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<sup>6</sup> Claude Calame, "Melic Poets and Melic Forms in the Comedies of Aristophanes: Poetic Genres and the Creation of a Canon," in *The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*. (Leiden: Brill, 2020), 116.

<sup>7</sup> Aristotle, *Aristotle's Poetics* (New York: Hill and Wang, 1961), Book IX, line 1452a.

<sup>8</sup> S. Farron, "The Character of Hector in the 'Iliad'," *Acta Classica* 21 (1978): 39.

The *Iliad*'s natural and real contention of human will and redemption presided over subsequent cultural and temporal narratives. The ubiquity of conflict and salvation applicable in varying mediums of art, the *Iliad*'s authority of lyric and theatrical performance facilitated an active catharsis and healing between performer and audience. The Classical Greek sentiment acknowledged the dualities of their reality, the omnipresent theme of psychomachia inspiring theme and purpose. The internal choice to overcome conflicts within self and others paving a didactic message that strength is bestowed through trial. The aesthetic standard of lyric and performance solidified in Ancient Greece sees its influence and reach in the live performance of modern music. The relationship cultivated between lyric and audience reinforces the relationship created during concert and performance. The connection and harmony of lyric, performer, and audience continues the Classical legacy of collective catharsis and redemption. Its application demonstrated in the cathartic lyrics and performances of the Seattle Grunge bands of the late 1980s – 1990s. Lyrics confronted the conflicts of a generation's imminent maturity, its self-doubt and deprecation a vocal release against social expectations and labels. The quest for identity through authenticity, accountability, free will, and strength fostered the individual catharsis and redemption.

During the Seattle Grunge movement, the performance of these lyrics enraptured the audience to engage with the performer's fury and fear, initiating an emotional and physical ecstasy. Concerts raged with cries for independence and assuredness, whilst enduring torment of choice and doubt in the individual and collective realms.<sup>9</sup> The skepticism of peace shifting to optimism, as performer and audience unite to redeem mind and soul. The strength of

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<sup>9</sup> Charles B. Daniels and Sam Scully, "Pity, Fear, and Catharsis in Aristotle's Poetics," *Nous* 26, no. 2 (June 1992): 210.

performance elevated by the hero performer, in who mirrors the collective consciousness, his vulnerability ushering the strength of the audience. The live recording of Alice in Chains' *Unplugged* mimicked the influence of performances in Antiquity, its depictive realism of Generation Grunge's cultural and social condition representing of the internal and external battle for individuality and maturation. The lyrics chronicle a collective challenge to Generation Grunge's critics, their misrepresentation of purpose and mind further chiseling the individuality of performer and audience.<sup>10</sup>

See myself molded in clay, oh  
Stares at me, yeah I'm afraid, hey  
Changing the shape of his face, aw yeah<sup>11</sup>

The progression of emotion and resolution in Layne Staley's performance inspires Generation Grunge's archetype of catharsis and redemption. His guidance through lyric and performance leading to reflection and action. He interrogates his and the audience's *psyche*, challenging a life free of turmoil and vice.<sup>12</sup> The grasp of Humanistic potential, apparent in his lyric and performance, underscoring the mandate of actualization and harmony of self.<sup>13</sup> Awareness and accountability of self the foundation of actualization and purpose. Proposing such inquiry

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<sup>10</sup> David Martin, "The Whiny Generation." *Newsweek* 122: 18 (November 1, 1993): 10.

<https://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=9310267784&site=ehost-live> ; Alice in Chains, "Angry Chair," Track 6. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

<sup>11</sup> Layne Staley, "Angry Chair," Track 6. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

<sup>12</sup> Jerry Cantrell, "Down in a Hole," Performed by Layne Staley. Track 5. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

<sup>13</sup> Jerry Cantrell, "Down in a Hole," Performed by Layne Staley. Track 5. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

"Down in a hole, and I don't know if I can be saved  
See my heart, I decorate it like a grave  
You don't understand who they thought I was supposed to be  
Look at me now, a man Who won't let himself be"

allowed Layne and audience to address the uncomfortable realities that chisel identity and individuality.<sup>14</sup> The authenticity of self prevailing doubt and deprecation through contemplation and action for betterment.

The commonalities and shared circumstance of the human condition transcend time and culture, its legacies of triumph foremost to its opposing force, suffering. The lyric and performance aesthetic of the *Iliad* and *Unplugged* represent the concurrent consciousness of its respective era, each becoming an icon to its time and people.<sup>15</sup> The lyric and performance of the *Iliad* and *Unplugged* form the apex of their respective cultural identity, their representation of individual and cultural ideology enacted by the lyric performance. The context of each performance references the concurrent, yet universal sentiments of conflict within self and other. Each performance reminisces the audience's own narrative of doubt and absolution, dualities shared with the performer and lyric. The performance aesthetic reflects the conflict within the performer and audience, its tragedy in lyric and emotion representative of the collective quest of potential and purpose. The relatability of the lyric's context and rendition by the performer encapsulates the united experience of self and collective, the performer acting as archetype and hero for its contemporary symposia. The live performance imitates and reflects reality, the experience of mutual strife and peace resolved through contemplation and application of lyric to self. The composite relationship between lyric and performance, performer and audience, and catharsis and redemption is effective in its representation of human sentiment and metamorphosis. The *Iliad* and *Unplugged* chronicled their cultural and generational charge, the

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<sup>14</sup> Jerry Cantrell, "Would?," Track 10. Performed by Layne Staley. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

"Have I run too far to get home, yeah  
Have I gone? And left you here alone  
If I would, could you?"

<sup>15</sup> Bissera V. Pentcheva, "The Performative Icon," *The Art Bulletin* 88, no. 4 (December 2006): 631.



mimesis and verity of lyric and performance documenting the historical narrative and consciousness. Its representation of individual and cultural tragedy through articulation in lyric and performance composites its own iconological narrative eternally signified for its historical and cultural didactic significance.

The truth of self and identity demands commitment to its journey of reflection and reconciliation. The conflicts in character must balance for the soul to reach its merit, its potential and value contingent upon its virtue. Conceding doubt and struggle confronts the vulnerabilities of self and expression. The volitional passage to actualization challenging poise, its provocation toward release of emotion and distress. Catharsis ushers a refreshed sense of capability and purpose, the soul's equilibrium becoming unyielding and potent. The Greek hero endeavored this fate in achieving the conquest of self and foe, the fortitude of character developed through endurance of contemplation and action. The lyricism of Greek poetry represented the conflict of self and soul, the choice toward virtue trying the balance of self and identity.<sup>16</sup> The dissonance documented through context and narrative portrays the concatenation of the cathartic experience. The imitative representation of reality depicted in lyric encourages hero and audience to engage with its meaning, applying its intention to lyrical catharsis of self. Introspection of character doubt, imbalance, and struggle determines the motivation toward reconciliation and actualization of self. Lyric confronts and voices vulnerabilities of the individual, its honesty in representation reflecting self and collective strife. Confession of vice, uncertainty, and the inadequacies of self are represented through the lyrics challenging authenticity and potential of self. Lyrics communicate universal inquiry into self and value, their purpose to balance the polarities experienced in individual accord. The internal conflicts address the discorded soul, jostling *vita*

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<sup>16</sup> Derrick De Kerckhove, "A Theory of Greek Tragedy," *SubStance* 9, no. 4 (1980): 34.

*contemplativa* and *vita activa* within the soul to rive the barriers toward self-actualization. The emotional emancipation prompts resolution and recovery, freedom from deprecation and uncertainty allowing the cathartic experience to renew perspective and action.<sup>17</sup> Discovery and solidity of authentic self is recalibrated through lyrical representation, the dolor of self is redeemed in its cathartic metamorphosis and redemption.

Through lyric, the cathartic experience premises upon its truth in representing the individual and collective trial. The lyrical representation requires verity of reality, its mimesis of the sentient humanity corresponding and connecting with hero and audience.<sup>18</sup> The mimesis of its subject necessary to capture the attention and appreciation of both, its merit based upon the reflection and contemplation of reality.<sup>19</sup> The acknowledgement of self and circumstance allows hero and audience to apply the lyric to their own reason, *vita contemplativa*, pleading authenticity of self and potential, despite extant conditions. Lyrics address the inquiry of the authentic self, the aim to challenge concurrent reality with the natural desire to achieve self-realization and purpose. The relatability of context and narrative, mandated by Aristotelian principles of representation, is notated in the character portrayed, the parallel journey bonding hero and audience.<sup>20</sup>

Through the lyric, the hero's lament is defined, emulating the audience's own mourning of despair and frailty. The emotive exposition and vulnerability of self is expressed in the

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<sup>17</sup> Mark D. Stansbury-O'Donnell, *Pictorial Narrative in Greek Art* (Cambridge: Cambridge University Press, 1999): 11.

