

The Collection.

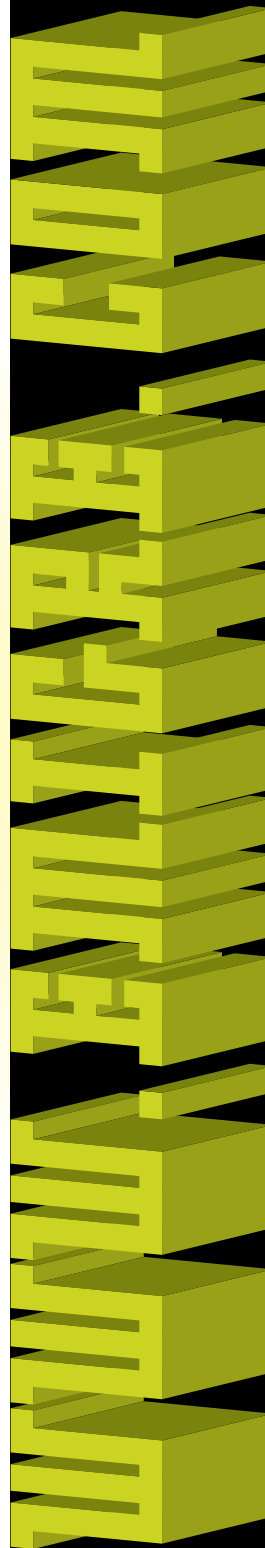
A TYPE SPECIMEN

**FEATURING FONTS
FROM THE**

**EMIGRE
TYPE
LIBRARY**

www.emigre.com

TYPEFACES USED
ON FRONT COVER:
Brothers
Council
Fairplex Narrow
Mr Eaves XL Mod
Oblong
3-D typefaces
created with
Illustrator CS5



Introduction.

A TYPE SPECIMEN can be about anything or nothing, as long as the featured typefaces are prominently displayed. It's all about exploring and exhibiting the versatility of the typefaces. As such, designing a type specimen can easily become an exercise of style over content, the proverbial crystal goblet turned inside out—the goblet intentionally obscuring the content because the content is fake.

But type specimens need not be limited to stacked and justified compositions of arbitrary words and phrases. Although the text is necessarily subservient in the typographic exercise, there's no reason to neglect the content.

This particular servile story starts in 1971. It encompasses the analysis of a record collection, a series of 17 architectural photographs of historically significant buildings and sites in Los Angeles, and a selection of anecdotal quotes about music recording. It fuses these disparate elements into a visual presentation serving the dual purpose of showcasing selections from the Emigre Type Library while providing a story that can be enjoyed like a nice goblet of wine.

RUDY VANDERLANS

The Collection.

IN 1971, WHEN I WAS 16, I used to work as a grounds keeper at a tennis court complex just outside The Hague. It was a summer vacation job, and my goal was to save enough money to purchase my first two LPs. I had my sight set on *Boomer's Story* by Ry Cooder and *Everybody Knows This is Nowhere* by Neil Young & Crazy Horse. Tracks from the albums were often played late at night on Radio Caroline, a pirate radio station off the coast of Holland, and I was mesmerized by the power of the music.

Vinyl albums, especially imports from the U.S., were expensive in those days. It wasn't something a 16 year old kid could just go out and buy. In my case, I had to work and save up. This made the purchase of an album a serious occasion. Trips to the record store were like pilgrimages. Entering the shops, which were usually small and located in obscure side alleys—the good ones at least—was like entering secret domains, patronized by motley crews of mostly male characters for whom music was a way of life. Each trip held out the promise of encountering long awaited album releases, chance discoveries, or hard-to-find collectables.

The stores were aural and visual overload, with as many album covers prominently displayed as wall space allowed, their bold graphics beckoning for attention. In those days, you could walk over to a counter with two or three turntables with headphones attached and ask the store clerk to play the album for you. The clerks were older and knowledgeable and you felt a sense of pride if they nodded in agreement with your selection.

U.S. imports were objects of desire and treated with utmost reverence. I remember the thrill of carefully freeing the sleeves from their shrink wrap, upon arriving home, and

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Main text set in Mrs Eaves XL Serif Regular 10/13 pt. Lead-in set in Fairplex Wide Black 15 pt.



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trying to pull out the shiny black vinyl disc, crackling with static electricity and clinging to its inner sleeve. Discs were gingerly held by edge and label area, between thumb and middle finger, heeding the warning printed on the inner sleeve not to leave greasy finger prints. Then, after placing the disc on my (parents') turntable and lowering the stylus onto the vinyl, I'd relish that initial crackle upon contact as the needle was guided into the spiral groove, and then the music would come booming out of the speakers filling the living room space. Nothing compared to that sensation. It was pure bliss, pure happiness. In an instant I would forget the long hours of utter boredom dragging a heavy net up and down those clay tennis courts.

The euphoria wasn't limited to the music. While the disc was spinning, the album's sleeve itself was something to enjoy. Every bit of information printed on the sleeve was studied intently. From the lyrics, to the credits, even the fine print regarding copyrights and contact addresses. An extra insert or foldout would bring double the pleasure. U.S. imports were like exotic artifacts. Possessing them was like owning a little piece of California, where most originated. The realization that they had physically traveled nearly half way around the globe to my home in Holland made them prized possessions.

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Main text set in Mrs Eaves XL Serif Regular 10/13 pt.

THOSE FIRST TWO ALBUMS I PURCHASED IN 1971 put me on a path that would lead to an enduring personal preference for what can be best described as *California West Coast* music. Before too long, and after my collection had grown significantly, the names of musicians, producers, and engineers alike had become familiar, and connections and relationships had started to emerge until I held in my mind a sprawling family tree described by music critic John Rockwell as “the mythically tangled genealogy of the Los Angeles music scene.” While perusing record bins, spotting names from that lineage on an album cover would make it instantly worthy of consideration.

Recording studios, too, became an item worthy of study. Seeing a particular studio name listed in the credits guaranteed a certain level of audio quality. They also gave a sense of place, of where the music was being made. “Recorded at Sunset Sound, Hollywood, California,” the credits would read, filling my mind with images.

In general, the studio names were tantalizingly descriptive—as pleasing to the imagination as the sounds they engineered. Gold Star, Western, Hollywood Sound, Ocean Way, Cherokee, Elektra... to me they read like pure poetry. The palm and eucalyptus lined boulevard depicted on the center label of the old Warner Bros. releases amplified the promise of paradise. “Burbank, Home of Warner Bros. Records” it read. I imagined an environment perfectly suited

Main text set in Fairplex Wide Medium 10/12 pt. Lead-in set in Brothers 10 pt. Caption set in Fairplex Wide Bold & Fairplex Narrow Book.



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WARNER BROS. LABEL. *THE LAST RECORD ALBUM*, LITTLE FEAT. RELEASED BY WARNER BROS. RECORDS, 1975.

The Collection.

for bringing to life the heavenly music that was reverberating from the loudspeakers in my parents' living room.

And while I've strayed far and wide musically, since those first two purchases, with a significant detour to British music of the late 80s and early 90s, I've always maintained a bias for *California West Coast* music, particularly of the 1970s. This was confirmed when I analyzed my collection. Of the 936 albums, 467 were recorded in California, with the majority produced in the larger metropolitan area of Los Angeles. More than a third, 386 to be precise, were released in the 1970s.

So after I moved to California, and whenever I found myself in Los Angeles, I would often go out of my way to locate some of the venues where this music had been recorded. This satisfied two obsessions: my curiosity to see what paradise really looked like, and my desire to learn about California history by photographing it.

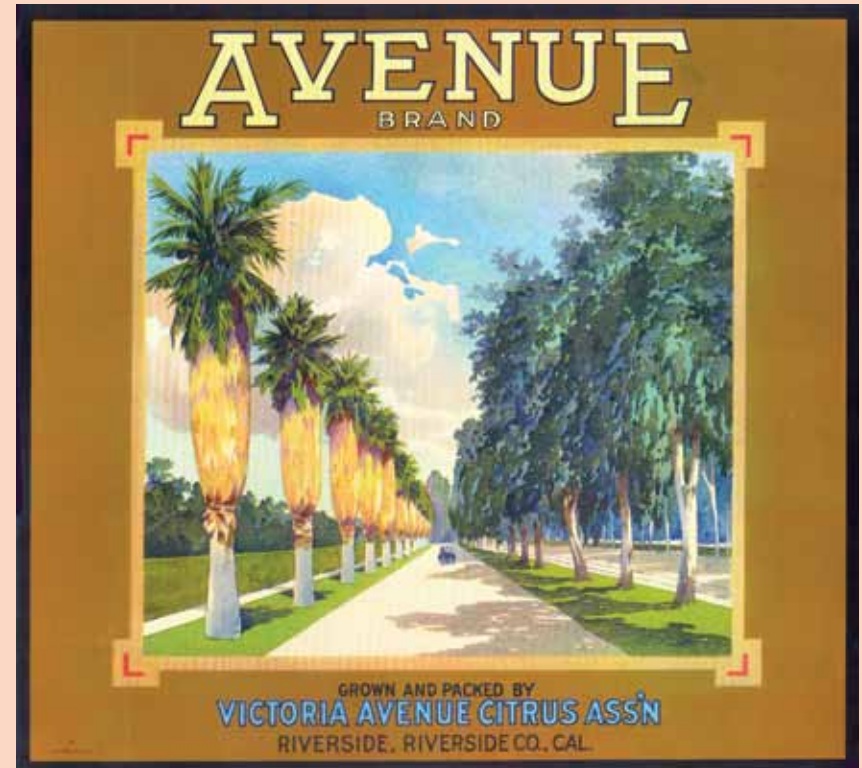
Finding the locations of the studios took some effort. A few had changed their names, some had been rebuilt, while others have long since been torn down, replaced by mini malls and condominiums. But all recording studios had one thing in common: while their names may conjure vivid imagery, and their reputations as "temples of sound" raise expectations regarding their physical presence, most are housed in generic looking stucco boxes, without windows, located in unremarkable neighborhoods. The idyllic Burbank image depicted on the Warner Bros. record label, as I found out later, was fictional, copied from an antique orange crate label. Nonetheless, I was impressed. Imagine that such glorious music could be made in surroundings this mundane.

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WESTERN RECORDERS, HOLLYWOOD, CA

Main text set in Fairplex Wide Medium 10/12 pt.



ORANGE CRATE LABEL. AVENUE BRAND, 10 X 11 INCHES. DESIGNED BY C. A. BECK, PRINTED BY SCHMIDT LITHO COMPANY, LOS ANGELES, CA, CIRCA 1920S.

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THE ACT OF SCRUTINIZING CREDITS also introduced me to my future profession of graphic design. It didn't take long before I started to recognize the names of a recurring group of artists responsible for the design of album covers. The prominence of Art Directors like Ed Thrasher, Gary Burden, and Dean O. Torrence; photographers such as Ed Caraeff, Henry Diltz, and Guy Webster; and illustrators and calligraphers like Neon Park and Rick Griffin, reinforced the notion that many of the albums I had an affinity for were produced by a closely knit scene.

When I first started purchasing albums in the 1970s I was aware of album cover design, but strictly as a consumer. I knew what I liked, but I couldn't explain why. It's in hindsight that I can judge the work more critically. And as much as the music of that time can easily be categorized, album design was a true hodgepodge. Considering that this was the era when Swiss Design ruled, the record industry in Southern California seemed to be on its own creative track. The 60s had started to recede, and with it the prevalence for psychedelic lettering and fish-eye lens photos. In its place appeared a cornucopia of different styles and approaches lacking any kind of easily definable trend. Album cover designs became more conceptual, and musicians themselves were increasingly allowed more input, generating unique results. Elaborate, freestyle logo designs were popular, with band names emblazoned in outlined, three-dimensional, beveled splendor. The most unusual typeface combinations were used prominently and unself-consciously. Photography and illustration were highly eclectic, produced with greatly varying levels of quality.