<sup>18</sup> Albert Henrichs, "Loss of Self, Suffering, Violence: The Modern View of Dionysus from Nietzsche to Girard." *Harvard Studies in Classical Philology* 88 (1984): 223.

<sup>19</sup> Mark D. Stansbury-O'Donnell, *Pictorial Narrative in Greek Art* (Cambridge: Cambridge University Press, 1999): 12; Plato, *Republic*, trans. G.M.A. Grube, rev. C.D.C. Reeve (Indianapolis, IN: Hackett Publishing Company, Inc., 1992), 183, lines 3.394b-c.

<sup>20</sup> Aristotle, *Aristotle's Poetics* (New York: Hill and Wang, 1961), line 1450b; Mark D. Stansbury-O'Donnell, *Pictorial Narrative in Greek Art* (Cambridge: Cambridge University Press, 1999): 10.

naturalistic and universally applicable depiction of lyric.<sup>21</sup> The hero correlates self and moment with the lyrical representation, its reflection of internal conflict stimulating *vita activa*.<sup>22</sup> The promise to redeem virtue and merit through resolute action inspired via lyrical contemplation. Catharsis is the initial action toward redeeming the concurrent fear and pity experienced and represented in the lyrical composition. The interrogation of conflict and imbalance of self incites the consideration of potential and purpose of suffering, its resolution instilling confidence of *psyche*. The lyric representing the hero's cognizance of conflict in their suffering mind and action, its imbalance notated in the tormented perspective.<sup>23 24</sup> The symbiosis of representation founding the shared release necessary for self-actualization. The Humanistic potential of worth and virtue must transcend doubt and deprecation, the hero of self and collective contingent upon the harmony of mind and soul. The truth of the hero's suffering must connect with the lyrical representation, the honesty and authenticity a link between hero, lyric, and audience. The effectiveness of the emotional and psychological upheaval experienced when acknowledging the internal conflict provides guidance through lyric. The verbalization of reflective thought is representative of the collective inquiry of self. Through the hero's lyrics, the formalization of these thoughts instigate honesty of current actions and mindset, its mirrored effect imposing admission of strife.<sup>25</sup> The lessons provided by lyric remind hero and audience of the necessity

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<sup>21</sup> Aristotle, *Aristotle's Poetics* (New York: Hill and Wang, 1961), line 1450a.

<sup>22</sup> Aristotle, *Aristotle's Poetics* (New York: Hill and Wang, 1961), line 1462b11.

<sup>23</sup> Stephen L. Bothwell, "The Transactions of Mortal Coil: Hellenic Meaning in the Suffering of the Iliad and the Oresteia," (Honors Bachelor of Arts, Xavier University, 2019), 37. <https://www.exhibit.xavier.edu/hab/37>.

<sup>24</sup> Layne Staley, "Frogs," Track 10. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS. "Grow to see the pain too soon  
Why's it have to be this way?"

<sup>25</sup> Mark D. Stansbury-O'Donnell, *Pictorial Narrative in Greek Art* (Cambridge: Cambridge University Press, 1999): 10.

of *sophrosyne*, self-control and temperance necessitated to achieving equilibrium of self.<sup>26</sup> Lyric portrays the imbalance of one's reality, exposing truth of self evident only in moderation. The discord reminds the audience of their own duality, lyric confronting individual defiance of reason. Portraying questions of doubt, confessions of vice, and pleading for salvation, the desire for temperance and harmony addresses the duality of self. One's *hamartia*, the err of choice despite the goodness of character, presents the dichotomy of the Apollonian and Dionysian principles of the soul. The polarity of this construct representing the *psychomachia* a discorded soul experiences toward redeeming merit, moderation, and virtue.

*The Birth of Tragedy*, by Friedrich Nietzsche, presents the duality of self, as it originally applied to Greek tragedy. The constructs he presents, the Apollonian and Dionysian states, represent the extreme opposites of self: measured and unmeasured. The Apollonian state is reference of the Greek god of the sun, music, poetry, and prophecy. Apollo represents the rational, measured character of sound mind and judgment. The opposing force to this is the Dionysian state, defined by Dionysus, Greek god of wine, ecstasy, and emotion. Dionysus counters through irrational and unmeasured behavior. There is evidence for the preference of the Apollonian mindset, for its structure is productive and measured representative of a perceived balance of self. Whereas the Dionysian demeanor demonstrates the excess of passion and altered states, allowing for destructive and unmeasured output of self. The Dionysian is rebuked for its lack of control and loss of self; however, the individual's internal conflict, tragedy, and redemption relies upon the Dionysian equal to the Apollonian. The *psychomachia* of hero and audience is presented through these dualities, lyrical inquiry forcing recognition of the internal

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<sup>26</sup> Plato, *Republic*, trans. G.M.A. Grube, rev. C.D.C. Reeve (Indianapolis, IN: Hackett Publishing Company, Inc., 1992), 183, lines 430e–432a, 442c.

duality of self.<sup>27</sup> The truth in representation is housed in the verisimilitude of lyric, reflected equilaterally to the hero and audience. The call and response of emotional stimulation purging the fear and pity within hero and performer, the catharsis renewing harmony of the soul. The achievement of *eudamonia* instills a sense of accord and happiness of the soul, the lyric verbalizing and resolving internal and external conflict. The purpose of lyric is limited to the rational approach of its comprehensive understanding. To fully engage with its purpose and message, its performance is mandatory to convey and stimulate the organic unity of the lyric. The hero's oral presentation must emulate the lyric through thought and action, the honest realism portrayed in lyrical self-inquiry creating an ecstasy experience furthering the connection

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<sup>27</sup> Homer. *The Iliad*. Chicago: Chicago University Press, 1951, Book 22, line 250.

The imminency of Hector's defeat recounts his conflict of self, surrender to defeat or fight for dignity.

“But now some god within me bids me try  
Thine, or my fate: I kill thee, or I die.  
Yet on the verge of battle let us stay,  
And for a moment's space suspend the day;  
Let Heaven's high powers be call'd to arbitrate  
The just conditions of this stern debate,  
(Eternal witnesses of all below,  
And faithful guardians of the treasured vow!)  
To them I swear; if, victor in the strife,  
Jove by these hands shall shed thy noble life,  
No vile dishonour shall thy corse pursue;  
Stripp'd of its arms alone (the conqueror's due)  
The rest to Greece uninjured I'll restore:  
Now plight thy mutual oath, I ask no more.”;

Layne Staley “Angry Chair,” Track 6. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

Self-interrogation admits conflict and the desire to alter course, as Layne expressed his conflict. The identification of his unauthenticity propels him to act.

“I'm a dull boy, work all day, oh  
So I'm strung out anyway, hey  
Loneliness is not a phase  
Field of pain is where I graze  
Serenity is far away  
Saw my reflection and cried, hey  
So little hope that I died, oh  
Feed me your lies, open wide, hey  
Weight of my heart, not the size, oh.”

and relatability developed between hero and audience.<sup>28</sup> The hero becomes the archetype of the audience, its authentic representation of current identity, sentiment, and idealism of self engaging through performance.

Defining the hero as archetype relies upon their character, *ethos*, honesty, and goodness. The image and thought they inspire represents emotion and experience concerted with the audience. The hero's authenticity to individuality and potential defines their attribution and significance to concurrent and successive audiences. The virtuous hero is achieved through conquest of self-doubt and fear, the choice to transcend those constraints through good thought and deed defining the hero of merit and virtue. The honest perspective of self provides the hero motivation to forgive and redeem their soul, its harmony contingent upon self-realization. The lyrics identify the hero's turmoil, his *psyche* a disharmonic echo of its true self. The hero's genuine attempt to restore balance connects him to the audience experiencing parallel reasoning and desire. The fear and pity manifested through the hero's lyrical interpretation provides guidance and morale to the audience. The consent to grieve and release internal frustration, pain, and vulnerability stimulated mutual catharsis. A yearning conveyed through the written word, the audience is entrusted with the hero's honesty and soul, as it reflects their own. The communal experience bonds a spiritual relationship transcending hero and audience. The hero's representation impressed upon the audience that harmony and *aletheia* is actualized through authenticity to self and emotion. The willing journey toward a harmonious *psyche*, through doubt and deprecation, reveals a character of moral and virtue, authentic to individuality and

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<sup>28</sup> André Lardinois, "*The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*." (Leiden: Brill, 2020): 44.

value.<sup>29</sup> The hero's *ethos* heartens the audience, the painful recognition of a soul in discord inspires them to choose another fate.<sup>30</sup> One based upon contemplation and action for goodness of character and virtue, rather than derogation and vice. A defining experience for the audience, the hero's purpose is fulfilled, his legacy as an attribute archetype established.

The archetype of merit and value depended upon Ancient Greek political and social climate, shifting sentiment of confidence and dubitation, and the priority of a harmonious soul. The philosophical and artistic influence to reflect upon one's merit and virtue casts the responsibility of self on the individual. The lyric and performance represented concurrent chord of achieving one's Humanistic potential, the balance of mind and soul manifested through goodness of character and virtue. The lyric challenges hero and audience through an internal inquiry of self and choice, the response defining *ethos* and goodness. The hero is measured by besting doubt and deprecation, the bravery to alter course through strife inspiring an eternal legacy. Through lyric, conquest of self is demonstrated, the *Iliad* offering example through the reasoning and action of Hector. He represents the transformation of a soul in doubt to that of unwavering confidence of purpose. Through the *Iliad*, Hector represented the fortitude of choice in his conquest of the Achaean army, boosting the Trojan morale through the care and responsibility he showed for his charges. Through Hector's representation in the poem, he recognized his own goal of potential, a mighty warrior solidified in his merit and value, a man of strong mind and soul. The duration of the *Iliad* demonstrates the conflict Hector endures in

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<sup>29</sup> Scott Scullion, "Nothing to Do with Dionysus': Tragedy Misconceived as Ritual," *The Classical Quarterly* 52, no. 1 (2002): 132; The concept for value offers a subjective analysis, depending upon the reader's interpretation of the term's merit. Value is the awareness, application, and high esteem given to an idea, more, or virtue. For the context of this paper, value is defined as those constructs that substantiate identity and individuality, for they are things deemed of importance and merit. Value represents concurrent ideas and expectations.

<sup>30</sup> Claude Calame, "Melic Poets and Melic Forms in the Comedies of Aristophanes: Poetic Genres and the Creation of a Canon," in *The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*. (Leiden: Brill, 2020), 116.

achieving his balance, the grit of a warrior in conflict with the man afraid to encounter his fate.<sup>31</sup> As a leader, he instilled courage through peril and influenced his army toward victory over doubt and foe. Despite his internal desire to remain at peace within his abode, Hector remained steadfast in his character to lead and triumph with his army and his own self. His recognition of purpose transcending deprecation and uncertainty.<sup>32</sup> Despite his hesitation, Hector realized his leadership, and his army's success was contingent upon his confidence of purpose.

Live or die – that is the lovely give-and-take of war.<sup>33</sup>

Hector realized his purpose, inspiring his charges toward a victorious battle against the Achaeans, his inspiration and motivation providing nascence to a life of contemplation and action for his army, people, and the audience of his story.<sup>34</sup> Hector's essence relied upon his realistic portrayal of the conflicts of internal and external humanity, the lyric conveying a universal opportunity and responsibility of choice. His empathy for his army and audience commands attention, as Hector's influence reminiscent of the application of self and potential.<sup>35</sup> His admission of internal conflict and doubt, though demonstrative of weakness, propelled his courage and fortitude.

Well, I know you are brave, and I am far weaker.

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<sup>31</sup> S. Farron, "The Character of Hector in the 'Iliad'," *Acta Classica* 21 (1978): 40.

<sup>32</sup> S. Farron, "The Character of Hector in the 'Iliad'," *Acta Classica* 21 (1978): 41.

<sup>33</sup> Homer. *The Iliad*. Chicago: Chicago University Press, 1951, Book 17, lines 262.

<sup>34</sup> Homer. *The Iliad*. Chicago: Chicago University Press, 1951, Book 17, lines 298 - 303.

“Down in a mass the Trojans pounded – Hector led them in,  
charging in as a heavy surf roars in against the rip  
at a river's mouth, swelled with rains from Zeus,  
and on either side the jutting headlands bellow back  
at the booming sea with matching thunder – in they came,  
the Trojans roaring in.”

<sup>35</sup> Homer. *The Iliad*. Chicago: Chicago University Press, 1951, Book 18, lines 355 - 359.

“I, for one, I'll never run from his grim assault,  
I'll stand up to the man – see if he bears off glory  
Or I bear it off myself!”



True – but all lies in the lap of the great gods.  
Weaker, I am, but still I might take your life with one hurl of a spear.<sup>36</sup>

The authenticity of Hector's *ethos* reminded Greek audiences that honesty of self is necessary to transcending conflict, the promise of clarity the reward. His contemplative dialogue addressed his *hamartia*, his honest perspective reflective of his desire to transcend his current circumstance and state of mind.<sup>37</sup> His guidance as character archetype is challenged by his own recognition of shortcoming, the duality of his mortal strength and weakness furthering his influence in audiences of Antiquity and beyond.<sup>38</sup> Hector's representation paralleled the Greek reality, individually and culturally. The trauma of grief and loss reflected concurrent reality of war and defeat between the Achaeans and the Trojans. The motivation to transcend the fear and pity of circumstance inspired contemplation and action, Hector's lyric providing didactic counsel toward a fulfilled purpose for hero and audience.

The honest presentation Hector provided through his action, represented in the *Iliad*'s lyric, gave his character authenticity and credence. The merit of his experiences and discord related to similar experiences held by the audience, identifying themselves through Hector's thoughts and actions, his vulnerability of self resembles their *vita activa* and *vita contemplativa*. The memorability and legacy of Hector abided in his conquest of his internal conflict, the choice to confidently accept his fate, potential, and purpose instilled the true virtue of his heart.<sup>39</sup>

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<sup>36</sup> Homer. *The Iliad*. Chicago: Chicago University Press, 1951, Book 20 lines 492 - 496

<sup>37</sup> Homer. *The Iliad*. Chicago: Chicago University Press, 1951, Book 22, lines 118 - 128.

“But did I give way?  
Not at all. And how much better it would have been!  
Now my army's ruined, thanks to my reckless pride,  
I would die of shame to face the men of Troy.”

<sup>38</sup> Scott Scullion, “‘Nothing to Do with Dionysus’: Tragedy Misconceived as Ritual,” *The Classical Quarterly* 52, no. 1 (2002): 132.

<sup>39</sup> Claude Calame, “Melic Poets and Melic Forms in the Comedies of Aristophanes: Poetic Genres and the Creation of a Canon,” in *The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*. (Leiden: Brill, 2020), 117.

Hector's humanity reflected that of his audience, the internal torment of *psyche* a reminder of self-image in progress through confrontation. The goodness of character is the acceptance of stumble and failure, admitting fault instills awareness leading to actualization. The responsibility to transcend resides within the motivation of the individual, their reflection of self is comparable to social climate and value, an eternal influence by Classical Greek aesthetic.

The aesthetic of identity and self, founded upon Humanistic philosophy, recognized the universality of potential and value. Successive eras in Western culture continued these values in representations, concurrent themes of self and collective portrayed in varying artistic endeavors. The Seattle Grunge music scene reflected the internal and external conflict experienced by certain members of Generation X. Generation Grunge struggled to find identity and individuality amongst the preestablished expectations and labels instituted by family and society. The deviation from roles assigned by culture, education, and status required the dam against fulfilled purpose to be released. The lyrics of Alice in Chains openly admitted and recognized the conflicts felt within, their portrayal mimicking the concurrent sentiment of their generation. Cultivating identity, individuality, and autonomy differed from the preassigned roles of previous generations. The social climate provided countering messages of antiquated expectations and free will of purpose. Generation X required a new calibration characteristic of their maturing ideology and sentiment, one representative of their aesthetic, circumstance, experience, and potential. The cultural and social misrepresentation of Generation X, particularly Generation Grunge, instilled further doubt and deprecation of its members. The skepticism of self and collective challenged the potential of both, its favor motivating *vita contemplativa* and *vita activa*. These similar sentiments were felt generationally, the confusion, despair, and loneliness required release. The Seattle Grunge bands explored self-inquiry through lyric and performance,

their aesthetic tied to challenging traditional expectations and labels of music and identity. As they navigated sentiment and emotion, the lyrics reflected their individual and social inquiry, their definition of purpose manifested and realized through contemplation and action. The break toward an individually defined identity is paramount to the understanding of motivation and interpretation of the lyrics of Alice in Chains. They address the inquiry into their own desires, faults, and condemnation, the realism portrayed in lyric and performance reflective of the audience's own conflict:

“We chase misprinted lies  
We face the path of time  
And yet I fight, and yet I fight  
This battle all alone”.<sup>40</sup>

The truth of self is achieved through honest revelation of identity and catharsis of doubt and guilt, the labor rewarded through harmony of soul. As Generation Grunge fought to retain its individuality separate from outside influence, the lyrics maintained their resolve toward self-actualization.<sup>41</sup> The didactic inspiration reminded the audience to address and prioritize reflection, the honesty to self was guided by Layne Staley's lyricism and performance.