While it's impossible to pick a single album cover that is representative of 1970s California West Coast music, Randy Newman's, *12 Songs*, his second album for Warner/Reprise, hits many of the right themes. The hand of Ed Thrasher, who is listed as the art director, and whose strength was to let the artist and the music dictate the design, seems almost entirely absent. The dominant image, an amateurish-looking but strong black and white photograph taken by Tony Newman (Randy's brother, or cousin, perhaps?), presents a scene so



12 SONGS. RANDY NEWMAN. LP COVER. RELEASED BY REPRISE RECORDS, 1970.
ART DIRECTION BY ED THRASHER. PHOTOGRAPHY BY TONY NEWMAN.

The Collection.

specific—with casual arrangement of a child's chair, portable television, and rocker—yet so puzzling in its backyard setting, that I can't help staring at it every time I see it.

The title of the album and artist name are set in Roberta, a typeface hand cut in 1962 by Bob Trogman, based on a Belgian restaurant sign. It is outlined, with a raised shadow—a popular gimmick of the time. The rest of the album's typography, on the back cover and lyrics sheet insert, consists of an inexplicable combination of Helvetica, Trade Gothic, and a bit of Futura. Particularly the back cover, with its minimalist design, appears as an unconvincing concession to prevailing Swiss Design dogma. With the text set flush right it misses the mark, and makes it look, upon first glance, as if the album's back cover was printed upside down. In general, the typography comes across as something that wasn't given much consideration. Or perhaps it was the result of a slim typesetting budget. I can't tell. Whatever the intention, it works on its own virtue of being understated and unpretentious. It's an approach used in the credits and lyrics of more than a few Warner Bros., Reprise and Capitol releases of the early 70s.

If the cover design leaves ample room to argue its pedigree (it could as well have been created in 2011*), the music is unmistakably 1970s. Not only does it feature the cream of L.A.'s studio musicians, such as Ry Cooder, Clarence White, Jim Gordon, Milt Holland and Gene Parsons, it was also released by Reprise, a subsidiary of Warner Bros. Records, the then high-flying, risk-taking, artist-adoring record label based in Burbank, California. It was recorded at one of the most technically advanced studios of the time, United Western in Hollywood, produced by Lenny Waronker and Jack Nitzsche (with a special thanks to Tommy LiPuma!), and engineered by Doug Botnick and Lee Herschberg. In other words, every aspect of this album, from the record company, to the players, to the producers, to the art direction, makes it a stereotypical California West Coast artifact circa 1970.

* Except, today, this kind of awkward approach to design would be self-consciously and meticulously mimicked, and it would be deemed anti-design.

Feiten Banc Coconut • THE Joker • RANDY NEWMAN Greatest Hits • of Art Pepper One • BOB WELCH M WILSON That

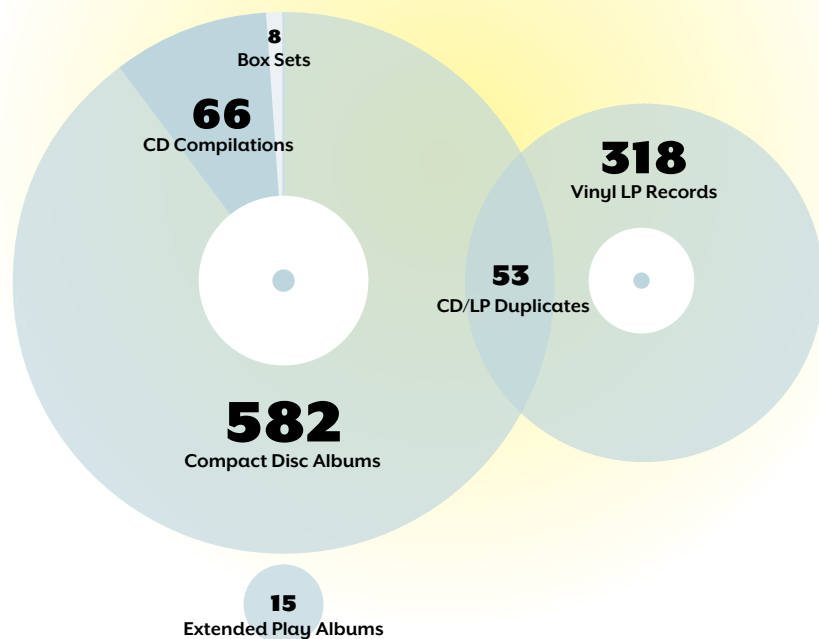
"I remember Van Dyke Parks taking me into Sunset Sound Recorders on Sunset Boulevard. To me it was akin to walking into the Rijksmuseum in Amsterdam and seeing Rembrandt's *Night Watch* for the first time. It gave me instant goose bumps. There, on the walls of a long hallway, elaborately framed and exhibited, were gold records of some of my all-time most favorite albums. *Pet Sounds* by The Beach Boys, *After the Gold Rush* by Neil Young, *For Everyman* by Jackson Browne, and on and on it went. There was hardly a gold record there that wasn't in my album collection. That's when I decided to start photographing the buildings."

RUDY VANDERLANS

936 ALBUMS

THE RECORD COLLECTION OF RUDY VANDERLANS

Analysis concluded on December 12, 2011



The Collection consist of 656 CDs, 318 LPs and 15 EPs. The 656 CDs include 66 compilation CDs and 8 Box Sets. There are 53 CD/LP duplicates, and no digital downloads.

MR EAVES XL MOD

The Collection.

While I'm not a true record collector,

I do occasionally succumb to some of its obsessions. For instance, I've paid more for certain LPs and CDs than most people would consider reasonable. I also have a very rare copy of the fifth Harpers Bizarre album, *As Time Goes By*, released on the Forest Bay Co. label, as opposed to Warner Bros., their regular label, and without drummer Ted Templeman, who by then had moved on to become a successful record producer. The album was sent to me by James J. Scoppetonne, the Vice-President and General Manager of the label, after I wrote the band a fan letter in 1976 telling them how much I appreciated their music. The letter included the following statement: "The enclosed album will in all likelihood become a collector's item of sorts due to the fact that we halted distribution after the first several thousand went out due to a minor type change on the cover, but more importantly due to the fact that we are in the process of lifting two songs from the album, i.e. 'Banana King Louie' and 'That's The Way it Was.' In their place we are substituting a Neil Sedaka song, 'You Gotta Make Your Own Sunshine' and 'Young Love,' a song made popular a while back by Sony James and Tab Hunter." I will never part with that record because it's so rare that few Harpers Bizarre fans even know of its existence, and it's often overlooked in discographies of the band. Actually, it's overlooked by just about everybody, which makes it feel like I own a treasure, a true collector's item of sorts, as predicted by James J. Scoppetone. I also like the music.

I still buy records primarily because I enjoy listening to them, not because they are rare or because they complete my collection. On the other hand, the fact that I inventoried and alphabetized my record collection, may lead some to argue that at the very least I've entered the realm of collecting.

At 936 albums total, my record collection is not extensive by any standard. Most serious record collectors would call it miniscule. The number is small because I have purged my collection a few times. Once, when I moved from Holland to California, since I needed the cash, and more than once because of space restrictions. Each time

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MR EAVES XL MOD

MRS EAVES XL NAR.

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I've whittled my collection down to records that I continue to enjoy listening to, or that have fond memories attached to them.

The albums in this collection were all purchased by me. I excluded albums that I received unsolicited, and I've left out the albums that were released through Emigre Music. Furthermore, all albums are either in LP, EP, or CD formats. There are no digital downloads in the collection.

Finally, I'm using the terms album and record interchangeably, as defined by Wikipedia: "An album is a collection of recordings, released as a single package on gramophone record, cassette, compact disc, or via digital distribution. The word derives from the Latin word for list."

**The Collection.**

A CERTAIN RATIO Force | **RYAN ADAMS** Easy Tiger | **ALESSI BROTHERS** Alessi | **THE ALLMAN BROTHERS BAND** At Fillmore East | Eat a Peach | Brothers and Sisters | A Decade of Hits 1969 – 1979 (COMP) | **AMERICA** Greatest Hits: History (COMP) | **ROD ARGENT** Moving home | **ART OF NOISE** Re-Works of Art of Noise | **THE ASSOCIATION** Insight Out | **THE ASYLUM CHOIR** Look Inside the Asylum Choir | Asylum Choir II, Leon Russell & Marc Benno | **THE AVERAGE WHITE BAND** AWB | **THE AVETT BROTHERS** Emotionalism | **KEVIN AYERS** Bananamour | The Confessions of Dr. Dream and Other Stories | The Unfairground | **AZTEC CAMERA** High Land, Hard Rain | Aztec Camera | **BADFINGER** The Very Best of (COMP) | **CHET BAKER & ART PEPPER** The Route | **B. BAKER CHOCOLATE CO.** B. Baker Chocolate Co. | **THE BAND** Music From Big Pink | The Band | Stage Fright | Rock of Ages | Northern Lights – Southern Cross | Islands | Jericho | A Musical History (BOX) | **DEVENDRA BANHART** Cripple Crow | Smokey Rolls Down Thunder Canyon | **BARNABY BYE** Room to Grow | Touch | **BAUHAUS** 1979 – 1983 (COMP) | **THE BEACH BOYS** Pet Sounds | Smiley Smile | Wild Honey | Friends | 20/20 | Sunflower | Surf's Up | Carl & The Passions "So Tough" | Holland | 15 Big Ones | Love You | M.I.U. Album | L.A. (Light Album) | Good Vibrations (BOX) | The Pet Sounds Sessions (BOX) | Endless Harmony Soundtrack (COMP) | Best of the Brother Years 1970 – 1986 (COMP) | Classics Selected by Brian Wilson (COMP) | The Warmth of the Sun (COMP) | Smile | **BEASTY BOYS** Licensed to Ill | Paul's Boutique | Check Your Head | Ill Communication | The In Sound From Way Out! | **THE BEATLES** Rubber Soul | Revolver | Let It Be | **BECK** Odelay | Midnite Vultures | **JEFF BECK & THE YARDBIRDS** The Yardbird Years 1965 – 1966 (COMP) | **JEFF BECK** Blow by Blow | Wired | Performing This Week... Live at Ronnie Scott's | **ADRIAN BELEW** Twang Bar King | **BIG COUNTRY** The Crossing | **STEPHEN BISHOP** Bish | **FRANK BLACK** Frank Black | **THE BLACK KEYS** Brothers | **BLANCMANGE** Happy Families | **BLOOD, SWEAT & TEARS** Blood, Sweat & Tears | 3 | **BLOOMFIELD, KOOPER, STILLS** Super Session | **BLOW MONKEYS** Animal Magic | **BLUE AEROPLANES** Spitting Out Miracles | **THE BLUE NILE** A Walk Across the Rooftops | Hats | **COLIN BLUNSTONE** Ennismore | Journey | **CURT BOETTCHER** Another Time (COMP) | Misty Mirage (COMP) | **BONAROO** Bonaroo | **BONNIE 'PRINCE' BILLY** Master and Everyone | **BOOKER T & THE MG'S** The Best of (COMP) | **DAVID BOWIE** Space Oddity | The Man Who Sold the World | Hunky Dory | Aladdin

Text set in Mr Eaves XL Sans Ultra Small Caps and Mrs Eaves XL Serif Narrow Regular 10/12 pt.