Generation Grunge's struggle with inadequacy, fear, and pity was portrayed in lyric.<sup>42</sup> The stark

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<sup>40</sup> Layne Staley, “Nutshell,” Track 1. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

<sup>41</sup> Jerry Cantrell, “Got Me Wrong,” Performed by Layne Staley. Track 8. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

“Yeah, yeah, it goes away  
All of this and more of nothing in my life  
No, color clay  
Individuality not safe  
As of now I bet you got me wrong”

<sup>42</sup> Layne Staley, “Nutshell,” Track 1. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

“My gift of self is raped  
My privacy is raked  
And yet I find, and yet I find  
Repeating in my head  
If I can't be my own  
I'd feel better dead”

reality of a disharmonic soul forces awareness and inspiration to choose a new fate. A path preceded by the struggle of its archetype, Layne, Generation Grunge contemplated their course and altered it to reflect the advice of its hero. The connection his lyric, performance, and humanity acted as friend and guide, his trustworthy authenticity and character inspiring autonomy and harmony for his audience.

The valor of Layne's truth admitted his struggle, his internal conflict a lament and grieving of self. The mental anguish that infects with doubt and fear is a personal and vulnerable attribution relatable to the audience. The hero's confession reflects genuine sorrow for not achieving his potential, his fault witnessed publicly.<sup>43</sup> The humanity of this pain is not his alone, it is the replication and portrayal of the audience's turmoil. His thoughts in lyric mimic the maturation Generation Grunge began to experience, their mutual journey reciprocal to the other's purpose defined. His portrait of doubt was an honest account of his own struggles with the strains of success, the loss of autonomy and privacy, and the sorrow and loneliness of addiction. This portrayal represented his concurrent generation through the same institutional labels and roles. Rather than autonomy and choice, Layne and Generation Grunge were confined to the expectations for which they rebelled. The individuality of both necessitating upon self-discovery and engagement. Layne's burden of choice and action a challenge to his virtue and that of Generation Grunge, the accountability and authenticity of self remain imperative to harmony of mind and soul.

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<sup>43</sup> Jerry Cantrell, "Would?," Performed by Layne Staley. Track 10. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

"So I made a big mistake  
Try to see it once my way  
Am I wrong?"

Generation Grunge, despite its freedom from labels, mandated authenticity, and integrity of character. Akin to the Classical Greek *ethos*, the goodness had to be defined and established, the lyric reflecting the inquiry into the circumstance of hero and audience.<sup>44</sup> As the hero, Layne's parallel experiences and self-doubt vocalized the individual and collective suffering, his lament through lyric stimulating a physical manifestation of an internal reflection. His lyrical poetry conveying his journey toward actualization, he became the lyrical figure and hero for Generation Grunge. As he wrote and performed lyrics, he revealed the truth of his inner thoughts and wishes, his desire to transcend vice grasping the audience. His honesty in lyric and interpretation connected his veracity to the audience, as a "real-life writer and this figure of discursive and performative authority" furthered his archetypal fortitude through authenticity and virtue of heart.<sup>45</sup> The intimacy and vulnerability in *Unplugged* required Layne be the verbal figure and manifestation of the lyric and performance. His *ethos*, interpretation, and virtue providing an image of the hero in catharsis; his *mimesis* to the audience's reality defined verbally and performatively. The audience must engage in the emotion, experience, and upheaval of the hero's cathartic, healing journey toward redemption. Reading and hearing Layne's journey of catharsis through lyric is an incomplete process, for the audience must engage with him as he attempted to heal. The audience must connect the lyric to the emotions it stimulates, an image through performance further connects Layne to his audience, his guiding force emphasizing his message and purpose. The visual encounter to his confession, the need for sympathy, and the

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<sup>44</sup> Albert Henrichs, "Loss of Self, Suffering, Violence: The Modern View of Dionysus from Nietzsche to Girard." *Harvard Studies in Classical Philology* 88 (1984): 222.

<sup>45</sup> Claude Calame, "Melic Poets and Melic Forms in the Comedies of Aristophanes: Poetic Genres and the Creation of a Canon," in *The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*. (Leiden: Brill, 2020), 113.

hope for salvation prevalent in his performance mutually inspired he and audience.<sup>46</sup> The connection formed solidified through the necessary image and performance, its realism and emotional essence is conveyed corporeally.<sup>47</sup> Live performance acts as a guiding force and motivation, the performer's honesty, intimacy, and vulnerability indicative of their authenticity and virtue of heart.

Human integrity requires action and meaning, the intention of self is proved through the accountability and reconciliation of choice and emotion. The hero performer is challenged in his interpretation, portrayal, and representation of lyric. The honesty of self visible through his connection to meaning and sentiment, the verisimilitude to the audience mutually experienced and inspired. The hero embodies the emotion, experience, and lyric in the presentation of self. The performance manifestation of anxiety and doubt represents the struggle he and the audience endure toward harmony, the collective cord enlivening the mutual quench of fear. The hero initiates and leads the charge to fulfilled purpose. His courage despite hesitation navigates the audience through the conflict of self, the choice for redemption the responsibility of the individual and collective. The performance experience composites contemplation and reflection of self, both hero and audience meeting equal fate of choice. The visible manifestation of lyric through the hero's performance connects the audience to his chord, the disharmonious emotions engaging collective catharsis. The lyric is enlivened by the performer, its message palpable as living poetry, *ut pictura poesis*. The emotional vulnerability and verisimilitude furthering the performance aesthetic, its organic unity based upon the kinship of hero and audience, lyrical composition and emotional catharsis, and desire and motivation necessary for individual and

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<sup>46</sup> Mark D. Stansbury-O'Donnell, *Pictorial Narrative in Greek Art* (Cambridge: Cambridge University Press, 1999): 5.

<sup>47</sup> Mark D. Stansbury-O'Donnell, *Pictorial Narrative in Greek Art* (Cambridge: Cambridge University Press, 1999): 13.

collective redemption. The guidance and purpose of performance is its presentation of *vita contemplativa* and *vita activa*, the visual action and active engagement of lyrical context enlivened by the hero's intimately visible fear and vulnerability. The duality of goodness and vice apparent, his contemplation, reason, and authentic virtue is challenged to act. He and the audience mutually reflect the toil in their humanity, its conflict unavoidable and mandating reconciliation for authenticity to prevail. Performance portrays and represents circumstance and choice the hero and audience encounter in lyric, its didactic message and representation necessary to enwrap its purpose: catharsis. Commencing soul redemption through catharsis requires confidence, courage, and endurance of self despite doubt and deprecation maintaining its hold. The hero's choice to transcend fear and pity initiates his greatness of fortitude and purpose, achievement of *vita contemplativa* and *vita activa* cognoscible. The ambiguity and self-prophecy of fate a fleeting concern, as he charges toward his authenticity of mind and soul, the virtue of his heart present in his quest of actualization. The motivation and action of the hero demonstrates a fulfilled purpose, the goal of a harmonious mind and soul proving precedent over vice. The hero's *ethos* and choice instilling his path and forging that of the audience. For his merit, he is valued as the archetype of the audience's identity, the crescendo of Humanistic potential, purpose, and harmony.

The cultural progress and memory of individual and collective redemption warrants a hero representative of concurrent action, ideology, and virtue. The hero's mortal strength reminding audience of their equivalent potency, individually and collectively. Within himself, the hero recognizes his *hamartia*, its crux toward truth prevailing character and goodness. The return to his authentic potential is driven by the hero's virtue of heart, his greatness of purpose harmoniously realized through the reflection of lyric, *vita contemplativa*, and action of

performance, *vita activa*. Performance emphasizes the application of this pilgrimage of self, the hero's physical manifestation of sorrow and grief representative of the audience's internal and external conflicts. The formula of lyric and performance, hero and audience, reflection and redemption conducts the concerted catharsis. The hero's greatness inspires the audience to a similar choice of valor and virtue, his exemplar becoming iconic to story and principle. The hero's greatness, through impossible circumstance, forming cultural-historical ideology of self and collective, a definitive moment and capture of concurrent sentiment and hope. The archetypal and valiant hero enforces the credence of aspiration, authenticity, and virtue of heart; the transcendence of doubt and deprecation universally and eternally inspiring.

Classical Greek audiences encountered a choice of fate, as individual and social circumstances caused anxiety and uncertainty of purpose and potential. The defeat and sorrow of conquest and war, and the intellectual demand of renaissance required guidance and trust from influential sources. The *Iliad* provided heroic inspiration through the thoughts and actions of Hector, his genuine emotive action realized the lyric's potential. Self-actualization activated mind and soul from the recesses of failure, a construct live performance provided Classical Greek audiences. Hector's intrepidity of action actuates the lyrics, his connection with its context engaging its didactic purpose.<sup>48</sup> Hector, the verbal figure for Greek lyric and performance, represented his individuality and that of each collective member. His authenticity of self returns the balance and his transcendence of doubt and fear becomes the verbal figure for his concurrent audience and self. The conflict of internal and external duality ubiquitously experienced by all, and though Hector's authenticity challenged, he relied on *vita contemplativa*

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<sup>48</sup> André Lardinois, "*The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*." (Leiden: Brill, 2020): 46.



and *vita activa* to resolve his conflict. The performance of Hector's choice encouraged the audience to engage in a similar journey. The reflection and engagement with one's authentic purpose proved valuable to hero and audience, the catharsis necessary for realization of potential and purpose.

Generation Grunge encountered a parallel quest for identity and individuality, their adaptation of self the reaction of cultural expectation. The changing ideals conflicted with prior generations, the traditional social climate and roles casting heavy burden to the shifting generational needs. The first generation of divorced parentage, latchkey lifestyles, and free will of purpose, Generation X chiseled forged a course unknown previously. The opportunity for authentic autonomy, individuality, and happiness a new burden of reality. The distrust from society and self opened a chasm of deprecation, fear, and pity. The anxiety and expectation to balance a sense of self, prove merit and value, and succeed through sacrifice instilling only confusion, depression, and stress. The pressure to conform to a higher expectation of self through batteries of academic accomplishment and testing, maintaining traditional and cultural identities, and securing a unique identity forced further conformity for the adolescent generation. The ensuing conflict of expectation left no template to excel, the temptation to fail probable and expected with no influencing source. As frustrations and doubt mounted, Generation Grunge slowly acknowledged and identified unhappiness and disharmony; the angst needing release, its output motivated the Classical Humanistic potential for Seattle Grunge and its congregation. As the idealism of free will percolated through the Seattle music scene, the anchor of suppression released its hold through challenge of self. Generation Grunge recognized the fault of self and collective, the inquiry to authenticity and security of identity and individuality necessary. The self-reliance learned as autonomous latchkey children ensured survivability of reflection and

accountability of the maturing adolescent and adult. Impending generational metamorphosis necessitated a source of guidance, its template conducive to the concurrent mood of individuality. Alice in Chains challenged authenticity and idealism, the constraints of autonomy and conformity bursting through lyric and performance. The cries for freedom of choice and self-validated Generation Grunge's mood, the lyrics and performances acting as guides toward self-actualization.

The hero is defined through realization and actualization, transcending their own doubt and deprecation. The critique of self reigns heavily over identity and deed, the choice to achieve potential prevailing through the endeavor for the harmonious soul. As Hector faced his destiny and purpose, he questioned his self-merit and value. The coil of his conflict, preservation of safety and life or dignity of an authentic soul, Hector's choice defined his character. The err of Hector's actions underscored his inauthenticity to self, fleeing purpose and responsibility imbalanced his mind and soul. No longer attuned to his path and truth, Hector's disharmony unsettled his thought and action. Veering from self-authenticity, Hector's valor as Trojan warrior was threatened, the conflict of fear and pity misaligned with his destined greatness. This revelation redeemed Hector's *aletheia*:

“Let me not then die ingloriously and without a struggle,  
but let me first do some great thing that shall be told among men hereafter’ho”.<sup>49</sup>

His identity, goodness, merit, and virtue realized through reflection, rather than avoidance of self. The confidence of choice, despite fate, fortifies his mastery of mind and soul. Assured in

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<sup>49</sup> Homer. *The Iliad*. Chicago: Chicago University Press, 1951, Book 22, lines 232 - 343.

his victory and triumph over doubt and deprecation, Hector won the most important battle, authenticity and virtue of self.

The binds of cultural and social confusion and misunderstanding drove Generation Grunge to construct an original identity characteristic of its own definitions of *ethos*, goodness, intent, and virtue of heart. The generation told to follow their own path struggled with culturally taught misconceptions that conflicted with the maturing ideology of self. The elder generations' lack of faith in Generation X erroneously emphasized the importance of socio-cultural approval, conformity, and expectation of path and purpose.<sup>50</sup> The imbalance of these antiquated and misconceived values proved an abrasive force in Generation Grunge's refinement. Prioritizing authenticity, accountability, and free will of purpose, Layne Staley refused surrender to an inauthentic soul. The *psychomachia* present within Layne's internal dialogue renders important self-realization and actualization, conformity of expectation disabling harmony of self. He recognized his potential, though his intrinsic potency was plagued with corporeal vice:

“Know me broken by my master  
Teach thee on child of love hereafter  
Into the flood again  
Same old trip it was back then  
So i made a big mistake  
Try to see it once my way  
Drifting body it's sole desertion”.<sup>51</sup>

His emotional honesty and vulnerability challenged the disharmony of his *psyche*, the necessary catharsis revealing *aletheia* of self. His goodness of character allowed an honest

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<sup>50</sup> Layne Staley. “Sludge Factory”. Track 4. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

“I say stay long enough to repay  
All who caused strife”

<sup>51</sup> Jerry Cantrell, “Would?,” Track 10. Performed by Layne Staley. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

insight into achieving self-defined and refined merit. The virtue of his intent not rebellion, but a message of true self-value and the transcendence of a realized purpose. Layne's victory of a realized purpose guided his audience to a divinity of authentic individuality, soul and spirit in harmony.

Oh God please won't you help me make it through  
Here they come to snuff the rooster, oh yeah  
Yeah here come the rooster, yeah  
You know he ain't gonna die.<sup>52</sup>