Sane | Pin Ups | “Heroes” | **TERENCE BOYLAN** Terence Boylan | Suzy | **MICHAEL BRECKER** Tales From the Hudson | **BREWER & SHIPLEY** Weeds | **BRIGHT EYES** “Cassadaga” | **MICHAEL BROOK & PIETER NOOTEN** Sleeps With the Fishes | **MICHAEL BROOK** Live at the Aquarium | **JAMES BROWN** Sex Machine and Other Soul Classics (COMP) | **JACKSON BROWNE** Jackson Browne | For Everyman | Late for the Sky | The Pretender | Running on Empty | **DAVE BRUBECK QUARTET** Time Out | **TIM BUCKLEY** Happy Sad | Greetings From L.A | **HAROLD BUDD, ELIZABETH FRASER, ROBIN GUTHRIE, SIMON RAYMONDE** The Moon and the Melodies | **HAROLD BUDD** Lovely Thunder | The White Arcades | **BUFFALO SPRINGFIELD** Buffalo Springfield | Again | Last Time Around | (The Best of) Retrospective (COMP) | **DR. BUZZARD’S ORIGINAL SAVANAH BAND** Dr. Buzzard’s Original Savannah Band Meets King Penett | **THE BYRDS** Mr. Tambourine Man | Turn! Turn! Turn! | Fifth Dimension | Younger Than Yesterday | The Notorious Byrd Brothers | Sweetheart of the Rodeo | Ballad of Easy Rider | (Untitled) | Live at the Fillmore | Sanctuary (COMP) | **DAVID BYRNE** Music for the Knee Plays | **CABARET VOLTAIRE** Micro-Phonies | The Golden Moments of (COMP) | Eight Crepuscule Tracks | Colours | **CALDERA** Sky Islands | **J. J. CALE** Naturally | Okie | Troubadour | Travel-Logic | **CALEXICO** The Black Light | **CALEXICO & IRON AND WINE** In the Reins | **CAPTAIN BEEFHEART & HIS MAGIC BAND** Safe as Milk | Trout Mask Replica | The Spotlight Kid | Clear Spot | Unconditionally Guaranteed | Shiny Beast (Bat Chain Puller) | Doc at the Radar Station | Ice Cream for Crow | The Dust Blows Forward: An Anthology (BOX) | The Mirror Man Sessions (1969) | Grow Fins: Rarities 1965 – 1982 (BOX) | **CARDINAL** Cardinal | **CHARLATANS UK** Some Friendly | **CHINA CRISIS** Flaunt the Imperfection | **THE CHOCOLATE JAM CO.** The Spread of the Future | **CINDYTALK** Camouflage Heart | In This World | Wappinshaw | **GENE CLARK** With the Gosdin Brothers | White Light | No Other | Echoes (COMP) | **THE CLASH** Combat Rock | **COALKITCHEN** Thirsty or Not... Choose Your Flavor | **JOE COCKER** Mad Dogs & Englishman | **COCTEAU TWINS** Head Over Heels | Treasure | Tiny Dynamine | Blue Bell Knoll | **ORNETTE COLEMAN** The Shape of Jazz to Come | Tone Dialing | **COLOURBOX** Colourbox | **THE COLOUR FIELD** Virgins and Philistines | **JOHN COLTRANE** Blue Train | A Love Supreme | **BILL CONNORS** Of Mist and Melting | **PAOLO CONTE** Reveries | **RY COODER** Ry Cooder | Into the Purple Valley | Boomer’s Story | Paradise and Lunch | Chicken Skin Music | Jazz | Bop Till You Drop | Chávez Ravine | My Name is Buddy | I, Flathead | **L.L. COOL J** Radio | **CORNELIUS** Fantasma | **ELVIS COSTELLO & THE ATTRACTIONS** Armed Forces | Taking Liberties (COMP) | Almost Blue | Punch the Clock | Blood & Chocolate | **ELVIS COSTELLO & THE BRODSKY QUARTET** The Juliet Letters | **ELVIS COSTELLO & ALLEN TOUSSAINT** The River in Reverse | **ELVIS COSTELLO & BURT BACHARACH** Painted From Memory | **COUNTRY GAZETTE** Traitor in Our Midst | Don’t Give Up Your Day Job | **CRACKIN’** Making of a Dream | **CRAZY HORSE** Crazy Horse | **CREAM** The Very Best of (COMP) | **THE CREATURES** Boomerang | **DAVID CROSBY** If I Could Only Remember My Name | **CROSBY, STILLS & NASH** Crosby, Stills & Nash | **CROSBY, STILLS, NASH & YOUNG** Déjà Vu | **THE CRUSADERS** Those Southern Knights | Images | Street Life | **MILES DAVIS** Birth of the Cool (COMP) | Kind of Blue | Sketches of Spain | **DEATH CAB FOR CUTIE** Narrow Stairs | **DELANEY & BONNIE** Home | Accept no Substitute | The Best of (COMP) | **DEREK & THE DOMINOS** Layla and Other Assorted Love Songs | **RICK DERRINGER** All American Boy | **DEVO** Oh, No! It’s

Devo | Shout | **DIF JUZ** Out of the Trees | Juz Extractions | **DILLARD & CLARK** The Fantastic Expedition of Dillard & Clark | **THE DILLARDS** Back Porch Bluegrass | Pickin’ and Fiddlin’ | Wheatstraw Suite | **THE DISPOSABLE HEROES OF HIPHOPRISY** Hypocrisy is the Greatest Luxury | **NED DOHENY** Ned Doheny | Hard Candy | **DANE DONOHUE** Dane Donohue | **DONOVAN** The Essential (COMP) | Sunshine Superman | **THE DOOBIE BROTHERS** Toulouse Street | The Captain and Me | What Were Once Vices are Now Habits | Stampede | Takin’ It to the Streets | Livin’ on the Fault Line | Minute by Minute | One Step Closer | **THE DOORS** The Doors | Weird Scenes Inside the Gold Mine (COMP) | **NICK DRAKE** Five Leaves Left | Bryter Layter | Pink Moon | **DRUNKEN BOAT** Happinest | **DUET EMMO** Or so it Seems | **THE DUKES OF STRATOSPHEAR** Chips From the Chocolate Fireball (COMP) | **ROBBIE DUPREE** Robbie Dupree | **THE DURUTTI COLUMN** The First Four Albums (COMP) | The Guitar and Other Machines | Vini Reilly | **IAN DURY & THE BLOCKHEADS** Do it Yourself | **BOB DYLAN** Highway 61 Revisited | Blonde on Blonde | John Wesley Harding | Nashville Skyline | Pat Garrett & Billy the Kid | Modern Times | **BOB DYLAN & THE BAND** Before the Flood | The Basement Tapes | **EAGLES** Eagles | Desperado | On the Border | One of These Nights | Hell Freezes Over | The Very Best of (COMP) | Long Road Out of Eden | **EARTH WIND & FIRE** All ‘N All | **EASY RIDER** Music From the Soundtrack (COMP) | **ECHO & THE BUNNYMEN** Live | Ocean Rain | **ELECTRONIC** Getting Away With It | **CASS ELLIOTT** Cass Elliott | The Road is No Place for a Lady | **ELO** Greatest Hits (COMP) | **BRIAN ENO & DAVID BYRNE** My Life in the Bush of Ghosts | **EURYTHMICS** Sweet Dreams (Are Made of This) | **EVERYTHING BUT THE GIRL** Everything But The Girl | Idlewild | **DONALD FAGEN** The Nightfly | Kamakiriad | **THE FALL** Extricate | **JAY FARRAR** Sebastopol | **FELT** Ignite the Seven Cannons | **FIELD MUSIC** Field Music | **THE FLAMING LIPS** The Soft Bulletin | Yoshimi Battles the Pink Robots | **FLEET FOXES** Fleet Foxes | Helplessness Blues | **FLEETWOOD MAC** Future Games | Bare Trees | Mystery to Me | Greatest Hits (COMP) | **THE FLYING BURRITO BROS.** The Gilded Palace of Sin | Burrito Deluxe | The Flying Burrito Bros. | Last of the Red Hot Burritos | Dim Lights, Thick Smoke and Loud, Loud Music | Sons of the Golden West | Fillmore East, New York, NY – Late Show November 7, 1970 | **DAN FOGELBERG** Souvenirs | **ROBBEN FORD** Schizophonic | **MICHAEL FRANKS** The Art of Tea | Sleeping Gypsy | Tiger in the Rain | One Bad Habit | **FRAZIER CHORUS** Sloppy Heart | **THE FREE DESIGN** Kites are Fun | **FRIENDS OF DEAN MARTINEZ** The Shadow of Your Smile | **BILL FRISELL** Before We Were Born | Good Dog, Happy Man | **MITCHELL FROM** Dopamine | **GALAXIE 500** Peel Sessions | Copenhagen | **ARLYN GALE** Back to the Midwest Night | **GALLAGHER & LYLE** The Last Cowboy | Love on the Airwaves | **GANG OF FOUR** Songs of the Free | **JAN GARBAREK** Places | Paths, Prints | Works (COMP) | Star | Selected Recordings (COMP) | **DAVID GATES** Goodbye Girl | **MAC GAYDEN** Skyboat | Hymn To The Seeker | **MARVIN GAYE** What’s Going On | **GEGGY TAH** Into the Oh | **INARA GEORGE WITH VAN DYKE PARKS** An Invitation | **LOWELL GEORGE** Thanks, I’ll Eat it Here | **GIANT SAND** Chorus of Enchantment | **DAVE GLEASON’S WASTED DAYS** Midnight, California | **ANDREW GOLD** All This and Heaven Too | **DEXTER GORDON** Dexter Calling... | **GRANDDADDY** Sumday | Just Like The Famby Cat | **GRANDMASTER FLASH** Greatest Messages (COMP) | **GRANT LEE BUFFALO** Fuzzy | **THE GRASSY KNOLL** The Grassy Knoll | Positive | III | **GRATEFUL DEAD** Workingman’s Dead | Historic Dead | Wake of the Flood | Steal Your Face |

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The Collection.

MR EAVES XL

MRS EAVES XL NAR.

GRIN FEATURING **NILS LOFGREN** 1 + 1 | The Very Best of (COMP) | **GURU** Jazzmatazz | **ARLO GUTHRIE** Alice's Restaurant | Running Down the Road | **DARYL HALL & JOHN OATES** Abandoned Luncheonette | War Babies | Daryl Hall & John Oates | Bigger Than Both of Us | Voices | Big Bam Boom | **ALBERT HAMMOND, JR.** Como Te Llama? | **HAPPY MONDAYS** Hallelujah | **HARPERS BIZARRE** Feelin' Groovy | Anything Goes | The Secret Life Of | 4 | As Time Goes By | Feelin' Groovy: The Best of (COMP) | **JON HASSELL & FARAFINA** Flash of the Spirit | **JON HASSELL & BLUESCREEN** Dressing for Pleasure | **HEAVEN 17** The Luxury Gap | **LEVON HELM** Dirt Farmer | **JIMI HENDRIX EXPERIENCE** Are You Experienced | Hendrix (COMP) | **DON HENLEY** The End of Innocence | **THE HEPTONES** In Love With You | Good Life | **HE SAID** Hail | Take care | **DAN HICKS & HIS HOT LICKS** Original Recordings | Where's The Money? | Striking it Rich | Last Train to Hicksville | It Happened One Bite | **MARK HOLLIS** Mark Hollis | **THE IDES OF MARCH** Ideology 1965 – 1968 (COMP) | Vehicle | **IRON & WINE** The Creek Drank the Cradle | Our Endless Numbered Days | The Shepherd's Dog | **PETER IVERS** Knight of the Blue Communion | Terminal Love | Peter Ivers | Nirvana Peter (COMP) | **JOE JACKSON** Body and Soul | Big World | **MICHAEL JACKSON** Thriller | **THE JAM** The Gift | **BOB JAMES** Touchdown | **RICK JAMES** Greatest Hits (COMP) | **THE JAMES GANG** Yer' Album | James Gang Rides Again | Thirds | Live in Concert | **JAN & DEAN** Gotta Take That One Last Ride | **JAPAN** Gentlemen Take Polaroids | Tin Drum | Assemblage (COMP) | Oil on Canvas | **KEITH JARRETT** Belonging | My Song | **JEFFERSON AIRPLANE** Surrealistic Pillow | **JET** Get Born | Shine On | **DR. JOHN** Gris-Gris | Dr. John's Gumbo | Desitively Bonnaroo | Hollywood be Thy Name | One Night Late | Anutha Zone | Duke Elegant | **PETER C. JOHNSON** Peter C. Johnson | **JO MAMA** Jo Mama | J is for Jump | **GRACE JONES** Nightclubbing | **RICKIE LEE JONES** Rickie Lee Jones | Pirates | Girl at Her Volcano | Flying Cowboys | Naked Songs | **MARC JORDAN** Mannequin | Blue Desert | **JUNGLE BROTHERS** J. Beez Wit the Remedy | **MICK KARN** FEATURING **DAVID SYLVIAN** Buoy | **CHAKA KHAN** Chaka | Chaka Khan | I Feel for You | Epiphany: The Best of (COMP) | **STEVE KHAN** Tightrope | The Blue Man | **CAROLE KING** Tapestry | **KING CRIMSON** In the Court of the Crimson King | Three of a Perfect Pair | **T. J. KIRK** If Four Was One | **KITCHENS OF DISTINCTION** Love is Hell | Quick as Rainbows | Gorgeous Love | **JOHN KLEMMER** Touch | Living & Loving | Brazilia | **LEE KONITZ & THE GERRY MULLIGAN QUARTET** Konitz Meets Mulligan | **KOOL & THE GANG** The Best of (COMP) | **DANNY KORTCHMAR** Kootch | **LENNY KRAVITZ** Mama Said | Are You Gonna Go My Way | Circus | 5 | **L.A. GETAWAY** L.A. Getaway | **L.A. EXPRESS** L.A. Express | **BIRELI LAGRENE & JACO PATORIUS** Stuttgart Aria | **LARSEN/FEITEN BAND** Larsen/Feiten Band | **NICOLETTE LARSON** Nicolette | All Dressed Up & No Place to Go | The Very Best of (COMP) | **LATIN PLAYBOYS** Latin Playboys | **LEVEL 42** World Machine | **LITTLE FEAT** Little Feat | Sailin' Shoes | Dixie Chicken | Feats Don't Fail Me Now | The Last Record Album | Times Loves a Hero | Waiting for Columbus | Down on the Farm | Hoy-Hoy! | Hotcakes & Outtakes (BOX) | **NILS LOFGREN** Nils Lofgren | The Loner – Nils Sings Neil | **JACKIE LOMAX** Home is in My Head | Is This What You Want? | Three | Livin' for Lovin' | **THE LONG WINTERS** When I Pretend to Fallen | **LOS LOBOS** ...and a Time to Dance | Colossal Head | The Ride | **THE LOUNGE LIZARDS** No Pain For Cakes | **LOVE** Forever Changes | **THE LOVIN' SPOONFUL** Greatest Hits (COMP) | **LUSCIOUS JACKSON** In Search of Manny | Natural Ingredients | **THE MAGNETIC FIELDS** 69 Love Songs