### **Conclusion**

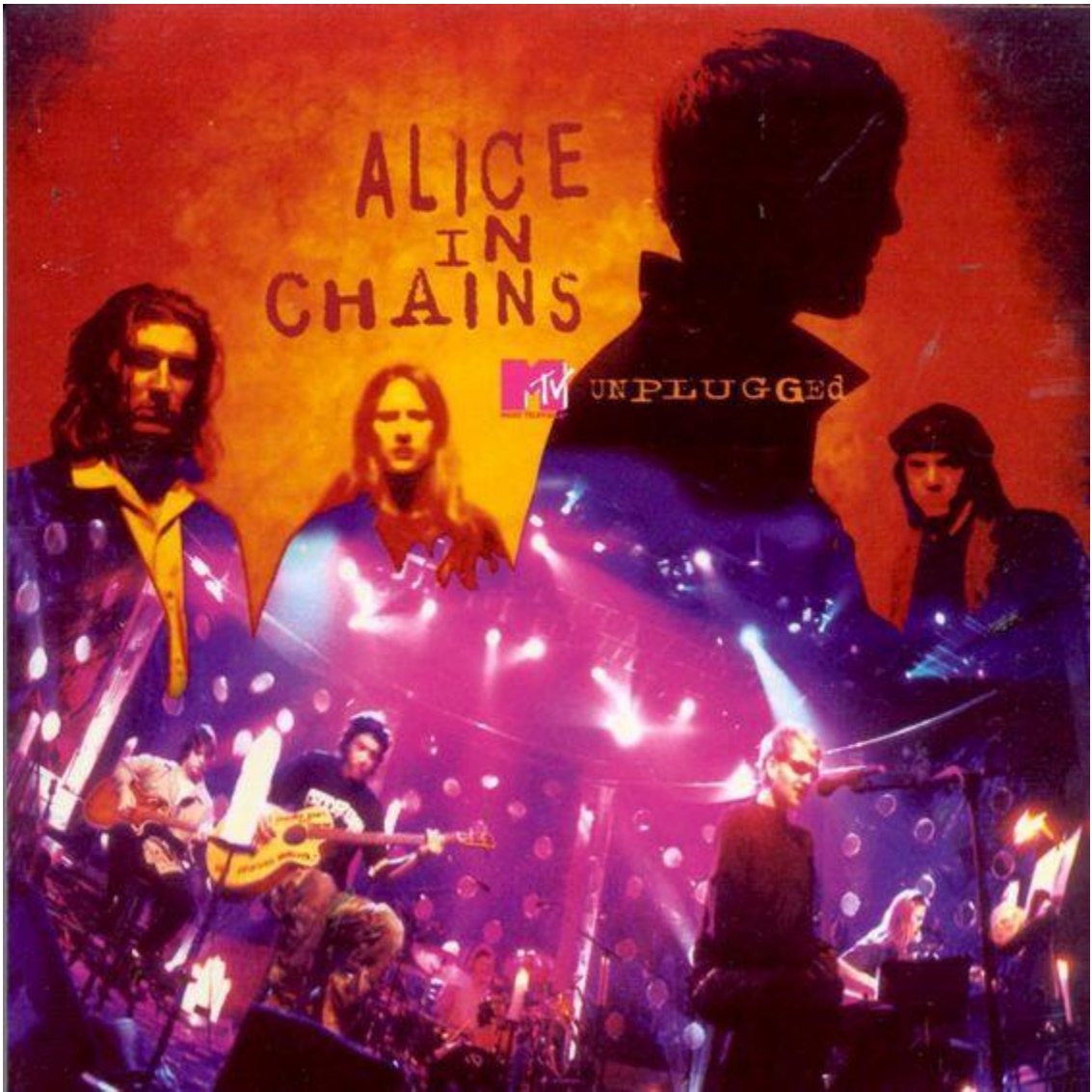
The true nature of self is an innate responsibility, its cultivation contingent upon the individual desire to achieve potential and purpose. Individuality requires ethic to self-authenticity, conflicts that challenge the harmony of mind and soul reaffirm the desire for truth of identity. Dedication despite doubt and deprecation fosters individual merit and value, the greatness of purpose realized through triumph of conflict. The aspiration of self is a universal experience, each journey defined by the individual's contemplation and action. The acknowledgement and accountability of err and vice allows truth of self to prevail through negotiation of one's duality. The struggle through disharmony unveils a choice of goodness and purpose or vice and grief. The isolation and pain of self-skepticism creates a loss of self, its recalibration needing guidance to ascend its turmoil. The Ancient Greek advent of lyric and performance encouraged audiences to inquire their soul's true value and virtue. The heroes of lyric and performance challenged their potential and purpose, their desire to overcome fear and pity of dire circumstance strengthening resolve. Hector and Layne Staley endured crises of *psyche*, the overbearing *harmartia* fueling their choice toward greatness of self and collective.

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<sup>52</sup> Jerry Cantrell, "Rooster," Performed by Layne Staley. Track 7. *Alice in Chains Unplugged*. Dakota North Entertainment and Music Television (MTV), recorded April 10, 1996, Live CD, DVD, and VHS.

With their audiences, they grieved their sins and renewed their goodness and virtue through action. Courageous through honest reflection of emotion, they answered their own pleas for help and resurrected their *ethos*. The path each forged instilled the necessity for self-actualization, the audiences following in a similar journey of redemption. The heroes were defined as achieving greatness of purpose through the toil of self-doubt and deprecation. They inspired the audience to equal ascent of greatness, our heroes sculpted the path of authenticity, choice, individuality, and virtue of heart through lyric and performance of their internal affliction. The divinity of the hero's harmonious soul bestowed a continuing legacy transcendent of his mortality. His self-actualization and realization of potential and purpose demonstrated his potency of mind and soul, its lasting impact not on just his greatness of purpose. The hero's gallantry evident to his audience, his conflict and resolution guided their individual journey of authenticity and virtue. The audience's courage emanates from the hero's redemption of doubt and fear, the *vita contemplativa* realizing one's own strength of self and choice. The individuality of the audience is defined and carved by their own merit and value, their *vita activa* and resolve to change boosting sense and purpose of self. The hero is no longer reserved for the cultural-historical icon that symbolized their collective struggle. Instead, the hero gifts his resolve through the representation, accountability, catharsis, and redemption of self. His guidance and inspiration the foundation for the hero who resides in all of us. The hero's virtue and value is fulfilled through the audience's valor toward their greatness of self, for each individual has the capacity and ability to be their own hero.

Images



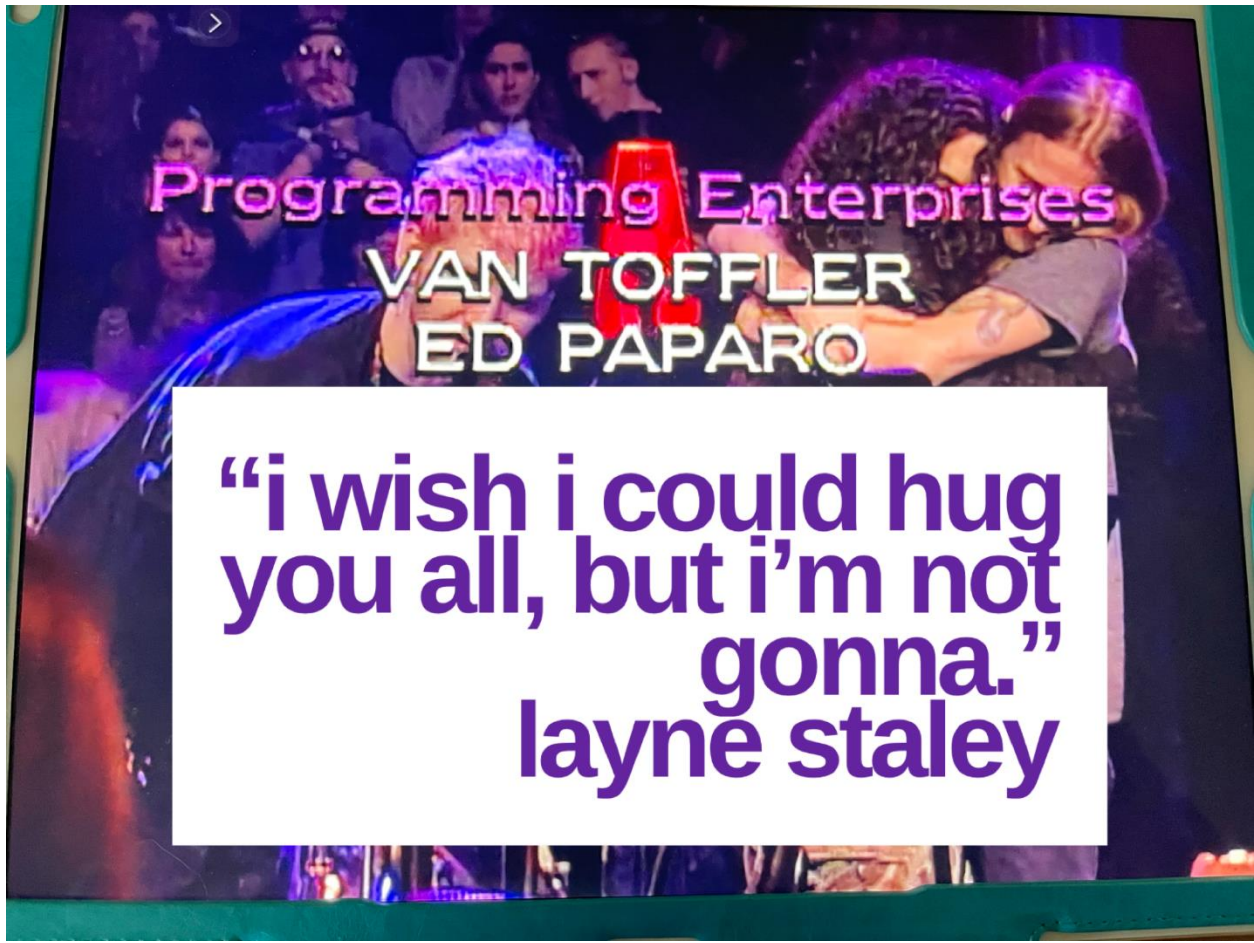












Programming Enterprises  
VAN TOFFLER  
ED PAPARO

**“i wish i could hug  
you all, but i’m not  
gonna.”  
layne staley**

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## Appendix

*Unplugged*

Alice in Chains

Original Song Bibliography

Performance Setlist (April 10, 1996)