Volume I | **TAJ MAHAL** Satisfied 'N Tickled Too | Music Fuh Ya' (Music Para Tu) | **THE MAMAS & THE PAPAS** Gold (COMP) | Complete Anthology (BOX) | **MAPLEWOOD** Maplewood | **JOHNNY MARR & THE HEALERS** Boomslang | **MARRS** (A COLOURBOX & A.R. KANE COLLABORATION) Pump Up The Volume | **RICCI MARTIN** Beached | **DAVE MASON** Alone Together | Dave Mason | Dave Mason Split Coconut | **ERIC MATTHEWS** It's Heavy in Here | Six Kinds of Passion Looking for an Exit | **IAN MATTHEWS** Valley Hi | Some Days You Eat the Bear and Some Days the Bear Eats You | Stealin' Home | Siamese Friends | **CURTIS MAYFIELD** Roots | Superfly | **MALCOLM MCLAREN** Fans | **MEDESKI MARTIN & WOOD** Shack-Man | **MEDICINE** The Buried Life | **TERRY MELCHER** Terry Melcher | **MEN AT WORK** Business as Usual | **THE MERMEN** The Amazing California Health and Happiness Road Show | **THE METERS** Cissy Strut | Fire on the Bayou | Trick Bag | **PAT METHENY GROUP** Travels | **METRO** Metro | **MAX MIDDLETON & ROBERT AHWAI** Another Sleeper | **MIDNIGHT OIL** 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 | **THE MIGHTY SPARROW** Sparrow Power | The Mighty Sparrow Sings True Life Stories of Passion, People, Politics | Hot and Sweet | Again | Sparrow vs. The Rest | **THE MILLENNIUM** Pieces (COMP) | **THE STEVE MILLER BAND** Brave New World | The Joker | Fly Like an Eagle | Book of Dreams | Greatest Hits 1974 – 78 (COMP) | The Best of 1968 – 1973 (COMP) | **MINIMAL COMPACT** The Figure One Cuts | **MINNY POPS** Drastic Measures, Drastic Movement | **JONI MITCHELL** Ladies of the Canyon | Blue | Ladies of the Canyon | Court and Spark | The Hissing of Summer Lawns | Hejira | Don Juan's Reckless Daughter | Mingus | **MOBY GRAPE** Moby Grape | Vintage: The Very Best of (COMP) | **MODERN ENGLISH** After the Snow | **MODEST MOUSE** The Moon & Antarctica | Good News for People Who Love Bad News | **MOJAVE 3** Out of Tune | **THELONIOUS MONK QUARTET** WITH **JOHN COLTRANE** At Carnegie Hall | **THE MONKEES** Pisces, Aquarius, Capricorn & Jones Ltd. | Greatest Hits (COMP) | **MORE OAR** A Tribute to the Skip Spence Album | **VAN MORRISON** Astral Weeks | Moondance | T.B. Sheets | **DICK MORRISSEY & JIM MULLEN** Cape Wrath | **THE MOTELS** Motels | Careful | **MARIA MULDAUR** Maria Muldaur | **MY BLOODY VALENTINE** Loveless | **LE MYSTERE DES VOIX BULGARES** Volume 2 | **RICK NELSON** In Concert, The Troubadour, 1969 | **MICHAEL NESMITH & THE FIRST NATIONAL BAND** Magnetic South | Loose Salute | Nevada Fighter | **MICHAEL NESMITH** And the Hits Just Keep on Coming | Pretty Much Your Standard Ranch Stash | **NEUTRAL MILK HOTEL** In the Aeroplane Over the Sea | **COLIN NEWMAN** Commercial Suicide | It Seems | **RANDY NEWMAN** Randy Newman | 12 Songs | Sail Away | Good Old Boys | Little Criminals | Guilty: 30 Years of Randy Newman (BOX) | Bad Love | **NEW ORDER** Movement | Low-Life | **NEW RIDERS OF THE PURPLE SAGE** The Adventures of Panama Red | **JOANNA NEWSOM** The Milk-Eyed Mender | Ys | **HARRY NILSSON** Pandemonium Shadow Show | Aerial Ballet | Nilsson Sings Newman | Aerial Pandemonium Ballet | Nilsson Schmilsson | Son of Schmilsson | **NINE INCH NAILS** Pretty Hate Machine | **THE NITTY GRITTY DIRT BAND** Will the Circle be Unbroken | **JACK NITZSCHE** Three Piece Suite (COMP) | **LAURA NYRO** Season of Lights | **PHIL OCHS** Greatest Hits | **DANNY O'KEEFE** Danny O'Keefe | O'Keefe | Breezy Stories | So Long Harry Truman | American Roulette | **THE ORB** The Orb's Adventures Beyond the Utraworld | U.F.Orb | **SHUGGIE OTIS** Inspiration Information | **ROBERT PALMER** Sneakin' Sally Through the Alley | Pressure Drop | Secrets | Clues | **CHARLIE PARKER** Bird's Best Bop (COMP) | **VAN DYKE PARKS** Song Cycle | Discover America |

Text set in Vista Slab Black Small Caps and Vista Sans Regular 9/12 pt.

The Collection.

VISTA SLAB

VISTA SANS NARROW

Clang of the Yankee Reaper | Jump! | Tokyo Rose | Idiosyncratic Path: The Best of (COMP) | (WITH BRIAN WILSON) Orange Crate Art | Moonlighting: Live at the Ash Grove | Arrangements Volume I (COMP) | **GENE PARSONS** Kindling | **GRAM PARSONS' INTERNATIONAL SUBMARINE BAND** Safe at Home | **GRAM PARSONS GP** | Grievous Angel | The Gram Parsons Anthology (BOX) | **GRAM PARSONS WITH THE FLYING BURRITO BROTHERS** Live at The Avalon Ballroom 1969 | **GRAM PARSONS & THE FALLEN ANGELS** Live 1973 | **JACO PASTORIUS** Word of Mouth | **PAVEMENT** Slanted and Enchanted | **PELL MELL** Interstate | **ART PEPPER** The Return of Art Pepper (COMP) | **PERFORMANCE** Original Motion Picture Sound Track | **PET SHOP BOYS** Please | Very | Bilingual | **TOM PETTY AND THE HEARTBREAKERS** You're Gonna Get It! | Damn the Torpedoes | Hard Promises | **THE PHARCYDE** Labcabin/california | **JOHN PHILLIPS** John, the Wolfking of L.A. | **PINK FLOYD** Wish You Were Here | **PIXIES** Come on Pilgrim | Gigantic | Surfer Rosa | **P.M. DAWN** The Bliss Album | Jesus Wept | **POCO** Pickin' Up the Pieces | Poco | A Good Feelin' to Know | Live at Columbia Studios, Hollywood 9/30/71 | **PORTISHEAD** Dummy | **POUSETTE-DART BAND 3** | **PRETENDERS** Extended Play | Learning to Crawl | **PRINCE** 1999 | **PROFESSOR LONGHAIR** The Lost Session 1971 - 1972 (COMP) | **PSYCHEDELIC FURS** Forever Now | **PURE PRAIRIE LEAGUE** Greatest Hits (COMP) | **RADIOHEAD** Pablo Honey | The Bends | OK Computer | Kid A | Amnesiac | Hail to the Thief | In Rainbows | **CHRISTOPHER RAINBOW** Home of the Brave | Looking Over my Shoulder | White Trails | **RAIN TREE CROW** Rain Tree Crow | **RED HOUSE PAINTERS** Down Colorful Hill | Shock Me | **LOU REED** Sally Can't Dance | Coney Island Baby | **VINI REILLY** The Sporadic Recordings | **THE RESIDENTS** Intermission | **JERRY RIOPELLE** The Second Album | Saving Grace | Take a Chance | **LEE RITENOUR** "Rit" | **RICK ROBERTS** Windmills | She is a Song | **THE ROLLING STONES** Exile on Main St. | Black and Blue | Some Girls | Emotional Rescue | Tattoo You | **SONNY ROLLINS** Vol. 1 | **ROMEO VOID** Benefactor | Instincts | **LINDA RONSTADT** Stone Poneys and Friends, Vol. III | Linda Ronstadt | Don't Cry Now | Heart Like a Wheel | **ROXY MUSIC** Manifesto | Avalon | **RUFUS** Rags to Rufus | Rufusized | Featuring Chaka Khan | Ask Rufus | Street Player | Numbers | **TODD RUNDGREN** Runt | Runt. The Ballad of Todd Rundgren | Something/Anything? | A Wizzard, a True Star | Todd | Initiation | Hermit of Mink Hollow | The Best of Todd Rundgren Live | **LEON RUSSELL** Leon Russell | Leon Russell and the Shelter People | Carney | Leon Live | Hank Wilson's Back! | Will O' the Wisp | Wedding Album | **TERJE RYPDAL** Selected Recordings | **SAGITTARIUS** Present Tense | **DOUG SAHM & THE SIR DOUGLAS QUINTET** The Best of 1968 - 1975 (COMP) | **RIUICHI SAKAMOTO** Left Handed Dream | **DAVID SANBORN** Songs From the Night Before | **SANTANA** Greatest Hits (COMP) | **BOZ SCAGGS** Moments | Silk Degrees | **SCARFACE** The Untouchables | **TOM SCOTT & THE L.A. EXPRESS** Bluestreak | **SEALEVEL** Cats on the Coast | On the Edge | **SEALS & CROFTS** Summer Breeze | **JOHN SEBASTIAN** Live! | Cheapo Cheapo Productions Presents Real Live | **SEX PISTOLS** Never Mind the Bollocks Here's the Sex Pistols | **THE SHAMEN** En-Tact | **DUNCAN SHEIK** Humming | **WAYNE SHORTER** Adam's Apple | Alegria | **SHRIEKBACK** Jam Science | Nemesis | **SHRIMP BOAT** Speckly | **BEN SIDRAN** Don't Let Go | A Little Kiss in the Night | **JUDEE SILL** Judee Sill | Heart Food | Live in London: The BBC Recordings 1972 - 1973 | **SIMON & GARFUNKEL** The Graduate | **SIMPLE MINDS** New Gold Dream (81/82/83/84) | Sparkle in the Rain | **SLY & THE FAMILY STONE** There's a Riot Goin' On | **ELLIOTT**