### “Nutshell”

Lyrics: Layne Staley

Music: Jerry Cantrell, Mike Inez, Sean Kinney

Recorded: London Bridge Studios, Seattle, 1993

Album: *Jar of Flies*, January 25, 1994

Track: 2

YouTube: [https://www.youtube.com/watch?v=\\_siJRgDlddy](https://www.youtube.com/watch?v=_siJRgDlddy)

We chase misprinted lies  
We face the path of time  
And yet I fight, and yet I fight  
This battle all alone  
No one to cry to  
No place to call home  
Ooh  
Ooh-ooh  
Ooh  
Ooh-ooh  
My gift of self is raped  
My privacy is raked  
And yet I find, and yet I find  
Repeating in my head  
If I can't be my own  
I'd feel better dead

## **“Brother”**

Lyrics: Jerry Cantrell

Music: Jerry Cantrell

Recorded: London Bridge Studios, Seattle, November 1991

Album: *Sap*, February 4, 1992

Track: 1

YouTube: <https://www.youtube.com/watch?v=nH8BgfluCJA>

Frozen in the place I hide  
Not afraid to paint my sky with  
Some who say I've lost my mind  
Brother try and hope to find  
You were always so far away  
I know that pain so don't you run away  
Like you used to do  
Roses in a vase of white  
Bloodied by the thorns beside the leaves  
That fall because my hand is  
Pulling them hard as I can  
You were always so far away  
I know that pain  
So I won't run away like I used to do  
Pictures in a box at home  
Yellowing and green with mold  
So I can barely see your face  
Wonder how that color taste  
You were always so far away  
I know the way so don't you run away  
Like you used to do

## “No Excuses”

Lyrics: Jerry Cantrell

Music: Jerry Cantrell

Recorded: London Bridge Studios, Seattle, September 1993

Album: *Jar of Flies*, January 25, 1994

Track: 4

YouTube: <https://www.youtube.com/watch?v=r80HF68KM8g>

It's alright  
There comes a time  
Got no patience  
To search for peace of mind  
Layin' low  
Wanna take it slow  
No more hiding or disguising  
Truths I've sold  
Everyday it's something  
Hits me all so cold  
Find me sittin' by myself  
No excuses that I know  
It's okay  
Had a bad day  
Hands are bruised  
From breaking rocks all day  
Drained and blue  
I bleed for you  
You think it's funny  
Well, you're drowning in it too  
Everyday it's something  
Hits me all so cold  
Find me sittin' by myself  
No excuses that I know  
Yeah, it's fine  
We'll walk down the line  
Leave our rain  
A cold trade for warm sunshine  
You my friend  
I will defend  
And if we change  
Well, I love you anyway  
Everyday it's something  
Hits me all so cold



Find me sittin' by myself  
No excuses that I know

### **“Sludge Factory”**

Lyrics: Layne Staley

Music: Jerry Cantrell, Mike Inez, Sean Kinney

Recorded: Bad Animals Studios, Seattle, 1995

Album: *Alice in Chains*, November 7, 1995

Track: 3

YouTube: [https://www.youtube.com/watch?v=70\\_szWBOaic](https://www.youtube.com/watch?v=70_szWBOaic)

You insult me in my home  
You're forgiven this time  
Things go well, you're eyes dilate  
You shake, and I'm high  
Look in my eyes deep and watch  
The clouds change with time  
20 hours won't print  
My picture milk carton size  
Carton size, carton size, carton size  
Call me up congratulations  
Ain't the real why  
There's no pressures besides brilliance  
Let's say by day 9  
Endless corporate ignorance lets  
Me control time  
By the way, by the way  
Once again you see an in  
Discolored skin gives you away  
So afraid you kindly gurgle out a date  
For me  
Owe... Oh yeah...  
Owe... Oh yeah...  
Owe  
Now the body of one soul I adore  
Wants to die  
You have always told me you'd  
Not live past 25  
I say stay long enough to repay  
All who caused strife

Once again you see an in  
Discolored skin gives you away  
So afraid you kindly gurgle out a date  
For me  
Once again you see an in  
Discolored skin gives you away  
So afraid you kindly gurgle out a date  
For me

### **“Down in a Hole”**

Lyrics: Jerry Cantrell

Music: Jerry Cantrell

Recorded: London Bridge Studios, Seattle, 1992

Album: *Dirt*, 1992

Track: 4

YouTube: <https://www.youtube.com/watch?v=f8hT3oDDf6c>

Bury me softly in this womb  
I give this part of me for you  
Sand rains down and here I sit  
Holding rare flowers  
In a tomb, in bloom  
Down in a hole, and I don't know if I can be saved  
See my heart, I decorate it like a grave  
You don't understand who they thought I was supposed to be  
Look at me now, a man Who won't let himself be  
Down in a hole  
Feeling so small  
Down in a hole  
Losing my soul  
I'd like to fly  
But my wings have been so denied  
Down in a hole, and they've put all the stones in their place  
I've eaten the sun so my tongue has been burned of the taste  
I have been guilty of kicking myself in the teeth  
I will speak no more of my feelings beneath  
Down in a hole  
Feeling so small  
Down in a hole  
Losing my soul  
I'd like to fly  
But my wings have been so denied

Bury me softly in this womb  
(Oh I want to be inside of you)  
I give this part of me for you  
(Oh I want to be inside of you)  
Sand rains down and here I sit  
Holding rare flowers  
(Oh I want to be inside of you)  
In a tomb  
Oh I want to be inside  
Down in a hole  
Feeling so small  
Down in a hole  
Losing my soul  
Down in a hole  
Feeling so small  
Down in a hole  
Out of control  
I'd like to fly  
But my wings have been so denied

### **“Angry Chair”**

Lyrics: Layne Staley

Music: Layne Staley

Recorded: London Bridge Studios, Seattle, 1992

Album: *Dirt*, 1992

Track: 12

YouTube: <https://www.youtube.com/watch?v=IpEXM1Yziws>

Sitting on an angry chair  
Angry walls that steal the air  
Stomach hurts and I don't care  
What do I see across the way, hey  
See myself molded in clay, oh  
Stares at me, yeah I'm afraid, hey  
Changing the shape of his face, aw yeah  
Candles red I have a pair  
Shadows dancing everywhere  
Burning on the angry chair  
Little boy made a mistake, hey  
Pink cloud has now turned to gray, oh  
All that I want is to play, hey  
Get on your knees, time to pray, boy

I don't mind, yeah  
I don't mind, I-I-I  
I don't mind, yeah  
I don't mind, I-I-I  
Lost my mind, yeah  
But I don't mind, I-I-I  
Can't find it anywhere  
I don't mind  
Corporate prison, we stay, hey  
I'm a dull boy, work all day, oh  
So I'm strung out anyway, hey  
Loneliness is not a phase  
Field of pain is where I graze  
Serenity is far away  
Saw my reflection and cried, hey  
So little hope that I died, oh  
Feed me your lies, open wide, hey  
Weight of my heart, not the size, oh  
I don't mind, yeah  
I don't mind, I-I-I  
I don't mind, yeah  
I don't mind, I-I-I  
Lost my mind, yeah  
But I don't mind, I-I-I  
Can't find it anywhere  
I don't mind, I-I-I  
Pink cloud has now turned to gray  
All that I want is to play  
Get on your knees time to pray, boy