SMITH XO | **JIMMY SMITH** I'm Movin' On | Damn! | Talkin' Verve: Roots of Acid Jazz | **THE SMITHS** The Smiths | Meat is Murder | **SONIC YOUTH** Good | Experimental Jet Set, Trash and No Star | Washing Machine | **JOHN DAVID SOUTHER** John David Souther | Black Rose | You're Only Lonely | **THE SOUTHER HILLMAN FURAY BAND** The Souther Hillman Furay Band | **SPARKS** Indiscreet | Profile: The Ultimate Collection (COMP) | **SPEARHEAD** Home | **ALEXANDER "SKIP" SPENCER** Oar | **JIMMY SPHEERIS** Ports of the Heart | **SPIRIT** Twelve Dreams of Dr. Sardonicus | **STEALERS WHEEL** Stealers Wheel | **STEELY DAN** Can't Buy a Thrill | Pretzel Logic | Katy Lied | Aja | Gaucho | Citizen Steely Dan (BOX) | Two Against Nature | Everything Must Go | **STEREO MCS** Connected | **STEREOLAB** Transient Random-Noise Bursts With Announcements | **STEPHEN STILLS** Stephen Stills | 2 | Manassas | (WITH MANASSAS) Down the Road | Stephen Stills Live | Stephen Stills Illegal Stills | (WITH MANASSAS) Pieces | Just Roll Tape, April 26, 1968 | **THE STILLS YOUNG BAND** Long May You Run | **THE STONE ROSES** The Stone Roses | **STUFF** More Stuff | **THE STYLE COUNCIL** Introducing The Style Council | Café Bleu | The Cost of Loving | Confessions of a Pop Group | The Singular Adventures of The Style Council (COMP) | **SUPERGRASS** Life on Other Planets | **SUPERTRAMP** Crime of the Century | **THE SUPREMES** Where Did Our Love Go | **MATTHEW SWEET** Living Things | **DAVID SYLVIAN** Brilliant Trees | Gone to Earth | Secrets of the Beehive | **DAVID SYLVIAN & HOLGER CZUKAY** Plight & Premonition | **TABOU COMBO** Best of (COMP) | **TALK TALK** Talk Talk | It's My Life | The Colour of Spring | Laughing Stock | **TALKING HEADS** Talking Heads: 77 | More Songs About Buildings and Food | Fear of Music | Remain in Light | Little Creatures | **JAMES TAYLOR** Sweet Baby James | The Best of (COMP) | **TEARS FOR FEARS** Songs From the Big Chair | **THE TEMPTATIONS** Psychedelic Soul (COMP) | **THE THE** Soul Mining | **THIS MORTAL COIL** It'll End in Tears | Filigree & Shadow | **THREE DOG NIGHT** The Complete Hit Singles (COMP) | **THROWING MUSES** House Tornado | **WINSTON TONG** Reports From the Heart | **TORTOISE** Millions Now Living Will Never Die | **ALLEN TOUSSAINT** Southern Nights | The Collection (COMP) | **TOWER OF POWER** Back to Oakland | Urban Renewal | **RALPH TOWNER & GARY BURTON** Matchbook | **RALPH TOWNER & SOLSTICE** Sound and Shadows | **TRAFFIC** The Low Spark of High Heeled Boys | **TRANSLATOR** Heartbeats and Triggers | No Time Like Now | **T. REX** Electric Warrior | **TUXEDOMOON** Half-Mute | Desire | Holy Wars | Ship of Fools | **U2** War | The Unforgettable Fire | **UB40** Labour of Love | **ULTRA VIVID SCENE** She Screamed | **GINO VANNELLI** Crazy Life | **STEVIE RAY VAUGHAN & DOUBLE TROUBLE** The Real Deal: Greatest Hits 2 (COMP) | **THE VELVET UNDERGROUND & NICO** The Velvet Underground & Nico | **THE WAILERS** Catch a Fire | **RUFUS WAINWRIGHT** Rufus Wainwright | Poses | Want One | Release the Stars | **TOM WAITS** Small Change | Bone Machine | **JOE WALSH** The Smoker You Drink, The Player You Get | There Goes the Neighborhood | Little Did He Know: Greatest Hits (COMP) | **THE WATERBOYS** This is the Sea | **JOHNNY "GUITAR" WATSON** The Hits (COMP) | **THE WATTS IO3RD STREET RHYTHM BAND** In the Jungle Babe | **WEATHER REPORT** Black Market | Heavy Weather | 8:30 | **JIMMY WEBB** Letters | **FRANK WEBER** As the Time Flies | **MICHAEL WEBSTER** Lotus Festival | **WE FIVE** Catch the Wind | **BOB WELCH** Three Hearts | The Other One | Man Overboard | **GILLIAN WELCH** Revival | Hell Among the Yearlings | **PAUL WELLER** Wild Wood | Stanley Road | Heavy Soul | **THE WEST COAST POP ART EXPERIMENTAL BAND** Volume One | Part 1

Text set in Malaga Black Small Caps and Malaga Narrow Regular 10/12 pt.

The Collection.

MALAGA

MALAGA NARROW

| Vol. 2 | Vol. 3: A Child's Guide to Good and Evil | Part 4: Where's My Daddy? | **JAMES WHITE & THE BLACKS** Sax Maniac | **JIM WHITE** No Such Place | Drill a Hole in That Substrate and Tell Me What You See | **WILCO** Summerteeth | **VICTORIA WILLIAMS** Happy Come Home | Loose | Musings of a Creek Dipper | **BRIAN WILSON** I Just Wasn't Made for These Times | Imagination | Smile | That Lucky Old Sun | **DENNIS WILSON** Pacific Ocean Blue | **STEVE WINWOOD** Arc of a Diver | **WIRE** Kidney Bingos | **JAH WOBBLE & OLLIE MARLAND** Neon Moon | **THE WOLFGANG PRESS** The Legendary Wolfgang Press and Other Tall Stories | Standing Up Straight | King of Soul | Queer | **STEVIE WONDER** Talking Book | Innervisions | Songs in the Key of Life | **THE WONDERMINTS** Mind if We Make Love to You | **LYMAN WOODARD ORGANIZATION** Don't Stop the Groove | **XTC** Mummer | Apple Venus Volume 1 | **YAZOO** Upstairs at Eric's | You and Me Both | **YO LA TENGO** Summer Sun | **NEIL YOUNG** Neil Young | Everybody Knows This is Knowhere | After the Gold Rush | Harvest | On the Beach | Tonight's the Night | (WITH CRAZY HORSE) Zuma | Comes a Time | (WITH CRAZY HORSE) Rust Never Sleeps | (WITH CRAZY HORSE) Live Rust | Freedom | (WITH CRAZY HORSE) Live at Fillmore 1970 | Live at Massey Hall 1971 | Sugar Mountain: Live at Canterbury House 1968 | **YES** The Yes Album | Fragile | Close to the Edge | 90125 | **FRANK ZAPPA & THE MOTHERS OF INVENTION** Freak Out! | Fillmore East, June 1971 | Over-Nite Sensation | Apostrophe (') | One Size Fits All | (WITH CAPTAIN BEEFHEART) Bongo Fury | Zoot Allures | **WARREN ZEVON** Warren Zevon | **4AD** Lonely is an Eyesore (COMP) | **808 STATE** Ninety | **808 STATE** Utd. State 90 | **808 STATE** ex:El | **10CC** The Original Soundtrack | Bloody Tourists |

Text set in Mr Eaves XL Sans Ultra Small Caps and Mrs Eaves XL Serif Narrow Regular 10/12 pt.

The Collection.

Recording Locations.

Most albums in the collection were recorded in either the United States or the United Kingdom. Half (467) were recorded in California.



467
CALIFORNIA

134
NEW YORK

29
TENNESSEE

19
FLORIDA

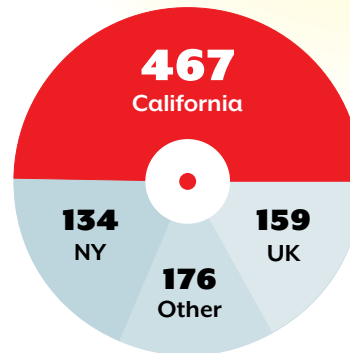


159
UNITED KINGDOM
LONDON: 118
EDINBURGH: 6
MANCHESTER: 6
REST: 29

The Collection
ANALYZED

The Collection.

MR EAVES XL & MOD
MRS EAVES XL NAR.



Recording Locations in California.

Most albums in the collection were recorded in the greater Los Angeles Metropolitan area (391) with the majority recorded in Hollywood (304), all within a few blocks of each other.

The Collection.

Recording Locations in Los Angeles.

These are the original locations of the studios. Several studios have either closed or relocated.

The Collection.

MR EAVES XL MOD
MRS EAVES XL

304
HOLLYWOOD

64

CITY OF
LOS ANGELES

26

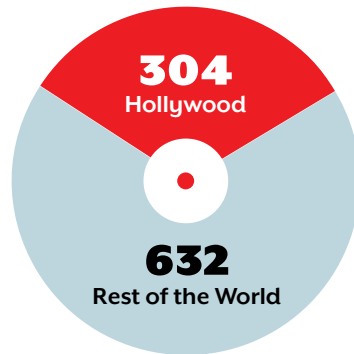
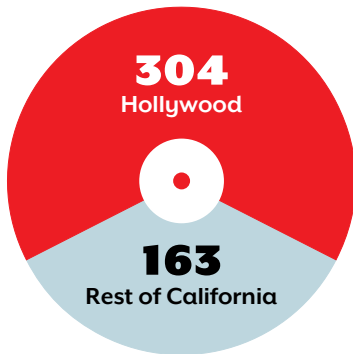
SAN FRANCISCO

23

BURBANK



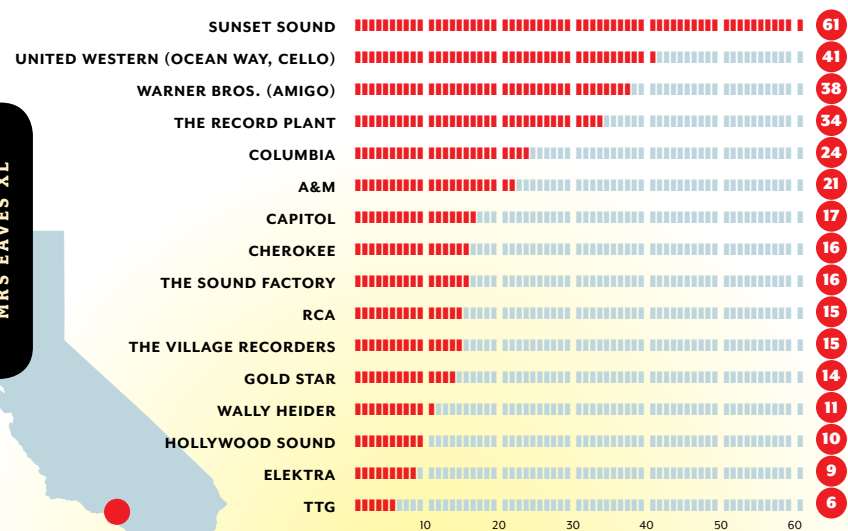
- 1 WARNER BROS. (AMIGO)
- 2 ELEKTRA
- 3 CHEROKEE
- 4 THE RECORD PLANT
- 5 THE VILLAGE RECORDER
- 6 CAPITOL
- 7 WALLY HEIDER
- 8 HOLLYWOOD SOUND
- 9 SOUND FACTORY
- 10 A&M
- 11 TTG
- 12 SUNSET SOUND
- 13 RCA
- 14 COLUMBIA
- 15 UNITED
- 16 WESTERN
- 17 GOLD STAR



Recording Studios in Los Angeles.

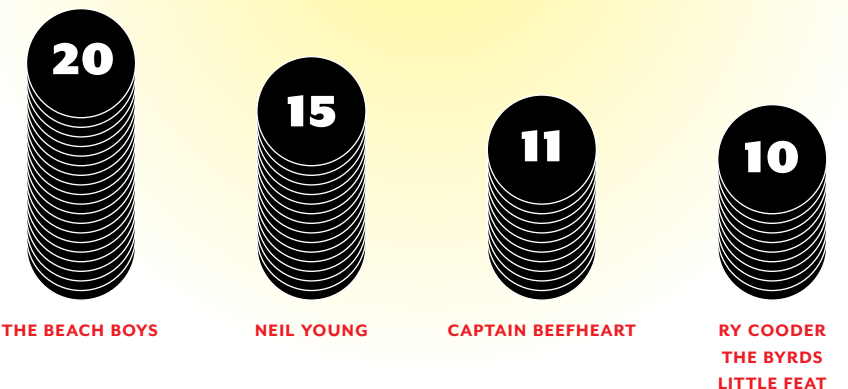
One out of every 15.3 albums in the collection was recorded at Sunset Sound Recorders in Hollywood, California. Below are the top 16 Los Angeles studios that are responsible for recording 348 of the 936 albums in the collection.

MR EAVES XL MOD
MRS EAVES XL



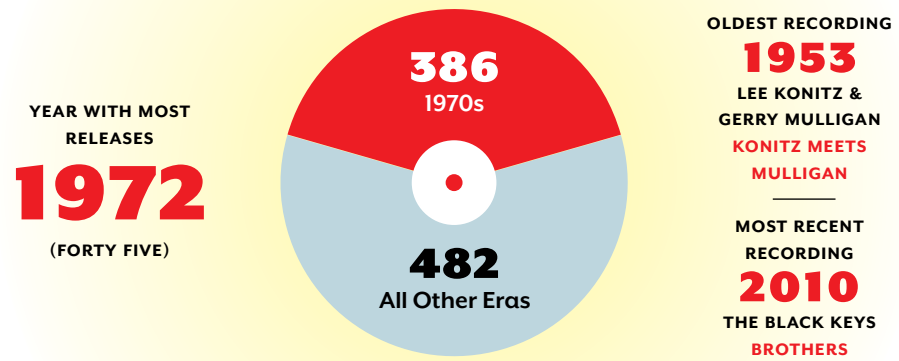
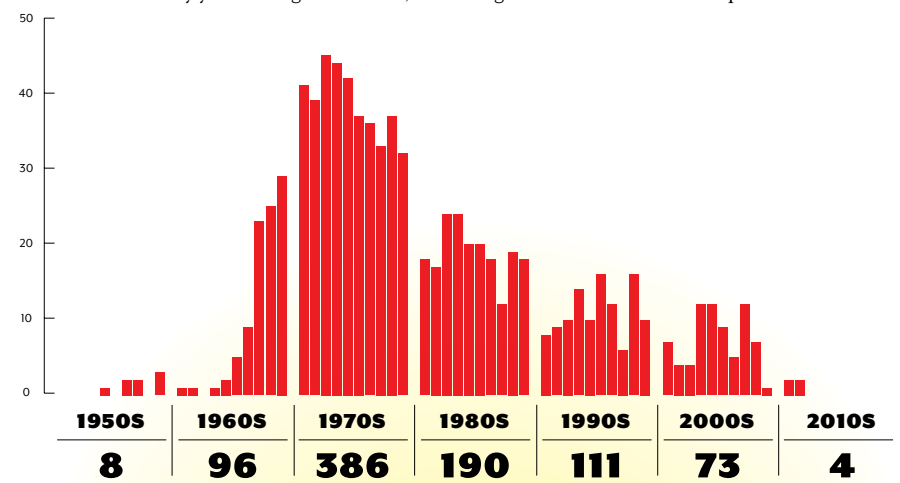
Bands/Artists with Most Albums.

Includes LPs, CDs, Compilations, and Box Sets.



Recording Dates.

Album totals by year of original release, excluding box sets and recent compilation albums.



YEAR WITH MOST RELEASES
1972
(FORTY FIVE)

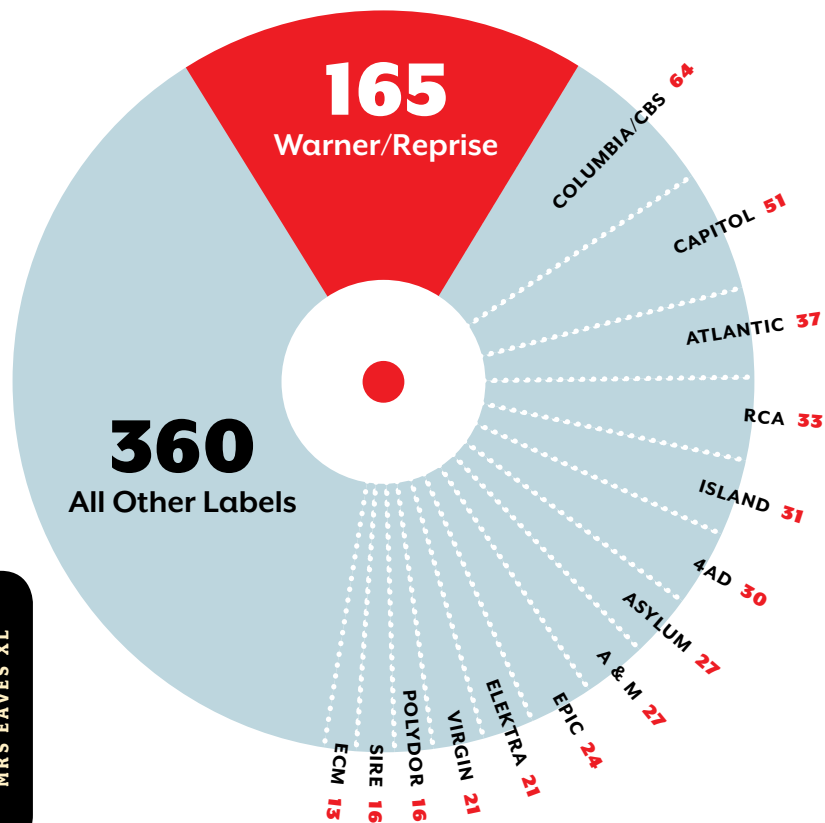
OLDEST RECORDING
1953
LEE KONITZ & GERRY MULLIGAN
KONITZ MEETS MULLIGAN
MOST RECENT RECORDING
2010
THE BLACK KEYS BROTHERS



Record Labels.

Album totals arranged by record label release.

The Collection.



MR EAVES XL MOD

MRS EAVES XL

Most often played songs in iTunes Music Library since converting album collection to iTunes format starting on 9/8/2005 (with Shuffle function turned on):

- 1. WASN'T BORN TO FOLLOW** The Byrds
- 2. STEEL GUITAR** Danny O'Keefe
- 3. ROCK SALT** Jackie Lomax
- 4. DOCTOR MY EYES** Jackson Browne
- 5. HELPLESS** Crosby, Stills, Nash & Young

Last song played from iTunes before converting catalog into final PDF to be shipped to the printer on 3/5/2012 (with Shuffle function turned on):

BLACK NAPKINS Frank Zappa

The Collection.

ALBUM TITLES
FEATURING THE WORD

LOVE

18

ALBUM TITLES
FEATURING THE WORD

HELL

3

ALBUM TITLES
FEATURING THE WORDS

**LOVE
AND
HELL**

1

LONGEST TIME
TO FINISH RECORDING
AN ALBUM

46
YEARS

SMILE
THE BEACH BOYS

SHORTEST ALBUM TITLES
(THAT ARE NOT A NUMBER)

XO

ELLIOTT SMITH

Ys

JOANNA NEWSOM

LONGEST ALBUM TITLE

**Some Days
You Eat
the Bear and
Some Days
the Bear Eats
You**

IAN MATTHEWS

SHORTEST BAND NAME

U2

LONGEST BAND NAME

**The West Coast
Pop Art
Experimental
Band**

The Collection.

Quote set in Alda Regular 14/17 pt.

“There were few more exciting times in my life than those first sessions at the big Columbia Studio A in Los Angeles. It was a huge former radio studio. In the old days, they’d had large audiences in the studio for programs like *The Jack Benny Show*. Now, the studio was empty except for a few folding chairs, microphone stands, and baffles separating the various instruments to dampen the echo from the high ceiling and walls, and to keep the guitars and drums from bleeding over onto each other’s tracks. The recording process was simple and smooth because we had been playing these songs for five sets a night at *Ciro’s*, a local club on the Sunset Strip. First we recorded the band tracks and then the vocals. Soon we had a finished album. I couldn’t believe it was really something we’d recorded—when I heard ‘Mr. Tambourine Man’ played back for the first time, it sounded so rich and wonderful.”

Roger McGuinn, quoted from the back of the album *Sanctuary* by The Byrds, released by Sundazed Music, 2000.

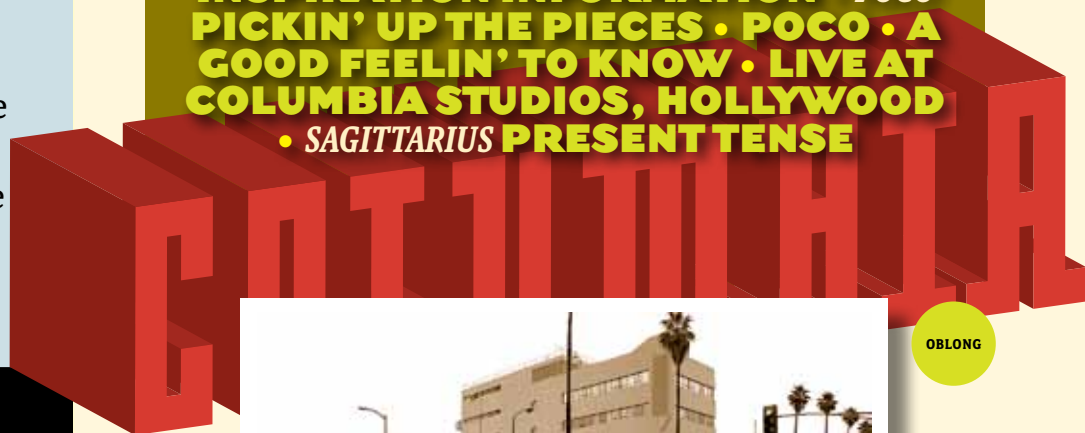
“Like printed type specimens, recording studios, too, are casualties of a world gone digital. Just as type specimens have migrated online and transformed into intangible, downloadable PDF files, the acoustic spaces of recording studios are being replaced by the digital environment of audio workstations such as ProTools. Sun Studios in Memphis, TN, and Chess Studios in Chicago, IL have historic landmark status. I know of no recording studio in Hollywood with such a designation.”

RUDY VANDERLANS

The Collection.

These albums, or parts thereof, were recorded at Columbia Recording Studios.

**THE BEACH BOYS SMILEY SMILE •
BUFFALO SPRINGFIELD BUFFALO
SPRINGFIELD • AGAIN • LAST
TIME AROUND • THE BYRDS MR.
TAMBOURINE MAN • TURN! TURN!
TURN! • FIFTH DIMENSION •
YOUNGER THAN YESTERDAY • THE
NOTORIOUS BYRD BROTHERS
• SWEETHEART OF THE RODEO
• BALLAD OF EASY RIDER •
(UNTITLED) • GENE CLARK WITH
THE GOSDIN BROTHERS • CRACKIN’
MAKING OF A DREAM • DONOVAN
SUNSHINE SUPERMAN • MOBY
GRAPE MOBY GRAPE • SHUGGIE OTIS
INSPIRATION INFORMATION • POCO
PICKIN’ UP THE PIECES • POCO • A
GOOD FEELIN’ TO KNOW • LIVE AT
COLUMBIA STUDIOS, HOLLYWOOD
• SAGITTARIUS PRESENT TENSE**



Columbia Recording Studios, 6121 Sunset Blvd., Hollywood, CA (Former location)

OBLONG

The Collection.