## “Rooster”

Lyrics: Jerry Cantrell

Music: Jerry Cantrell

Recorded: London Bridge Studios, Seattle, 1992

Album: *Dirt*, 1992

Track: 6

YouTube: <https://www.youtube.com/watch?v=uAE6Il6OTcs>

Ain't found a way to kill me yet  
Eyes burn with stinging sweat  
Seems every path leads me to nowhere  
Wife and kids household pet  
Army green was no safe bet  
The bullets scream to me from somewhere  
Here they come to snuff the rooster, oh yeah  
Yeah here come the rooster, yeah  
You know he ain't gonna die  
No, no, no, you know he ain't gonna die  
Here they come to snuff the rooster, oh yeah  
Yeah here come the rooster, yeah  
You know he ain't gonna die, oh  
No, no, no, you know he ain't gonna die  
Walkin' tall machine gun men  
They spit on me in my home land  
Gloria sent me pictures of my boy  
Got my pills 'gainst mosquito death  
My buddy's breathin' his dyin' breath  
Oh God please won't you help me make it through  
Here they come to snuff the rooster, oh yeah  
Yeah here come the rooster, yeah  
You know he ain't gonna die  
No, no, no, you know he ain't gonna die

## “Got Me Wrong”

Lyrics: Jerry Cantrell

Music: Jerry Cantrell

Recorded: London Bridge Studios, Seattle, November 1991

Album: *Sap*, February 4, 1992

Track: 2

YouTube: <https://www.youtube.com/watch?v=IDFSAvTwnb0>

Yeah, yeah, it goes away  
All of this and more of nothing in my life  
No, color clay  
Individuality not safe  
As of now I bet you got me wrong  
So unsure you run from something strong  
I-I can't let go  
Threadbare tapestry unwinding slow  
Feel a tortured brain  
Show your belly like you want me to  
As of now, I bet you got me wrong  
So unsure, we reach for something strong  
I haven't felt like this in so long  
Wrong  
In a sense too far gone from love  
That don't last forever  
Something's gotta turn out right  
You, sugar taste  
Sweetness doesn't often touch my face  
Stay if you please  
You may not be here when I leave  
As of now, I bet you got me wrong  
So unsure, we reach for something strong  
I haven't felt like this in so long  
Wrong  
In a sense too far gone from love  
Strong  
I haven't felt like this in so long  
Wrong  
In a sense too far gone from love  
That don't last forever  
Something's gotta turn out right

## “Heaven Beside You”

Lyrics: Jerry Cantrell and Mike Inez

Music: Jerry Cantrell and Mike Inez

Recorded: Bad Animals Studios, Seattle, 1995

Album: *Alice in Chains*, November 7, 1995

Track: 4

YouTube: <https://www.youtube.com/watch?v=TEAyIKJb-to>

Be what you wanna be  
See what you came to see  
Been what you wanna be  
I don't like what I see  
Like the coldest winter chill  
Heaven beside you, hell within  
Like the coldest winter chill  
Heaven beside you, hell within  
Like the coldest winter will  
Heaven beside you, hell within  
And you think you have it still  
Heaven inside you  
So there's problems in your life  
That's fucked up, and I'm not blind  
I'm just see through faded, super jaded  
And out of my mind  
Do what you wanna do  
Go out and seek your truth  
When I'm down and blue  
Rather be me than you  
Like the coldest winter chill  
Heaven beside you, hell within  
Like the coldest winter chill  
Heaven beside you, hell within  
Like the coldest winter will  
Heaven beside you, hell within  
And you wish you had it still  
Heaven inside you  
So there's problems in your life  
That's fucked up, and I'm fine  
I'm just see through faded, super jaded  
Out of my mind  
Like the coldest winter chill  
Heaven beside you, hell within

Like the coldest winter chill  
Heaven beside you, hell within  
Like the coldest winter will  
Heaven beside you, hell within  
And you know you have it still  
Heaven inside you  
So there's problems in your life  
That's fucked up, but you're not blind  
You're just see through faded, overrated  
And out of your mind

### **“Would?”**

Lyrics: Jerry Cantrell

Music: Jerry Cantrell

Recorded: London Bridge Studios, Seattle, 1992

Album: *Dirt*, 1992

Track: 13

YouTube: [https://www.youtube.com/watch?v=Nco\\_kh8xJDs](https://www.youtube.com/watch?v=Nco_kh8xJDs)

Know me broken by my master  
Teach thee on child of love hereafter  
Into the flood again  
Same old trip it was back then  
So i made a big mistake  
Try to see it once my way  
Drifting body it's sole desertion  
Flying not yet quite the notion  
Into the flood again  
Same old trip it was back then  
So i made a big mistake  
Try to see it once my way  
Into the flood again  
Same old trip it was back then  
So i made a big mistake  
Try to see it once my way  
Am i wrong?  
Have i run too far to get home  
Have i gone?  
And left you here alone  
Am I wrong?  
Have i run too far to get home, yeah



Have I gone?  
And left you here alone  
If i would, could you?

### **“Frogs”**

Lyrics: Layne Staley

Music: Layne Staley

Recorded: Bad Animals Studios, Seattle, 1995

Album: *Alice in Chains*, November 7, 1995

Track: 11

YouTube: <https://www.youtube.com/watch?v=9ZOiEa7BJO0>

What does friend mean to you?  
A word so wrongfully abused  
Are you like me, confused  
All included but you  
Alone...  
The sounds of silence often soothe  
Shapes and colors shift with mood  
Pupils widen and change their hue  
Rapid brown avoid clear blue  
Why's it have to be this way  
Be this way...  
Be this way...  
Be this way...  
Be this way...  
Be this way...  
Flowers watched through wide brown eyes  
A child sings an unclaimed tune  
Innocence spins cold cocoon  
Grow to see the pain too soon  
Why's it have to be this way  
Be this way...  
Be this way...  
Be this way...  
Be this way...  
Be this way...  
Be this way...  
"At 7 am on a Tuesday, usual August ...  
Next week I'll be 28...  
I'm still young, it'll be me...

Off the wall I scrape... you...  
I can't wake, I gotta wake...  
To cause this wake, I gotta wake no more...  
It causes wake, to drown this hate...  
To never really stay, never will...  
You take your plate...  
Put me through hell, live, live...  
Direct your fate...  
You say I can do it so well...  
Your expiration date...  
Your expiration date...  
Fate, date, expiration date...  
(This was the last time)  
Hate...  
And don't fuck with me again...  
My own clean slate...  
Don't fuck with me again...  
Makes your eyes dilate...  
Makes you shake...  
Irate..."

### **"Over Now"**

Lyrics: Jerry Cantrell and Sean Kinney  
Music: Jerry Cantrell and Sean Kinney  
Recorded: Bad Animals Studios, Seattle, 1995  
Album: *Alice in Chains*, November 7, 1995  
Track: 12  
YouTube: <https://www.youtube.com/watch?v=Id3h3eRiuOs>

Yeah, it's over now  
But I can breathe somehow  
When it's all worn out  
I'd rather go without  
You know its been on my mind  
Could you stand right there  
Look me straight in the eye and say  
That it's over now  
We pay our debt sometime  
Well it's over now  
Yet I can see somehow  
When its all gone wrong,  
It's hard to be so strong

You know its been on my mind  
Could you stand right there  
Look me straight in the eye and say  
That it's over now  
We pay our debt sometime  
Yeah, we pay our debt sometime  
We pay our debt sometime  
Yeah, we pay our debt sometime  
Guess it's over now  
I seem alive somehow  
When it's out of sight  
Just wait and do your time  
You know its been on my mind  
Could I stand right here  
Look myself in the eye and say  
That it's over now  
We pay our debt sometime  
Yeah, we pay our debt sometime  
We pay our debt sometime  
Yeah, we pay our debt sometime

### **“Killer is Me”**

Lyrics: Jerry Cantrell

Music: Jerry Cantrell

Recorded: Majestic (now Harvey) Theatre, Brooklyn Academy of Music, New York, 1996

Album: *Unplugged*, April 1996

Track: 13

YouTube: <https://www.youtube.com/watch?v=JztnWfB3sfY>

Don't need a gun  
Pointed at me  
No need to run  
The killer is me  
The killer is me  
So the sun  
Shines upon me  
I'm havin' fun  
The killer is me  
Insane the mind  
In the name of me  
Can't find the time  
To let things be

Insane the mind  
In the name of me  
Can't find the time  
To let things be  
Let things be  
Oh yeah Can I start over  
Oh yeah Can I start over  
And get over it  
So the sun  
Shines upon me  
I'm havin' fun  
The killer is me  
The killer is me  
The killer is me  
Oh yeah Can I start over  
Oh yeah Can I start over  
And get over it  
Let things be