These albums, or parts thereof, were recorded at A & M Studios.

GENE CLARK **WHITE LIGHT** • DILLARD & CLARK
THE FANTASTIC EXPEDITION OF
DILLARD & CLARK • THE FLYING BURRITO BROS.
THE GILDED PALACE OF SIN • BURRITO
DELUXE • THE FLYING BURRITO BROS.
 DON HENLEY **THE END OF INNOCENCE**
 CAROLE KING **TAPESTRY** • JOHN KLEMMER **BRAZILIA**
 • L.A. EXPRESS **L.A. EXPRESS** • JONI MITCHELL
LADIES OF THE CANYON • BLUE • COURT
AND SPARK • THE HISSING OF SUMMER
LAWNS • HEJIRA • DON JUAN'S
RECKLESS DAUGHTER • MINGUS • PHIL OCHS
GREATEST HITS • JACO PASTORIUS **WORD OF**
MOUTH • LEON RUSSELL **LEON RUSSELL & THE**
SHELTER PEOPLE • SIMPLE MINDS **SPARKLE IN**
THE RAIN • GINO VANNELLI **CRAZY LIFE**



A & M Studios, 1416 N. La Brea, Hollywood, CA

The Collection.

These albums, or parts thereof, were recorded at Warner Bros. Recording Studios.

TERENCE BOYLAN **TERENCE BOYLAN / SUZY** ✨ CAPTAIN BEEFHEART
 AND THE MAGIC BAND **CLEAR SPOT / ICE CREAM FOR CROW** ✨
 RY COODER **BOOMER'S STORY / PARADISE AND LUNCH / CHICKEN**
SKIN MUSIC / JAZZ / BOP TILL YOU DROP ✨ CRACKIN' **MAKING**
OF A DREAM ✨ THE DOOBIE BROTHERS **TOULOUSE STREET / THE**
CAPTAIN AND ME / WHAT WERE ONCE VICES ARE NOW HABITS /
STAMPEDE / TAKIN' IT TO THE STREETS / LIVIN' ON THE FAULT
LINE / MINUTE BY MINUTE / ONE STEP CLOSER ✨ PETER IVERS
 PETER IVERS ✨ RICKIE LEE JONES **RICKIE LEE JONES / PIRATES**
 / **GIRL AT HER VOLCANO** ✨ MARC JORDAN **MANNEQUIN** ✨
 NICOLETTE LARSON **NICOLETTE** ✨ LITTLE FEAT **SAILIN' SHOES**
 / **DIXIE CHICKEN / FEATS DON'T FAIL ME NOW / TIMES LOVES**
A HERO ✨ LOS LOBOS **...AND A TIME TO DANCE** ✨ MARIA
 MULDAUR **MARIA MULDAUR** ✨ RANDY NEWMAN **SAIL AWAY /**
GOOD OLD BOYS / LITTLE CRIMINALS ✨ GENE PARSONS **KINDLING**
 ✨ J.D. SOUTHER **YOU'RE ONLY LONELY** ✨ STEELY DAN **AJA**

MATRIX II NARROW**COUNCIL**

Warner Bros. Recording Studios, 1114 Cumpston St., Burbank, CA (Former location)

These albums, or parts thereof, were recorded at Sunset Sound Recorders.

THE BEACH BOYS PET SOUNDS * SMILE * BECK ODELAY * JACKSON BROWNE FOR EVERYMAN * LATE FOR THE SKY * BUFFALO SPRINGFIELD AGAIN * LAST TIME AROUND * CAPTAIN BEEFHEART & HIS MAGIC BAND TROUT MASK REPLICA * ELVIS COSTELLO & ALLEN TOUSSAINT THE RIVER IN REVERSE * CRAZY HORSE CRAZY HORSE * NED DOHENY NED DOHENY * THE DOOBIE BROTHERS LIVIN' ON THE FAULT LINE * ONE STEP CLOSER * THE DOORS THE DOORS * EARTH WIND & FIRE ALL 'N ALL * INARA GEORGE WITH VAN DYKE PARKS AN INVITATION * LOWELL GEORGE THANKS, I'LL EAT IT HERE * DAN HICKS & HIS HOT LICKS STRIKING IT RICH * IT HAPPENED ONE BITE * PETER IVERS PETER IVERS * JET GET BORN * SHINE ON * JOHN KLEMMER BRAZILIA * NICOLETTE LARSON NICOLETTE * ALL DRESSED UP & NO PLACE TO GO * LITTLE FEAT SAILIN' SHOES * DIXIE CHICKEN * FEATS DON'T FAIL ME NOW * TIMES LOVES A HERO * LOVE FOREVER CHANGES * DAVE MASON ALONE TOGETHER * THE MOTELS MOTELS / CAREFUL * PHIL OCHS GREATEST HITS * VAN DYKE PARKS SONG CYCLE * VAN DYKE PARKS & BRIAN WILSON ORANGE CRATE ART * PERFORMANCE ORIGINAL MOTION PICTURE SOUND TRACK * PRINCE 1999 * LEE RITENOUR "RIT" * RICK ROBERTS WINDMILLS * THE ROLLING STONES EXILE ON MAIN ST. * LEON RUSSELL LEON RUSSELL * ELLIOTT SMITH XO * JAMES TAYLOR SWEET BABY JAMES * RUFUS WAINWRIGHT RUFUS WAINWRIGHT * BOB WELCH THREE HEARTS * MAN OVERBOARD * GILLIAN WELCH REVIVAL * BRIAN WILSON SMILE * NEIL YOUNG NEIL YOUNG * AFTER THE GOLD RUSH * ON THE BEACH * WARREN ZEVON WARREN ZEVON



Sunset Sound Recorders, 6650 Sunset Blvd., Hollywood, CA

WELL, WE HAD ONE ROOM, which was Studio One, which still exists today, although the control room has been heavily modified over the years. It was a compression room—the back wall was all brick, the floor was asphalt tile, the right wall looking out to the studio was shelving with sliding doors. That's where we put the tapes, because we didn't have a tape vault. Then there was the glass window, and there were three Altec Lansing 604e loudspeakers hanging above that. The left was a block wall covered with acoustical tile, and then there was a big door, which held the famous Sunset Sound echo chamber, and then there was the entrance into the control room.

The whole control room was all brick, and it had individual panels of acoustical tile to deaden it down. Basically it was a very live room. The console sat on a platform, which was about six or eight inches off the floor. The tape machine sat behind us; we had an old Ampex 200 three-track, which had separate record and playback electronics so that you could select separate record or playback curves. They had a thing back then called A.M.E., which was Ampex Master Equalization, and then they had N.A.B., so if you recorded A.M.E. and played it back N.A.B., it would come out brighter. It's like recording with Dolby and not decoding. We also had an Ampex 300, I believe, three-track, which I converted over to a four-track with sel-sync (the ability to perform overdubs). We built Studio 2 during the recording of *Waiting For The Sun*, at Sunset. It was a big room. We didn't know what we were doing, but we built the control room walls, and Tutti Camaratta, who owned Sunset Sound Recorders, had bought out a studio in Las Vegas and gotten a solid-state console that was full of Langevin components. We rolled that in—it was on wheels—into Studio 2. We had Altec 604e loudspeakers in there powered by McIntosh tube amps."

Bruce Botnick, quoted from an interview by Matthew Greenwald, published May 1, 2010 on the website MusicAngle.com

Main text set in Malaga
Regular 8/11 pt.
Lead-in set in Brothers 12 pt.
Quote below set in Cholla
Slab Bold 8/9 pt.

"After sussing out locations, [owner Tutti Camaratta] settled on the perfect spot: a former auto-repair garage on Sunset Boulevard, just a few doors down from United Western. The floors were slightly tilted—the motor oil had to drain from the cars, after all—and Tutti intuited that this would bode well for the acoustics. 'I had some people I trusted for those sorts of things [acoustic design] check the place out. They thought it looked good,' he says simply. No studio worth its salt has parallel surfaces, since the sound waves tend to bounce back into themselves, resulting in a mire of "standing waves."

Quoted from the book *Temples of Sound: Inside the Great Recording Studios*, by Jim Cogan and William Clark, Chronicle Books, 2003.

The Collection.

These albums, or parts thereof, were recorded at RCA Recording Studios.

CAPTAIN BEEFHEART & HIS MAGIC BAND **SAFE AS MILK** • CASS ELLIOTT **CASS ELLIOTT** • THE ROAD IS NO PLACE FOR A LADY • JEFFERSON AIRPLANE **SURREALISTIC PILLOW** • THE MONKEES **PISCES, AQUARIUS, CAPRICORN & JONES LTD.** • MICHAEL NESMITH & THE FIRST NATIONAL BAND **LOOSE SALUTE** • NEVADA FIGHTER • MICHAEL NESMITH AND THE HITS **JUST KEEP ON COMING** • PRETTY MUCH **YOUR STANDARD RANCH STASH** • HARRY NILSSON **PANDEMONIUM SHADOW SHOW** • AERIAL BALLETT • NILSSON SINGS **NEWMAN** • AERIAL **PANDEMONIUM BALLETT** • NILSSON **SCHMILSSON**



RCA Recording Studios, 6363 Sunset Blvd, Hollywood, CA (Former location)

The Collection.

These albums, or parts thereof, were recorded at TTG.

CAPTAIN BEEFHEART & HIS MAGIC BAND THE MIRROR MAN SESSIONS **LITTLE FEAT** SAILIN' SHOES • DIXIE CHICKEN **THE VELVET UNDERGROUND & NICO** THE VELVET UNDERGROUND & NICO **NEIL YOUNG** NEIL YOUNG **FRANK ZAPPA & THE MOTHERS OF INVENTION** FREAK OUT!



TTG, 1441 N. McCadden Place, Hollywood, CA

The Collection.

“We would rehearse for hours and hours, and no one could even go to the toilet for fear of moving a mic. Finally, after endless run-throughs, Phil [Spector] would call a ‘ten’ and scream, ‘Don’t touch the mics!’ And no one did. I clearly remember how carefully we would all get up, twisting our bodies and moving delicately. Phil had positioned the mics himself, and the placement was sacred. Like ballet dancers, we would step around the mics and over the cords strewn all over Studio A. The heat was incredible. There was no real air conditioning in those days before they remodeled the studio. We used to say that the flies buzzing around Gold Star were getting as large and as famous as us musicians.

Hal Blaine, quoted in his book *Hal Blaine & The Wrecking Crew*, published by Rebeats Publications, 2010.

Top quote set in Vista Slab Book 14/18 pt. Quote on right set in Mr Eaves XL Mod Bold Alternate 10/12 pt.

“I like the bass sound of Western. And I like the echo at Gold Star. I like the tack piano at Sunset Sound and I like the vocal sound at Columbia. Each studio has its own kind of thing. For *Good Vibrations* we started at Gold Star studio with the verses. Then we went to Western studio and did the chorus background. Then we went to Sunset Sound to get the bridges, and then we went back to Western to get the second half of the bridge, and over to Columbia on Sunset. We went there because we heard they had an 8-track machine.”

Brian Wilson on the recording of *Good Vibrations*, quoted from an interview by Harvey Kubernik, published January 1, 2012 on the website MusicAngle.com

The Collection.

These albums, or parts thereof, were recorded at Gold Star Studios.

THE BEACH BOYS PET SOUNDS ☀
 SMILEY SMILE ☀ SMILE ☀ **BUFFALO**
SPRINGFIELD BUFFALO SPRINGFIELD
 ☀ AGAIN ☀ RETROSPECTIVE ☀
THE DILLARDS WHEATSTRAW SUITE
 ☀ **DR. JOHN THE NIGHT**
TRIPPER GRIS-GRIS ☀ **LEON**
RUSSELL LEON RUSSELL ☀

BROTHERS

GOLD STAR



Gold Star Studios, 6252 Santa Monica Blvd., Hollywood, CA (Former location)

The Collection.

These albums, or parts thereof, were recorded at The Village Recorders.

THE BAND **ISLANDS** • TERENCE BOYLAN **TERENCE BOYLAN** • CALDERA **SKY ISLANDS** • GENE CLARK **WHITE LIGHT • NO OTHER** • RY COODER **CHÁVEZ RAVINE** • EAGLES **HELL FREEZES OVER** • DONALD FAGEN **THE NIGHTFLY** • RICKIE LEE JONES **FLYING COWBOYS** • MARC JORDAN **MANNEQUIN** • LOS LOBOS **THE RIDE** • DANNY O'KEEFE **SO LONG** • HARRY TRUMAN • STEELY DAN **CAN'T BUY A THRILL • PRETZEL LOGIC • AJA • GAUCHO**

FILOSOFIA GRAND

BASE 900

OBLONG



The Village Recorders, 1616 Butler Ave., Los Angeles, CA

The Collection.

These albums, or parts thereof, were recorded at Cherokee Studios.

JEFF BECK **WIRED** • STEPHEN BISHOP **BISH** • DEVO **OH, NO! IT'S DEVO** • DARYL HALL & JOHN OATES **BIGGER THAN BOTH OF US** • DR. JOHN **HOLLYWOOD BE THY NAME** • RICKIE LEE JONES **FLYING COWBOYS** • CHAKA KHAN **CHAKA** • JOHN KLEMMER **BRAZILIA** • VAN DYKE PARKS **JUMP!** • TOM PETTY AND THE HEARTBREAKERS **DAMN THE TORPEDOES** • HARD PROMISES • ROMEO VOID **BENEFACTOR** • BEN SIDRAN **A LITTLE KISS IN THE NIGHT** • STEPHEN STILLS **ILLEGAL STILLS** • DENNIS WILSON **PACIFIC OCEAN BLUE**

TRIPLEX CONDENSED

FAIRPLEX WIDE

LO-RES



Cherokee Studios, 751 N. Fairfax Ave., Hollywood, CA

The Collection.

These albums, or parts thereof, were recorded at Capitol Studios.

THE BAND *Music From Big Pink* • TERENCE BOYLAN *Terence Boylan* • CALDERA *Sky Islands* • J.J. CALE *Travel-Logic* • DANE DONOHUE *Dane Donohue* • MICHAEL FRANKS *The Art of Tea* • MICHAEL FRANKS *Sleeping Gypsy* • MICHAEL FRANKS *One Bad Habit* • LARSEN FEITEN BAND *Larsen Feiten Band* • DAVE MASON *Split Coconut* • THE STEVE MILLER BAND *The Joker* • RANDY NEWMAN *Bad Love* • PHIL OCHS *Greatest Hits* • ART PEPPER *The Return of Art Pepper* • BOB WELCH *The Other One* • BOB WELCH *Man Overboard* • BRIAN WILSON *That Lucky Old Sun*

MODULA SANS
LOS FELIZ



Capitol Studios, 1750 N. Vine St., Hollywood, CA

DESERT ISLAND DISCS

In no particular order

FAIRPLEX NARROW

THE BAND

BROTHERS

MUSIC FROM BIG PINK

FAIRPLEX WIDE

MODULA RIBBED

CAPTAIN BEEHIVEART

AND HIS MAGIC BAND

FAIRPLEX WIDE

TROUT MASK REPLICA

PUZZLER FLORAL

MALAGA NARROW

VAN DYKE PARKS

Song Cycle

DALLIANCE

FILOSOFIA GRAND

STEELY DAN

GAUCHO

MODULA ROUND SANS

COUNCIL

LITTLE FEAT

TIME LOVES A HERO

MR EAVES XL NARROW

OBLONG

The Collection.

These albums, or parts thereof, were recorded at Elektra Sound Recorders.

JACKSON BROWNE
 LATE FOR THE SKY * TIM
 BUCKLEY HAPPY SAD *
 DELANEY & BONNIE ACCEPT
 NO SUBSTITUTE * DAN
 FOGELBERG SOUVENIRS *
 DAVID GATES GOODBYE GIRL
 * DAVE MASON ALONE
 TOGETHER * IAN MATTHEWS
 SOME DAYS YOU EAT THE BEAR
 AND SOME DAYS THE BEAR
 EATS YOU * WARREN ZEVON
 WARREN ZEVON

CITIZEN



Elektra Sound Recorders, 962 La Cienega Blvd., Hollywood, CA

The Collection.

These albums, or parts thereof, were recorded at Hollywood Sound Recorders.

Jackson Browne LATE FOR THE
 SKY / Captain Beefheart and The
 Magic Band UNCONDITIONALLY
 GUARANTEED / The Chocolate
 Jam Co. THE SPREAD OF THE
 FUTURE / The Crusaders IMAGES
 / STREET LIFE / Earth Wind &
 Fire ALL 'N ALL / The Pharcyde
 LABCABIN CALIFORNIA
 Boz Scaggs SILK DEGREES
 Ben Sidran A LITTLE KISS IN THE
 NIGHT / Spearhead HOME

OBLONG



Hollywood Sound Recorders, 6367 Selma Ave., Hollywood, CA

The Collection.

“Because of the digital processes, and the miniaturization of equipment, you can now do in a home studio just about anything you can do in a traditional studio. Unless you have an analog interest. And if you have an analog interest, the physicality of a studio is very influential. The spacing of the walls of an echo chamber, the positioning of the baffles, the convenience for irregularity of space between players, the physical possibilities, the size itself can do a lot to influence the musicians’ attitudes. But the real frontier is a digital event, and you can do just about anything. Anything seems to be possible. I’m not technically astute. I think it’s trivial to be technically astute. It’s more important to know people who do things well. As in all facets of music, it can at certain times be dependent on collaboration. It should be collaborative at some point. Certainly at the point it’s being listened to. But the more you understand technology and get a reasonable overview of it, the more it can feed into your creative process. But your limitations humanize the event and that’s the real nature of music. Music is not considered artificial intelligence.”

Van Dyke Parks, quoted from a conversation conducted and taped by Rudy VanderLans while driving through Los Angeles visiting recording studios in the summer of 2003.

Main text set in Mrs
Eaves Roman 13/15 pt.
Lead-in set in Mr
Eaves XL Mod Narrow
Ultra 13 pt.

These albums, or parts thereof, were recorded at Western Recorders.

THE BEACH BOYS *Pet Sounds / Smile / Smiley Smile / 15 Big Ones / L.A. (Light Album)* / **THE DOOBIE BROTHERS** *Livin’ on the Fault Line* / **DARYL HALL & JOHN OATES** *Daryl Hall & John Oates* / **HARPERS BIZARRE** *Feelin’ Groovy / Anything Goes / The Secret Life Of / 4* / **LITTLE FEAT** *Little Feat / Times Loves a Hero* / **RANDY NEWMAN** *Randy Newman / 12 Songs / Sail Away* / **GRAM PARSONS’ INTERNATIONAL SUBMARINE BAND** *Safe at Home* / **LINDA RONSTADT** *Linda Ronstadt* / **THE WATTS 103RD STREET RHYTHM BAND** *In the Jungle Babe* / **THE WEST COAST POP ART EXPERIMENTAL BAND** *Part One / Vol. 2 / Vol. 3: A Child’s Guide to Good and Evil / Part 4: Where’s My Daddy?*



Western Recorders, 6000 Sunset Blvd, Hollywood, CA (Former location)

The Collection.

These albums, or parts thereof, were recorded at Ocean Way (Formerly United).

ELVIS COSTELLO & BURT BACHARACH
Painted From Memory • VAN DYKE
PARKS & BRIAN WILSON *Orange Crate
Art* • ELLIOTT SMITH *XO* • RUFUS
WAINWRIGHT *Rufus Wainwright* •
Poses • GILLIAN WELCH *Revival* • *Hell
Among the Yearlings* • BRIAN WILSON
I Just Wasn't Made for These Times •
Imagination

MR EAVES XL MOD

ALDA ITALIC

CITIZEN



Ocean Way Studios, 6050 Sunset Blvd., Hollywood, CA (Formerly United)

These albums, or parts thereof, were recorded at The Sound Factory.

BONAROO **BONAROO** • JACKSON BROWNE
THE PRETENDER • MARVIN GAYE
WHAT'S GOING ON • ANDREW GOLD
ALL THIS AND HEAVEN TOO • LATIN
PLAYBOYS **LATIN PLAYBOYS** • LITTLE FEAT
FEATS DON'T FAIL ME NOW • **THE
LAST RECORD ALBUM** • LOS LOBOS
COLOSSAL HEAD • RANDY NEWMAN **BAD
LOVE** • LINDA RONSTADT **HEART LIKE
A WHEEL** • SEALS & CROFTS **SUMMER
BREEZE** • ELLIOTT SMITH **XO** • J.D. SOUTHER
BLACK ROSE • JIMMY SPHEERIS **PORTS
OF THE HEART** • RUFUS WAINWRIGHT
RUFUS WAINWRIGHT • GILLIAN WELCH
REVIVAL

SOLEX

FAIRPLEX WIDE



The Sound Factory, 6357 Selma Ave., Hollywood, CA

The Collection.

These albums, or parts thereof, were recorded at The Record Plant.

TERENCE BOYLAN *Terence Boylan* • CAPTAIN BEEFHEART *The Spotlight Kid* • CRACKIN' *Making of a Dream* • DEVO *Shout* • DANE DONOHUE *Dane Donohue* • THE DOOBIE BROTHERS *Stampede* • EAGLES *On the Border* • *One of These Nights* • DAN FOGELBERG *Souvenirs* • DAN HICKS & HIS HOT LICKS *Last Train to Hicksville* • THE JAMES GANG *James Gang Rides Again* • *Thirds* • LITTLE FEAT *Little Feat* • *Times Loves a Hero* • THE MOTELS *Careful* • NEW RIDERS OF THE PURPLE SAGE *The Adventures of Panama Red* • JERRY RIOPELLE *The Second Album* • ROMEO VOID *Instincts* • RUFUS *Rufusized* • *Featuring Chaka Khan* • TODD RUNDGREN *Something/Anything?* • SLY & THE FAMILY STONE *There's a Riot Goin' On* • STEPHEN STILLS WITH MANASSAS *Down the Road* • TOWER OF POWER *Back to Oakland* • *Urban Renewal* • JOE WALSH *The Smoker You Drink, The Player You Get* • STEVIE WONDER *Talking Book* • *Innervisions* • *Songs in the Key of Life* • FRANK ZAPPA *One Size Fits All* • *Dongo Fury* • *Zoot Allures*

MR EAVES XL NAR.

ALDA ITALIC



The Record Plant, 8456 W. 3rd Third Ave., Los Angeles, CA (Former location)

These albums, or parts thereof, were recorded at Wally Heider Studio.

CROSBY, STILLS & NASH CROSBY, STILLS & NASH * CROSBY, STILLS, NASH & YOUNG DÉJA VU * LITTLE FEAT DOWN ON THE FARM * GRAM PARSONS GP * GRIEVOUS ANGEL * JOHN DAVID SOUTHER JOHN DAVID SOUTHER * STEPHEN STILLS 2 * MANASSAS PIECES * T. REX ELECTRIC WARRIOR * TOM WAITS SMALL CHANGE * NEIL YOUNG NEIL YOUNG * EVERYBODY KNOWS THIS IS KNOWHERE * COMES A TIME

CHOLLA SLAB

MR EAVES XL NAR.



Wally Heider Studio, 1604 N. Cahuenga Blvd., Hollywood, CA (Former location)

OBLONG

LO-RES

The Collection.

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